

List server busy. Full digest rescheduled.
A compendium of listserv discussions & divagations — Nettime, CRUMB,
-empyre-, Spectre, Syndicate, oldboys, Nettime-bold

Assembled by David Gauthier (Le Club des Sans Sujets)

<http://full-digest-rescheduled.info>

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All mails and content featured in this volume have been scrapped from public online listserv archives:

<https://nettime.org/archives.php>
<https://www.jiscmail.ac.uk/cgi-bin/webadmin?A0=new-media-curating>
<http://lists.artdesign.unsw.edu.au/pipermail/empyre/>
<http://post.in-mind.de/pipermail/spectre/>

The following script files were used to assemble this volume:

pdf_stats.py
list_all_files.py
export_xml.py
stats.py
rename_nettime.py
www-serve.py
config/__init__.py
www/__init__.py
www/routes.py
selection/strutil.py
selection/__init__.py
selection/sel.py
export/emailreply.py
export/check.py
export/exportxml.py
export/utils.py
export/exportlist.py
crawl.py
index.py
list_all_files.py
test.py
search.py
test-create-db.py
report.py
www-serve.py
archive/util.py
archive/__init__.py
archive/archive.py
archive/sql.py
lists/crawl.py
lists/mhonarc.py
lists/mhonarc_nettime.py
lists/listserv.py
lists/util.py
lists/__init__.py
lists/pipermail.py
config/__init__.py
terminal/util.py
terminal/progress.py
www/config.py
www/__init__.py
www/routes.py
report/listsreport.py
report/__init__.py
export/mbox.py
export/__init__.py
random/delete_from_archive.py

Every effort has been made to represent content faithfully for the purposes of this project. Yet the data scraping, gleaning, and collation processes used for this volume might not be entirely accurate. Please visit and refer to the above archives for original source material.

A full index of this volume's content is available at:
<https://full-digest-rescheduled.info>

List Report:

Nettime-l (nettime.org/archives.php)

[nettime_l] Total contributions: 26785

[nettime_l] Contributions per year:

1995: 53
1996: 543
1997: 1192
1998: 1279
1999: 2438
2000: 2745
2001: 2340
2002: 2013
2003: 1653
2004: 959
2005: 815
2006: 839
2007: 783
2008: 804
2009: 753
2010: 523
2011: 929
2012: 732
2013: 619
2014: 818
2015: 795
2016: 696
2017: 661
2018: 901
2019: 902

[nettime_l] Number of written characters per year:

1970: 8236
1980: 2744
1995: 8845
1996: 62694
1997: 82881
1998: 152559
1999: 126916
2000: 118280
2001: 269724
2002: 219259
2003: 133117
2004: 152780
2005: 112631
2006: 71829
2007: 49297
2008: 44416
2009: 116954
2010: 66603
2011: 147795
2012: 43867
2013: 74387
2014: 137476
2015: 102895
2016: 106004
2017: 50546
2018: 186655
2019: 144428

[nettime_l] Number of written words per year:

1970: 1353
1980: 442

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1995: 1366
1996: 9750
1997: 13904
1998: 24438
1999: 19375
2000: 18783
2001: 32079
2002: 33310
2003: 21833
2004: 21315
2005: 18391
2006: 11745
2007: 8241
2008: 7071
2009: 18635
2010: 10648
2011: 23874
2012: 7155
2013: 12041
2014: 21989
2015: 16176
2016: 17415
2017: 8045
2018: 30109
2019: 22881
[nettime_l] Number of written lines per year:
1970: 178
1980: 62
1995: 251
1996: 1284
1997: 1789
1998: 3085
1999: 2852
2000: 2141
2001: 5552
2002: 4731
2003: 1768
2004: 3670
2005: 2189
2006: 1493
2007: 1039
2008: 930
2009: 2264
2010: 1610
2011: 3088
2012: 851
2013: 1384
2014: 2319
2015: 1892
2016: 2014
2017: 1034
2018: 3053
2019: 2000
[nettime_l] Total chars: 2793818
[nettime_l] Total words: 432364
[nettime_l] Total lines: 54523
[nettime_l] Total number of distinct contributors' email address: 4003
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1995: 53
1996: 543
1997: 1192
1998: 1279

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1999: 2438
2000: 2745
2001: 2340
2002: 2013
2003: 1653
2004: 959
2005: 815
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2010: 523
2011: 929
2012: 732
2013: 619
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uiah.fi; *****{at}onlinehome.de; *****{at}disruptiv.biz; *****{at}
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student.unsw.edu.au; *****{at}yahoo.com; ***{at}mighty.co.za; ***{at}c3.hu;
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***{at}basis.desk.nl; ****{at}desk.nl; ****{at}shrine.cyber.ad.jp; *****{at}
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desk.nl; _____.*****{at}jodi.org; []{at}mx.kein.org

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-empyre- (<http://lists.artdesign.unsw.edu.au/pipermail/empyre/>)

[empyre] Total contributions: 15087

[empyre] Contributions per year:

2002: 812
2003: 794
2004: 865
2005: 755
2006: 570
2007: 745
2008: 913
2009: 1171
2010: 1222
2011: 1054
2012: 1361
2013: 821
2014: 1130
2015: 718
2016: 778
2017: 475
2018: 484
2019: 419

[empyre] Number of written characters per year:

2002: 51336
2003: 118501
2004: 46206
2005: 26767
2006: 202039
2007: 45505
2008: 89518
2009: 142551
2010: 128944
2011: 264438
2012: 93696
2013: 73150
2014: 105520
2015: 204290
2016: 45548
2017: 34582
2018: 163883
2019: 152118

[empyre] Number of written words per year:

2002: 8407
2003: 19374
2004: 7858
2005: 4380
2006: 31917
2007: 7271
2008: 14545
2009: 22699
2010: 19696
2011: 39913
2012: 14905
2013: 11722
2014: 16669
2015: 32516
2016: 7479
2017: 5475
2018: 24711
2019: 23952

[empyre] Number of written lines per year:

2002: 1271


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2003: 2656
2004: 1246
2005: 674
2006: 4362
2007: 1067
2008: 1738
2009: 3030
2010: 2902
2011: 5540
2012: 2006
2013: 1389
2014: 1745
2015: 3829
2016: 679
2017: 553
2018: 2411
2019: 3579
[empyre] Total chars: 1988592
[empyre] Total words: 313489
[empyre] Total lines: 40677
[empyre] Total number of distinct contributors' email address: 1907
[empyre] Cohort of contributors per year:
2002: 812
2003: 794
2004: 865
2005: 755
2006: 570
2007: 745
2008: 913
2009: 1171
2010: 1222
2011: 1054
2012: 1361
2013: 821
2014: 1130
2015: 718
2016: 778
2017: 475
2018: 484
2019: 419
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ac.uk; *.*****{at}uws.edu.au; *.*****{at}cqu.edu.au; *.*****{at}
gmail.com; *.*****{at}neural.it; *.*****{at}unsw.edu.au; *.*****{at}
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*****{at}mac.com;          *****{at}beds.ac.uk;          *****{at}skynet.be;
*****{at}gmail.com;          *****{at}alum.mit.edu;          *****{at}jacobs.
com;          *****{at}servus.at;          *****{at}gmail.com;          ****{at}oft;          ****{at}
taramateik.com;          *****{at}gmail.com;          ****-***{at}gmx.at;          *****{at}es;
*****{at}greenquarter.co.uk;          ****{at}cornell.edu;          *****{at}ucla.edu;
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*****{at}daytonastate.edu;          *****{at}wildernesspuppets.net;          *****{at}
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gmail.com;          ***_**_*****{at}hotmail.com;          ***{at}boxc.net;          ****{at}tinagonsalves.

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com; *****{at}utu.fi; *****{at}gmail.com; *****{at}rhizome.org; *****{at}
 techno.ca; *****{at}um; *****{at}hotmail.com; *****{at}
 comcast.net; *****{at}gmail.com; ***{at}nullpointer.co.uk;
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 iana.mazali; *****{at}anu.edu.au; *****{at}oswego.edu; *****{at}
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 edu.tr; *****{at}lac-bac.gc.ca; *****{at}eyebeam.org; *****{at}
 gmail.com; ****{at}yahoo.co.jp; ****{at}free.fr;
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 *****{at}live.ca; ****{at}laudanum.net; *****{at}mindspring.com;
 *****{at}desk.nl; *****{at}osu.edu; *****{at}osu.edu

Syndicate (nettime.org/archives.php)

[syndicate] Total contributions: 5629

[syndicate] Contributions per year:

1996: 243
1997: 32
1998: 129
1999: 2312
2000: 788
2001: 2124
2002: 1

[syndicate] Number of written characters per year:

1996: 61802
1997: 0
1998: 6257
1999: 29950
2000: 18337
2001: 31835
2002: 262

[syndicate] Number of written words per year:

1996: 9391
1997: 0
1998: 932
1999: 4293
2000: 2876
2001: 4867
2002: 48

[syndicate] Number of written lines per year:

1996: 1439
1997: 0
1998: 162
1999: 732
2000: 573
2001: 859
2002: 7

[syndicate] Total chars: 148443

[syndicate] Total words: 22407

[syndicate] Total lines: 3772

[syndicate] Total number of distinct contributors' email address: 597

[syndicate] Cohort of contributors per year:

1996: 243
1997: 32
1998: 129
1999: 2312
2000: 788
2001: 2124
2002: 1

[syndicate] List of contributors (obfuscated) addresses:

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+{at}x-i.net; *****{at}net27.it; *****{at}usa.net; ***{at}jodi.org;
*.*.*****{at}luna.nl; *.*****{at}agora.stm.it; ***{at}datanetworks.ch;
***{at}thing.ch; *****{at}eunet.yu; *****{at}artpool.hu; ***{at}cyberun.spb.
su; *****{at}mikro.in-berlin.de; *****{at}transmediale.de; *****{at}
v2.nl; *****{at}v2.nl; ****{at}x-arn.org; *****{at}ath.forthnet.gr;
*****{at}caesar.elte.hu; *****-*{at}netcologne.de; *****{at}hampshire.edu;
*****{at}worldnet.att.net; *****{at}soros.org.ba; *****{at}hotmail.
com; *****{at}enigma.v2.nl; *****{at}pksa.com.ba; *****{at}geek.c;
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fr; ***{at}tp.heise.de; *****{at}metafort.com; *****{at}cadre.sjsu.edu;
***.*****{at}janvaneyck.nl; ***.*****{at}st.tel.hr; ***.*****{at}
znanost.hr; ****{at}artun.ee; ****{at}kinonet.com; *****{at}altern.org;
*****{at}bigfoot.com; *****{at}drizzle.com; *****{at}ucsd.edu;
*****{at}fondation-langlois.org; *****{at}eunet.yu; *****{at}
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trdkunst.n; ****{at}intima.org; *****{at}ss.ii4u.or.jp; ****{at}bagus2.
immaculate.org; *****{at}hymedia.univ-paris8.fr; *****{at}eff.org; ****{at}
eunet.yu; *****{at}wired.com; *****{at}wiredmag.com; *****{at}classroom.
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multimedia.org.mk; *****{at}xs4all.nl; *****{at}mindspring.com;
*****{at}zkm.de; **.*****{at}snafu.de; *****{at}iperbole.bologna.it;
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org; *.*****{at}chello.nl; ****{at}oradea.iiruc.ro; ****{at}euronet.nl;
*****{at}angelfire.com; *****{at}hoy.net; *****{at}isys.hu; *****{at}
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*****{at}katto.kaapeli.fi; *****{at}eunet.yu; ***{at}mail.wplus.net;
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active-ingredient.co.uk; *****{at}freemail.hu; ***{at}xs4all.nl;
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hijack.org; *****{at}sezampro.yu; *****{at}yahoo.com; ****{at}cryptic.
demon.co.uk; ***{at}medien.akbild.ac.at; *****{at}altern.org; *****{at}
earthlink.net; *****{at}algonet.se; ****{at}etna.sbnnet.ro; ****{at}arts-
01.novell.leeds.ac.uk; *****{at}arts-01.novell.leeds.ac.uk; *****{at}
gmd.de; ***{at}ibu.de; ***{at}kein.org; *****{at}wanadoo.fr; *****{at}
mediaservice.net; *****{at}hgb-leipzig.de; ****.***{at}chello.nl; **{at}
gewi.kfunigraz.ac.at; *_*{at}dds.nl; *{at}mediafilter.org; *.*****{at}
dundee.ac.uk; *****{at}thing.at; *****{at}basis.desk.nl; *****{at}xs4all.
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nl; *****{at}iscweb.com; *****{at}aec.at; *****{at}news4u.co.uk;
*****{at}altavista.net; **{at}thing.net; *****{at}wwa.com; *****{at}
cph96.dk; *****{at}inrete.it; *****{at}guest.arnes.si;
*****{at}virgin.net; *****{at}residence.aec.at; *****{at}phd.
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rpi.edu; *****{at}cybercafe.org; *****{at}wanadoo.fr; *****{at}
mail.uni-mainz.de; *****{at}plz.pvt.net.cz; *****{at}law.pitt.edu;
*****{at}zkm.de; *****{at}fiftyfifty.org; *****{at}i-space.org;
*****{at}yahoo.co.uk; *****{at}va.com.au; *****{at}hcb.hu;
*****{at}omri.cz; *****{at}htba.demon.co.uk; *****{at}rpi.edu; *****{at}
mbox.cit.bg; *****{at}usa.net; *****{at}pristop.si; *****{at}hrc.
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org; *****{at}johnduncan.org; *****{at}berlin.snafu.de; *****{at}is.in-berlin.
de; *****{at}snafu.de; *****{at}freemail.hu; *****{at}www.god-emil.dk;
*****{at}aec.at; *****{at}compuserve.com; *****{at}bway.net; *****{at}
ns.c3.hu; *****{at}mail.sfos.ro; *****{at}icca.ro; *****{at}fact.co.uk;
*****{at}isea.qc.ca; *****{at}hotmail.com; *****{at}montevideo.nl; *****{at}
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net; *****{at}meta.am; *****{at}hrz.uni-kassel.de; *****{at}wollongong.

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 com; *****{at}bway.net; *****{at}kud-fp.si; *****{at}gmx.net; **_{at}
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 xs4all.nl; *****{at}videolisboa.com; *****{at}fodns.opennet.org;
 *****{at}icarts.demon.co.uk; *****{at}terminal.cz; *****{at}mail.divus.cz;
 *****{at}ncompasslabs.com; *****{at}hotmail.com; *****{at}raex.com;
 *****{at}voyd.com; *****{at}fact.co.uk; **{at}fact.co.uk; **{at}kud-fp.si;
 {at}mordor.kud-fp.si; ***{at}mont.nbu.acad.bg; *****{at}nbu.bg;

*****{at}euronet.nl; *****{at}filmladen.de; ****_*****{at}aec.at;
{at}gnet.pl; ***{at}info.wcss.wroc.pl; ***{at}wro.getin.pl; **{at}
telkom.net; ****{at}x-arn.org; **{at}imal.org; *****{at}crpg.canon.co.jp;
*****{at}sfc.keio.ac.jp; ****{at}c3.hu; *****{at}gti.bg; *****{at}alu.
hr; *****{at}mail.ljudmila.org; *****{at}mila.ljudmila.org;
****{at}mol.com.mk; *****{at}f.bg.ac.yu; *****{at}freemail.c3.hu; ****{at}
world.net; *****{at}mail.axon.ru; ***{at}telnor.net; ****{at}basis.desk.nl;
****{at}desk.nl; *****{at}online.sinor.ru; *****{at}volny.cz; *****{at}f.
bg.ac.yu; ****{at}sonet.com.mk; ****{at}soros.org.mk

Oldboys Network (nettime.org/archives.php)

[oldboys] Total contributions: 498

[oldboys] Contributions per year:

2001: 267
2002: 67
2003: 70
2004: 38
2005: 22
2006: 16
2007: 3
2008: 3
2009: 11
2010: 1

[oldboys] Number of written characters per year:

2001: 46922
2002: 17591
2003: 47324
2004: 27865
2005: 22101
2006: 28044
2007: 1765
2008: 7773
2009: 12592
2010: 5445

[oldboys] Number of written words per year:

2001: 7421
2002: 2598
2003: 7125
2004: 4081
2005: 3265
2006: 4052
2007: 265
2008: 1093
2009: 1931
2010: 845

[oldboys] Number of written lines per year:

2001: 1154
2002: 494
2003: 1102
2004: 753
2005: 557
2006: 561
2007: 69
2008: 216
2009: 198
2010: 207

[oldboys] Total chars: 217422

[oldboys] Total words: 32676

[oldboys] Total lines: 5311

[oldboys] Total number of distinct contributors' email address: 105

[oldboys] Cohort of contributors per year:

2001: 267
2002: 67
2003: 70
2004: 38
2005: 22
2006: 16
2007: 3
2008: 3
2009: 11
2010: 1

[oldboys] List of contributors (obfuscated) addresses:

```
.*****{at}gmx.net;      *.*****{at}t-online.de;      *****{at}irational.org;
*****{at}is.in-berlin.de;  *****{at}vuesch.org;      *****{at}virtualidentity.
org;  ***{at}autonomous.org;  *****{at}aol.c;  ****{at}nadir.org;  ****{at}
thewire.co.uk;  ***{at}fuck.it;  *****{at}hotmail.com;  *****{at}
iplogin.org;      *****{at}uni-paderborn.de;      *****{at}easynet.co.uk;
*****{at}informatik.uni-bremen.de;  *****{at}hotmail.com;  *****{at}
prodigy.net.mx;      *****{at}hamburg.de;      *****{at}imaginet.be;
*****{at}snafu.de;  *****{at}vifu.de;  *****{at}thing.net;  *****{at}
xs4all.nl;  *****{at}snafu.de;  *****{at}yahoo.com;  *****{at}andrew.
cmu.edu;  *****{at}smile.ch;  *****{at}compuserve.com;  ****{at}
re-lab.net;  ***{at}zoro.nu;  ****{at}arachno-space.net;  ****{at}constantvzw.
com;  ****{at}snafu.de;  *****{at}hotmail.com;  ****{at}gmx.
net;  ****{at}wam.umd.edu;  *****{at}hotmail.com;  ****{at}metamute.
com;  ****{at}autonomous.org;  *****{at}dircon.co.uk;  ****{at}mail.uni-
mainz.de;  ****{at}uni-trier.de;  *  ***{at}gmx.de;  *****{at}lists.ccc.
de;  *****{at}lists.ccc.de;  *****{at}generation.net;  ****{at}
metamute.com;  *****{at}jaw.mlnet.net;  ***{at}ubermorgen.com;  *****{at}
aol.c;  *.*****{at}virgin.net;  ****{at}hannahbosma.nl;  ****{at}
eden.grace.se;  ***{at}sil.at;  ****{at}vub.ac.be;  ****{at}zrc-
sazu.si;  *****{at}networkcultures.org;  *****{at}noos.fr;  *****{at}
onetel.com;  *****{at}wam.umd.edu;  ****{at}desk.nl;  *****{at}sistero.sysx.
org;  *****{at}skynet.be;  *****{at}igc.org;  *****{at}pop.
hotkey.net.au;  *****{at}eunet.at;  *****{at}ccc.de;  *****{at}claudia-
reiche.net;  *****{at}metamute.com;  *****{at}plagiarist.org;  *****{at}
irational.org;  *****{at}rhizome.org;  ****{at}parks.lv;  *****{at}impsatl.
com.ar;  ****{at}bionic.zerberus.de;  *****{at}freitag.de;  *{at}modukit.
com;  *****{at}hotmail.com;  *****{at}hotmail.com;  *****{at}
sunderland.ac.uk;  ****{at}banffcentre.ca;  ****{at}genderchangers.
org;  *****{at}earthlink.net;  *****{at}aol.c;  *****{at}ccc.de;  *****{at}
autonomous.org;  *****{at}konsum.net;  *****{at}utu.fi;  *****{at}thething.
it;  *{at}duplox.org;  *.*****{at}mclink.it;  *****{at}hotmail.
com;  *  *****{at}hotmail.com;  *****{at}gmx.de;  *****{at}lineone.
net;  *****{at}gewi.kfunigraz.ac.at;  *  *****{at}gmx.net;  *****{at}arts.
ucla.edu;  ****{at}altern.org;  ****{at}snafu.de;  *****{at}compuserve.com;
*****{at}uni-bremen.de;  *****{at}access.ch
```

CRUMB (<https://www.jiscmail.ac.uk/cgi-bin/webadmin?A0=new-media-curating>)

[crumb] Total contributions: 7815

[crumb] Contributions per year:

2001: 423
2002: 275
2003: 314
2004: 468
2005: 489
2006: 597
2007: 479
2008: 634
2009: 437
2010: 463
2011: 418
2012: 530
2013: 515
2014: 590
2015: 392
2016: 208
2017: 222
2018: 137
2019: 224

[crumb] Number of written characters per year:

2001: 4510
2002: 4548
2003: 2526
2004: 1377
2005: 2525
2006: 0
2007: 27553
2008: 55008
2009: 34982
2010: 33660
2011: 38258
2012: 17908
2013: 26398
2014: 28381
2015: 41294
2016: 36806
2017: 23979
2018: 39007
2019: 54571

[crumb] Number of written words per year:

2001: 738
2002: 713
2003: 373
2004: 242
2005: 391
2006: 0
2007: 4108
2008: 8246
2009: 4885
2010: 4816
2011: 5864
2012: 2719
2013: 4030
2014: 4362
2015: 6405
2016: 5728
2017: 3778
2018: 5768

```

2019: 8200
[crumb] Number of written lines per year:
2001: 111
2002: 122
2003: 59
2004: 41
2005: 68
2006: 0
2007: 579
2008: 1408
2009: 933
2010: 888
2011: 733
2012: 347
2013: 369
2014: 611
2015: 819
2016: 713
2017: 561
2018: 769
2019: 1072
[crumb] Total chars: 473291
[crumb] Total words: 71366
[crumb] Total lines: 10203
[crumb] Total number of distinct contributors' email address: 1306
[crumb] Cohort of contributors per year:
2001: 423
2002: 275
2003: 314
2004: 468
2005: 489
2006: 597
2007: 479
2008: 634
2009: 437
2010: 463
2011: 418
2012: 530
2013: 515
2014: 590
2015: 392
2016: 208
2017: 222
2018: 137
2019: 224
[crumb] List of contributors (obfuscated) addresses: [log in to unmask]

Spectre (http://post.in-mind.de/pipermail/spectre/)

[spectre] Total contributions: 16845
[spectre] Contributions per year:
2001: 542
2002: 980
2003: 1028
2004: 1035
2005: 1484
2006: 1578
2007: 1206
2008: 1000
2009: 926
2010: 924
2011: 1121

```

2012: 1086
 2013: 843
 2014: 590
 2015: 635
 2016: 531
 2017: 468
 2018: 437
 2019: 431
 [spectre] Number of written characters per year:
 2001: 22552
 2002: 31819
 2003: 36723
 2004: 31661
 2005: 82850
 2006: 56023
 2007: 79035
 2008: 63817
 2009: 29272
 2010: 47528
 2011: 31241
 2012: 43531
 2013: 64370
 2014: 69280
 2015: 66505
 2016: 36088
 2017: 23827
 2018: 37277
 2019: 50990
 [spectre] Number of written words per year:
 2001: 3576
 2002: 4906
 2003: 5691
 2004: 4887
 2005: 12635
 2006: 8286
 2007: 11661
 2008: 8659
 2009: 4197
 2010: 6798
 2011: 4856
 2012: 6322
 2013: 9558
 2014: 10713
 2015: 9879
 2016: 5310
 2017: 3526
 2018: 5732
 2019: 7628
 [spectre] Number of written lines per year:
 2001: 554
 2002: 892
 2003: 900
 2004: 851
 2005: 1886
 2006: 1280
 2007: 1874
 2008: 1625
 2009: 832
 2010: 1337
 2011: 778
 2012: 1237
 2013: 1862

2014: 1686
2015: 1611
2016: 755
2017: 507
2018: 699
2019: 1128
[spectre] Total chars: 904389
[spectre] Total words: 134820
[spectre] Total lines: 22294
[spectre] Total number of distinct contributors' email address: 2369
[spectre] Cohort of contributors per year:
2001: 542
2002: 980
2003: 1028
2004: 1035
2005: 1484
2006: 1578
2007: 1206
2008: 1000
2009: 926
2010: 924
2011: 1121
2012: 1086
2013: 843
2014: 590
2015: 635
2016: 531
2017: 468
2018: 437
2019: 431

[spectre] List of contributors (obfuscated) addresses:

```
"=?***_****_??::._=****_*****_"{at}noos.fr;          **{at}futuresonic.com;
*****_{at}netartefact.de; *****{at}stofanet.dk; *****{at}mail.com.
mk; ***{at}jodi.org; ***{at}n3krozoft.com; *****{at}dit.ie; *****{at}
googlemail.com; *****{at}mixmail.com; *****{at}gmail.com;
*.*****.*****{at}gmail.com; *.*****{at}neural.it; *.*****{at}unsw.
edu.au; ***{at}zkrx.org; *****{at}bram.org; **{at}vargas.org.uk; ***{at}
interrational.de; *****{at}newmuseum.org; *****{at}cgarts.or.jp;
*****{at}revolwear.com; *****{at}transmediale.de; *****{at}gmail.
com; *****{at}wanadoo.es; *****{at}gmail.com; **{at}dortmunder-u.de;
**{at}mikro.in-berlin.de; **{at}tesla-berlin.de; *****{at}artengine.ca;
*****{at}yahoo.com; **{at}artengine.ca; ****{at}xs4all.nl; *****{at}
ath.forthnet.gr; *****{at}c3.hu; *****{at}caesar.elte.hu; ****{at}pro.ba;
****{at}25hrs.org; ****{at}neme.org; *****{at}transart.org; *****{at}
a3aan.org; *****.*****{at}uib.no; *****.*****{at}gmail.com; *****{at}
telfort.nl; *****{at}tiscali.nl; *****{at}aelab.com; *****{at}
protonmail.com; *****{at}web.de; ***{at}poemproducer.com; *****{at}
lesliensinvisibles.org; *****{at}rixc.lv; *****.*****{at}gmail.com;
*****{at}gmail.com; *****{at}gmail.com; *****{at}gmail.com; ***{at}
aharonic.net; ***.*****{at}zhdk.ch; *****{at}takas.lt; *****{at}xs4all.
nl; *****{at}gmail.com; *****{at}siol.net; *****{at}valand.gu.se;
*****{at}yahoo.de; ****{at}munrobus.com; ****{at}ath.forthnet.gr;
*****.*****{at}film-sharing.net; *****_{at}interia.pl; *****{at}
perseus.unalmed.edu.co; *****{at}unalmed.edu.co; *****{at}fondation-
langlois.org; *****{at}europeangraduateschool.net; *****{at}bacaanda.
org.mx; *****{at}yahoo.de; *****.*****{at}kanonmedia.com;
*****.*****{at}gmail.com; *****{at}easylife.org; *****{at}yahoo.
com; *****{at}yahoo.com; *****{at}web.de; ****{at}interfilm.de;
****{at}loudink.com; ****{at}slab.org; ****{at}v2.nl; *****{at}gmail.com;
*****.*****{at}gmail.com; *****{at}criticalsecret.org; *****{at}
gmail.com; *****.*****{at}unibas.ch; *** *****{at}yahoo.com;
**_*****{at}yahoo.co.uk; *****{at}wanadoo.fr; *****{at}videotage.org.hk;
**-*****{at}bleu255.com; **-*****{at}kuri.mu; *****{at}adelaidefestival.
net.au; *****{at}freeshell.org; ***{at}autonomous.org; ***{at}eyebeam.org;
***{at}va.com.au; *****.*****{at}voila.fr; *****{at}zkm.de; *****{at}
st.htnet.hr; ****.*****{at}st.t-com.hr; ****.*****{at}st.tel.hr;
***.*****{at}mmsu.hr; *****{at}gmail.com; *****{at}wanadoo.nl;
*****.***{at}gmail.com; *****{at}fondation-langlois.org; *****{at}
gmail.com; *****.***{at}gmx.de; *****.*****{at}gmail.com; *****{at}gmx.
de; *****.*****{at}leuphana.de; *****.*****{at}dorten.com;
*****{at}andreapolli.com; *****{at}becomebecome.com; *****{at}mur.at;
*****{at}c-e-m.org; *****{at}gmail.com; *****_*****{at}yahoo.
de; *****{at}ad hocarts.org; *****{at}interactivestory.net; ****{at}ccc.de;
***{at}kinonet.com; *****{at}gmail.com; *****.*****{at}wp.pl;
*****{at}trampoline-berlin.de; *****{at}trampoline.org.uk; *****{at}arts-
electric.com; *****{at}nimk.nl; *****{at}gmail.com; *****{at}yahoo.
com; *****{at}gmail.com; *****{at}onesixty.net; *****{at}gmx.de;
***{at}broadway.org.uk; ****{at}futuresonic.com; *****{at}okno.be;
*****{at}junction.co.uk; *****{at}sonicacts.com; *****{at}aaanet;
***{at}freewaves.org; ****{at}patchingzone.net; ****{at}patchingzone.nl;
***{at}roquigny.info; ****{at}v2.nl; *****{at}altern.org; *****{at}nunc.
com; *****{at}planet.nl; *****{at}web.de; *****{at}aec.at;
*****{at}evil.aec.at; *****{at}interaction-ivrea.it; ***{at}
annrosen.nu; ***{at}en1986; *****{at}hellocatfood.com; *****{at}gmx.net;
**{at}eroticunion.org; *****{at}dds.nl; *****{at}fondation-langlois.
org; *****{at}nbsp.nl; *****{at}interaccess.com; *****{at}ifrance.
com; *****{at}tulselupernetwork.com; *****{at}crealab.info;
***{at}xs4all.nl; ****{at}v2.nl; ****{at}impakt.nl; *****.*****{at}
gmail.com; ****{at}easyt.net.co.uk; *****{at}vikhagen.net; *****{at}
emaf.de; *****{at}yahoo.com; *****{at}xs4all.nl; ***.*****.*****{at}
gmail.com; ***.*****.*****{at}gmail.com; ***.*****{at}libero.it;
```



```

*****{at}udm.ru; *****{at}gn.apc.org; *****{at}web.de;
*****{at}libero.it; *****{at}gmail.com; *****{at}free.fr;
*****{at}kulturserver-nrw.de; *****{at}domeus.it; *****{at}uoc.edu;
*****{at}pcnet.ro; *****{at}artpool.hu; *****{at}design.chalmers.se;
*****{at}gmail.com; *****{at}gmail.com; *****{at}gmail.com;
***_***_***_***{at}yahoo.com; ***{at}yokeandzoom.com; ****_*****{at}gmail.
com; **{at}werkleitz.de; ****_***{at}uva.nl; *****{at}weallplugin.org;
****{at}asci.org; ***{at}bek.no; *****{at}free.fr; ****{at}virtueelplatform.
nl; *****{at}ta; *****{at}disastrid.net; *****{at}s373.net; **{at}
gratin.org; ****_*****{at}anart.no; *****{at}mail.dntcj.ro;
*****{at}grancanaria.com; ****{at}kunsttot.de; *****{at}
cianet.cz; *****{at}gmail.com; ***{at}cornish.edu; *****{at}gangart.
com; *****{at}theconcentra.org; *****{at}videoreporter.org; *****{at}gm.
de; *****{at}googlemail.com; *****{at}virtueelplatform.nl;
*****{at}kuri.mu; ***{at}cs.nott.ac.uk; *****{at}gmail.com; *****{at}
gmail.com; **{at}ethicdesign.de; *{at}3kta.net; *{at}adime.de; *{at}bram.org;
*{at}d-i-n-a.net; *_*_*_*_*_*_*_*_*_*_*{at}b-l-u-e-s-c-r-e-e-n.net;
*_*_*_*_*_*_*_*_*_*{at}newcastle.ac.uk; **{at}c3.hu; *****{at}yahoo.
com; ***{at}ddeluxe.com; *****{at}gmail.com; *****{at}netmage.it;
*****{at}rnkova; ****_*****{at}aut.ac.nz; *****{at}online.de;
*****{at}yahoo.co.uk; *****{at}nomad-tv.net; ****{at}soulssystem.com;
*****{at}gm.net; *****{at}eskimo.com; *****{at}zorin.eskimo.com;
*****{at}labomedia.net; ****{at}groundzero.org; ***{at}nungu.com; *****{at}
andfestival.org.uk; *****{at}e; *****{at}zkm.de; *****{at}
videonale.org; *****{at}ini; *****{at}typedown.com;
*****{at}fiberfestival.nl; *****{at}typedown.com; *****{at}gmail.
com; *****{at}springerin.at; ***{at}lux.org.uk; *****{at}im-export.
net; *****{at}t-online.de; *****{at}dam.org; *****{at}
gmail.com; *****{at}ntlworld.com; *****{at}disco.unimib.it;
*****{at}sunderland.ac.uk; *****{at}wkmx.org; *****{at}
kunstamt-kreuzberg.de; **{at}e; ***{at}bgl.vsnl.net.in; *****{at}
artchannel.bg; ****{at}poczta.onet.pl; ****{at}krcof.org; *****{at}200ok.de;
*****{at}20; *****{at}werkleitz.de; *****{at}bi dollsmouse.org;
*****{at}riseup.net; ****{at}modukit.com; *****{at}gmail.com;
*****{at}webmail.sfai.edu; *****{at}open.x-i.net; *****{at}x-i.net;
*****{at}telepathic-movie.org; *****{at}yahoo.com; *****{at}tyrell.
hu; *****{at}ipsiconferences.org; *****{at}berlinerpool.de; *****{at}
multimedia.org.mk; *****{at}zkrx.org; *****{at}mindspring.com; *****{at}
bauhaus-dessau.de; *****{at}wpadc.org; *****{at}yahoo.com; ***{at}
axelero.hu; *****{at}aol.com; *****{at}gmail.com;
*****{at}signifikat.de; *****{at}calarts.edu; *****{at}arts.usf.edu;
*****{at}gmail.com; *****{at}zkm.de; *****{at}
nasjonalnuseet.no; *****{at}telesat.com.co; ***{at}delete.tv; ***{at}
transnatural.org; **{at}iaspis.com; ****_*****{at}unsw.edu.au;
*****{at}gmail.com; *****{at}i-love-u.ch; ****_***{at}gmail.com;
*****{at}mur.at; *****{at}howell-ersatz.com; *****{at}transitlab.org;
*****{at}uni-koeln.de; *****{at}dada.it; *****{at}
googlemail.com; *****{at}leuphana.de; *****{at}artscouncil.org.
uk; *****{at}gmail.com; *****{at}well.com; *****{at}p-pack.de; *****{at}
yeditape.edu.tr; *****{at}snet.net; *****{at}gmail.com; *****{at}
yahoo.com; *****{at}hotmail.com; *****{at}zkm.de; *****{at}
alleati.com; *****{at}altern.org; *{at}punkpixel.com; *{at}submerge.org.uk;
*_*_*_*_*_*_*_*_*_*{at}ulster.ac.uk; *_*_*_*_*_*_*_*_*_*{at}lancaster.ac.uk; *_*_*_*_*_*_*_*_*_*{at}sussex.ac.
uk; *_*_*_*_*_*_*_*_*_*{at}gmail.com; *_*_*_*_*_*_*_*_*_*{at}gm.net; *****{at}
caedefensefund.org; *****{at}levels9.com; *****{at}membrana.us; ****_***-
*****{at}videoex.ch; ****_*****{at}videoex.ch; *****{at}camerado.
com; *****{at}telus.net; *****{at}yahoo.com; *****{at}zedat.fu-berlin.
de; *****{at}gmail.com; *****{at}fescurts.com; *****{at}
astrofsky; *****{at}plunc.pt; *****{at}ero; *****{at}gmail.
com; *****{at}uni-siegen.de; *****{at}web.de;
*****{at}garage-g.de; *****{at}gmail.com; *****{at}newmexico.
com; *****{at}virtueelplatform.nl; *****{at}buffalo.edu; **{at}wkmx.org;

```

*****{at}honnet.eu; *****{at}gmail.com; *****{at}cellbytes.com;
 *****{at}gmail.com; *****{at}gmail.com; *****{at}i-one.
 at; *****{at}champlibre.com; *****{at}3particles.com; *****{at}
 yahoo.com; *****{at}gmail.com; *****{at}libero.it; *****{at}gmail.
 com; *****{at}avu.cz; *****{at}gmail.com; *****{at}mediascot.org;
 *****{at}free.fr; *****{at}limsi.fr;
 *****{at}web.de; *****{at}hgkz.ch; *****{at}
 earthlink.net; *****{at}andfestival.org.uk; *****{at}gmail.
 com; *****{at}unbehagen.com; *****{at}fabric.ch; *****{at}
 wechsel-strom.net; *****{at}crowriver.net; *****{at}derstrudel.org; *****{at}
 mediascot.org; *****{at}movingimages.de; *****{at}werkleitz.de; *****{at}
 montevideo.nl; *****{at}passport.ca; *****{at}gmail.com; *****{at}
 indigo.ie; *****{at}gmail.com; *****{at}yahoo.com;
 *****{at}kcl.ac.uk; *****{at}schoolofma.org; *****{at};
 *****{at}publicus.net; *****{at}clivegillman.net; *****{at}tin.it; *****
 *****{at}lerecoursauxforets.org; *****{at}sfuture.demon.co.uk;
 *****{at}knoxart.org; *****{at}iplugin.org; *****{at}mail.ru;
 *****{at}orange.fr; *****{at}computerfinearts.com;
 *****{at}gmail.com; *****{at}e; *****{at}ie;
 *****{at}ions; *****{at}easternbloc.ca; *****{at}videoex.ch; *****{at}
 videoex.ch; *****{at}videoex.ch; *****{at}viper.ch; *****{at}
 videobrasil.org.br; *****{at}laboralcentrodearte.org; *****{at}
 bitnik.org; *****{at}fact.co.uk; *****{at}gmail.com;
 *****{at}informal.org.uk; *****{at}cont3xt.net; *****{at}
 gmail.com; *****{at}beingres.org; *****{at}biennaledeparis.org;
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 ***{at}btinternet.com; ***{at}dvision.at; **{at}reneeridgway.net;
 *****{at}; *****{at}xcult.org; *****{at}s; ****{at}cornell.edu; ****{at}
 ico; *****{at}na.infn.it; *****{at}vms.huji.ac.il; *****{at}
 gmx.de; *****{at}zkm.de; *****{at}amsu.edu; *****-*****{at}
 snafu.de; ***{at}v2.nl; *****{at}fact.co.uk; *****{at}mac.com;
 *****{at}low; *****{at}futureeverything.org; *****{at}futuresonic.
 com; ***{at}uni.lodz.pl; *****{at}gmail.com; *****{at}hotmail.co.uk;
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 eesati.fr; *****{at}h-da.de; *****{at}donau-uni.ac.at;
 *****{at}networkcultures.org; *****{at}schoolofma.org; *****{at}
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snafu.de; *****{at}webmail.sfai.edu; ****_*****{at}mail.ljudmila.org;
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org; *****{at}hotmail.com; *****{at}artycok.tv; *****{at}avu.cz;
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*****{at}literaturwerkstatt.org; *****{at}gmail.com; *****{at}cazzofilm.
com; *****{at}yahoo.com; *****{at}hotmail.com; ****{at}post.sk;
_**{at}zkm.de; ****{at}schoolofma.org; ****{at}basis.desk.nl; ****{at}
desk.nl; ****{at}sonet.com.mk; ****{at}soros.org.mk; **{at}zrdesign.co.uk;
*****.*****{at}gmail.com; *****{at}centrum.cz; *****{at}yahoo.co.uk

Nettime_bold (nettime.org/archives.php)

[nettime_bold] Total contributions: 14152

[nettime_bold] Contributions per year:

2000: 4101

2001: 6808

2002: 1652

2003: 1586

[nettime_bold] Number of written characters per year:

2000: 222621

2001: 113975

2002: 11233

2003: 1467

[nettime_bold] Number of written words per year:

2000: 36437

2001: 16066

2002: 1661

2003: 216

[nettime_bold] Number of written lines per year:

2000: 4635

2001: 2331

2002: 278

2003: 30

[nettime_bold] Total chars: 349296

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[nettime_bold] Total lines: 7274

[nettime_bold] Total number of distinct contributors' email address: 4459

[nettime_bold] Cohort of contributors per year:

2000: 4101

2001: 6808

2002: 1652

2003: 1586

[nettime_bold] List of contributors (obfuscated) addresses:

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"*****" {at}bbs.thing.net; "*****<**** {at}internetstocksurvey.
freeserve.co.uk;" {at}bbs.thing.net; +{at}x-i.net; ----- {at}
ctrlaltdel.org; ----- {at}ctrlaltdel.org; ----- {at}ctrlaltdel.org;
--- {at}asco-o.c; --* {at}oml.ou.inter-touch.com; --* {at}etlo.o; -{at}
peterlind.org; ***** {at}hot-names.net; ***** {at}t-online.de;
*****_***** {at}ac-clermont.fr; ***** {at}snow.c; ***** {at}
iol.it; ***** {at}excite.com; ****.*.* {at}bbs.thing.net; ***** {at}172509.c;
***** {at}runbox.c; *{at}dividebyzero.org; **.*.*.* {at}bbs.thing.net;
*****.*.* {at}compuserve.com; ****.*.* {at}germany.net.de; *****.*.* {at}
compuserve.com; *** {at}flashnizism.com; ***** {at}hanmail.net;
*****.*.* {at}compuserve.com; ***** {at}37.com; ***** {at}lycos.com;
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money.com; ***.*.*.*.* {at}pleine-peau.com; ***.*.*.*.* {at}bbs.thing.net;
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yahoo.c; ***** {at}weintl.com; *{at}colonel.dk; ***** {at}wanadoo.es;
*** {at}surek.de; ****-**** {at}snd.edu.gr; ****.*.*.*.* {at}pleine-peau.c;
***** {at}28099.c; *** {at}242pilots.org; *****_***** {at}
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*****{at}iafrica.c; *****{at}yahoo.fr; *****{at}netscape.net;
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 canada.com; *****{at}europe.com; *****{at}ifrance.com;
 *****{at}yahoo.com; *****{at}consultant.c; *****{at}uole.c;
 *****{at}seththompson.com; *****{at}aol.com; *****{at}thefaceof.com;
 *****{at}onebox.com; *****{at}well.com; *****{at}hotmail.com;
 *****{at}alberti.gdynia.ids.pl; *****{at}tenniscourts.bzam.c;
 *****{at}starmedia.com; *****{at}kubicek.net; *****{at}lycos.
 com; *****{at}anfmail.c; *****{at}email.com; ***-*****{at}
 yahoo.c; ****{at}meister.com; *****{at}msn.c; *****{at}cei.net;
 *****{at}peacefire.org; *****{at}icec.or.k; ***{at}theprizeclub.com;
 *****{at}echoms.com; ****{at}fastmedia.com; ***{at}tank20.com; *****{at}
 home.com; *****{at}yahoo.co.k; *****{at}nm.ru; *****{at}fossi.uni-
 weimar.de; *****{at}thing.net; *****{at}t0.or.at; *****{at}thing.
 net; *****{at}mit.edu; ****{at}cqll4.com.cn; *****{at}mindspring.com;
 *****{at}aol.c; *****{at}deadceo.com; *****{at}public.guangzhou.gd.cn;
 *****{at}excite.com; *****{at}msn.com; *****{at}*****{at}
 aussiemail.com.au; *****{at}yahoo.com; *****{at}
 mail2world.c; ***-***-*****{at}address.com; *****{at}www.com;
 *****{at}netscape.net; *****{at}yahoogroups.com;
 *****{at}wowmail.com; *****{at}yahoo.c; ***-*****{at}sympatico.ca;
 {at}gnet.pl; **{at}ucdavis.edu; *****{at}mail.xs4all.nl; ****{at}
 desk.org; ***-*****{at}bbs.thing.net; ***-*****{at}
 gl.darkmoon.ru; ***-*****{at}free.f; ***-*****{at}free.fr; ***{at}
 trashconnection.c; ***{at}trashconnection.com; ***{at}www.utexas.edu;
 *****{at}hotmail.com; ***{at}salty.org; **{at}jodel.org; *****{at}
 mail.viterbo.com; ***-*****{at}comparebabystuff.com; ****{at}xeni.net;
 *****{at}salty.org; *****{at}l63.com; *****{at}netc.pt;
 *****{at}l63.net; *****{at}geologist.c; *****{at}usa.net;
 *****{at}yahoo.com; *****{at}mindspring.c; *****{at}gmx.de;
 *****{at}verizon.com; *****{at}yahoo.com; *****{at}earthlink.
 net; *****{at}prodigy.net; ***{at}gl.darkmoon.ru; *{at}avu.cz;
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 *****{at}netscape.net; ****{at}x-arn.org; *****{at}webtv.net; ***{at}
 theyesmen.org; *****{at}hotvoice.com; *****{at}public1.ptt.js.cn;
 *****{at}waag.org; *****{at}earthlink.net; *****{at}yahoo.com;
 *****{at}telcel.net.ve; ****{at}inch.com; *****{at}ru.ru;
 *****{at}yahoo.c; *****{at}hotmail.c; *****{at}phantomemail.
 com; ***-*****{at}hotmail.c; *****{at}yourserver.c;
 *****{at}yahoo.com; *****{at}; *****{at}msn.c; *****{at}
 address.com; *****{at}hotmail.c; *****{at}hongkong.c; *****{at}
 crpg.canon.co.jp; *****{at}earthlink.com; *****{at}sfc.keio.ac.jp;
 ****{at}gol.com; ****{at}schoenerwissen.de; *****{at}hotmail.
 com; *****{at}access.ch; ****{at}sympatico.ca; *****{at}libero.it;
 *****{at}aol.c; *****{at}4search.com; ****{at}c3.hu; ****{at}berlin.snafu.
 de; *****{at}caramail.com; *****{at}hotmail.com; *****{at}alu.hr;
 *****{at}yahoo.c; *****{at}mail.ljudmila.org; *****{at}mila.
 ljudmila.org; ****{at}mail.c; ****{at}f.bg.ac.yu; *****{at}univ-ubs.f;
 *****{at}freemail.c3.hu; *****{at}msn.c; ****-*****{at}ny.com;
 *****{at}ny.com; *****{at}ny.com; *****{at}manguebit.org.br; ***{at}
 freemail.hu; *****{at}safe-mail.net; ****{at}icons.cx; *****{at}altavista.
 com; *****{at}freeaccess.nl; *****{at}mail.com; *****{at}bigfoot.c;
 ****{at}desk.nl; ***-*****{at}aufzu.de; *****{at}brain.net.pk;
 *****{at}ecplaza.net; *****{at}ecplaza.net; *****{at}
 ecplaza.net; *****{at}ecplaza.com; *****{at}zumaia.hezitek.net;
 ****{at}hotmail.com; **{at}z.parsons.edu; *{at}apiece.net; _aëëëa_{at}yandex.
 ru; _*****{at}nordnet.fr; _*****{at}ihug.com.au; _*****{at}
 sympatico.ca; _*****-*****{at}wanadoo.fr; _*****{at}ozemail.com.au;

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_*****{at}eircom.net; _****{at}bigpond.com; _*****{at}qwest.net;
_*****{at}hetnet.nl; _*****{at}mail.utl.hu; _****.*****{at}virgin.net;
_****{at}sewingnotionsinc.com; _*****{at}tpg.com.au; _*****{at}uq.net.au;
_**{at}hknetmail.c; _*****{at}tee.gr; _*****{at}mclink.it;
_*****{at}khm.de; _***_****{at}email.msn.com; _*****.*****{at}wanadoo.
fr; _*****{at}maenen-meyer.myweb.nl; _*****{at}easynet.co.uk; _*****-
*{at}d4.dion.ne.jp; _*****{at}groundsforsculpture.org;
_____.*****-----*{at}jodi.org; _{at}asco-o.net; _{at}_
nettime.org;

```


I

Welcome

...

O.O

Welcome, and information on the <oldboys>-list

From: Cornelia Sollfrank
To: oldboys@lists.ccc.de
Date: Tue, 20 Mar 2001 20:28:29
+0000

Welcome to the mailing list of Old Boys Network, <oldboys-list>!

Please save this message for future reference. Thank you.

TECHNICAL INFORMATION: (as regards content, information below)

This is the ezmlm program, managing the oldboys@lists.ccc.de mailing list. It will speak in the first person further on...

I can handle administrative requests automatically. Please do not send them to the list address! Instead, send your message to the correct command address:

To subscribe to the list, send a message to:
<oldboys-subscribe@lists.ccc.de>

To remove your address from the list, send a message to:
<oldboys-unsubscribe@lists.ccc.de>

Send mail to the following for info and FAQ for this list:
<oldboys-info@lists.ccc.de>
<oldboys-faq@lists.ccc.de>

To get messages 123 through 145 (a maximum of 100 per request), mail:
<oldboys-get.123_145@lists.ccc.de>

To get an index with subject and author for messages 123-456, mail:
<oldboys-index.123_456@lists.ccc.de>

They are always returned as sets of 100, max 2000 per request, so you'll actually get 100-499.

To receive all messages with the same subject as message 12345, send an empty message to:
<oldboys-thread.12345@lists.ccc.de>

The messages do not really need to be empty, but I will ignore their content. Only the ADDRESS you send to is important.

You can start a subscription for an alternate address, for example "john@host.domain", just add a hyphen and your address (with '=' instead of '@') after the command word:
<oldboys-subscribe-john=host.domain@lists.ccc.de>

To stop subscription for this address, mail:
<oldboys-unsubscribe-john=host.domain@lists.ccc.de>

In both cases, I'll send a confirmation message to that address. When you receive it, simply reply to it to complete your subscription.

If despite following these instructions, you do not get the desired results, please contact my owner at
<oldboys-owner@lists.ccc.de>

Please be patient, my owners are a lot slower than I am :-)

WHAT IT IS ABOUT:

<oldboys-list> is an international discussion mailing list owned by the Old Boys Network.

OBN is regarded as the first international Cyberfeminist alliance and has been founded in 1997 in Berlin. Under the umbrella of the term 'Cyberfeminism' OBN contributes to the critical discourse on new media, especially gender-specific aspects.

OBN is dedicated to appropriating, creating and disseminating Cyberfeminisms (plural). OBN creates real and virtual spaces where Cyberfeminists can research, experiment, communicate and act. The OBN platforms aim to provide a contextualized presence for the diverse and interdisciplinary approaches to Cyberfeminism. One of these platforms is <oldboys list>.

One of the basic rules of OBN is that every member is required to call herself a woman (without consideration of the biological base of this intelligent life-form). With regard to its contents - the elaboration of Cyberfeminisms - our aim is the principle of disagreement!

Additional to our communication in virtual space OBN regularly organizes real space meetings.

- First conference: 'first Cyberfeminist International', documenta x, Kassel, 1997, hybrid workspace;
- Second conference: 'next Cyberfeminist International', 1999, Rotterdam, de Balie (in cooperation with 'next5minutes, festival for tactical media, Amsterdam).
- Third conference: 'very Cyberfeminist International', 2001, Hamburg, is currently in preparation.

All conferences are documented in printed readers. No.1 and no.2 are sold out already. The content will be available on our new website, soon!

Currently (2001) the book 'Cyberfeminism - next protocols' is in production in collaboration with the Publishing House Autonomedia, New York.

In 2000 OBN presented itself in the 15 minutes long video 'processing Cyberfeminism'.

Since OBN has come into being it's personnel as well as the organisational structure have been in a constant flow.

If you want to learn more about the regulating structure of OBN, and you are interested in finding out what is special about this transitory network, please visit our website (currently being redesigned by Slovenian artist Irena Woelke), <http://www.obn.org>

<oldboys-list> can stay unmoderated as long as all subscribers feel responsible for the list, share it's policy and the general netiquette.

* text-format:
plain ascii, no MIME-attachements, maximum size: 40.000 bytes (please split bigger texts);

* visuals:
basically visuals are welcome to be distributed, but not automatically via the list; pls. announce your visuals and send them at request to individual addresses.

* all postings are automatically forwarded to the searchable <oldboys-list> web-archive. This archive is only accessible by subscribed members of the list who have the password. (further instructions soon)
address: www.nettime.org/oldboys

* copyright policy:
forwarding of public announcements via e-mail is allowed if the footer is included; all other forwarding has to be checked with the authors. for republishing on a web or ftp site, contact with the authors is obligatory. The same regulation is valid when republishing in paper media, or if money changes hands.

* <oldboys-list> is a way to form a large network of active cyberfeminists. Please feel free to invite new subscribers or to suggest them by simply sending a mail to the list-owner.

* questions, comments, criticism are welcome!
please direct them to <oldboys@lists.ccc.de>

Old Boys Network, march 2001

I.O

[oldboys] Personal Welcome!

From: Cornelia Sollfrank
To: oldboys@lists.ccc.de
Date: Mon, 26 Mar 2001 16:25:13 +0100

Welcome to the <oldboys>-list!

As I have already announced to you individually some weeks ago, OBN has finally installed it's mailinglist. It is running on the list server of CCC, Chaos Computer Club in Berlin, which is the German hacker's club. About 150 cyberfeminists have subscribed so far.

Attached to the list is a searchable webarchive: <http://www.nettime.org/oldboys>. This means that <oldboys>-list is an open list and everyone who is interested can follow what is going on here.

In order to give you a better understanding of what OBN used to be and what it is now, and also what the list is supposed to be used for, I would like to describe the situation of OBN from MY PERSONAL point of view.

I am sure, most of you know OBN through our conferences and the documentary readers. Indeed, the 'real' platforms of OBN have been dominant so far, in contrast to our 'virtual' ones. But this mailinglist is the first step to improve our virtual presence and communication, and is meant to host a global discourse on Cyberfeminism.

As a matter of fact, we are also working currently on the relaunch of our website. Irena Woelle from Ljubljana is our webdesigner, and we are looking forward to our new site, which will represent what OBN is, much better than the current one. Amongst many other things, next to a theory section, there will also be a gallery space, and a calendar which contains all current events in which cyberfeminists take part. As soon as we have a Beta-version, we will put it up and inform you, as well as ask you for your contributions.

Furthermore OBN is planning a third international conference, called 'next Cyberfeminist International' which hopefully will take place in November this year in Hamburg. The current situation is, that we are in the middle of organizing the funding for the conference. We will keep you updated about this and send out a call as soon as we can verify the details.

OBN itself has gone through several major shifts in the almost four years of it's existence, shifts in personnel and shifts in the organisational structure. Some of you might know our video 'processing cyberfeminism' which represented the so-called core-group of OBN. Our current website also still contains this outdated information that there is something like a core-group. There used to be one, right, and it consisted of Cornelia Sollfrank, Susanne Ackers, Julianne Pierce, Helene von Oldenburg, Claudia Reiche, Faith Wilding, Yvonne Volkart, Verena Kuni. But we had to realize after a while that it was no longer functional, for several reasons. For me, most irritating was the fact that the existence of a core-group transported the idea of a closed inner circle to the public, and consequently many interested people felt uncomfortable and not really welcome. I feel very sorry for that, because OBN was always meant to be an open network.

About one year ago, the core-group abolished itself in order to open up the structure and make space for new boys, new ideas, new projects, and new cyberfeminisms. Still, there was no infrastructure where we could have announced and practiced our desire for change. We found ourselves in the contradictory situation that it was up to the ex-core-group again to build these new structures.

In this very transitional phase during the last year, a fragmented ex-core-group consisting of Helene von Oldenburg, Claudia Reiche, Verena Kuni, myself and partly Susanne Ackers gathered again and made efforts in order to realize the transition of OBN. We have set up the list, made the concept and raised money for the new website, thought and talked about the possible future of OBN, and are now busy making the next International happen.

I would like to welcome you, on this list and in the network. Please understand OBN as an open structure where activities and contributions are welcome, and of course a lot of qualified critique;-) And, be also aware that all the work which the boys have invested so far in OBN was voluntary. Although, our resources are very limited, we try to make things happen, but we can not function as a service business.

I'm looking forward to your input and many lively discussions, and hope you enjoy this piece of autonomous infrastructure. Make the best out of it!

To find out more about OBN and the current regulatory structure, pls. send a mail to <oldboys-info@lists.ccc.de> and/or <oldboys-faq@lists.ccc.de>

Cheers from Scotland, Cornelia
March 20th, 2001

To unsubscribe, e-mail: oldboys-unsubscribe@lists.ccc.de
For additional commands, e-mail: oldboys-help@lists.ccc.de

2.O

Welcome to nettime-l

From: majordomo
To: nettime-l@desk.nl
Date: Fri, 4 Apr 1997 00:17:49 +0100

Welcome to the nettime-l mailing list!

If you ever want to remove yourself from this mailing list, you can send mail to 'majordomo [AT] Desk.nl' with the following command in the body of your email message:

unsubscribe nettime-l nettime-archive [AT] factory.org

Here's the general information for the list you've subscribed to, in case you don't already have it:

[Last updated on: Tue Feb 27 22:38:19 1996]

<nettime> is not only a mailing list, but an attempt to to formulate an international, networked discourse, that is either promoting the dominant euphoria (in order to sell some product), nor to continue with the cynical pessimism, spread by journalists and intellectuals working in the 'old' media, who can still make general statements without any deeper knowledge on the specific communication aspects of the so-called 'new' media. We intend to bring out books, readers and floppies and web sites in various languages, so that the 'immanent' net critique will not only circulate within the internet, but can also be read by people who are not on-line.

<nettime>
is closed and slightly moderated,
it has two channels:

-> post to : nettime [AT] in-berlin.de
(mail gets delivered to all subscribers via desk.nl)
<news://news.thing.at/thing-talk> [AT] mail.thing.at

<- reply to: the adress of the original sender
re: (public dialogue): nettime-talk [AT] mail.thing.at
which is the same like
<news://news.thing.at/thing.nettime-talk>

text-format: plain ascii, max 72 chars, monospace
fonttype (courier), no MIME-attachements or bin-hex,
maximum size : 40.000 bytes, please split bigger textes

text-collection:
ZK Proceedings (book in progress):
<http://www.desk.nl/~nettime/>

copyright policy:
forwarding via e-mail is allowed if footers gets included,
for republishing on a web or ftpsite contact with the authors
is recommended. in case of a republishing in paper media,
or if money changes hands, the confirmation of the authors is
obligate. (this note is under construction - look for updates)

* with <nettime> you can reach a group of people
of active cultural producers, feel free to
invite new subscribers by simply sending a
mail to the list-owner.

* you can use nettime as a forward channel, a
social text filter, for own textes, found textes,
requests, announcements...

* to get to know who is on the list (only e-addresses),
please send a mail to majordomo [AT] desk.nl with
who nettime-l
in the body of the message.

* questions, comments, criticism are welcome!
please direct them to nettime-owner [AT] is.in-berlin.de
27feb96 Geert Lovink, Pit Schultz

3.0

Welcome to nettime-l
From: Majordomo
To: nettime-l@desk.nl
Date: Sun, 25 Oct 1998 14:58:56
+0100

Welcome to the nettime-l mailing list!

Please save this message for future reference. Thank you.

If you ever want to remove yourself from this mailing list,
you can send mail to <Majordomo [AT] Desk.nl> with the following
command in the body of your email message:

unsubscribe nettime-l nettime-archive [AT] nettime.khm.de

Here's the general information for the list you've subscribed to,
in case you don't already have it:

[Last updated on: Fri Feb 6 18:00:59 1998]

<nettime> is not only a mailing list, but an attempt to formulate an
international, networked discourse, that is neither promoting the dominant
euforia (in order to sell some product), nor to continue with the cynical
pessimism, spread by journalists and intellectuals working in the 'old'
media, who can still make general statements without any deeper knowledge
on the specific communication aspects of the so-called 'new' media.
We intend to bring out books, readers and floppies and web sites in
various languages, so that the 'immanent' net critique will not only
circulate within the internet, but can also be read by people who are not
on-line.

<nettime>

is closed and slightly moderated,
it has two channels:

-> post to : nettime [AT] desk.nl
(mail gets delivered to all subscribers via desk.nl)
news://news.thing.at/thing.nettime-talk

text-format: plain ascii, max 72 chars, monospace
fonttype (courier), no MIME-attachements or bin-hex,
maximum size : 40.000 bytes, please split bigger textes

text-collection:
ZK Proceedings (book in progress):
<http://www.desk.nl/~nettime/>

copyright policy:
forwarding via e-mail is allowed if footers gets included,
for republishing on a web or fipsite contact with the authors
is recommended. in case of a republishing in paper media,
or if money changes hands, the confirmation of the authors is
obligate. (this note is under construction - look for updates)

* with <nettime> you can reach a group of people
of active cultural producers. feel free to
invite new subscribers by simply sending a
mail to the list-owner.

* you can use nettime as a forward channel, a
social text filter, for own textes, found textes,
requests, announcements...

* to get to know who is on the list (only e-addresses),
please send a mail to majordomo [AT] desk.nl with who nettime-l

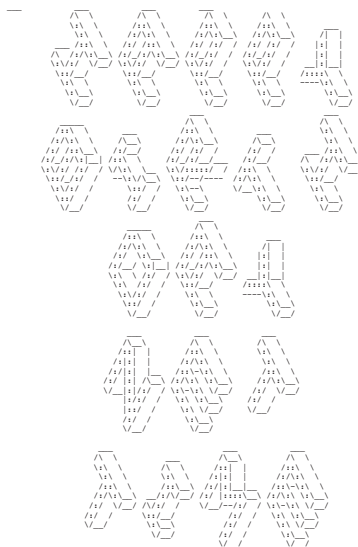
in the body of the message.

* questions, comments, criticism are welcome!
please direct them to nettime-owner [AT] desk.nl

6feb98 Geert Lovink, Pit Schultz

4.0

<nettime> five years later
From: Nettime
To: nettime-l@bbs.thing.net
Date: Tue, 31 Oct 2000 20:13:00
-0500



<<http://www.nettime.org/nettime.w3archive/199510/msg00000.html>>

To: zack [AT] contrib.de
Subject: Welcome to nettime
From: majordomo
Date: Tue, 31 Oct 95 08:13 EST

--

Welcome to the nettime mailing list!

<...>

5.0

Welcome
From: Beryl Graham
To: <new-media-curating@jiscmail.
ac.uk>
Date: Fri, 9 Feb 2001 16:09:23 +0000

Welcome to new-media-curating!

This list is intended for those involved in curating, exhibiting, archiving or interpreting new media art (including net.art, interactive installations, digital video etc.)

It is the discussion list of the CRUMB web site (Curatorial Resource for Upstart Media Bliss <http://www.newmedia.sunderland.ac.uk/crumb/>).

The list will be active from March 2001, and list members will be emailed with details nearer the time.

Beryl Graham and Sarah Cook
CRUMB editors and new-media-curating list owners

6.0

[-empyre-] welcome

From: n/a

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sun Jan 6 14:39:01 2002

welcome to -empyre-

-empyre- is a soft space where invited guests from the media arts field - artists, theorists, curators, producers and administrators can discuss their projects, publications, productions, and share knowledge and experience. it's specific to the issues which surround media arts, without necessarily being academically referenced, nor concerned with delineating areas of practice into interactive, or digital, or net, or rom, or pda, or web, or text, or flash art.

how it works:

guests will send out an initial email statement about their work/project/publication, and then for two or so weeks will be open to comment, questions, discussion around the topics. on 15 january 2002 the discussion starts with Ollivier Dyens (bio at <http://www.subtle.net/empyrean/empyre/dyens.html>) who has generously agreed to be the test guest.. a new guest will be invited at regular intervals..currently every second month, however depending on the level of interaction perhaps i will make it more or less frequent. administratively there may still some glitches to be ironed out over the next few weeks as well - the net is never a seamless experience.

many people have subscribed since i opened the list a few days ago which is great.. and leads me to think a lot of you want something extra in the way of content from your email.. however i know i get enormous amount of email in my in box everyday, a lot of it duplicated info which i have to filter out..

-empyre- is not the place for conference announcements, or art show invitations or email text works. i think we are all connected to (often too) many networks which provide these functions already.If anyone consistently spams the list, sends attachments, or is abusive towards other members i will unsubscribe them.

as i have made the subscriber list invisible so that it can't be harvested by bulk emailers, i would encourage people to post a brief introduction to the list before the first guest arrives. i'm glad to see new names, as well as so many subscribers whom i've known in other hard and digital realms over the years, and i look forward to your participation, which has always been informative and stimulating... often controversial and sometimes extremely funny.

-empyre- is an experiment in this format, and like most mailing lists will have an organic lifespan generating its unique rhythms, highs and lows, jumping between furious pace and slow silences... basically -empyre- will live or die according to your input, - you are the animating fluid of -empyre-

Melinda Rackham

7.0

[spectre] Rise and Decline of the Syndicate

From: Arns/Broeckmann

To: spectre@mikrolisten.de

Date: Tue, 13 Nov 2001 15:52:15
+0100

Rise and Decline of the Syndicate: the End of an Imagined Community

Inke Arns & Andreas Broeckmann, Berlin, November 2001

The Syndicate mailing list imploded and went down in August 2001, destroying the life-line of the Syndicate network. The network had been in a shaky situation for a while, due - we believe - to the destabilisation of the problematic balance between personal contacts of list members, lurking and filtering-and-not-reading-let-alone-posting subscribers, and a growing number of self-promoters who used the list as a personal performance space and disregarded the social rules of the online community.

Some people insisted on continuing the list on a new server, taking over the subscriber list, while we decided to form a new list, SPECTRE, which has been running on the previous Syndicate list-serve in Berlin since 28 Aug 2001. The list currently has 250 new subscribers (Nov 01) and continues the tradition of the Syndicate list as a low-noise, open platform for exchange and cooperation in media culture in Europe.

After six years of successful work with and for the Syndicate community, the demise of the Syndicate list in August 2001 was a rather shocking experience for many of us, imposing on us the realisation how feeble such a community channel can be, and how easily destroyed. It proved that responsibility and care are essential elements in a viable social online environment, and we had to learn the hard way that there is no consensus about the rules that should guide behaviour and interaction. The following text gives a brief summary from our personal perspective of the Syndicate initiative as it developed since its inception in 1996, and attempts an evaluation of its end.

Andreas started administering the Syndicate mailing list after its installation on the server of the Ars Electronica Center in Linz (aec.at) in January 1996, helping people to subscribe, unsubscribe and post to the majordomo list. As the subscriber base grew from the original 20 subscribers to about 200 in 1998, Inke joined in administering the list and - together with Arthur Bueno of the V2_Organisation in Rotterdam, who also maintained the Syndicate website and archive on www.v2.nl/syndicate from 1998-2000 - mostly managed the list administration through these years. We taught ourselves the basic majordomo commands, had our private mail accounts jammed with bounced messages, and therefore installed an admin account. Each time we would look into this account there would be hundreds of mails sitting there and voraciously waiting for us ... but somehow it worked. Problems started appearing on an entirely different field.

With its completely open structure (technically and socially speaking) the Syndicate mailing list soon proved to be vulnerable. In the beginning of November 1998 the list was first targeted: all the subscribers were unsubscribed. Luckily we had been extracting the "who" file on an almost daily basis and thus were able to reconstruct the list quickly. In September 2000 the list software on the server faced a serious crash which the sysops in Linz could not take care of because of the festival they were in at the time. So we decided to relocate the list onto a server to which we would have easier access for administration and configuration. Since then, the Syndicate list was hosted by an ISP in Berlin (openoffice.de) which also soon gave us the opportunity to switch from Majordomo to the more easily administratable Mailman software.

But the Syndicate was much more than a piece of software: it was a network of people. The Syndicate was founded in January 1996 on the last day of the Next 5 Minutes 2 Festival in Rotterdam. It was a network which devoted itself to fostering contacts and co-operation, improvements in communication and an exchange between institutions and individuals in Eastern and Western Europe active in the media and media culture. By allowing regular e-mail communication between participants regarding forthcoming events and collaborative projects the Syndicate mailing list developed into an important channel and information resource for announcing and reporting new projects, events and developments in media culture. The complete mail archive is kept at <http://www.v2.nl/mail/v2cast/>

Since the first meeting in Rotterdam in 1996, which was attended by 30 media artists and activists, journalists and curators from 12 Eastern and

Western European countries, the Syndicate network grew steadily. In August 2001, it linked over 500 members from more than 30 European and a number of non-European countries. The original idea was to establish an East-West network as well as an East-East network. In the meantime, however, the Syndicate had increasingly developed into an all-European forum for media culture and art. Over the last few years the division between East and West had been growing less important as people cooperated in ever-changing constellations, in ad-hoc as well as long-lasting partnerships.

Syndicate meetings and workshops have been held regularly, in most cases as part of festivals and conferences. The main meetings have taken place at half-yearly intervals in Rotterdam (Sept. 96), Liverpool (April 97), Kassel (July 97), Dessau (Nov. 97), Tirana (May 98), Skopje (Oct. 98), Budapest (April 99), and Helsinki (Oct. 99), with many smaller meetings and joint projects, presentations and workshops happening in between. Readers edited by Inke and published on the occasion of some of the meetings (Rotterdam 1996, Ostranenie Dessau 1997, Junction Skopje 1998) have collected the most important texts from the mailing list in printed form.

It was worth condensing Syndicate stuff in this way because most of the time the mail traffic was dominated by announcements. Attempts to turn the Syndicate list into a discussion list and encouragements for people to send their personal reports, views, perceptions of what was happening, were met by only limited response. In the beginning, when many people on the list still knew each other personally, this strategy was more successful, later, with the exploding rate of lurkers, less.

While in the first three years of its existence, the Syndicate held its meetings quite regularly (almost every six months!), and organised panels and workshops with its members, since 1999 the Syndicate list came to be more like a sleeping beauty which in times of crisis would awake and show its full potential. Suddenly, when necessary, everybody was back on, communicating almost breathlessly with each other ('Have you heard about X?' - 'The cultural center Y was closed!' - 'Z received his mobilisation call.') The list was last activated in order to support Edi Muka, Tirana-based long term Syndicalist, who had been sacked from his post at the cultural center Pyramid by some politically malevolent officials.

The meetings and personal contacts off-list were an essential part of the Syndicate network: they grounded the Syndicate in a network of friendly and working relationships, with strong ties and allegiances that spanned across Europe and made many cooperations between artists, initiatives and institutions possible. The Syndicate thus opened multiple channels between artists and cultural producers in Europe and beyond, which is probably its greatest achievement. It connected people and made them aware of each other's practice, creating multiple options for international cooperation projects.

A structure like that can work so long as it is supported and protected by a sufficient number of participants. It needs an ethical consensus about what is and what isn't possible on the list, which kinds of actions support and which may tilt the social equilibrium. The case of Andrej Tisma, a Yugoslav artist from multi-cultural Novi Sad and a defender of the Milosevic regime throughout the late 90s, is a case in point: many perceived his tirades against the West and against NATO as pure Serbian propaganda which became unbearable at some point. Later, Tisma came back to the list and continued his criticisms by posting links to anti-NATO web pages he had created. For us, he was always an interesting sign post of Serb nationalist ideology which it was good to be aware of. And it was good that he showed that people can be artists 'like you and me', and be Serb nationalists at the same time. The Syndicate could handle his presence after he agreed to tune down his rants.

However, this consensus was further eroded through the last two years. The nn episode on Syndicate in August 2001, then, was a symptom, but not the reason for the death of Syndicate. This started way before August 2001. Not only that there were no more meetings after 1999, one could also notice that since mid 1999 people felt less and less responsible for the list. Many Syndicalists of the first hour grew more silent (this was partly incited by the hefty discussions during the NATO bombings in Yugoslavia), perhaps more weary, perhaps less naive, many also changed their personal circumstances and got involved in other things (new jobs, new families, new countries ...). At the same time, the number of subscribers kept growing: more and more newbies kept flowing onto the Syndicate list.

The major change that occurred on the Syndicate around that time (1999) was the transition from a network of people and of trust to a more and more anonymous mailing list, a list for announcements like so many others. A growing majority of Syndicate subscribers now tended to see the mailing list merely as a quick and handy tool for spreading self promotion. The mailing list was to serve them for promotional goals, rather than as a tool of communication. When calls went out for support in the administration of the list, far too few people responded at all. Many people still do not understand the voluntary nature of the Syndicate initiative, and that the whole project depended on the sharing of work and responsibility. Too many

people took the efforts of too few people for granted. Investing time and energy in the administration of such a list became more and more frustrating. When some fellow Syndicalists joined the admin team early 2001, we could have realised that the project had peaked and should have been transformed into something different altogether.

The net entity nn (Netochka Nezvanova, integer, antiop, etc.), a pseudonym used by an international group of artists and programmers in their extensive and aggressive mailing list-based online-performances and for other art projects, had been subscribed to the Syndicate list in 1997. It was, as the first of less than a handful of people ever, unsubscribed against its will because it was spamming the list so heavily that all meaningful communication was blocked. In January 2001, nn sent an e-mail asking to again be subscribed to the Syndicate mailing list. (What nn never bothered to realise was that subscription to the list had always been open so that, at any point, it could have subscribed itself - we have always wondered why Majordomo is such a blind spot in this technophile entity's arsenal.) After getting assurances from nn that she was not out to misuse the list, we subscribed it to the Syndicate list.

Naively, as we had to realise, nn went from one or two messages every day in February to an average of three to five message in April and up to eight and ten messages per day in May and June - and that on a list which had a regular daily traffic of three to five messages a day. The distributed nature of the nn collective makes it possible for them to keep posting 24 hours a day - great for promoting your online presence, irritating for people who have a less frantic life rhythm. nn's messages are always cryptic, sometimes amusing, often tediously repetitive in their quirky rhetorics and style, and generally irritating for the majority of people. Its activity on the Syndicate - like on many other lists it has used and terrorised - soon came to look like a hijack. But the sheer mass of traffic nn was generating, the sheer amount of nn's presence, was overwhelming. Perhaps this phenomenon could be compared to SMEGL, short for super mental grid lock, a term that was developed to describe traffic jam situations in NYC back in the eighties (or was this term coined in Berlin-Kreuzberg's famous Fischbuerof? Who knows, the boundaries get blurred...).

In the spring of 2001, nn's and other people's activities who use open, unmoderated mailing lists for promulgating their self-promotional e-mails, triggered discussions about 'spam art', on Syndicate as well as on other lists. Actually, given the extreme openness and vulnerability of a structure like the Syndicate it remains quite astonishing that this structure survived for such a long time. What happened in the course of 2000/2001 (not only to Syndicate, but also to several other mailing lists) was that the openness of these lists, i.e. the fact that they were unmoderated, was massively abused, and, finally, destroyed, by relentless 'creative' spamming. One of the basic principles of the Internet - its openness - suddenly seemed to become a mere tool for attacking this very principle. 'Netiquette' did not seem to be of much value anymore and was sacrificed for the egotistical self-expression of (distributed) artist egos. The irony of this process is that, like any good parasite, this artistic practice depends on the existence of lively online communities: it not only bites, but kills the hand that feeds it. - These parasite nomads will find new hosts, no doubt, but they have over the past year helped to erode the social fabric of the wider net cultural population so much that communities have to protect themselves from attacks and hijacks more aggressively than before. Their adolescent carelessness is partly responsible for the withering of the romantic utopia of a completely open, sociable online environment. However educational that may be, we despise the deliberation with which these people act.

nn got unsubscribed from the Syndicate without warning on a day when there had been nothing but ten messages from her. After some days of silence and sighs of relief, angry protests by nn came through. On the list, accusations of censorship and/or dictatorship were made. A small but noisy faction denounced unsubscribing nn as an act against the freedom of speech. They called the administrators fascists, murderers, and 'threatened' to report the case to 'Index on Censorship'. While some other list members welcomed the departure of nn on and off the list and the admin team again and again explained their move, the ludicrous allegations and vociferous insults continued.

The real shock for us was that the majority of list subscribers did not participate in the discussion and thus silently seemed to accept what was going on. It was personally hurtful not to receive more support against the insults raised against us, but more frustrating was the indifference that made the whole process possible. Within few days, the alienation from the atmosphere on the list was so great that we admitted defeat, re-subscribed nn and began to withdraw from the Syndicate. The list was moved to a different server and is now administered by other people at anart.no/~syndicate. We wanted to avoid further verbiage and conflict and therefore gave up the name, but we insist that from our perspective the Syndicate project that was founded in 1995 ended in August 2001. What remains under its name is a zombie kept alive by misconceptions about what the Syndicate really was. Maybe we should have stopped the project

altogether in the summer!

Filtering has, in a way, done us in. Before there were effective e-mail clients that could filter out lists and other mail communication, everybody on the list got everything more or less instantly, which also meant a higher level of social awareness and social control of what goes on on the list. Today, many people filter the lists they subscribe to and only look at the postings at irregular intervals - some mailboxes don't get opened for months. Like this, people consume the list passively and do not even notice a fiasco like the one that we experienced on the Syndicate list in the summer. I guess that some people who remain subscribed to the Syndicate list still have not noticed that anything has changed. For a social community, that kind of behaviour - automated deference - can be fatal. "There's a spectre haunting Europe ..."

In August 2001, after unsubscribing from the Syndicate, we initiated a new mailing list under the name SPECTRE. It is an open, unmoderated list for media art and culture in Deep Europe. SPECTRE offers a channel for practical information exchange concerning events, projects and initiatives organized within the field of media culture, and hosts discussions and critical commentary about the development of art, culture and politics in and beyond Europe. Deep Europe is not a particular territory, but is based on an attitude and experience of layered identities and histories - ubiquitous in Europe, yet in no way restricted by its topographical borders. (The term Deep Europe was coined by Anna Balint in 1996. It was passed on by Geert Lovink. It was used by Andreas Broeckmann and Inke Arns. It was interpreted by Luchezar Boyadiev. It was used more by Sally Jane Norman, Iliyana Nedkova, Nina Czegledy, Edi Muka, and many others.)

SPECTRE is a channel for people involved in old and new media in art and culture. Importantly, many people on this list know each other personally. SPECTRE aims to facilitate real-life meetings and favours real face-to-face (screen-to-screen) cooperation, test-bed experiences and environments to provoke querying of issues of cultural identity/identification and difference (translatable as well as untranslatable or irreducible). The new list was immediately welcomed by many frustrated Syndicalists who quickly made the move.

SPECTRE is an unmoderated, but by no means open mailing list. With the Syndicate experience in mind we felt the need to explicitly formulate some basic, apparently no longer self-evident netiquette rules, like "meaningful discussions require mutual respect," and "self-advertise with care!" The list is initially hosted by the two of us who also have to approve requests for subscription. The blurb explicitly reads: "Subscriptions may be terminated or suspended in the case of persistent violation of netiquette." We regret that we have to introduce such a system of control but see no other effective way of protecting something that is dear to us. A lack of sensible protection brought down the Syndicate. Information about SPECTRE: <http://coredump.buug.de/cgi-bin/mailman/listinfo/spectre>

We try to continue the good Syndicate tradition of amiable exchange and are more hesitant about the illusion of being an 'online community'. We maintain our romantic belief in lasting friendships and insist on the need to infuse networks with a strong sense of conviviality. We believe in people and their needs more than we believe in art.

Inke Arns, Andreas Broeckmann

Berlin, November 2001

2

Deep Europe

...

O.O

[spectre] new mailing list: SPECTRE :info
From: Andreas Broeckmann
To: spectre@mikrolisten.de
Date: Fri, 7 Sep 2001 17:47:48 +0200

[folks: if you are interested in subscribing to this list, please, follow the instructions below; as we are expecting quite a lot of initial requests, please, give us some time to process everything; greetings, andreas & inke]

SPECTRE is an open, unmoderated mailing list for media art and culture in Deep Europe.

Initiated in August 2001, SPECTRE offers a channel for practical information exchange concerning events, projects and initiatives organized within the field of media culture, and hosts discussions and critical commentary about the development of art, culture and politics in and beyond Europe. Deep Europe is not a particular territory, but is based on an attitude and experience of layered identities and histories - ubiquitous in Europe, yet in no way restricted by its topographical borders.

SPECTRE is a channel for people involved in old and new media in art and culture. Importantly, many people on this list know each other personally. SPECTRE aims to facilitate real-life meetings and favours real face-to-face (screen-to-screen) cooperation, test-bed experiences and environments to provoke querying of issues of cultural identity/identification and difference (translatable as well as untranslatable or irreducible).

WHAT IS (A) SPECTRE?

1. 'There's a spectre haunting Europe ...' (K. Marx/F. Engels)
2. S.P.E.C.T.R.E.: Special Executive for Counterintelligence, Terrorism, Revenge and Extortion (James Bond 007 movies)
3. spektr was a module of the MIR space station focussing on the research of micro gravity
4. Les Spectres de Marx (J. Derrida)
5. Craig Baldwin's latest movie: Spectres of the Spectrum (2000)
6. to be continued...

NETIQUETTE ON SPECTRE:

- no HTML, no attachments, messages < 40K
- meaningful discussions require mutual respect
- self-advertise with care!

SUBSCRIPTION POLICY:

SPECTRE is initially hosted by Inke Arns <inke@snaful.de> and Andreas Broeckmann <abroeck@transmediale.de>. Requests for subscription have to be approved by hosts. Subscriptions may be terminated or suspended in the case of persistent violation of netiquette. Should this happen, the list will be informed. The list archives are publicly available, so SPECTRE can also be consulted and followed by people who are not subscribed.

*Subscribe
<http://post.openoffice.de/cgi-bin/mailman/listinfo/spectre>

or mail to: spectre-request@mikrolisten.de
subject=subscribe

*Unsubscribe
mail to: spectre-request@mikrolisten.de
subject=unsubscribe

I.O

[spectre] RE: new mailing list: SPECTRE :info
From: Andreas Broeckmann
To: spectre@mikrolisten.de
Date: Sun, 09 Sep 2001 19:43:53 +0200 (CEST)

dear anna,

thanks for your message.

Zitiere anna balint <epistolaris@freemail.hu>:

> dear Andreas and Inke,
>
> I was offline a for a couple of days I see now that your initiatives
> are. I
> regret tremendously that you decided not to collaborate anymore with
> the
> syndicate list, and you preferred to start a new list, but anyway I wish
> you
> many success.
> Meanwhile I saw that you based your new mailing list on the notion of
> deep
> europe, a term which I invented in 1996. I insist that you mention in
> your
> announcing letter this fact: 'deep europe, a notion coined by anna
> balint
> 1996'. I will have to publish in all media forums my article from
> 1996,
> everywhere where you announced the new list - which given the
> circumstances
> will deepen the crisis and will even more differentiate the opinions. But
> I
> can't agree that you appropriate my term and you base a discussion forum
> on
> it without giving a proper credit for it. Andreas, you heard the term
> deep
> europe from Geert Lovink, with whom I was discussing my idea in 1996,
> please
> clarify this.
> greetings,
> Anna
>

the term came up in discussion with geert in 1996/97 when we were preparing the syndicate workshop for documenta x in 1997: it is quite possible that geert brought it up, and i am happy to assume that the term came from anna originally. it is a bit odd that you never felt the need to point this out in the last 5 years when this term has been used also in other publications (like my text in the ostranenie 97 catalogue), but i see no reason why you should not be credited for 'inventing' it. it's a useful and strong metaphor! (is your own interpretation closer to the one that equates Deep Europe with eastern europe, or do you follow the interpretation formulated by luceazar, referring to the depth of layered identities which can be found any where in the continent, and beyond?)

i look forward to reading your text from 1996.

best regards,
-a

2.O

[spectre] RE: new mailing list: SPECTRE :info
From: Andreas Broeckmann
To: spectre@mikrolisten.de

Date: Sun, 09 Sep 2001 21:52:53
+0200 (CEST)

dear anna,

Zitiere anna balint <epistolaris@freemail.hu>:

> Dear Andreas,
> I can admit that it was the mistake of Geert Lovink that he has omitted
> to
> mention where the term comes from. When you made a statement that the
> words
> deep europe was coined by Luchezar Boyadiev I immediatley notified
> you, please chack your private mail.

i don't archive my mail, so i will have to take your word for it.

> The Hybrid Workspace workshop was prepared
> not earlier than 1997, when the idea and possibility of the Hybrid
> Workspace first appeared.

geert and i first talked about the hws workshop that winter, i don't recall the exact dates. i have no reason to dispute that the term deep europe came from you.

> I find terrible that after you left the syndicate list, you base a new
> mailing list exactly on my concept. Why not find a concept of your own
> for this purpose?

why? it is a very appropriate concept which we are very happy to use! i find it very odd that you would claim an exclusive right to sth that has been in discussion left, right and center for 4 years now ... you should look at this appropriation with pride, if you have to.

> You could read first my deep europe text on the syndicate
> list, if you would be subscribed.

maybe you can send it to me anyway?

greetings,
-a

3.0

[spectre] RE: new mailing list:
SPECTRE :info

From: Andreas Broeckmann
To: spectre@mikrolisten.de
Date: Mon, 10 Sep 2001 10:27:05
+0200

dear anna,

>how could I be proud of my work if you don't give a credit for it?

you are being given credit for it now, you should be proud of it anyway - there are many things that many people do and never get credited for, it's called history.

>And you say that Luchezar Boyadiev has coined the term deep europe?

no, if you reread my mail you will see that i wrote that he offered an *interpretation*. i look forward to your own definition.

>I am sorry if
>Geert Lovink hidid my text from you for five years, I would have never
>guessed that he proceeds this way.

i don't see why it should be geert's responsibility to post your text, and why you have not felt the necessity to do this yourself?

>I have immediately notified your when you
>first pointed publically for the term a wrong origin. I will publish the
>text first on the syndicate list, where it should belong. You can use the
>term of course, as a stated before, I just ask that you mention that I
>coined it.

the term deep europe was coined by anna balint. it was passed on by geert

lovink. it was used by andreas broeckmann and inke arns. it was interpreted by luchezar boyadiev. it was used more by sally jane norman, iliyana nedkova, nina czegledy, edí muka, and many others. it is a piece of language and cannot be controlled. it was coined by anna balint in 1996.

regards,
-a

3.1

[spectre] "Deep Europe" is really
deep?

From: Pasztor Erika Katalina
To: spectre@mikrolisten.de
Date: Mon, 10 Sep 2001 11:48:20
+0200

Dear Anna, dear Andreas, and dear all, who are involved,
I was lurking on the syndicate list for years, I never dared to send a letter.
Well, I never had any special reason to do so. But now I have to write a
comment on "Deep Europe" and its copyright problem of Anna.

"Deep Europe" is only a flat slogan in my opinion.
(Except Anna I guess not so many of you follow the developments of the
political situation in Hungary, which is a kind of illuminating story of how
modern political marketing-communication (and media!) can sell about 5 million
Hungarians down the river... with fine tuned slogans.)

There is a lot at stake at the election 2002: if the Rights (the Guys) win,
than Hungary will be conserved into a society what is an interesting mixture of
network capitalism and new-feudalism spilled professional political Public
Relation sauce on it. The national identity ("the national copyrights") begins
to awake again but now it is assisted by the active service of marketing and
management sciences. Philip Kotler's excellent and energetic students' rhetoric
feeds losers of the society with slogans and kitschy shows: national identity
becomes more important for the "folks" than the parliament controll of the
budget what The Guys spend on it. "Hungary - what you hide in your heart",
"Memory becomes Hope": politics are full of pink emotions nowadays around
here.

(The sweet-gloomy-funny thing is that all the slogans of the government are
"invented" by the "Happy End PR Agency" :-)

"Deep Europe" - is nothing more than a slogan, invented by Anna or Gert, who
cares. Slogans kill meaning, slogans are the effective power of our media and
Public Relation culture. Slogans has a function to be obscure to understand as
many ways as many people gets it.

"Deep Europe" means nothing without context - and the context is created by
physical and intellectual activity of people in time: the context is a process
in space and time. Although The Guys introduced successful PR slogans into
politics, only the context shows the real meaning.

"the past just has been started" in Hungary (I do not know who said it,
sorry... probably I read it in the Narancs - a liberal weekly) - why should we
start it Anna, too? I hope we can kill off slogans and their
copyright-arguments in case of starting to think in - as distinct and exact
terms as it possible. Anybody who cares, should see further and deeper than
"who owns the copyrights of Deep Europe".

Sorry for my poor English mistakes what may confuses the transmission of the
core message:-)
Yours truly,

Erika Katalina Pasztor
media artist&designer, DLA student of Intermedia Dep., MKE
founder and editor of Hungarian ArchitectForum (Epiteszforum) Online

3.2

[spectre] RE: "Deep Europe" is really deep?
From: anna balint
To: spectre@mikrolisten.de
Date: Mon, 10 Sep 2001 12:59:43 +0200

Dear Erika,
maybe not many people care about slogans, but I do: if once for a term is given a history, I feel better if that history is correct. In my view it must have been important, if once it gave inspiration for so many people. For me the most funny and ironic is that all this discussion is going on out of its syndicate contexts. I was always happy to give and I am glad if people use the term I invented, and naturally I don't copyright the term, I say that I coined it. If you are curious to my context and my interpretation, please subscribe to the syndicate list. Now there is a discussion about acci art definitions, when I feel it will be appropriate I will publish my text.
greetings,
Anna Balint

3.3

[spectre] Deep Europe? Deep troubles! with the "authors"
From: ana peraica
To: spectre@mikrolisten.de
Date: Mon, 10 Sep 2001 13:31:00 +0200

Dear all,

I had problems deleting boring Syndicate mailings last months and then illiterate (Syndicate) mailings / attachments. I have a pain in my finger that I use for the Delete type.

Just few minutes ago I recieved an e-mail, one of the most beautiful e-mails from the old Syndicate list - asking is someone is still there. It looks like a child entering to the village abandoned. The list still exists, but emptied, evacuated. The person knows not that there was a war. As seems, right now, there is an abandoned territory, one refugee camp and one new self-proclaimed republic. I saw that scenario, and I know those arguings right now... of who was the first calling on the of independency in 1968, of who spoken, who wrote.

Sides are chosen. And now we don't have a Red Cross that will locate people we need to. I still don't know who is where as there are only few names posting. How can I find people whose e-mails I like? The war happened.

And now the discussion is on inheritance. We are dividing names, history, terms...

About terms, I am not fascinated anyhow. It is like the Humpty Dumpty from the Alice in Wonderland who coincides terms, and with the exclamation of the White Knife: 'I invented it'. So what!!!!

(BRACKET NOTE - But it makes me to think, do I need to protect my terms as 'Soros realism' in arts? Where do I need to go for that? Ok, I tell you - I invented a term Soros-realism I find crucial in interpretation of the artworks of nineties and last few years of this century, and it refers to the arts of politically founded melancholia and pitness, that has a connection to the socrealism of engaged art. It provides a reading of one narrative continuously and gives a differentia specifica to the art of activism on the West. I find it ingenious, I am so delighted that every day I wake up and thing - how clever I am when I manage to invent such a thing.

I feel so good, I love myself more since I done it. And I find myself more beautiful, thinking - one day if this continues I will get the Miss Europe prize. I am so clever and so beautiful since then. I am a witch. I knew it is going to happen. I wrote a text Unsubscribe! and I should have done it then. Why I didn't follow my intuition? Doesn't matter, I am so clever and so beautiful. I am a princess of the cleverness and beauty and witchcraft. When I recieve too many stupid e-mails I just go to the bathroom to see something nice, and I exlamate 'Soros Realism!!!! Yes, Yes'. So, please, if someone hears anyone else telling it without my name in reference, please - slam him in the face for my own dignity. You are my friends anyhow... And I will protect words you told, and wrote, to me. Please just put them bold, so I know which one you want to keep for your own creme against time, for your own grave. On my it is going to be written: A. P. (1972 - ...) THE INVENTOR of the term Soros-realism. It would be ME, ME, ME. It is I; I, I, I who invented it. It belongs to me and I carry it to my grave! Everyone who invented a term should write right now! On the graveyard we'll have terms and ideas. Terms should keep us to tell we are immortal no matter we are under the face of the earth.)

But, if you find this stupid (mast..., fu...) that I have a certain erotic effects to my own terms - please ignore, I was joking, Soros realism was invented by artists, and Soros, and Stalin, and Lenin. But that topic is erotic too (mimm..., nice!), nothing is erotic as those names...

'Deep Europe' is invented by those who were digging, in a certain sense. Digging what? Digging who? Digging under who? Otherwise people call it East, living on the surface. But who invented East - West - South - North?

How can one write providing references... Weather (ref. anonym, since Aristotle On meteorelogy) in Croatia (inv. Zvonimir, ref. Pavelic, ref. Tudjman) is sublime (inv Aristotle, ref/bold: Kant, ref Bataille...) today (ref. fuck who invented today?), rain (ref God?, ref Aristotle ibid) falls (ref. Archimed, ref Newton...), writing (ref Arabians) to you (ref. Syndicat e) an e-mail (ref. ref. ref. ref....).

Deep Europe? Deep troubles! Andreas vs 'Anna', Syndicate vs (Syndicate) vs (((Syndicate, ref (((Syndicate), ref (((Syndicate)ref (Syndicate))).

Who invented 'Syndicate' (Marx?), who invented NN, Andreas, Anna? When do you need to start with the intellectual property? It is destroying text, it is destroying communication, it is self-referent at the end. And in the reference I can only write terms as - copyright, brand. It is boring as NN was boring. Booooooring, the worst that can be.

Who has a copyright, which brand is this piece of activism? Now what is the original Syndicate - copyright, brand???? Seems this is the original discussion, covered by the terms. Tell it loudly! There are three lists, one is empty, one is Intenger's, one is elite. One interpetation what is/was Syndicate is its original address, the second - name, the third - people. Or, this is a discussion on factory, brand and quality?

best,
Ana

3.4

[spectre] RE: Deep Europe? Deep troubles! with the "authors"
From: anna balint
To: spectre@mikrolisten.de
Date: Mon, 10 Sep 2001 15:13:00 +0200

Dear Ana,

as a researcher the main and very important questions I am fascinated about are who, when, what did, organized, wrote, said, how idea circulates. I confess repently that I spend weeks thinking about who for example Dionysos Aeropagitos was, what and when did he write. Or for instance I spend months to compile a Robert Filliou bibliography and I am happy to find under any circumstances a fragment of his. If once he influences the whole media art scene, I am curious to find any detail of his work, and I try to go back to the most authentic sources.

This fascination made me also to subscribe to the Syndicate list. I find more than fascinating how the individual, the private interacts with public, how one individual influences the other, how authors can grab contemporary spirituality, how collaboration takes place. If many terms are invented, I

wish to know who, and when invented them, myself I never use for example the word 'intermedia' without thinking to Dick Higgins. He has coined it, and with this word and his way of thinking still influences the whole art scene. I like to be aware of that, and I like to handle with care and in a responsible way terms. That's part of my ars poetica if you like.

I am honoured if I can be in touch with authors and I can follow their works as they arrive unmoderated to a mailing list. I find interesting the way 60 people left the syndicate list, and feel more comfortable with less information to deal with on a new, restricted mailing list, though I see here many problems - that of the syndicate archive for example - which still waits to be discussed and solved.

Syndicate list is not interger's list, it stays for those people interested in East-West media art contacts and in contemporary media art theory who don't find too difficult to not open, delete, archive, read or enjoy the mail coming from artists, organizers, curators from East and West Europe and who care about the public space of the list. There are subscribers, readers and contributors. Claudia Westerman and Jaka Zeleznikar build a web page for the list, and we are all considering ways for organizing the incoming mail through self moderation, bureau automatism, perhaps a digest for announcements and theoretical texts.

greetings,
Anna

3.5

[spectre] Syndicate (ref. Broeckman, Arns, Kluitenberg, Benson, Pandilevski...)

From: ana peraica
To: spectre@mikrolisten.de
Date: Mon, 10 Sep 2001 18:09:48 +0200

Dear "Anna",

The problem of the circulation of ideas, and tracing of them is today quite hard. Circle is replaced by the more dimensional bowls, explosions, curves. Tracing (of authors, of e-mails, of people...) is also hard. Linearity is impossible. For that one should have at least continous space or time.

Once I done an exhibition project completely based on gossiping, it was on the Oreste show in Venice, on Biennale (I hope you will not take this as a self-promotion I don't intend to do among people that know my work and ideas). It was the same obscure idea that lead me, that things are running out of the documentation, catalogues, newspaper's reports or critiques. That information is spooling.

Then, as the problem of redundancy happened to me (and somehow I expected and calculated on that phenomenon), as every name would invite in mind another one, at least those of love affairs related, and each topic and reference another one, and we know it from the hypertexts that it is - real, I decided not to border anymore.

I am, myself, more considered with the streaming ideas than on linking them endlessly in any case even in .html (and that is why I never use footnotes, so what? - McLuhan never give his due respect to anyone before, hardly mentioning any other name, and that does not make him less fair writer). Only bad writers need to plug in the theory into someone elses, as the theory they plugged in will save them from the critique. Only desperate souls need to say - you didn't make a reference on me.

Reading according to names reminds me on the old time investigations... 'I read complete Hegel' - do you think Hegel is the one that is interesting or the world of his ideas. I know, it is a matter of the original thinking and hypercitation, when the author becomes the 'author', and a person becomes a kind of - it, a book, and turning back to their original existence on this planet is also an interesting point, but reading Hegel so deeply one can only become Hegel. Moreover he is dead, so becoming a dead person is not some erotic idea...

What do you get willing to pay attention to dead ideas (and what worse can be than a dead idea?), and making your own a cornerstone for the graveyard? That is necrophilic, and more - nomenclophilia is the worst deadness of the dead. Nomen est amen! Name does exist separately from the named... That is a

point of buiocracy. Even alive authors don't like to live only in the brackets (((((as they are claustrophobic)))))).

Why do you go back and did you really find important branding of thoughts? Authenticity in the Internet age!!!! Don't you find yourself doing a kind of Sizi's job. Why didn't you post that text, why are you bordered with copyrights, authenticity, and invention of small notions such the one of deep europe is. Copy-left it, we done it on the Syndicate not egotically, and now you protect your own rights? And you were, as you say, reading it? Why do you border with words, dots, commas... What do you want to say is important, not how you designed it. We all know who told what, we are not illiterate so much to think that things might be so original...

I understand the term Deep Europe, but not like you. I don't like it, i feel referring to the d e e p s h i t and i wouldn't like to enter deeper in that part of the Europe, as I was already too deep. That means 'your' term is for me frightening, not challenging on thinking. It makes me to run away...

Unfortunately in your e-mail I saw more the problem of the originality of the name Syndicate, not the problem of Deep Europe, as - sorry on a note - Syndicate meant more than one term, and it made many of terms to be coined. Actually why, when you feel so related to authenticity don't face the fact you lost the Syndicate of the Syndicate? You quoted the name with no content!

If you were consistent, you would have to write Syndicate (ref. Broeckman, Arns, Kluitenberg, Lovink, Benson, Harger, Pandilevski, Zivanovic... and around hundreds of more!) in the head of every e-mail on that bracket list (the quote, the reference to the Syndicate). And pay attention to the order, use alphabetically, it is better, there was no hierarchy of me - myself and - I!

Who the fuck invented friends !!!!!!! (cough, ref. M. Benson)

best,
ana

3.6

[spectre] Syndicate (ref. Broeckman, Arns, Kluitenberg, Benson, Pandilevski...)

From: w.p.
To: spectre@mikrolisten.de
Date: Mon, 10 Sep 2001 19:55:46 +0200

>
>
>
> SPECTRE list for media culture in All Europe

3.5

[spectre] Deep Europe

From: Bruce Sterling
To: spectre@mikrolisten.de
Date: Mon, 10 Sep 2001 11:01:43 -0500

> the term deep europe was coined by anna balint. it was passed on by geert
> lovink. it was used by andreas broeckmann and inke arns. it was interpreted
> by lucheazar boyadjev. it was used more by sally jane norman, iliyana
> nedkova, nina czegledy, edi muka, and many others. it is a piece of
> language and cannot be controlled. it was coined by anna balint in 1996.
>
*Hey, 'Deep Europe' has even been in the WIRED magazine 'Jargon File.'
Trust me, all hope of control is lost.

bruces

*If you enjoy seeing net.english under construction, check this out:

<http://www.logophilia.com/WordSpy/topwords.html>

4.0

[spectre] Re:[spect] list info
From: Janos Sugar
To: spectre@mikrolisten.de
Date: Tue, 28 Aug 2001 18:36:46
+0200

what about this:

SPECTRE concentrates on the artistic and political situations of Eastern Europe to foster links of communication and collaboration among media art communities throughout the continent. This network connects artists, activists, theorists, and media producers from 28 European countries through both online and offline venues, embodying the tensions and conjunctions arising from the cultural, geographic, and economic remapping of Europe.

(slightly modified version of Jordan Crandall's column _ European net communities_ published in Artforum, March 1998, p. 20)

4.1

[spectre] Re:[spect] list info
From: Inke Arns
To: spectre@mikrolisten.de
Date: Tue, 28 Aug 2001 22:44:16
+0200

At 18:36 28.08.01 +0200, Janos Sugar wrote:

>what about this:

>

>SPECTRE concentrates on the artistic and political situations of Eastern Europe to

nope. :). why should spectre concentrate on situations in eastern europe? i have to admit that i am as much interested in western "situations" as i am in northern, eastern or southern ones. Madrid, Warsaw, Stockholm, Budapest, Lisbon, Moscow, Berlin, Tirana, Marseille, Ljubljana, Genua, Bratislava, Sheffield, Lodz, Linz, Tbilisi ...

>foster links of communication and collaboration among media art communities >throughout the continent.

i like "throughout the continent" though.

perhaps we should really leave of the notion of "deep europe" and rather simply call it "europe", or "the continent", although "continent" might sound as if you were speaking from a GB perspective (I was once invited to a panel discussion in GB where i was supposed to give a "continental view" on the media art education situation in GB... i told the audience that i was "amused" :)

the advantage of "deep europe" would be that it does not really designate a geographic territory, but rather a state of mind, a kind of openness, or a special way of joining different/separate entities together ...

>This network connects artists, activists, theorists, and media producers from 28 >European countries through both online and offline venues, embodying the tensions >and conjunctions arising from the cultural, geographic, and economic remapping of >Europe.

too much focus on "tension", and, more importantly: like this it all sounds like a "finished" project. I think it should be kept more open.

>(slightly modified version of Jordan Crandall's column _ European net communities_ published in Artforum, March 1998, p. 20)

f

greetings,
inke
- mostly offline 2-21 Sep 2001
- <http://www.v2.nl/~arns/>

4.2

[spectre] Re:[spect] list info
From: geert lovink
To: spectre@mikrolisten.de
Date: Wed, 29 Aug 2001 09:28:20
+1000

Hi all,

concerning announcements. I am not so much against them and I think that are not exactly creating a environment in which an interesting discussion/exchange will occur. I am not saying that Spectre should have less announcements. I personally find them secondary and not all that interesting. Necessary and but not vital for a list. I understand that Annick and Eric as media professionals need this info but that can't all be it. I like the idea of a quiet list but I would rather say a quality list, with surprises and necessary differences. The silence related to the crisis in Macedonia really worried me.

I do think that Spectre should not just be Syndicate 2.0 or even worse, 1.1. Something went wrong and that something needs to be analyzed. Just to continue doesn't make sense to me and has the danger of repetition in it. Why not change a few basic parameter or has everyone turned conservative in terms of list culture and the everyday? I still like the ideas of a web-based conferencing system a la slashdot which Amy Alexander proposed. I think that's gonna be really necessary at some point and I don't see why we can't develop such a thing. It's really not all that difficult anymore. Look what www.autonmedia.org has done with their portal.

Best, Geert

4.3

[spectre] list info + ars meeting
From: honor
To: spectre@mikrolisten.de
Date: Wed, 29 Aug 2001 11:34:51
+0100

hi,

janos wrote:

> >SPECTRE concentrates on the artistic and political situations of Eastern
> Europe to foster links of >communication and collaboration among media
> art communities throughout the continent. This >network connects
> artists, activists, theorists, and media producers from 28 European
> countries >through both online and offline venues, embodying the tensions
> and conjunctions arising from the >cultural, geographic, and economic
> remapping of Europe.

well, this is just a personal point of view, but i found this definition quite prescriptive and a bit restrictive. i'm not sure its accurate to say that we only concentrate on 'eastern european' situations, and given the progress the syndicate made in trying to break down territorial distinctions of identity, i feel that using terminology such as the above might be regressive.

also, if members of [spectre] are from one of '28 european countries', that counts me out already. is it necessary to be _from_ one of 28

European countries, in order to contribute to the list in some way?
anyway

regarding a meeting in Linz - do we still want to do this?

who is available around lunchtime on Tuesday 4 September (sometime between
1200 - 1400)?

shall we stick with the Brucknerhaus bistro? I think that's the easiest
location myself. They always have lots of tables set up in the
Brucknerhaus, just near the bistro so this seems to be a sensible option.

so let's have a textual show of hands - who can come at this time?
if this isn't a good time, feel free to suggest another time.

best

honor

5.0

[spectre] Re:[spect] list info
From: David Whittle
To: spectre@mikrolisten.de
Date: Wed, 29 Aug 2001 10:37:04
+0100

Inke wrote:

>>SPECTRE concentrates on the artistic and political situations of Eastern
>Europe to
>
>nope. ;), why should spectre concentrate on situations in eastern Europe? I
>have to admit that I am as much interested in western "situations" as I am
>in northern, eastern or southern ones. Madrid, Warsaw, Stockholm, Budapest,
>Lisbon, Moscow, Berlin, Tirana, Marseille, Ljubljana, Genoa, Bratislava,
>Sheffield, Lodz, Linz, Tbilisi ...

I second that absolutely!

>
>>foster links of communication and collaboration among media art
>communities >throughout the continent.
>
>I like "throughout the continent" though
>perhaps we should really leave of the notion of "deep Europe" and rather
>simply call it "Europe", or "the continent", although "continent" might
>sound as if you were speaking from a GB perspective (I was once invited to
>a panel discussion in GB where I was supposed to give a "continental view"
>on the media art education situation in GB... I told the audience that I
>was "amused" :)

you don't say! I vote (again) for 'deep Europe' for the reasons Honor
outlined, and for the resonances you mention below.

>
>the advantage of "deep Europe" would be that it does not really designate a
>geographic territory, but rather a state of mind, a kind of openness, or a
>special way of joining different/separate entities together ...
>>This network connects artists, activists, theorists, and media producers
>from 28 >European countries through both online and offline venues,
>embodying the tensions and conjunctions arising from the cultural,
>geographic, and economic remapping of >Europe.
>
>too much focus on "tension", and, more importantly: like this it all sounds
>like a "finished" project. I think it should be kept more open.

Yes. Also, for me the problem with this and the previous formulation is
that 'trajectory' or 'remapping' implies a relationship with the
'transition studies' industry, as well as, perhaps at a further remove, a
particular narrative of 'development'. We should be open to every possible
perspective on current situations, including going backwards and standing
still...

pretty much sitting still,

D.

6.0

[spectre] DEEP EUROPE AND DISPLACED
IDENTITIES

From: tamar s
To: spectre@mikrolisten.de
Date: Tue, 20 Nov 2001 16:30:57
+0200

DEEP EUROPE AND DISPLACED IDENTITIES

A silent voice comes to life triggered by the deep Europe concepts to
comment about its identity. I speak from an immigrant country, my ancestors
came from Poland. I have friends whose origins are from all over the globe.
I leave in a mixed village by the sea where Moslems, Christians and Jews
leave together. 15 minutes from Tel-Aviv, Israel. The Muasine 6 Muslim
narrator, prays 5 times a day, this sound is overwhelming and punctuates the
days.

I cook Arab food with recipes I get from a woman I know at the local market,
mixed with Eastern European recipes I have from home. The language of my
trade is English, my syntax is weird, but my sense of poetry comes from the
Bible, which is written in my mother tongue.

Life hazards, due to local terrorism attacks, is being reported daily
on TV. Our sense of a safe geographic map had shrunk during the last year,
but my real window is window's nt. The internet had always served as a
strong displacement tool, through which my displaced identity found fellow
voices that shared and enhanced my new media enthusiasm.

Internet communities like real life communities are always trying to
define an 'other', a bad guy, in order to map their boundaries. I find the lost of
boundaries thrilling. My web site design, net.art projects and interactive
installations I dream up, trying hard to realize in a place where the
infrastructure for such a venture is scarce, are all strengthened by info
bubbles the travel through my mailbox, for I'm an artist who found the
virtual reflections a hell of a place to be.

Tamar Schori

6.1

[spectre] DEEP EUROPE AND DISPLACED
IDENTITIES

From: KINGA ARAYA
To: spectre@mikrolisten.de
Date: Tue, 20 Nov 2001 12:23:17
-0500 (EST)

Tamar,
Great inspiring message. I hope to see some of your artworks somewhere (in
Canada?).
Take care,
Kinga (the 'other' displaced o/1...)

7.0

<nettime> Report from Albania

From: Geert Lovink
To: nettime-l@desk.nl
Date: Thu, 11 Jun 1998 23:15:45
+0200 (MET DST)

Culture after the Final Breakdown

A Report from Tirana, Albania
By Geert Lovink

As expected, Tirana offers much more reality than one can cope with. My first encounter was overwhelming and confronting. As Europe's poorest country, deeply Balkan and the most isolated communist regime for decades, the rhythms must have been slow here in this former outpost of the Ottoman empire. Ismail Kadare, Albania's current national writer in exile, is trying to find excuses for this historical inertia. But for Kadare slowness does not equal backwardness. As he writes in *Printemps Albanais*, his report of the 1990 events, "slowness can reveal, as under an unpenetrable armor, ripeness and the inner light." This must be for connoisseurs. Tirana in late spring of 1998 gives a rather different impression—a steamy, grimy intensely balkan 'summer in the city' feeling combined with the sense that the entire country is struggling to get back to or/ move on to normal. The country is visibly recovering from the total breakdown of March 1997, which can be seen its Pointe Omega, the new year zero. In that sense Kadare is right: Albania's '1989' is just over one year old and the world should take this cultural delay into account.

Did Jean Baudrillard ever witness the violent aspects of a concrete, massive, sudden, social implosion? I wonder. Baudrillard, who played so with the model of the implosion, must have sensed something in this direction, but his style is too linear, one-dimensional to describe the multi-layered realities of the balkans. French language games are fading out now because actual history-in-the-making can easily do without such concepts (and intellectuals all together). It is not even about media. In Albania, the slow decay from within (even more disastrous than elsewhere), combined with a collective frustration over missing the historical wave of 1989, finally turned into an explosion of violent disinterest and despair. It is tempting to speak of "post-apocalyptic zones." But this is merely postmodern rhetoric. Which contemporary philosopher is studying the case of Albania? The country is hardly ever mentioned by journalists. Robert Kaplan's widely acknowledged *Balkan Ghosts* (1993) and *The End of the Earth* (1996) travelogues through the world's abandoned places, rust belts and war zones. These books are a usefull starting point but they do not go beyond mere description. Kaplan lacks a theoretical framework that could match the conservative agenda of culturalists like Samuel P. Huntington. In what terms should the situation outside the Fortresses be described? Do we only speak in terms of "exclusion"? Or would you prefer an "exotic" view on the pitoresque Balkan, like in Tintin's album "King Ottokar's Sceptre"?

What puzzled me most about Albania is its delayed, but primal drive to (self)destruction. The roads are in the worst possible condition, sometimes not even existing. Many places lack electricity and running water, not to mention destroyed schools, dilapidated buildings. What is this hatred towards anything public? And there is still no comprehensive analysis of the 'events' of March 1997. The dry overview of Miranda Vickers and James Pettifer ('Albania', New York University Press, 1997), stops in late 1996 and carries a now ironical, perhaps then too optimistic undertitle: 'From Anarchy to a Balkan Identity.' We should now read it backwards. That's dialectics these days. The old one step forwards, two steps back—no synthesis in sight. What we can see is tragic, ultra-modern history in the making, monitored by brand new Euro-cops of the West European Union, half-hearted Italian neo-colonialism to prevent mass escape from the ruined country and plenty of wild electronic media, pirated software, even a tiny bit of Internet, provided by the UN and Soros, via satellites and radio links.

Seen from the dusty, crowded streets of Tirana, filled with its notorious stolen Mercedes cars, Kosova seems a very distant place, despite all the refugees that are now flooding in to the Northern Albania. The Nole government is certainly concerned with the worsening situation, so are all Albanians. But they lack any military option: their army is a joke compared to the well-armed and experienced Yugoslav army with its para-military units. Albania can only call for more foreign involvement, not only in Kosova, but for itself. There is a big need for a capital, infrastructure and human resources from NATO, EU, Soros and other NGOs. Or from Rome, Athens, Istanbul, Saudi Arabia. It actually does not matter where it comes from. At least, that's the impression. It is the time of reconstruction and 'development'. That's the big picture—on a more personal level, daily life goes on...cafe society—thousands of Albanians on the streets and terraces of hastily and illegally erected cafes whiling away the time.

So here we are—the first ever new media arts event in Albania. "Pyramedia", organized by the 'Syndicate' network, a mailinglist of small institutions and individuals from both ex Western and Eastern Europe (for a report, see Andreas Broeckmann in the Syndicate web archive). A small group of 10-20 dedicated Albanian artists, teachers and students have shown up to attend the three days of screenings and presentations. Edi Muka, who is teaching contemporary arts (video, installations, etc.) at the Tirana Arts Academy is the driving force behind many of these events.

I interviewed him twice, at the V2-DEAF festival, September 1996 in Rotterdam and after the fall of Berisha, in July 97 during "Deep Europe" (Hybrid Workspace, Documenta X). This time, I spoke with him on the terrace of Donika Bardha's Gallery XXI, Tirana's first commercial modern art gallery, opened last March, a green (and clean) oasis close to the central Skanderbeg square and surrounded by a decent cafe and restaurant. This quasi-privatised corner of the pavement has palm trees and a fountain. Edi Muka is cool—his dress, sunglasses, the way he's got things in control (except when the lamp of the videobeam breaks, a major catastrophe which happened twice...). Edi Muka is well informed, not only about arts and culture, but about politics and media as well. After he returned from Italy, where he fled in the early nineties, he worked with foreign journalists and in the field of "independant media" and their Western support organizations.

According to Muka, Tirana will sooner or later feel the impact of the influx of refugees in the North. But for the time being it is still recovering from the "anarchy" of March 97, the few days when the state lost its monopoly on violence. Shortly after the incident, a commission of all the political parties represented in Parliament was formed to reconstruct and study the events. But within a few months, controversy between the members broke out and the final report is still pending. So the cause of all the destruction remains vague. Can it be reduced to a plot or conspiracy? According to Muka, Berisha at a certain point decided to let everything go when he found out that he could not use the army to attack the city of Vlora. "He defends himself now by saying that he had to arm the members of his party in order to defend them. Maybe I am wrong. No one knows how reliable the data of this commission is. But a fact is that most of the townhalls were set on fire. There was a lot of corruption under the Berisha government, illegal deals regarding privatization and real estate. A lot of them were done in favour of Berisha's Democratic Party members. So this was a good chance to wipe out the evidence. In Vlora people initially burned the police office and the secret police headquarters. But the burning of townhalls came later." Culture lost too. Museums were looted, even worse than in 1992. Churches too. Most of all it blocked a process, several years of gradual progress. For example, after March 1997 students did not come to school anymore. It was impossible to get them back to the classroom. "If you see such a destruction happening around you, after seven years of supposed 'democracy', the already strong desire of Albanians to leave the country grew ten times."

Since December 1997, things have apparently changed for the better. Edi's students returned to their classes and a number of cultural events took place. In October 1997, eleven artists participated in 'Reorientation', an exhibit in a ruined factory, outside of town, curated by Muka. The show was mainly installations, referring to the state of ruin and was considered a turning point. Gezim Qendro, now the director of the National Gallery, participated, along with Edi Hila, one of Albania's modern post-1990 painters, and some young artists.

Edi Muka: "Despite the fact that it took place in a part which is full of guns, a lot of people showed up. They were eager to see something different." Another landmark was Albania's participation in Ostranenie, the ex-East media arts festival which took place for the third time in Dessau in november 1997. Albanian video artworks were screened there for the first time. Also, an annual visual arts competition took place. Muka: "In the past, everybody just hung some artworks on the wall of the National Gallery, no curatorial work, no critics, just a big chaos. This time there was some selection. But there was still a lack of the ability to experience things. There were only few who reflected on what had happened in 1997. I don't think this is normal. There is the tendency to escape, the young generation leaves the country and the old ones do it in their way. I concentrated my work on a group of young artists, students who do reflect on the situation. In February, 1998, a first show with them followed in the renovated gallery of the Academy of Art. It was really good and a large audience showed up. I gave some lectures about ready-mades and abstraction, which is still not very known here. Students have difficulties understanding what happened historically and epistemologically." And Galeria XXI opened, which is trying to promote the art market in Albania because there is no such thing.

The early revival is evident in other fields as well. The 'Days of New Music' program a few months ago tried to open up the traditional Albanian folk music and elaborate it in a 'modern' way. A proposal to build and staff a new National Theater was approved. But there is still no decision on the future of the 'International Cultural Center' the enormous white pyramid once the Enver Hoxha Memorial Museum. In its most recent reincarnation, it is used for the Italian 'L'Espresso' trade fair, displaying trash consumption goods.

All this is now in Edi Rama's hands, the brand new Minister of Culture. Rama, 34, is an experimental artist who played an important role in the student movement of 1990 and worked and exhibited abroad. His story is telling.—In 1996, he was beaten up by Berisha supporters and he then moved

to Paris where he lived in exile. This spring, when he returned to Tirana for his father's funeral, he was invited to replace Arta Dade, then Minister of Culture, who lacked any vision on revitalizing culture-in ruins with little or no budget. Rama immediately agreed. His first action was a radical reorganization of the ministry, the first one ever in fifty years. Edi Muka has known Rama for years. "He is a charismatic person with a lot of ideas, even though he might not have much experience with administration. He has already left some marks."

I managed to get an appointment with Rama on the fourth floor of the former Central Committee building. Edi Rama: "I inherited an institution still based in the old structures. It is also important to change the physical aspect of the building. It was not functional and there was a lot of dust that needed to be cleaned." Rama would not say how much money he can freely spend. Rama: "The budget is low, but even that is misused. So the first step is to create projects that will make a decent use of the budget possible. Only after that, we can increase pressure on the Ministry of Finance and start to approach NGOs."

Where are your priorities, in film, visual arts, media? Rama: "Until now, the ministry worked as a sponsor of cultural ghettoization. It supported our self-complimentary attitude towards history and the related institutions that we inherited from the past. The Writers Union, in fact all cultural institutions--these old structures are not anymore a threat towards democracy, but they are an obstacle."

Do you see a growing divide between the low-brow media culture and the elite high culture?

Rama: "If I can make a comparison. During the Communist period we were living in a Jurassic Park. Now the dinosaurs have disappeared but we are still in a park where anything can happen. You never know from where the danger is coming from. In that respect, things are very disordered. The new media situation is like a jungle. But I am convinced that the only support we can give to these newcomers is freedom. With the possibility to express yourself in a free space will also come a need to learn and how to deal with this space. Nowadays, here, people are convinced that freedom is much more difficult than isolation. To administrate freedom means to administrate yourself. During the time that you had to pass on the shelf of totalitarianism, you were administrated by someone else. You were not an individual. There was no responsibility and no anxiety. In freedom, all these elements become part of you."

When asked about all those leaving the country, Edi Rama is sending out a permanent invitation to all Albanians to do something for this country. "But it is pretty hard to make invitations because you cannot offer any guarantees. The problem with this community has been that it always worked against its own future. The most paralyzed were the young generations. They were marginalized by the gods of politics and culture. The big challenge now is to listen more carefully to their needs in order to make them feel at home in their own country. To a certain age every Albanian is a refugee in his own country. It is felt as a transit station."

You are not member of a political party. Is it more or less difficult than you expected?

Edi Rama: "I do not need to operate in a political field because my power is not of a political power but a cultural power."

Until now, local Soros Foundation officials have not felt the urgency to open a "Soros Center for Contemporary Art." This might change soon. Like in other countries, the leading 'civil society' intellectuals, mainly writers, were not so sensitive to contemporary art forms let alone 'electronic art'. But there is another, underlying reason for the low priority status of new culture. Understandably, human right violations, food aid and the basic restoration of law and order take highest priority with Western governments and NGOs. But with this comes a very specific, subconscious, definition of 'democratic culture', a formalistic, instrumental and legalistic approach which defines democracy according to its institutional structures, not to its actual lively elements. We can see a similar problem in the field of 'independent media'. What counts is the primacy of frameworks, not initiatives or individual modes of mediated expression.

Edi Muka: "We can see a standardized way of thinking within these NGOs. They are working according to pre-established models, without paying too much attention to the local requests. It is definitely important what they are doing, to promote NGOs that develop democracy. But what is desperately needed in Albania is a 'cultural revolution.' A large program to reach all generations, not only the young. Let's take one example. The main support for translations comes of course from the Soros foundation. They are now mainly doing philosophical books from the fifties and sixties (Nietzsche, Sartre, Camus...) and literature." Contemporary books on visual arts, media and cultural politics are a first requirement in order to spread a comprehensive understanding of the new (media) technologies, their

internal logic, history and potential. And this counts for many fields in culture. Otherwise, the existing divide between Western commercial media trash and post-communistic and nationalistic state-sponsored, folklorism will establish itself, leaving little or no room for contemporary forms of expression.

According to Edi Muka, staying in cafes all day long is nonsense--artists spaces should be created, giving people the possibility to prove themselves. Step by step this will bring the attention to Albania and will take away the desire to leave the country. International exchange also plays an important role in this. Soon, Soros won't be the only source of money. Pro Helvetia (Swiss) is coming, a French Institute will be established and perhaps also a German Goethe Institute. Regional exchange should also increase to avoid ethnic tensions like those experienced with neighboring Macedonia. Muka: "The tendency should be to find common points, as citizens of the world, not as ethnic Albanians."

What is striking is the absence of discourse. There is no Albanian art magazine. Before 1990, art critics were politicized and condemned in the early nineties. Within the discipline of art history, political aims had taken precedence over professional standards. The National Gallery has taken the initiative to start an art magazine and the first issue is due to come out soon. Then there is the magazine *Perpëjësia* (Endeavour), a quarterly cultural journal, edited by Fatos Lubonja. An english anthology appeared in 1997, edited by Fatos Lubonja and John Hodgson. It takes a critical approach to developments in Albania and runs translations that deal with issues common to other former Eastern European countries. A structure needs to be created to train art historians, critics and curators. Muka: "What I am doing now is teaching students to write down their ideas, to arrange a space. But that is not enough. Now it is time to build the educational programs." A year after the total implosion, everything beyond boredom and escape seems possible, first of all a second Piramedia.

Syndicate: Andreas Broeckmann, A short Piramedia report
<http://www.v2.nl/mail/v2east/0741.html>

A copy of the *Perpëjësia*/Endavour anthology may be obtained from: John Hodgson, 30, Green End, Granborough, Buckingham, MK18 3TN, England.

8.0

<nettime> The Politics of Cultural Memory

From: Eric Kluitenberg

To: nettime-1@bbs.thing.net

Date: Wed, 21 Jul 1999 18:43:28 +0100

Dear nettimers,

This rather long text is the extension of a lecture I presented in Tirana (Piramedia), Tallinn (ACTION - REFLECTION) and Prague (Translocation). Because of the enormous scope of the topic I opted for a rather personal approach. The text will be published in the forthcoming book *MEDIA * REVOLUTION*, edited by Stephen Kovats, Edition Bauhaus #6, published by the Campus Verlag (Frankfurt a/M & New York), and is due for release as a bilingual german/english edition on October 11, 1999. It will be accompanied by the ostranenie 99 CD ROM.

hope it is of interest to a few of you

eric

The Politics of Cultural Memory

Upon her spoon this motto
wonderfully designed:
"Violence completes the partial mind." [o]

Identity, Belonging and Necessity

A visit I made to Tirana (Albania) in April 1998 marked the start of a personal investigation. An investigation into a complicated field.

somewhere between cultural memory and politics. What I wanted to do is to sketch out and map a territory of identity, memory, politics, and media. The need for this was primarily of a personal nature. There was no expectation that I would be able to get any kind of complete understanding of what the relationship of politics and cultural memory entails. Certainly not beyond the excellent writings that have been produced already in this area, most of whom I am quite ignorant of. Yet, feeling the need to do this, if only for myself, seemed enough of an incentive. Since everyone's experience is always different and specific, my findings might even be useful for others grappling with the same questions I wanted to map out.

My need for this investigation originated from an unresolved dilemma. Writing this in July 1999, the dilemma, obviously, remains unresolved, though it still strikes me as something dramatic. One of those crucial experiences you would have gladly dispensed with.

This particular story starts in Tallinn in 1995. I was invited to help put together a conference on the social and cultural impact of digital media and networking technologies on the Baltic states, called 'Understanding - Understanding Interactivity'. The aim of the event was to go beyond the economic and technological perspectives, and develop something of a critical cultural and social point of view.

We were at the end of the second day of the three-day conference. The topic was 'Community and Identity in the Global Infosphere', and a host of speakers was dealing with ways of reconstructing identity and the social sphere in the realm of digital media. At some point the sys-op of the ZAMIR peace network from the former Yugoslavia (who happened to be present in the audience) grabbed the microphone and made a short, clear, and rather devastating comment:

"We've been talking all day about identity issues now, and their value. Our recent experiences, however, have taught us that nothing sets people more apart than identity!"

I had, as I still have, no answer to this objection. It couldn't have pinpointed the dilemma more clearly. The idea we had started from was to question what two simultaneous extraordinary transformations meant for a country like Estonia. On the one hand Estonia was contained in a process of re-inventing its national identity, a few years after breaking free from the former Soviet Empire and Russian rule. At the same time Estonia had entered the information era overnight, depending for its economic survival on a networked international economy that undermined the very notions of national sovereignty it had just retained. The notion of a national Estonian identity is deeply problematic, if only because of the large Russian minority within its borders, which comprises one third of the overall population of the country.

The reconstitution of national identity is a fundamental dilemma that pops up again and again in the aftermath of the revolutionary changes that have taken place in the former 'East'. Identity is belonging, and a basic sense of belonging to me seems indispensable for any kind of social structure to be able to function, for any kind of social cohesion to emerge. The refusal of the identity question in name of a universal ideology (modernism) or materialist system (neo-liberalism), inevitably leads to a reactionary response. Identity forges connection, but it is simultaneously also a principle of separation. This principle of separation is at the heart of the dilemma we suddenly saw ourselves faced with that afternoon in Tallinn.

Deep Europe

Europe is a container of identities. A sedimental layering of cultures past and present, in permanent flux between moments of crisis and tragic sublimity. In this shifting landscape the dilemmas of identity can turn into drama, especially in those regions where Europe is at its 'deepest', i.e. where most identities overlap (and collide). This sedimentary image of the cultural map of Europe derives from the concept of Deep Europe, as put forward by the Bulgarian artist Luchezar Boyadiev. Boyadiev provides a highly original reading of post-wall Europe.

In Boyadiev's explanation of 'Deep Europe', the notion is a metaphor which could be problematic. In the logic of this metaphor, deepness or depth is where there are a lot of overlapping identities of various people. Overlapping in terms of claims over certain historical past, or certain events or certain historical figures or even territories in some cases. It could also be claims over language or alphabet, it could be anything. Europe is deepest, where there are a lot of overlapping identities."

The formation of identity is a fundamentally dynamic process. It is also subject to manipulation. The construction of identity refers to a reading of the past that can be subjective, incomplete. Sometimes it is linked to clear interests of a group. It is often difficult to fully substantiate

the claims made in this formation process. Identity, therefore, is not just belonging, it is clearly also politics.

Identity and memory are connected. Identity at the very least means to remember one's origins. If memory belongs to a group, a time, a region, a nation or any other larger structure, it immediately becomes deeply political. Cultural memory is crucial in the formation of an identity that transcends the merely personal. Cultural memory is not just museums, books and monuments. Cultural Memory rather is politics pur sang! Cultural Memory and Collective Identity

The Estonian philosopher Hasso Krull once remarked in one of his lectures that 'history is a machine going nowhere'. Though he might be right, the idea does not seem very useful to the formation of any particular kind of social order (such as a nation state). Krull's contention will therefore not be likely to gain much approval amongst politicians, whatever their sign may be. It is more interesting for any kind of politics to create a meaningful context, both for the present as well as the past.

This meaningful context can best be understood as a narrative, a way in which material objects, events, documents and descriptions are linked together into a coherent narration of past and present. This narration conveys to its audience how the present derives from the past, and how the signs that structure and signify the world around them, bear witness to this inextricable connection between past and present. What the objects of the past tell their audience is the necessary state of things in the present. A society doesn't just exist, it is an emergent property of a multitude of events that have shaped its current state. Its members are never alone or alienated, rather, they are interwoven in the very historical fabric of that society, which shapes their perceptions and values as much as their immediate physical and social environment.

The objects belonging to the cultural heritage of a given society are never isolated bodies in a decontextualised hyperspace, nor are they self-contained objects in a post-historical era. Their symbolic significance is not contained so much in their artistic or aesthetic qualities as such, but rather in the degree to which they are part of a convincing narrative that binds the object and the viewer together in a shared system of beliefs. What the object and the audience tell each other is that their inalienable connection testifies to a continuity, which transcends the limitations of the merely individual, in time (history) as well as in space (a people).

That is, if you believe in it.

There are various ways to describe this function. The Egyptologist Jan Assmann speaks of cultural memory as a connective structure founding group identity through ritual and a textual coherence [1]. He explains that the past is never remembered for its own sake. Its main functions are to create a sense of continuity and to act as a motor for development. The present is situated at the end of a collective path as meaningful, necessary and unalterable. Assmann defines such cultural narratives as 'mytho-motories'. They motivate development and change by presenting the present as a deficient reflection of a heroic mythological past. A past which should be restored for the future.

What this view implies is that cultural memory acts beyond the founding of group identity and continuity of present and past, into the future. It presents a particular view of the future as necessary, and provides direction for collective action in the present to move towards it. The goal is to recapture and restore the ideals which have been lost in the deficient imperfections of present day-life. Ideals that can be retained through collective action, whether this be in the form of ritual or rather through revolutionary change.

Cultural memory in a living culture is never fixed. It involves a constant reinterpretation of the present in terms of the past to decide on possible actions for the future. Meaning can shift and rituals can take on different forms. Rather than being fixed in an anthropological text book, the cultural memory of living cultures is suspect to manipulation. Since the definition of cultural memory depends on a continuous exchange between the memory objects of a given culture and their interpretation by its members, it is however difficult to reveal the outcome as fraud. Cultural memory simply is the outcome of this interplay. It is the process that counts, and not its arbitrary fixation.

The definition of identity that results from this memory construction, therefore is deeply imaginary. Benedict Anderson has convincingly argued that "all communities larger than primordial villages of face-to-face contact are imagined." Imagined because they deal with how people imagine themselves and one another. Today almost all communities people belong to, are too large to allow for direct face to face contact between all its members. Therefore the modes of imagination employed to imagine one's community must somehow be organised via an inbetween mechanism or apparatus (i.e. media in the broadest sense of the word).

The set of values and ideas that binds people together in a community necessarily have to become mediated values and ideas. There is nothing new in this, nor is it something pertaining specifically to the formation of the nation state. Someone argued with me after a lecture about this topic that if you would have asked a random inhabitant of Western Europe in the late medieval times to define her or his identity, the most likely response would have been: "Christian", clearly illustrating a grand transnational identity-structure. Even more so, the measure of control over the media that dominated identity discourse then and now is probably quite comparable. The era of electronic media does, however, introduce a new dimension of speed to this process; a fatal acceleration towards the immediate.

Location of Memory:

Where is the memory of a culture, of a society located? Principally in the memory objects that hold the traces of the past. As noted before, in a living culture this location is fluid and dynamic. Memory is stored both in material and immaterial forms.

A seemingly stable container of cultural memory is the built environment. The streets of cities and villages, the architecture of the buildings, the artefacts that inhabit the living space, they all testify to the persistence of a culture's and a society's memory. It was hardly a surprise, in retrospect, that an ahistorical, or maybe better anti-historical, cultural movement such as the Italian Futurists hailed the virtues of war to destroy the stifling remains of moulded, bankrupt and corrupted cultural history. The explosive beauty of the modern war machine, ecstatically embraced as a relentlessly powerful tool to break the chains of a suffocating cultural past.

The monument as a physical embodiment of community memory, has, of course, always been a focal point for the struggles over cultural memory.

Cultural memory is also contained in immaterial form. First of all in language, both in spoken language as well as in its written forms. Orality and speech seem to be imbued with a much more subtle connection to history. Speech, through accent and choice of words is usually connected to a regional origin. Accent and dialect are the regional containers of cultural memory par excellence, they are as much part of the narration of past and present, as the stories they convey. It would be interesting to question if the concept of a nation state is conceivable at all without a writing system!

Like the monument, language is an embodiment of community memory, albeit an immaterial one. Language has often become the battle ground for cultural and political conflicts. In part these conflicts revolve around the suppression of a local language or dialect to facilitate the superimposition of a new dominant cultural system. There are also other more hidden forms of assimilation and resistance that can become the object of such clashes.

In Estonia, for instance, the suppression of the Estonian language was quite overt during the Soviet occupation of the country. The Estonian language was stripped of its official use-value and relegated to the personal realm. Russian as the new state language (i.e. the language of bureaucracy) took its place. But exactly through this shift from public life to the personal sphere, the threatened national identity and the personal identification of the Estonians became deeply associated with the use of the Estonian language. For them it was particularly shocking that Estonian officials of the Soviet system started to 'Russify' the Estonian language by importing alien language structures from the Russian language into Estonian. One such example was the introductory phrase most Russians would use, saying "I am X, son of Y", which was then also used by these officials when they introduced themselves in Estonian. By most Estonians these subtle modifications of their native language, were felt as a particularly direct assault on the sovereignty of this last personal sphere.

Music is another strong container of culturally specific memory structures, like rhyme, its formal characteristics ensure a pertinence from one generation to the next beyond and outside of a writing system. In a larger sense, aesthetic and formal design principles are the immaterial principles that structure the awareness of the viewer about the cultural significance of individual objects, even if no explicit story is connected to them. Obviously there are countless art objects and use objects that physically embody these principles, but it seems that their "narration" determines their meaning in a living culture. Cultural memory in these instances is located principally in our heads, rather than in the memory objects themselves.

Today, this memory function is increasingly organised via the media system, of print, electric, electronic and digital media. This media system has become increasingly integrated, both through technological

developments (such as digitalisation), and because of economic integration (mergers and concentration in the media-industries). This integrated media system internalises the main functions of cultural memory, it becomes its principal 'location'. It acts as a documentation system, of current as well as past events. The latter by making use of continuous references to that past with historical media documents. The integrated media-space also acts as a system of symbolic representation; of individuals that represent power (political leadership) or spiritual values (religious leaders), or simply by setting an artistic or interpretative agenda.

What the media system is particularly good at is the creation of collective narratives. TV so far champions this function as Marshall McLuhan already rightfully observed in the mid-sixties, reflecting on the TV coverage of the Kennedy funeral. McLuhan writes: "Kennedy was an excellent TV image. With TV, Kennedy found it natural to involve the nation in the office of the Presidency, both as an operation and as an image. TV reaches out for the corporate attributes of office. Potentially, it can transform the Presidency into a monarchical dynasty. A merely elective Presidency scarcely affords the depth of dedication and commitment demanded by the TV form." [3] (...) "Perhaps it was the Kennedy funeral that most strongly impressed the audience with the power of TV to invest an occasion with the character of corporate participation. No national event except in sports has ever had such coverage or such an audience. It revealed the unrivalled power of TV to achieve involvement in a complex process. The funeral as a corporate process caused even the image of sport to pale and dwindle into punny proportions. The Kennedy funeral, in short, manifested the power of TV to involve an entire population in a ritual process." [3]

Quite recently this enormous power of TV to integrate a public of billions into a collective act of cognitive processing in depth was again strikingly illustrated. First by the televised wedding of Princess Diana, but most of all by the almost global live coverage of her funeral, following her tragic death. In the process of the televised rendition of a royal fairy tale-turned-nightmare, Princess Di became a purely symbolical embodiment of community values and aspirations, making her no more real than Delacroix's liberty, leading the people.

Commodification of cultural memory in the information age

The European Union has identified Europe's cultural heritage as its greatest 'info-asset' for the information economy of the future. It has engaged in a scheme for offering multimedia access to Europe's cultural heritage as a business opportunity. Given that the core of the future information economy is information goods, and given that there is a particular interest in rich "content" for the information and communication structures of the "emerging information society", the EU has declared the commercial exploitation of multi-media access to the cultural heritage of Europe the highest aim of its funding programs in this field.

Through a "Memorandum of Understanding" and the establishment of 'co-operation frameworks' such as MEDICI (Multi Media Access to Europe's Cultural Heritage), this new market sector (cultural content industries) is actively encouraged. The notion of culture as public domain does not seem to have been a consideration when these policies were developed. Even less so does this policy-framework open up any spaces for critical debate.

This failed opportunity may in part be understood as a reluctance on the part of the European Union to give itself a cultural definition, given the great diversity of cultural identities within its (expanding) territory. It is, however, problematic that in a period of European integration, the EU is not willing or able to create a space for critical debate about the urgent questions of the new cultural formations in Europe. Together with the lack of democratic substance the European Union has become an abstract and alienated technocratic and bureaucratic structure, that affords little opportunity for identification to its 'citizens'.

Uncritical Regionalism

Boris Groys has pointed out a more subtle form of commodification of cultural memory. It starts with a strong anti-modern resentment, which is particularly notable in the countries of the "former East" of Europe. Groys notes that modern art does indeed negate the old cultural identities and their perceived historical unicity, originality and authenticity. The defenders of national identity do not appreciate that, but also the "international visitor of the virtual museum of identities", who has no wish to be confused by ambiguous signs, has no appreciation for it.

This postmodern cultural tourist, lost in the decontextualised societies of spectacles and ubiquitous consumerism, is looking for a lost cultural authenticity which she/he hopes to find in the revival of pre-modern identity and sentiment, particularly in 'the former East'. The global, postmodern, flâneur, lacking a clear definition of identity, is certainly sceptical about any claim to a universal truth. But it is exactly this fundamental scepticism that allows the acceptance of any other point of

view, as long as it understands itself as regional and does not claim universal validity", Groy's writes. This attitude results in an unpleasant complicity of a reactionary regionalism and the international cultural tourist industry, where even certain cultural fundamentalisms are uncritically accepted, as long as they manifest their claims to an absolute truth on a regional plane. [4]

Although Groy's acknowledges the museum as a typically modern institution, isolating objects from the specific historical and socio-political context in which they operate, the "museified gaze" of the repressive politics of identity and the international cultural tourist are for him bound together with the museum into a single system. Certain specified memory-objects are charged with meaning by these actors, much in the same way as the museum carefully enacts their display into a coherent narration, to create the deeply desired illusion of a stable identity. The regional fundamentalist dictator is thus seen as a somewhat hyper active, but nonetheless sympathetic kind of curator. [5] A last defence outpost of difference in an ocean of negated signs.

Perversion of memory

"Nobody, either now or in the future, has the right to beat you!"

In the Balkans, where Europe is at its deepest, the battles over identity and memory are the most severe. The clashes over history, territory, belonging, language and religious identity have a traditionally violent character and are linked with some of the most tragic chapters of European history. In the wake of European integration and the emergence of globalisation the regional fundamentalist wars seem to have reached an unprecedented level of intensity and destructiveness.

In March 1989, the Slovenian art collective NSK (Neue Slovenische Kunst) / Laibach staged a chilling performance in Belgrade, called 'Lecture', which was to pre-figure the terrible events to follow. The performance also revealed the dangerous character of one of the most sad perversions of cultural memory of recent history. In the NSK 'lecture' parts of appropriated speeches by the nationalist Serb leader Slobodan Milosevic, Nazi propaganda minister Joseph Goebbels, and the architect of British pre-worldwar II appeasement politics Richard Chamberlain, provided the elements of an explosive mixture.

Three months later, Slobodan Milosevic would speak in almost the exact same words on Kosovo Polje, the Field of Black Birds, commemorating the 600th anniversary of the Serbs' defeat at the hands of the Ottoman Turk Empire in 1389 on that very 'field of black birds'. [6] At this occasion Milosevic used his famous words 'nobody has the right to beat you', referring to the growing animosities between the Serb and Albanian population of Kosovo.

Both ethnic groups disputed their contesting historical claims over the territory of Kosovo. The Serbs stressed their long lived cultural roots in the Kosovar soil, exemplified by the many cultural heritage sites consisting of medieval churches, monasteries and Serbian dominated cities and villages. The Albanians on their part stressed their descendancy of the ancient Illyrians, a people who are believed to have occupied the Balkans some time before the ancient Greeks - and 1,000 years before the Slavs.

In the nationalist rhetoric of the Milosevic regime the cultural heritage sites of Kosovo, such as the famous monasteries of Zica, Decani, and Vansjika, were functionalised to serve a sinister political program. Kosovo was declared the cradle of Serbian culture and the Serbian nation, a theory that had been very popular since the days of the Serbian nationalist of the late 19th century. It had been this nationalist movement that managed to shake of Ottoman rule finally in 1878, after 500 years of occupation. By portraying the cradle of the proud Serbian nation under threat, the right and the need for its territorial defence and ethnic purification was created by the Milosevic regime.

In the ten years this regime has ruled the remains of the former Yugoslavia, it never failed to recognise the importance of the media and the TV in particular. Perhaps Milosevic had read McLuhan with more than an absent minded interest. He and his advisors knew very well how the TV could be employed to create the collective narratives needed to justify his nationalist and ethnically hyper-violent politics, and how to motivate the Serbian people to engage in action.

TV according to McLuhan is a cold medium, it involves in deep cognitive processing, but does not excite the viewer. If this is true, then the motivation of the viewer towards action of required more than the simple exposure to a blatant political message. Goebbels already noted that propaganda requires the creation of an 'optimum anxiety level'; a feeling of threat and unrest that should, however, not transgress the boundaries of panic.

In Serbia the feeling of constant threat was created by the Milosevic

regime in various ways. On state-television a relentless campaign, using the horrific images of forced baptism of orthodox Serbs in Croatian worldwar II death camps hammered home the message of the luring dangers next door. The reports of international criticism reinforced the feelings of being under siege of practically the rest of the world, while mythic stories of the partisan achievements helped to boost moral. In this gruesome media-mix the evening news became the focal point of a national mania, a nation wide brainwash that slowly but surely prepared the grounds for war.

When considering the various contesting claims about history, territory, language and religion, within the terrain of the former Yugoslavia, the current two dimensional maps of the international 'peace' brokering agencies seem hopelessly beside the point. When these claims, Croatian, Serbian, Muslim, (or possibly even Austro-Hungarian), are projected individually onto this terrain, virtually identical maps emerge. Each of these maps would more or less cover the entire terrain of the former Yugoslavia. This layering of contesting claims and identities over the disputed territory is what constitutes the depth of the Balkans and marks its tragedy. Only a three-dimensional map of the terrain of the former Yugoslavia can therefore properly explain the complexity of its cultural history. It is also clear, therefore, that within the current two-dimensional logic of the international peace-brokering agencies, the conflicts on the Balkans cannot be resolved.

Access to cultural memory and participatory identity construction

In his book "The Rise of the Network Society", Manuel Castells, analyses the rise of two diverging spatial logics. One of these spatial logics is close to what we customarily think of when considering the concept of physical space. Castells calls it the 'space of place'. In this spatial logic, experience is located in an embodied existence, here and now. But this experience is heightened, and to some extent estranged, by the emergence of a second spatial logic, which, although connected to the first, seems to evolve outside of the control of the vast majority of the earth's inhabitants; the 'space of flows'. The space of flows consists of the countless disembodied informational and economic interactions within the world's information and communication networks, and is quickly becoming the prime locus of economic power and material wealth.

Given the profound impact the new configurations of the space of flows increasingly will have on most peoples lives, Castells is deeply concerned about the divergence of these two spatial logics. During the preparatory discussions for the program of the third Next 5 Minutes conference on Tactical Media in Amsterdam (march 1999), David Garcia, one of the co-editors on our team felt the need to respond to Castells' call for action. Garcia: (...) I believe we must create a more consciously dialectical relationship between these two realms. (which Manuel Castells describes as the Space of Flows and the Space of Place) because (with Castells) if they are allowed to diverge too widely, if cultural and physical bridges are not built between these two spatial logics we may be heading (we may already be there) towards life in two parallel universes "whose times cannot meet because they are warped into different dimensions of hyper space". (...) I believe that one such bridge or entry point may lie in notions of reclaiming memory through re-imagining the public monument. I still believe that any broad discussion about the public domain can not be separated from the physical embodiments of community memory in the form of public monuments. "The model here is that of the city (the polis) in classical antiquity, and the stress is the memorable action of the citizen, as it publicly endures in narrative".

Public narrative is an activating principle. Memory is never constructed solely for its own sake: It structures the relationship between past and present to formulate a plan for future action. Disputes about public narratives, in the Space of Place are traditionally negotiated non-violently through democratic participation, both in the act of creating memory and the formulation of plans for future action, as well as their continuous revision. The new networked space of flows requires a similar democratic participation, or public access.

More importantly, the new space of networked communications still holds a promise and a more profound potential for public participation than the accustomed modes of participatory decision making. It transcends the limitations of the regional focus of the embodied space of place, but it also decenters the media control over the completely centralised structures of broadcast media (radio and TV). Paradoxically the new Space of Flows simultaneously holds the potential of absolute transparency, making every single operation within the informational environment perfectly traceable. At which point it threatens to become a space of absolute control and observation - the ultimate instrument of authoritarianism.

The decentralised media and communications model that the Internet introduced in the beginning of the nineties, is dissipating quickly under the pressures of commercialisation, and (even worse) government control

over 'harmful content'. Still the best chance for avoiding the dangerous manipulation of memory by an increasingly sophisticated medialised propaganda machine, is the radical opening of the media-landscape for a multiplicity of uses. This consciously opened mediascape will constitute an integrated electronic space of flows, where countless people will engage in the participatory construction of memories and identities, simply by creating their own heterogeneous messages...

Momentarily, three competing models for the future media landscape circulate: a model of complete centralised control, countered by the model of complete privatisation and market regulation, and thirdly the model of the networked public sphere. None of these models are self-evident or inevitable outcomes of the current phase of transformation the networked communication system is going through. Their instigation is a matter of choice, of clear real-world interests, and of policy. These choices are part of a fundamental political struggle, whose outcome will determine whether the new space of flows will be as experientially empty as the technocratic structures of the EU, or whether it can offer the spaces of identification and multiplicity that Europe as a whole at least, so blatantly lacks at the moment.

Epilogue: Liberate the wires - Free the ether - Give us Bandwidth!

Bandwidth is a technical term. It refers to the information transfer rate of an electronic communications system. In social and political terms it embodies the question of access to the international communications networks, in particular to digital networks such as the Internet.

The Bandwidth Campaign, which was held as part of the Hybrid Workspace temporary media laboratory at documents X in Kassel, centred on the demand for a more equal distribution of bandwidth across the earth and within society. It made a radical demand for the creation of structures for public bandwidth to accommodate a host of participatory functions. In the best traditions of the modern art of political propaganda a set of unambiguous slogans was created. A selection of these slogans completes my journey for now...

Bandwidth is the power to speak

Bandwidth is the ability to assert yourself

Bandwidth is the Power of Access

Access to information and communication should be a fundamental democratic right, for all citizens of the world

We want bandwidth now!

---- Notes: ----

o - distilled from the song "War" by Henry Cow (Anthony Moore / Peter Belgvad), 1974.

1 - I paraphrase Volker Grassmuck here from his text "The Living Museum", which has been an invaluable source of references. The text can be found at: <http://www.race.u-tokyo.ac.jp/RACE/TGM/Texts/Museum/museum.html>

Grassmuck refers in his text to: Jan Assmann, "Das kulturelle Gedächtnis. Schrift, Erinnerung und politische Identität in frühen Hochkulturen", Beck, München, 1997.

2 - Marshall McLuhan, "Understanding Media - The Extensions of Man", 1964, cited from Routledge, London, 1994, p. 336

3 - ibid. p. 337

4 - Boris Groys, "Logik der Sammlung", Carl Hanser Verlag, München, 1997, pp. 52-53.

5 - ibid. p. 54

6 - "Kosovo" in Serbian means "black bird"

Eric Kluitenberg,
Amsterdam, July 1999.

9.0

nettime: report from belgrad

From: Geert Lovink

To: nettime-l@desk.nl

Date: Tue, 26 Nov 1996 09:16:53

+0100 (MET)

>From drazen [AT] opennet.org Mon Nov 25 23:36:58 1996

Time for justice!

The second round of municipal elections in Serbia turned out in something nobody could expect. After triumphal victory on the federal level for ruling party and its satellites, local municipal elections in their second (and it should be) final round showed totally different picture. In 15 of 18 major sites in Serbia ruling party of Slobodan Milosevich suffered great losses, and opposition coalition "Together" took vast majority of votes. In some cities, like Belgrade, opposition took more then 90% of votes and it turned out to be disastrous debacle for Slobodan Milosevich. The results of elections imply that the opposition should take total control of all major industrial cities in Serbia.

So, after urban population showed its will, the ruling party and its infrastructure of corrupt judges and courts has denied the results of elections, due to "irregularities". So they cancelled results of elections in almost all places where they were in minority and called for a third round that should take place on Wednesday. (For example in Belgrade opposition took 70 mandates of 120, but after "legal intervention" the number was lowered to 27!)

All that caused revolt of people all around Serbia, so huge protests on the streets of cities started. Today is the sixth day of protests, and only in Belgrade more then 200 000 people protested for more then six hours in a very cold winter day. Every day at 15:00 protests start, and people peacefully express their claims so that their will should be respected. Today students from Belgrade University entered into the protest and claimed that they will not go back to classrooms until the government does not obey the results of elections.

The radio B92 is the only electronic independent medium in Belgrade and is the only source of reliable information. During regular protest routine, demonstrators go every day in front of regime's TV station and newspapers and express their revolt and at the end of march they come in front of B92 and show their gratitude for the incredible effort and enthusiasm of B92 journalists.

On several occasions we expected that police will step in and close the radio (as well as its Internet department) but happily we are operational so far.

Nobody could predict how and when this will end. Both sides are firmly on their standpoints. People want justice for their free political will and Milosevich does not want to lose even tiny bit of its ruling power. Until now everything went without incidents, and everybody expects it will stay that way. But, the tension is rising every day, as well as the number of demonstrators on the streets.

Hopping that justice will win in the end
Drazen Pantic

9.I

Re: nettime: report from belgrad

From: Armin Medosch

To: nettime-l@desk.nl

Date: Tue, 26 Nov 1996 15:13:27

+0100

Hello nettimers,

I am really glad about this report from Belgrade, especially since the big german newspapers don't write about it.

Today in "Sueddeutsche Zeitung", which is the biggest "quality" newspaper in Germany there was only a ten line article. Titled "Biggest demonstrations against Milosevic since 1991" it writes in a very vague way about the whole thing, letting it look like some students demonstrations. Also the manipulation of election results by the government are not reported as fact but as "said to be". On the same page there is a rather big article about former Turkish President Yilmaz being beaten on his nose in Hungary. For me this shows that "Western Democratic Media" are not really that democratic or that free, but rather selective. Disinformation can also be created by focusing on some topics and on others not. I don't understand, why big Western media like Sueddeutsche Zeitung don't report in big style about the struggle of Serbian people against anti-democrat powers, but probably they have some

reason. Also the media in Germany didn't complain much about Tudjman ignoring/suppressing the results of the Zagreb elections. So maybe the reason is that the Germans want the Serbians always look like the bad guys. A self-conscious people's revolt doesn't fit into that picture maybe. Or there are any strange deals with Milosevic behind the scene.

The same journal Sueddeutsche Zeitung also didn't report any background information about the riots in Indonesia that summer. All you got to know was, that there is an opposition and there was some fighting, how many people were injured or killed and taken to prison and that most of them (!!!) were released from jail a few days later. But it was never told that the father of the opposition leader was a democratically elected President who was overthrown by a military coup by the now still governing dictator and that this action was supported by the CIA and could happen while the world was fixated on the war in Palestina in 67 (source: Noam Chomsky, Power and Economy). Without this background nobody could know how bad it was for the opposition that the daughter of the former president can now not be a candidate for the elections next year in Indonesia because she was removed from the head of the only opposition party through this government intervention. At the same time Indonesia is considered a "very interesting market" and German companies like Telekom and Siemens are doing very good business there. The German state itself sold between 20 and 30 military landing boats (from former East German Navy) to Indonesia. These boats are ideally fitting for invasions of Islands like East-Timor (but this is not the only suppressed region in Indonesia) because they can call at sandy beaches and spit out light tanks and armed troops through a front hatch. Also these boats are extremely fast, making 60 knots. When the German Government was attacked by (not too many) journalists about the sale of these boats they defended themselves by saying that all weapons were dismantled from the boats. Anyway its easy to install new weapons and better ones then the outdated east german/russian rocket throwers.

So what Chomsky says in "Power and Economy", that bringing democracy to the world is not really the goal of the West, can be found true in the case of Indonesia. It seems to be more interesting for the West to have a strange kind of "stability" even if this means to support totalitarian regimes, because this stability - which is often a stability of graveyards - protects Western investments. The role of media - and not just the real cheap mass media but also the so called quality newspapers - seems to be to find excuses for the acting of governments and multinationals and to spread disinformation by leading the attention of people in the own country to other topics at a given moment.

These are examples for information controll, not totalitarian controll but self controll of capitalist newspapers (or is there a state influence that we cant see). It is something that makes me very angry for a long time also because it is so hard to proof how these things are done purposely. Without well researched backgrounds it often stays very nebulous what is really going on. So I have no clue why German mass media are not reporting about what happens in Serbia right now. Maybe somebody can help me.

Armin Medosch

IO.O

[spectre] where is deep europe?

From: Andreas Broeckmann

To: spectre@mikrolisten.de

Date: Thu, 15 Nov 2001 13:57:29 +0200

here is an excerpt from a text that i wrote in 1997 for the third ostranenie catalogue; i think it clarifies at least my understanding of the notion 'deep europe':

For the Syndicate workshop at the Hybrid WorkSpace during the documenta X in Kassel we chose the title "Deep Europe". We were looking for a term that was neither East- nor West-specific, that carried some of the historical baggage of the notion of Europe, and that was at the same time strange enough to be easily understood as ironic. It was an experimental title that turned out to be an interesting focus for thinking about the context of our work. In the end, Luchezar Boyadziev's (Sofia) reading of 'Deep Europe' was accepted by most participants: The notion is a metaphor which could be problematic. In the logic of this metaphor, deepness or depth is where there are a lot of overlapping identities of various people. Overlapping in

terms of claims over certain historical past, or certain events or certain historical figures or even territories in some cases. It could also be claims over language or alphabet, it could be anything, Europe is deepest, where there are a lot of overlapping identities.'

This mapping of culture and of the depth of identities onto the mental and physical geography stands not in contradiction to, but is a condition of the work that is being done in electronically networked translocal environments equipped with all sorts of telematic gear. After the workshop, Branka Milicic Davic wrote: 'what is deep europe? is it real? is it safe? my answer is - yes. deep europe is real. it exists. i do not need visa to be there. i do not need an invitation letter to be there. i can simply sit and think and i am there - in the land without borders, policemen, elections, president, government.... where no radio or TV station will be banned... whose citizens are speaking different languages without shame... and lot more. deep europe is my homeland, my private mental space, which i share with others. deep europe recognizes words like exchanging, sharing, growing, and that's why i believe deep europe exists. because i went there, and i can go there whenever i wish, to exchange, share, grow and understand.'

On the surface, the Syndicate is an informal network and an 'intercom' system for people in the media art community in Europe and beyond. At the same time, this inter-communication effects a re-mapping of cultural and mental territories that transcends the political, religious and territorial separations which we regard as a temporary nuisance, rather than as the last word on this imagined continent/container. Lisa Haskel (London) concludes her Deep European 'letter from home': 'So perhaps, this is what Deep Europe is all about. Not a political position, a utopia or a manifesto, but rather a digging, excavating, tunnelling process toward greater understanding and connection, but which fully recognises different starting points and possible directions: a collaborative process with a shared desire for making connection. There may be hold-ups and some frustrations, quite a bit of hard work is required, but we can perhaps be aided by some machinery. The result is a channel for exchange for use by both ourselves and others with common aims and interests.'

http://www.v2.nl/east/archive/deep_europe/

3

Network

...

O.O

<nettime> Network Fears and Desires

From: Geert Lovink

To: nettime-l@desk.nl

Date: Fri, 7 Aug 1998 11:25:14 +0200

(MET DST)

Network Fears and Desires
Some Strategies to Overcome the Malaise

By Geert Lovink

"When I hear the word 'interactive', I grab my gun. And shoot." (Andre Simon)

Once a network, with its loose groupings of individuals and groups has gone through the exciting, initial phase of meeting, discovering each other's new ideas and concepts, and staging common events, it seems boring to continue, engage with the same old persona and read the same arguments again and again. Suddenly, we are discovering our own limitations. There were the short, intensive periods, full of ecstatic collective experience and the dull, stretched years of isolated struggle and survival. The dense time of the small, expanding (inter)networks now seems to reach its vanishing point. Work is being continued in smaller groups which might be more sustainable in overcoming the Long Boom of Boredom. The seamless creative potential of the collective body has ended up in repetition and certain patterns begin to reveal themselves. The Euro-summer of '98 smells like the mid seventies, late eighties. Not dark, rather grey. No paradigm shifts ahead, just business as usual. The web is in place, corporate content now finally dominates and the constant technological inventions keep on surprising, creating an addiction for even more promising updates. Ready for the next disappointment.

Network growth is not a linear process. Once the Net enters the level of the economy-of-scale, it leaves its first inhabitants behind and enters entirely different levels. Even the most ugly, compromised cultural managers, former net pioneers turned exploiters, will, sooner or later, be overruled and poked out by the powers to be. We are now in the latter days of amazon.com, Yahoo!, real.com, Netscape etc. Their success stories will not last forever. Don't believe the market. Widespread neo-liberal market biases makes it hard to make a realistic estimation of their chances - let alone making a critical analysis (or even materialistic theory) of the cyber economy. For the time being we all are still blinded by all the promises, potentials, rumours, hypes. This especially counts for the astronomical, truly virtual stock values.

Growth no longer effects net-related initiatives in the fields of arts, culture and politics, no matter if they are into making money or not. Mega, 'the Art of the Big', Wired's 6.07 cover story by Bruce Sterling, about Hong Kong's new airport, Shanghai's sixty-nine skyscrapers under construction, China's large dams and the tunnels of CERN can also be read as an exotic travelogue for those who have stayed behind, not simply as an appeal to the (tired) community to transcend in order to, once again, re-invent itself. The role of the business avant-garde is played out and they can learn some lessons now from their historical art predecessors. There is, for example, a saturation point for bandwidth, beyond which, more simply does not mean faster. Against all expectations, the Internet is creating a new Mass of 'users' that just shut up and click/listen. They are 'watching Internet', a phrase that would have been impossible to come up with a few years ago. This silent majority in the making, which will only know the red 'Buy' button, was not envisioned by the early adapters and the visionaries of the first hour. 'It is a Mall World, after all,' Wired's Gary Wolf has to admit, not sure whether to be disgusted or to embrace it.

Political economy? Not again! It should have died long ago, stumbling into

some non-linear hole of history. There is a return of the suppressed. Economy is not such a favourite topic in the age of pastel-coloured optimism, despite of the rise of popular capitalism with its junk stocks. We'd better ignore it and keep on tinkering. But this form of economic escapism is not an option anymore. We all have to survive. After the long farewell of the Welfare State and its less successful relative, state communism, neo-liberalism is in place now. It has not been imposed on us but has slowly gained importance, as a bottom-up ideology. Alternative, small scale do-it-yourself projects seem to fit well into this. Even the radical autonomous and anarchistic utopias that had their historical objections against the State.

Everybody is bearing some guilt, expect perhaps for a handfull of analytical Marxists. They have always been right, being in the luxurious position of not having been involved in any struggle for the last 20, 30 years. Their objective Truth is gaining importance as an unbearable wisdom of the fatal destinies ahead of us. With one eye on the screen streaming financial data, FT on the breakfast table, this Friendly Marxism without Subject, has reached its highest stages of scientific alienation. Now it is for a bloody cold dialectical switch, to become what Marxism always was: hardcore economic analysis. This time, made in the United States. No, Monsieur Jospin, the Internet is not one of the Tres Grand Projects, despite the European origin of WWW (Geneva). Your 'Market economy, not market society' phrase is a useful (Euro-French) distinction. But let us not fool ourselves. Marx is at Stanford now, back from the new Berkeley library, studying the dynamics of Microsoft, Silicon Valley and Wall Street, writing on his critique of the global managerial class.

Time to move on. The permanent digital revolution in danger of becoming a reformist project! The System is effectively taking over, even sucking itself into the intimate spheres of friendships and personal aims. The objective Wheel of Net History is taking subjective tolls. Time slips away and we are caught up in something we never really wanted in the first place. Web design for Dummies. Anxiety over nothing. Debates with nothing at stake. Rivalries when there is plenty of loot. But wait a minute. We know all this. The so-called unavoidable process of decay is not God-given or a Law of Nature. It is about time to introduce intelligent social feed-back systems. Indeed, a Collective Intelligence (thanks, Pierre Levy!) that can overcome the rather primitive 20th Century model of birth, rise, success and fall that numerous groups and movements have gone through. It should be possible to resist both historical and technological determinism, or at least play a game with these now predictable forces. This is the search for a media theory, or digital studies in which we can finally fit the charming or rather fatal warfare factor within the larger forces of hardware and software development.

<http://www.cybernetics.su>, where are you, now that we need you! Big silence. Perhaps it is up to us, this time. Next player. It is easy to write down the draft of "The Rise and Decline of the Global Empire". See the stock markets fall. But that's too macro. It is good to gather knowledge about economic forces that are behind the Will to Get Wired. But in the end, they will not tell us much about the psychological processes within smaller networks, which the Internet still consists of, despite the current massification. That is what the marketing gold diggers are looking for: the ultimate secret of the Virtual Community, whatever that may be. We need a network psychology, not in the form of some brilliant observations by academic outsiders, but fast and pro-active social wisdom which can be implemented in groups, small organizations, lists, techno tribes. Not only to prevent conflicts over nothing, but mainly to stage real fights, if there is something at stake.

First of all, there is the Media Question. The Spectacle has entered every possible domain, and its widespread power has made it virtually impossible to imagine a gesture, form of communication or action which is not mediated, digitised, archived. All forms of protests and politics are under its spell. But this tragic reality should not limit ourselves if we are looking for ways out of broadcast misery. Fine, there is still the TAZ, the hacker ethic, models for Electronic Civil Disobedience, tactical media, concepts that might be flexible enough to resist the pressures from the Forces of Simulation. But like all ideas, these Memes have a limited lifespan. They must be updated constantly and renamed in order not to lose their magical attraction. We should not be sad, or even conservative about this. If the Bolo Bolo, TAZ, squat, rave, virtual community is turning up in a new configuration, we should be able to recognize and welcome it. And to witness the birth of such a new entity is certainly a privilege.

After the gold-rush, the We is being questioned, in danger of disintegrating into a thousand lonely hearts, potentially becoming victims of the commodification strategies of the Big players. We are not one, and there has never been unity, specially not these days. The We form in the age of the Net is one of the few possibilities left to address groups, sub-networks and formulate common strategies, (if indeed people are interested in collaboration and exchange...). Heterogeneous policies are always in danger of falling apart, much more than parties, trade-unions and other institutions. One of the tricks to avoid people organising

themselves is to reduce their argument to their Private Opinion which is seen as a contribution to the general (democratic) discourse. In times of consolidation, dispersion and decay, the We is under debate, whilst at the same time more used than ever. It is the time of strategies. At the moment of the short highs there is only the unspoken, ecstatic We feeling. Later on, we do not want others to speak for others. This is anyway a more general tension, a feeling of discontent, between explicit ways of hyper individuality and loneliness on the one side, and the closed, sometimes claustrophobic atmosphere inside groups, collectives, companies and movements on the other side. This should be the starting point for every contemporary debate on new ways of organizing.

Commodify your dissent. Certainly. And you will be commodified too. This fear is even more prominent and destructive these days compared to the unavoidable mediation we have to deal with, (and practice). For some, there is the pleasure of getting to know the rules of the game, understanding the tricks of Doing Business, studying the metaphysics of making money and its ritual, sacral aspects, fooling around with The Suits. But for most, the workers and not executives, commodification means regulation of work, creativity and (soft) subversions. At the first glance, commodification feels like justice, a liberation, a chance to finally get back some of the money for all the efforts that have been invested in the video, music, text or software one has been working on for such a long time. But in most cases this only remains a promise. The famous Sell-Outs seldom pay off, compared to the real money others are making with ordinary jobs. This cheapness, combined with strong, personal feelings of discontent, even guilt is the main reason behind the current wave of paranoia about commodification. It is the fear of betrayal for no reason, being left alone with empty hands, having to work with strangers that have no clue at all. Yes, one can become infected by corporate germs, but this is easy to cure. One good book, documentary or travel will do. We all have to be aware of neo-liberal rhetoric, but ideology is not the issue here. From the political, strategic perspective, the fear we are speaking of here is one of the main obstacles for people to organise themselves and engage with each other in serious way beyond occasional collaborations. Commitment and dedication these days intertwine with business, and this is deadly.

Consciousness Regained. Radical media pragmatism demands that the actors remain Cool. Who can still proclaim to be Multi-media after the monstrous misuse of this term? Yes. It should still be possible to ignore all market forces, cheap trends and keep on playing. There is a state of hyper-awareness, to transform, disappear, give up terrains that have been occupied, and continue at the same time. What now counts is integrity. It is getting easy these days to become resigned. There are a thousand reasons to quit, or to continue on the same grocery level. The world, structured by pre-cooked events, ready to be microwaved and consumed, can be rejected. Downright reality is unbearable these days. "No spiritual surrender", an Amsterdam graffiti says. Colourless digital existence can be softened by self-made utopias, hallucinatory experiences, with or without recreational drugs and technologies. Regular switching to other channels which are outside the cyber realm is an option. There are countless universes. Negroponte's existential reductionism ("In being digital I am me.") is just one of them. "You are only real with your make-up on." (Neil Young)

Here Comes the New Desire. Unknown, forgotten forms of negation, refusal, anger and pleasure are there and will be open (even towards E.T's), whilst still encrypted against the (mentality) police forces and fashion hunters. There are plenty of sadistic traps for the trend researchers and their clientele: Alternative radio, Independent labels, French theory (from twenty years ago), interactive games, on-line events, techno.net This is so cruel: see them buying, the poor bastards, desperate to get an identity, any, which makes them feel alive, for a moment or two. Cybercynical Knowledge g8. So their search engines have to be distrusted, ignored, misled. The people-to-people networks will lead one to the right source, not the databases of the corporations/states. Computers generate useless data, not contextualized information. This should be knowledge.gall.

The postmodern late-leftist discourse of the '68 generation has now closed all its possible options. There is no way out for them, locked up, as they are, in their down-sized, optimised, professional institutions. So let it be. The same can be said of the more recent 'new social movements', with exception of sudden outbursts of un-controlled (and therefore not organized) social-ethnic unrest. Let us not get distracted by ideological pseudo-events such as the Culture Wars or paranoid waves of xenophobia. Some fights are shadow boxing. Others are real. Now it is time for other options, in search for the genuine New that does not fit into known patterns of eternal return, being taken back into the System. Virtual Voluntarism means being able to overcome moods of melancholy, perfectly aware of all possible limits and opportunities, looking for the impossible, on the side, out of reach of both futurists and nostalgics. Being able to present alternative realities, choking the Johnsons, way out of reach of the Appropriation Machines. The market authorities will arrive too late. Yes, this is a dream, but we do cannot survive in a

(digital) environment without options. In order to get at the point, we should reach a level of collective 'self consciousness' to overcome the system of fear and distrust which is now spreading. No attempt to reconstruct what worked once. No glorification of the inevitable. In order not to throw away everything which has been built up we should invent concepts on top of it and not narrow all our options into making the world institutionally legible. The "Next Age", the name of a department store in Pudong/Shanghai, is hybrid: half-clean, somehow dirty, never entirely digitised, stuck between real growth and an even more real crisis. Obsessed with progress, in full despair. But there are other options, and we can realise them. 'Get Organised' (n5m3)

[edited by matthew fuller]

I.O

<nettime> IEDEREEN: Re: Network Fears and Desires
From: t byfield
To: nettime-l@desk.nl
Date: Mon, 10 Aug 1998 15:18:22 -0400

[What follows is a response by Caroline Nevejan of the Society for Old and New Media to Geert Lovink's "Network Fears and Desires." It wasn't written with a larger audience in mind (which in the context of nettime is a good thing: nettime is sinking under the weight of these mailbomb essays, it's like getting classical statuary in your mailbox, entire Italian baroque fountains in ascii art... Think: smaller, faster, lighter). Anyway, Caroline's remarks point up a whole range of issues that tend to get lost when "Theory" decks itself out as a Science: the map is not the terrain, and the terrain is human relations--as in children, friends, allies. A good thing to meditate on in these hot summer days (apologies to those down under"), because it isn't going to get any colder in the long run. There's too much heat, too little warmth.

I've cleaned it up some, so mistakes are my own not Caroline's. -T]

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>>Network Fears and Desires
>>Some Strategies to Overcome the Malaise
>>
>>By Geert Lovink
>>
>>"When I hear the word 'interactive', I grab my gun. And shoot."
>>(Andre Simon)
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>>Once a network, with its loose groupings of individuals and groups has
>>gone through the exciting, initial phase of meeting, discovering each
>>other's new ideas and concepts, and staging common events, it seems boring
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>>time of the small, expanding (inter)networks now seems to reach its
>>vanishing point. Work is being continued in smaller groups which might be
>>more sustainable in overcoming the Long Boom of Boredom. The seamless
>>creative potential of the collective body has ended up in repetition and
>>certain patterns begin to reveal themselves. The Euro-summer of '98 smells
>>like the mid seventies, late eighties. Not dark, rather grey. No paradigm
>>shifts ahead, just business as usual. The web is in place, corporate
>>content now finally dominates and the constant technological inventions
>>keep on surprising, creating an addiction for even more promising updates.
>>Ready for the next disappointment.
>
>I do not agree. This may have been true for the last two or three summers
>but not anymore. It may feel the same, but like in the mid seventies and
>the late eighties this is a time of storing and shifting, about deciding
>what is of real value. That is why it looks like silence, but actually big
>decisions for the coming years are now being made in peoples own lives. I
>remember the summer of 1988 or 1989 and then suddenly november 1989 the
>wall falls. Or the summers of the mid seventies where after the huge
>political mass movements happened just after (anti-nuke, squatting,
>environmental etc.)
>
>These are times of "big hope gathering", of creating new determinations, it
>is the silence again before new dynamics enroll. Even in the Hague's
>politics, silence and not knowing what exactly is going to happen are
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> there. People say it is consolidation, but with very outspoken people. I
> find that promising. As well for ourselves, things feel hard and
> complicated, but we are also regrouping. Deciding what value is where and
> what to do with it. The contrast between solo survival and collective
> sharing I find a dubious criterium. I think quite a lot of the collective
> sharing of the last years did not have serious "reach out" ambitions. It
> was present as a commentator, not taking responsibility. One of the things I
> also read in the Soros text of new strategies. It is responsibility time
> again. I am very happy we have had these years of hunter gathering and
> networking for fun. It is a good basis for new steps.

>
>
>>Network growth is not a linear process. Once the Net enters the level of
>>the economy-of-scale, it leaves its first inhabitants behind and enters
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>>astronomical, truly virtual stock values.

>
> One of the things that struck me in confrontation with people who were the
> first inhabitants of the sixties was the fact that after their collective
> sharing and huge input, they felt betrayed by the world. And hardly got
> over it. Some turned cynical, some created private lives, some were to be
> said new exploiters etc. It has surprised me that very few people could
> see themselves being present in a historical moment, that was the big
> present for them in their personal lives. But I felt regularly betrayed by
> their disappointments. They were young and promising, had a great time,
> made a difference, so why not go on and be extra open for new developments
> instead of taking the old discourse to judge new possibilities.

>
> One could argue that the developments in the stockmarket reflect the
> awareness (shared by the first inhabitants, actually formulated first by
> the first inhabitants) that information technologies have the potential to
> change our ways of conviviality. Now that the market as one of the players
> is "in her way" doing this, the least to do is to retreat, or become
> cynical. Money is not good or bad in itself. It is what you do with it. The
> fact that venture capital has moved into the arena of information
> technologies since a few years, but now even visible on the stockmarket,
> creates finally lots of content possibilities. The means are there. I do
> agree that marketplace and conviviality are an interesting couple. Good
> critical analysis are more needed then ever, formulation of fundamental
> rights and duties are crucial. Conviviality is the buzzword. A networked
> society with spiritual expressions part of it. If not fundamentalism, be
> it capitalistic or islamic or christian or one we do not know yet gets a
> chance to take over.

>
>>Growth no longer effects net-related initiatives in the fields of arts,
>>culture and politics, no matter if they are into making money or not.
>>Mega, 'the Art of the Big', Wired's 6.07 cover story by Bruce Sterling,
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>>They are "watching Internet", a phrase that would have been impossible to
>>come up with a few years ago. This silent majority in the making, which
>>will only know the red "Buy" button, was not envisioned by the early
>>adapters and the visionaries of the first hour. "It is a Mall World, after
>>all." Wired's Gary Wolf has to admit, not sure whether to be disgusted or
>>to embrace it.

>
> To realize saturation points is very handy in survival strategies, but does
> not mean at all that previous thinking and doings our outdated in the sense
> that they lost value. Being played out is just a temporary thing. It is the
> silent moment in which you change strategy. It is a fundamental part of
> being flexible and curious to what is going to happen next in this
> interesting world. Only those who fix themselves in one perception will be
> worn out.

>
> The idea that someone who is silent in the public arena has lost all human
> characteristics, I find extremely arrogant. Yes we all have to shop every
> day, so it has been a Mall World all along.

>
> The silent majority in Baudrillard's vision in those days only wanted to be
> connected, that was enough. Now we even shop! Actually this is only the

> beginning.

>
>>Political economy? Not again! It should have died long ago, stumbling into
>>some non-linear hole of history. There is a return of the suppressed.
>>Economy is not such a favourite topic in the age of pastel-coloured
>>optimism, despite of the rise of popular capitalism with its junk stocks.
>>We'd better ignore it and keep on tinkering. But this form of economic
>>escapism is not an option anymore. We all have to survive. After the long
>>farewell of the Welfare State and its less successful relative, state
>>communism, neo-liberalism is in place now. It has not been imposed on us
>>but has slowly gained importance, as a bottom-up ideology. Alternative,
>>small scale do-it-yourself projects seem to fit well into this. Even the
>>radical autonomous and anarchistic utopias that had their historical
>>objections against the State.

>
> I do not understand why you argue against political economy. I agree that
> as far as I know, the terms and ways to do this in are not clear yet. But
> especially since you express that the suppressed are back (I did not
> notice they were away...), I would argue it is of vital importance. The
> place where these carrying ideas should come from maybe different then
> before, or the constellation in which they can arise. If you think about
> the inside story of Shell in South Africa, or Soros or the microloans in
> Bangladesh, and also there are De Beers in South Africa or a Chinese
> economy, the drug trade etc. It is not simple at all, but it is definitely
> to me a field for what we should pay attention: there is a whole range
> from slavery to exploitation, to collective work, to free agents. I find
> the notion of sustainable communities still very viable. That is why I
> think new thinking has more chance to arise when economics are not analyzed
> or inspired by just figures, nor can you judge ideas without realization of
> financial sustainability (survival). Political economy and its translations
> are important.

>
>>Everybody is bearing some guilt, expect perhaps for a handful of
>>analytical Marxists. They have always been right, being in the luxurious
>>position of not having been involved in any struggle for the last 20, 30
>>years. Their objective Truth is gaining importance as an unbearable wisdom
>>of the fatal destinies ahead of us. With one eye on the screen streaming
>>financial data, FT on the breakfast table, this Friendly Marxism without
>>Subject, has reached its highest stages of scientific alienation. Now it
>>is for a bloody cold dialectical switch, to become what Marxism always
>>was: hardcore economic analysis. This time, made in the United States.
>>No, Monsieur Jospin, the Internet is not one of the Tres Grand Projects,
>>despite the European origin of WW/W (Geneva). Your "Market economy, not
>>market society" phrase is a useful (Euro-French) distinction. But let us
>>not fool ourselves. Marx is at Stanford now, back from the new Berkeley
>>library, studying the dynamics of Microsoft, Silicon Valley and Wall
>>Street, writing on his critique of the global managerial class.

>
> Guilt is a deep thing, not really the matter here. I'd be very happy, if
> it could happen, people would study for over 30 years. I am looking forward
> to reading it. Missed Marx for quite a while. Do you think he'll get a
> debate this time around?

>
>>Time to move on. The permanent digital revolution in danger of becoming a
>>reformist project? The System is effectively taking over, even sucking
>>itself into the intimate spheres of friendships and personal aims. The
>>objective Wheel of Net History is taking subjective tolls. Time slips away
>>and we are caught up in something we never really wanted in the first
>>place. Web design for Dummies. Anxiety over nothing. Debates with nothing
>>at stake. Rivalries when there is plenty of loot. But wait a minute. We
>>know all this. The so-called unavoidable process of decay is not God-given
>>or a Law of Nature. It is about time to introduce intelligent social
>>feed-back systems. Indeed, a Collective Intelligence (thanks, Pierre
>>Levy!) that can overcome the rather primitive 20th Century model of
>>birth, rise, success and fall that numerous groups and movements have gone
>>through. It should be possible to resist both historical and technological
>>determinism, or at least play a game with these now predictable forces.
>>This is the search for a media theory, or digital studies in which we can
>>finally fit the charming or rather fatal wetware factor within the larger
>>forces of hardware and software development.

>
>>
>><http://www.cybernetics.su>, where are you, now that we need you? Big
>>silence. Perhaps it is up to us, this time. Next player. It is easy to
>>write down the draft of "The Rise and Decline of the Global Empire". See
>>the stock markets fall. But that's too macro. It is good to gather
>>knowledge about economic forces that are behind the Will to Get Wired. But
>>in the end, they will not tell us much about the psychological processes
>>within smaller networks, which the Internet still consists of, despite the
>>current massification. That is what the marketing gold diggers are looking
>>for: the ultimate secret of the Virtual Community, whatever that may be.
>>We need a network psychology, not in the form of some brilliant
>>observations by academic outsiders, but fast and pro-active social wisdom
>>which can be implemented in groups, small organizations, lists,
>>techno tribes. Not only to prevent conflicts over nothing, but mainly to
>>stage real fights, if there is something at stake.

>

> Here I agree very much with you. Network psychology is what I missed in in
> what I read of the works of Castells. But is also what I miss in your text
> here. Psychologically speaking, there are no Dummies, there is no anxiety
> over nothing, decay does not exist, the system is part of you but you are
> not the system, history always demands subjective tolls, collective memory
> is a fundamental root for knowledge, collective intelligence a driving
> force in the development of human kind.

>

> I agree we need fast and pro-active wisdom, but wisdom is not something one
> can implement. And even more so I would never talk about implementing
> wisdom to prevent conflicts (even over nothing, because that is only
> perception) or stage fights. Wisdom has to do with sensitivity and
> endurance in "let it be", without loosing your energy or connections. "An
> implementing wisdom" machine sounds like a contradiction in terms, but
> maybe an interesting sort of wishful thinking that may generate useful
> insights for designing networks in a different way.

>

> Cybernetics as far as I know, has always been inspired by the knowledge
> (or and wisdom) embedded in nature or indigenous societies. The notion of
> not copying the brain, but seducing or triggering the brain to work
> differently by using its own powers. I know of some brain and entropy
> stories, but how does wisdom fit in? Many of the cybernetics people of
> those days ended up in Physics and Bhuddism, or artificial intelligence,
> or net design. It would be interesting to look into this again.

>

>>First of all, there is the Media Question. The Spectacle has entered every
>>possible domain, and its widespread power has made it virtually impossible
>>to imagine a gesture, form of communication or action which is not
>>mediated, digitised, archived. All forms of protests and politics are
>>sunder its spell. But this tragic reality should not limit ourselves if we
>>are looking for ways out of broadcast misery. Fine, there is still the
>>TAZ, the hacker ethic, models for Electronic Civil Disobedience, tactical
>>media, concepts that might be flexible enough to resist the pressures from
>>the Forces of Simulation. But like all ideas, these Memes have a limited
>>lifespan. They must be updated constantly and renamed in order not to lose
>>their magical attraction. We should not be sad, or even conservative about
>>this. If the Bolo Bolo, TAZ, squat, rave, virtual community is turning up
>>in a new configuration, we should be able to recognize and welcome it. And
>>to witness the birth of such a new entity is certainly a privilege.

>

> The forces of simulation and the collective amnesia that goes with it are a
> serious problem of our time. In the sixties there was a connection between
> thinking and doing--one of the crucial elements, inspired by the good and
> wrong of the second world war. In our days now this ethic of a person's word
> is a person's deed, is sort of drifting in the air. In the juridical systems
> this confusion is very present (international tribunal in the Hague on
> Yugoslavia, Rodney King, OJ Simpson and Clinton, the Truth commission in
> South Africa, Singapore's hard-line). What surprises me is that so many
> people take it seriously. Actually in the field of juridical philosophy
> something is happening in this regard--between states and also in the
> public arena.

>

> The rewriting of history all the time is fundamental to human history. The
> strange thing is that now we have all these data stored. Will they make a
> difference? To keep history alive it has to be rewritten all the time. The
> change is that we have this huge outside data storage, fact-filing system.
> How can they inspire the stories we tell children?

>

>>After the gold-rush, the We is being questioned, in danger of
>>disintegrating into a thousand lonely hearts, potentially becoming victims
>>of the commodification strategies of the Big players. We are not one, and
>>there has never been unity, specially not these days. The We form in the
>>age of the Net is one of the few possibilities left to address groups,
>>sub-networks and formulate common strategies, (if indeed people are
>>interested in collaboration and exchange...). Heterogeneous policies are
>>always in danger of falling apart, much more than parties, trade-unions
>>and other institutions. One of the tricks to avoid people organising
>>themselves is to reduce their argument to their Private Opinion which is
>>seen as a contribution to the general (democratic?) discourse. In times of
>>consolidation, dispersion and decay, the We is under debate, whilst at the
>>same time more used than ever. It is the time of strategies. At the moment
>>of the short highs there is only the unspoken, ecstatic We feeling. Later
>>on, we do not want others to speak for others. This is anyway a
>>more general tension, a feeling of discontent, between explicit ways of
>>hyper individuality and loneliness on the one side, and the closed,
>>sometimes claustrophobic atmosphere inside groups, collectives, companies
>>and movements on the other side. This should be the starting point for
>>every contemporary debate on new ways of organizing.

>

> Most organization happens (if not all) because people feel a necessity to
> do so. Most organization happens without the organization itself as a
> notion, but because people want to get something done (households, streets,
> villages). In the Big Society--with so many people here--schools, parties

> and movements require people to be able to transcend their issues of
> survival and believe systems to the notion of being part of an
> organization. Compromise (or entropy) and strategy (insight in dynamics) is
> part of any system. In the Big Society strategy and organization has become
> a goal in itself; so the radicals have made a goal in itself of not being
> part of that. I would argue that we should leave these notions behind and
> become Dummies who organize a household. Perception, compromise,
> mildness,
> realization where your love is, is crucial. Especially now in the Big
> Society since many people are open to creating "sense". Courage is needed
> for "coming out".

>

> In other words get out of this THEM versus WE feeling, we are them and
> they are us--and no guilt.

>

>>Commodify your dissent. Certainly. And you will be commodified too. This
>>fear is even more prominent and destructive these days compared to the
>>unavoidable mediation we have to deal with, (and practice). For some,
>>there is the pleasure of getting to know the rules of the game,
>>understanding the tricks of Doing Business, studying the metaphysics of
>>making money and its ritual, sacral aspects, fooling around with The
>>Suits. But for most, the workers and not executives, commodification means
>>regulation of work, creativity and (soft) subversions. At the first
>>glance, commodification feels like justice, a liberation, a chance to
>>finally get back some of the money for all the efforts that have been
>>invested in the video, music, text or software one has been working on for
>>such a long time. But in most cases this only remains a promise. The
>>famous Sell-Outs seldom pay off, compared to the real money others are
>>making with ordinary jobs. This cheapness, combined with strong, personal
>>feelings of discontent, even guilt is the main reason behind the current
>>wave of paranoia about commodification. It is the fear of betrayal for no
>>reason, being left alone with empty hands, having to work with strangers
>>that have no clue at all. Yes, one can become infected by corporate germs,
>>but this is easy to cure. One good book, documentary or travel will do. We
>>all have to be aware of neo-liberal rhetoric, but ideology is not the
>>issue here. From the political, strategic perspective, the fear we are
>>speaking of here is one of the main obstacles for people to organise
>>themselves and engage with each other in serious way beyond occasional
>>collaborations. Commitment and dedication these days intertwine with
>>business, and this is deadly.

>

> When I know a song and I teach it to you, do I have half a song after that?
> Or does my song sound less beautiful? Commodification can also mean that
> more people, or other people, have access. The fear of betrayal, of empty
> hands is true, but it always has been. I think you confuse general behavior
> with the need to be alert. I agree that sharing knowledge and means is
> harder at the moment, in this particular period when we live, but the
> conclusion I would draw is that we need to formulate better the reasons why
> we want to share, what is at stake. And even demand business models in which
> the sharing is reflected. Commodification is not the problem, blind money
> drive is. Exploitation is. But money as an exchange medium in itself is not.
> Doing good business generates possibilities, and to do good business does
> not always have to mean one gets into exploitation. Most people actually
> did not. The intertwining of business and dedication and commitment
> acquires our attention but is not deadly by nature, it is as much a force
> for conviviality.

>

>>Conciousness Regained. Radical media pragmatism demands that the actors
>>remain Cool. Who can still proclaim to be Multi-media after the monstrous
>>misuse of this term? Yes. It should still be possible to ignore all market
>>forces, cheap trends and keep on playing. There is a state of
>>hyper-awareness, to transform, disappear, give up terrains that have been
>>occupied, and continue at the same time. What now counts is integrity. It
>>is getting easy these days to become resigned. There are a thousand
>>reasons to quit, or to continue on the same grocery level. The world,
>>structured by pre-cooked events, ready to be microwaved and consumed, can
>>be rejected. Downright reality is unbearable these days. "No spiritual
>>surrender", an Amsterdam graffiti says. Colourless digital existence can
>>be softened by self-made utopias, hallucinatory experiences, with or
>>without recreational drugs and technologies. Regular switching to other
>>channels which are outside the cyber realm is an option. There are
>>countless universes. Negroponte's existential reductionism ("In being
>>digital I am me.") is just one of them. "You are only real with your
>>make-up on." (Neil Young)

>>

>>Here Comes the New Desire. Unknown, forgotten forms of negation, refusal.
>>anger and pleasure are there and will be open (even towards E.T's), whilst
>>still encrypted against the (mentality) police forces and fashion hunters.
>>There are plenty of sadistic traps for the trend researchers and the first
>>clientele: Alternative radio, Independent labels, French theory (from
>>twenty years ago), interactive games, on-line events, techno.net This is
>>so cruel: see them buying, the poor bastards, desperate to get an
>>identity, any, which makes them feel alive, for a moment or two.

>>Cybercynical Knowledge 98. So their search engines have to be distrusted,
>>ignored, misled. The people-to-people networks will lead one to the right
>>source, not the databases of the corporations/states. Computers generate
>>useless data, not contextualized information. This should be knowledge4all.
>>
>>The postmodern late-leftist discourse of the '68 generation has now closed
>>all its possible options. There is no way out for them, locked up, as they
>>are, in their down-sized, optimised, professional institutions. So let it
>>be. The same can be said of the more recent 'new social movements', with
>>exception of sudden outbursts of un-controlled (and therefore not
>>organized) social-ethnic unrest. Let us not get distracted by ideological
>>pseudo-events such as the Culture Wars or paranoid waves of xenophobia.
>>Some fights are shadow boxing. Others are real. Now it is time for other
>>options, in search for the genuine New that does not fit into known
>>patterns of eternal return, being taken back into the System. Virtual
>>Voluntarism means being able to overcome moods of melancholy, perfectly
>>aware of all possible limits and opportunities, looking for the
>>impossible, on the side, out of reach of both futurists and nostalgics.
>>Being able to present alternative realities, chocking the Johnsons, way
>>out of reach of the Appropriation Machines. The market authorities will
>>arrive too late. Yes, this is a dream, but we do cannot survive in a
>>(digital) environment without options. In order to get at the point, we
>>should reach a level of collective 'self consciousness' to overcome the
>>system of fear and distrust which is now spreading. No attempt to
>>reconstruct what worked once. No glorification of the inevitable. In order
>>not to throw away everything which has been built up we should invent
>>concepts on top of it and not narrow all our options into making the world
>>institutionally legible. The "Next Age", the name of a department store in
>>Pudong/Shanghai, is hybrid: half-clean, somehow dirty, never entirely
>>digitised, stuck between real growth and an even more real crisis.
>>Obsessed with progress, in full despair. But there are other options, and
>>we can realise them. 'Get Organised' (n5mj3)
>
>I like the sound of the last three lines, it sounds like eighties
> rhetoric, a rhetoric I liked very well too at the time. It is not a text I
> can live out with old people and children around me, it sounds very
> self-indulgent or it sounds like a SF text in the fifties.
>
>I hear no curiosity, no perception, no inner cues for integrity, or
> inspiration to be flexible, no openness to unexpected allies or ideas.
> It speaks of reaction, not innovation (though these can be switched...),
>
> It expresses the pain of a changing world, back to the future.
>
> I know the pain, and pain is an important signal but not always a good
> advisor.
>
> In times like this where values are reformulated, reconfirmed or formulated
> for the first time I find it very important to be curious to other
> realities, to take a lot of effort to understand languages that at first
> seem very different or even unattractive.
>
> The world is changing; and like the religious states, sometimes there are
> periods that were open and periods that were closed. Deviant opinions are
> important in all times, a great lesson from the Jewish tradition. Living in
> subcultures means to open up more then often.
>
> Original moments, or the creation of new sounds and ideas, always involves
> more then one cultural inspiration. Monocultures generate dogmas.
>
> For Public Nethbase in Vienna, we are very important as a far friend; they
> need to know their nextdoor neighbor as well. Far friends can have great
> input and be of inspiration (solidarity), and even apply pressure when
> needed (B9a); but change happens with the people present there and then
> (South Africa). Netculture can facilitate all these lines locally and
> internationally.
>
> That is why openness to cultures and discourses that are not immediately
> familiar is crucial.
>
> Especially in this time, with the millennium coming up, and tramlings
> starting like the San Francisco Bridge (be it because of a bug, a euro, a
> money crises, a believe clash, global culture and cultural diversity beyond
> imagination or just the number itself), to be aware of what is of value is
> crucial to me. Value in a broad sense, a world for the future children to
> come.
>
> In the Waag we are very blessed with all the fun we have in living our
> daily lives, the power and the force that comes from that we should use to
> dare formulate and create other and new realities. To do that in a
> sustainable way, and in such a way that people we do not know yet will be
> able to participate.

2.0

<nettime> Organised Networks

From: Ned Rossiter

To: nettime-l@bbs.thing.net

Date: Thu, 22 Apr 2004 14:19:59
+0100

The Life of Mobile Data: Technology, Mobility and Data Subjectivity
April 15-16, 2004
University of Surrey, England
<http://risome.soc.surrey.ac.uk/conference.htm>
'Organised Networks Institutionalise to give Mobile Information a
Strategic Potential'

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Abstract

This paper is interested in how networks using ICTs as their primary
mode of organisation can be considered as new institutional forms.
The paper suggests that organised networks are emergent
socio-technical forms that arise from the limits of both tactical
media and more traditional institutional structures and architectonic
forms. Organised networks are peculiar for the ways in which they
address problems situated within the media form itself. The
organised network is thus one whose socio-technical relations are
immanent to, rather than supplements of, communications media. The
paper argues that the problematics of scale and sustainability are
the two key challenges faced by various forms of networks. The
organised network is distinct for the ways in which it has managed to
address such problematics in order to imbue informational relations
with a strategic potential.

Introduction

The question motivating this paper is this: what is the relationship
between institutions, networks and the mobility of information? In
recent months I've been looking at what various research centres in
the UK are up to in the areas of media studies, communications,
sociology and cultural studies. I've been doing this because I've
just moved from Monash University in Melbourne to the University of
Ulster, Northern Ireland and I needed to get a sense of what's going
on. The lasting impression I have after idling through a dozen or so
websites is that everyone proudly claims to be pursuing activities
that consist of building networks. Yet very few of these sites ever
explain how their activities constitute a network formation, and I
can't recall any that bother to define what a network might be. They
must have done this at some stage, however, because many of these
research centres and programs delight in informing the reader of how
much money they've been able to attract in research funding. I get
the strong impression that many of these programs are responding to
the latest directive set forth by the command-economy of government
funding agencies. One can only presume that somewhere along the line
these projects made some attempt at defining their activities in
terms of networks.

I would suggest that there is little about the activities of these
various centres and programs that correspond with a logic of
networks. And here, I am talking specifically about networks that
are immanent to the Internet - the primary socio-technical
architecture that enables the mobility of data within a logic of
informationalism. Really, what the networked university offers all
its believers is something akin to what Bourdieu calls 'circuits of
legitimation' that enable the reproduction of 'state nobility' (1996:
382-389). I wouldn't begin to deny that I'm also caught up in this
process.

It almost goes without saying that the networked university is
conditioned by the advent of new ICTs which enable connections
between a range of institutional entities and individuals that are no
longer bound by the contingencies of place. Equally, the effects of
neoliberalism in terms of shrinking budgets for higher education and
a gradual deregulation of education as a commercial service have
played a strong conditioning force in decomposing the traditional
university form. These days it is the norm rather than the exception
to find that the movement of knowledge and information is restricted
by authentication firewalls and IP policies underpinned by a hybrid
paranoid-blue-sky discourse. Within such architectures, the

networked university is hardly conducive to radical information critique or creative intellectual work (although there are of course cracks that do of course allow such practices). Moreover, there aren't too many projects being produced out of all this networking beyond the final report that's submitted to funding authorities who understand no other language than that of counting beans. As the state continues its process of de-institutionalisation, to what extent is a new institutional form emerging that does provide conditions for critical Internet research and culture? How is this form manifesting within on- and off-line practices associated with the Internet?

The Network Problematic

A spectre is haunting this age of informationality - the spectre of state sovereignty. As a modern technique of governance based on territorial control, a 'monopoly of violence' and the capacity to regulate the flow of goods and people, the sovereign power of the nation-state is not yet ready to succumb to the system of internationalism. The compact of alliances between nation-states over matters of trade, security, foreign aid, investment, and so forth, substantiates the ongoing relevance of the state form in shaping the mobile life of people and things. As the Internet gained purchase throughout the 1990s on the everyday experiences of those living within advanced economies in particular, the popular imagination became characterised by the notion of a 'borderless' world of 'frictionless capitalism'. Such a view is the doxa of many: political philosophers, economists, international relations scholars, politicians, CEOs, activists, cyber-libertarians, advertising agencies, political spin-doctors and ecologists all have their variation on the theme of a postnational, global world-system inter-linked by informational flows.

Just as the nation-state appears obsolete for many, so too the term 'network' has become perhaps the most pervasive metaphor to describe a range of phenomena, desires and practices in contemporary information societies. The refrain one hears on networks in recent years goes something like this: fluidity, ephemerality, transitory, innovative, flows, non-linear, decentralised, value adding, creative, flexible, open, risk-taking, reflexive, informal, individualised, intense, transformative, and so on and so forth. Many of these words are used interchangeably as metaphors, concepts and descriptions. Increasingly, there is a desperation evident in research on new ICTs that manifests in the form of empirical research. Paradoxically, much of this research consists of methods and epistemological frameworks that render the mobility of information in terms of stasis (see Rössiter, 2003a, 2003b).

Governments have found that the network refrain appeals to their neoliberal sensibilities, which search for new rhetorics to substitute the elimination of state infrastructures with the logic of individualised self-formation within Third Way style networks of 'social capital' (Latham, 2001: 62-100; Giddens, 1998).^[1] Research committees at university and federal levels see networks as offering the latest promise of an economic utopia in which research practice synchronically models the dynamic movement of finance capital, yet so often the outcomes of research ventures are based upon the reproduction of pre-existing research clusters and the maintenance of their hegemony for institutions and individuals with ambitions of legitimacy within the prevailing doxas (Cooper, 2002; Marginson and Considine, 2000). Telcos and cable TV 'providers' revel in their capacity to flaunt a communications system that is not so much a network but a heterogeneous mass of audiences-consumers-users connected by the content and services of private media oligopolies (Flew, 2002: 17-21; van Dijk, 1999: 62-70; Schiller, 1999: 37-88). Activists pursue techniques of simultaneous disaggregation and consolidation via online organisation in their efforts to mobilise opposition and actions in the form of mutable affinities against the corporatisation of everyday life (Lovink, 2003: 194-223; Lovink and Schneider, 2004; Meikle, 2002). The US military-entertainment complex enlists strategies of organised distribution of troops and weaponry on battlefields defined by unpredictability and chaos, while maintaining the spectacle of control across the vectors of news media (Der Derian, 2001; De Landa, 1991; Wark, 1994: 1-46). The standing reserve of human misery sweeps up the remains of daily horror.

Theorists and artists of new media are not immune to these prevailing discourses, and reproduce similar network homologies in their valorisation of open, decentralised, distributed, egalitarian and emergent socio-technical forms. In so doing, the discursive and socio-technical form of networks is attributed an ontological status. The so-called openness, fluidity and contingency of networks is rendered in essentialist terms that function to elide the complexities and contradictions that comprise the uneven spatio-temporal dimensions and material practices of networks.

Similarly, the force of the 'constitutive outside' is frequently dismissed by media and cultural theorists in favour of delirious discourses of openness and horizontality. 'Immanence' has been a key metaphor to describe the logic of informationalisation (see Rössiter, 2004). Such a word can also be used to describe networks. To put it in a nutshell, the technics of networks can be described as thus: if you can sketch a diagram of relations in which connections are 'external to their terms' (Deleuze), then you get a picture of a network model. Whatever the peculiarities the network refrain may take, there's a predominant tendency to overlook the ways in which networks are produced by regimes of power, economies of desire and the restless rhythms of global capital.

How, I wonder, might the antagonisms peculiar to the varied and more often than not incommensurate political situations of informationality be formulated in terms of a political theory of networks? A processual model of media theory inquires into the movement between the conditions of possibility and that which has emerged within the grid of signs, codes and meanings - or what Deleuze understands as the immanent relationship between the plane of consistency and the plane of organisation. How might the politics of consistency as they operate within informationalised institutional settings be understood in terms of a processual democracy?

Conditions of possibility are different in kind from that which comes to be conditioned. There is no resemblance or homology between the two. External forces are not grids whose stabilising capacity assures the temporary intelligibility of a problematic as it coalesces within a specific situation. Yet despite these dissonances, networks are defined by - perhaps more than anything - their organisation of relations between actors, information, practices, interests and socio-technical systems. The relations between these terms may manifest at an entirely local level, or they may traverse a range of scales, from the local to the national to the regional to the global. Whatever the scale may be, these fields of association are the scene of politics and, once they are located within institutional settings, are the basis of democracy in all its variations. This isn't to say that in and of themselves these components of networks somehow automatically result in democracy. But it is to suggest that the relationship between institutions and the sociopolitical habitus of the state continues to be a primary influence in conditioning the possibility of democratic politics.

The persistence of state sovereignty within the immanent logic of informationality presents an invitation to transdisciplinary theorists to invent new techniques of deduction, appraisal, and critique. Indeed, the task of invention is an inevitable one for creative critical theorists inasmuch as they, along with other actors, subvert reflexively within the logic of informationalism. The relationship is a reflexive one because the theorist encounters problems that are presented by the tensions within the triad of networks, institutions, democracy. Problems emerge in the form of feedback or noise peculiar to the socio-technical system. Critical theorists are not, of course, alone in this engagement; it is one they share with many whose labour-power is subject to the constitutive force of networks-institutions-democracy.

My primary interest in bringing the terms networks-institutions-democracy together is to develop a conceptual assemblage with which to think the emergence of organised networks as new institutions of possibility. From a theoretical and practical point of view how might organised networks be defined as new institutional forms of informationalism? Given that institutions throughout history function to organise social relations, what distinguishes the organised network as an institution from its modern counterparts? Obviously there are differences along lines of horizontal vs. vertical, distributed vs. contained, decentralised vs. centralised, bureaucratic reason vs. database processing, etc. But what else is there?

Networks and Translation

All communication is a process of translation. Networks are uneven, heterogeneous passages and combinations of communication in and through which translation is intrinsic to the connectivity of information as it encounters technical, social, political, economic and cultural fields of articulation, negotiation and transference. Translation, then, is about making connections between seemingly incommensurate things and objects. Translation conditions the possibility of communication, transversality, transduction, intensity and individuation between different systems (Mackenzie, 2002; Murphie, 2004). From the connection emerges a new logic, a new sensibility, and new capacities. At a very basic level, the logic of networks is the process of connectivity.

Networks have the capacity of transduction, which Adrian Mackenzie, via Gilbert Simondon, describes as a process of ontogenesis 'in which a metastability emerges' within biological and socio-technical systems (2002: 16-19). Or as Andrew Murphie puts it, 'transduction *translates intensities* so that they can be brought into individuating systems' (2004). The form of organised networks provides a mutable architecture in which matter is temporarily arrested within a continuum of differentiation and individuation. Transductive forces subsist within the relation between form and matter. The organised network can be considered as a new institutional actor whose political, economic and expressive capacities are shaped and governed by the metastability of the network system. The intelligibility of such arrangements, relations and informational flows is thus most accurately summarised by a theory of translation which incorporates processes of transduction. Translation is truly a concept of praxis. It is part and parcel of every network. Transduction conditions the possibility of organised networks as emergent institutional entities.

Modernity ushered in experiences of mobility, for people and things, in ways hitherto unexperienced. With mobility came all sorts of connections. Railways moved people and merchandise from the country to the city, troops and armaments to the front (Schivelbusch, 1977). Telegraphy transmitted code from the metropole to the antipodes and back again (Wark, 1997). The penny novel accompanied workers on their journey to the office, the evening newspaper or racing guide on their trip back to the suburbs. People, ideas and things came to occupy a shared space and time of motion. In so doing, the experience of movement is at once made possible and defined by new combinations of elements. This is translation at work.

With the onset of the Enlightenment, industrial capitalism and modernity, new disciplines emerged in the hard and human sciences. The discipline of anthropology set itself the task of cataloguing human habits and attributes within a language system that translated in various ways into policy initiatives, geographic survey reports, academic monographs, economic prospectives, architectural forms, museological displays, and cultural exchanges. This too is translation at work. Elements previously without relation, are combined in such a manner that something new is invented (see Brown, 2002: 6).

What I have discussed elsewhere as a processual media theory (Rossiter, 2003a) is derived from research in cybernetics, biology and systems theory that is interested in information as it relates to the problem of calculation, control and determination in order to enhance efficiency. The primary question for first-order cybernetics was how to impose stability and order over the entropic tendencies of information, as witnessed, for example within biological systems and their transmission of DNA code or radio signals and their interference by 'noise'. The preoccupation with efficiency in first-order cybernetics denies the relational character of communication. Second-order cybernetics saw the necessity of not banishing noise from the system, but establishing a balance between order and disorder: noise or feedback was 'rehabilitated' as a 'virtue' of communication within a system (Mattelat and Matherlart, 1992: 45).

Within anthropology, for example, the observer impacts upon that which is observed and changes what might otherwise have transpired in the course of the event, had the observer not been a part of the system. Second-order cybernetics and systems theory thus adopts a reflexive understanding of the relationship between observer and observed. Feedback - what Bateson termed the 'difference that makes a difference' - is acknowledged as fundamental to the functioning of the system. Moreover, communication is more properly understood as not a unilinear channel of transmission, but rather a non-linear system of relations. Corresponding with this conceptual development is a shift from an instrumental view of communication to an understanding of communication as a social system.

When information is located within a capitalist economic system and its practices of production, circulation and exchange, one can speak of the logic of informationalism. The conceptual developments within cybernetics and systems theory correspond with shifts in the logic of informationalism. The logic of informationalism is characterised by various sociologists and political economists as heralding a shift from an industrial age of manufacturing, manual labour, Fordism, surveillance and internationalisation to an informational age of services, knowledge workers post-Fordism, control and globalisation. Christopher May writes that a central assumption to this change is a belief that 'New ICTs will transform the relations of production of the economies in which they appear, promoting fluid networks rather than ossified hierarchies' (2002: 51). My argument is that in order for networks to organise mobile

information, a degree of hierarchisation, if not centralisation, is required. The point is that such organisation occurs within the media of communication. Herein lies the difference between the organised network and the networked organisation - a point Lovink reiterates in the newspaper for the Free Cooperation conference that's about to start (<http://freecooperation.org>). Let's not forget that for all the anti-state rhetoric of anarchists, they, like many 'radical' outfits, are renowned for being organised in highly hierarchical ways - typically around the cult of the alpha-male. Organised Networks as New Institutional Forms

The challenge for a politically active networked culture is to make strategic use of new communications media in order to create new institutions of possibility. Such socio-technical formations will take on the characteristics of organised networks - distributive, non-linear, situated, project-based - in order to create self-sustaining media-ecologies that are simply not on the map of established political and cultural institutions. As Gary Genesko writes, 'the real task is to find the institutional means to incarnate new modes of subjectification while simultaneously avoiding the slide into bureaucratic sclerosis' (2003: 33). Such a view also augurs well for the life of networks as they subsist within the political logic of informationality that is constituted by the force of the outside (Rossiter, 2004).

The organised network that co-ordinates relations through the socio-technical form of the networked institution imbues information with a strategic potential. In this respect, the organised network can be distinguished from what David Garcia and Geert Lovink (1997), Josephine Berry (2000), Joanne Richardson (2002), McKenzie Wark (2002), Konrad Becker (2002), Lovink and Schneider (2002), and others on nettime have called 'tactical media'. Characterised by temporary political interventions, tactical media activism builds on the legacy of counter-cultures, protest movements, the Situationists, independent media activities and hacker culture.[2] Lovink and Schneider (2002) provide the following short history of tactical media:

'The term "tactical media" arose in the aftermath of the fall of the Berlin Wall as a renaissance of media activism, blending old school political work and artists' engagement with new technologies. The early nineties saw a growing awareness of gender issues, exponential growth of media industries and the increasing availability of cheap do-it-yourself equipment creating a new sense of self-awareness amongst activists, programmers, theorists, curators and artists. Media were no longer seen as merely tools for the Struggle, but experienced as virtual environments whose parameters were permanently "under construction". This was the golden age of tactical media, open to issues of aesthetics and experimentation with alternative forms of story telling. However, these liberating techno practices did not immediately translate into visible social movements. Rather, they symbolized the celebration of media freedom, in itself a great political goal. The media used - from video, CD-ROM, cassettes, zines and flyers to music styles such as rap and techno - varied widely, as did the content. A commonly shared feeling was that politically motivated activities, be they art or research or advocacy work, were no longer part of a politically correct ghetto and could intervene in "pop culture" without necessarily having to compromise with the "system". With everything up for negotiation, new coalitions could be formed. The current movements worldwide cannot be understood outside of the diverse and often very personal [battles] for digital freedom of expression'.

RTmark's web co-ordinated campaigns against global corporate capitalism, the live webcasting and 'Help B92' campaign of Belgrade independent radio station B92 following its banning by Serbian authorities during the Kosovo War of 1999, Adbusters' culture jamming campaigns against media oligopolies, the electronic civil disturbance activities and 'virtual sit-ins' undertaken by the likes of Critical Art Ensemble, the Electronic Disturbance Theater and the Mexican Zapatistas, and the Indymedia campaigns against the Woomera detention centre in South Australia are just a few of the many examples of tactical media.[3] Tactical media differ from alternative media, which is typically concerned about consolidating a 'better' option for existing media forms (Lovink, 2002: 258; Meikle, 2002: 119). Alternative media are frequently underpinned by moral and politico-aesthetic discourses of 'quality culture'. The paradox of alternative media, when it assumes to embody such discourses, is that its 'alternative' agenda is rendered in terms of stasis and conservatism rather than change and transformation. Whereas tactical media, as Graham Meikle notes, 'is about mobility and flexibility, about diverse responses to changing contexts ... It's about hit-and-run guerrilla media campaigns ... It's about working with, and working out, new and changing coalitions' (119). Tactical media, then, are about rapidly organised, at times even spontaneous,

short-term interventions. Certainly, such interventions resonate over time - some even become mythical, as has been the case with the Zapatistas. Diverse skills accumulate and are shared across networks; in so doing, they hold the potential for deployment as techniques that address specific situations. Nevertheless, tactical media have for the most part been unable to address the problematic of sustainability.

A primary challenge for tactical media concerns the question of scale. With their focus on creating "temporary autonomous zones" (Bey, 1991), tactical media run the risk of fading out before their memes reach a global scale. And when they do reach a level of globality - as in the case of the B2 streaming media reports, and the refrain of "anti-globalisation" protests centred around WTO meetings - the question of scale becomes focussed around the challenge of sustainability. How are tactical media to create effects that have a purchase beyond the safe-haven of the activist ghetto? As Lovink writes: 'Grown out of despair rather than conviction, tactical media are forced to operate with the parameters of global capitalism, despite their radical agendas. Tactical media emerge out of the margins, yet never fully make it into the mainstream' (2002: 257). This is a problematic clearly recognised by Lovink and Schneider (2002):

'We face a scalability crisis. Most movements and initiatives find themselves in a trap. The strategy of becoming "minor" (Guattari) is no longer a positive choice but the default option. Designing a successful cultural virus and getting millions of hits on your weblog will not bring you beyond the level of a short-lived "spectacle". Culture jammers are no longer outlaws but should be seen as experts in guerrilla communication. Today's movements are in danger of getting stuck in self-satisfying protest mode. With access to the political process effectively blocked, further mediation seems the only available option'.

Various treatises and commentaries on tactical media note the distinction Michel de Certeau (1984: 29-44) makes between tactics and strategies. Graham Meikle makes the important point that strategies, with their exploitation of place, are about permanency over time, whereas a tactic 'exploits time - the moments of opportunity and possibility made possible as cracks appear in the evolution of strategic place' (2002: 121). In one of the many essays associated with the fourth Next 5 Minutes festival of tactical media (2002-2003), Joanne Richardson suggests that tactical media departs company with Certeau over the production of meaning: 'Maybe the most interesting thing about the theory of tactical media is the extent to which it abandons rather than pays homage to de Certeau, making tactics not a silent production by reading signs without changing them, but outlining the way in which active production can become tactical in contrast to strategic, mainstream media' (2002).

I would argue that it's time to make a return to and reinvestment in strategic concepts, practices and techniques of organisation. Let's stop the obsession with tactics as the modus operandi of radical critique, most particularly in the gross parodies of Certeau one finds in US-style cultural studies. Don't get me wrong - I'm not suggesting that the time of tactical media is over. Clearly, tactical media play a fundamental role in contributing to the formation of radical media cultures and new social relations. What I'm interested in addressing is the "scalability crisis" that Lovink and Schneider refer to. If one starts with the principle that concepts and practices are immanent to prevailing media forms, and not somehow separate from them, it follows that with the mainstream purchase of new media forms such as the Internet come new ways in which relations of production, distribution and consumption are organised. An equivalence can be found in the shift from centralised Fordist modes of production to de-centralised post-Fordist modes of flexible accumulation. Strategies within the spatio-temporal peculiarities of the Internet are different from strategies as they operate within broadcast communications media. The latter ultimately conceives the "audience-as-consumer" as the end point in the food-chain of media production, whereas the former enable the "user" to have the capacity to sample, modify, repurpose and redirect the social life of the semiotic object. Moreover, there are going to be new ways in which institutions develop in relation to Internet based media culture. How such institutions of organised networks actually develop in order to obtain a degree of sustainability and longevity that has typically escaped the endeavours of tactical media is something that is only beginning to become visible.

The Delhi-based media centre Sarai is one exemplary model of an emergent institution designed along the lines of an organised network. Fibreculture - a network of critical Internet research and culture in Australasia - is another. In their own ways, the conditions of possibility for the emergence of these organised

networks can be understood in terms of the constitutive outside. Both networks address specific problems of sociality, politics, and intellectual transdisciplinarity filtered - at least in the case of fibreculture - through a void created by established institutions within the cultural industries and higher education sector.

Take the case of fibreculture. In many ways the fibreculture network is quite centralised: list facilitators, journal editors, book series editors, website management, conference organisers, etc. Hierarchies prevail. The facilitator's group has endeavoured to make the structure of the network as transparent and public as possible. Even so, the list is not privy to most of what is discussed in these various 'backrooms'. And to a large extent, that has to be accepted - trust has to be assumed - if the network is to develop in the way that it has. So, a degree of centralisation and hierarchisation seems essential for a network to be characterised as organised. Can the network thus be characterised as an 'institution', or might it need to acquire additional qualities? Is institutional status even desirable for a network that aspires to intervene in debates on critical Internet research and culture? How does an organised network help us redefine our understanding of what an institution might become?

One of the key challenges that networks such as fibreculture present is the possibility of new institutional formations that want to make a political, social and cultural difference within the socio-technical logic of networks. It's not clear what shape these institutions will take, but we get a sense of what they might be in cases like fibreculture and Sarai. To fall back into the crumbling security of traditional, established institutions is not an option. The network logic is increasingly the normative mode of organising socio-technical relations in advanced economies, and this impacts upon both the urban and rural poor within those countries as well as those in economically developing countries. So, the traditional institution is hardly a place of escape for those wishing to hide from the logic of networks.

It's important to distinguish the organised network as a new institutional form from traditional institutions that have become networked through their use of new ICTs. As Lovink and Schneider (2004) have recently noted, the maintenance of hierarchical forms of power within hegemonic networked institutions 'is part of a larger process of "normalization" in which networks are integrated in existing management styles and institutional rituals'. Traditional institutional forms - corporations, cultural industries, and the higher education sector - are increasingly appropriating many of the techniques of tactical media: you can have your pap experience (but at a price) and who isn't advocating the merits of open source? Think IBM and opensource.mit.edu. There's a distinct whiff of new age refashioning in many of these projects as they seek to recapture a 'spirit' of sharing and experiences of collaboration - the kinds of things that were swept into the dustbin in the hard-nosed culture of unit-driven corporatism. Ultimately, the networked organisation is distinguished by its standing reserve of capital and its exploitation of labour-power. Such institutions are motivated by the need to organise social relations in the hope of maximising 'creativity' and regenerating the design of commodity forms that have long reached market saturation. It'll be interesting to see the extent to which the Creative Commons license is adopted by big business - I'm guessing it'll create a suitable amount of havoc, enabling service variation and consolidate an even brighter future for the legal sector.

By contrast, the kind of emergent organised networks that I'm referring to are notable for the ways in which information flows and socio-technical relations are organised around site specific projects that place an emphasis on process as the condition for outcomes. The needs, interests and problems of the organised network coincide with its emergence as a sociotechnical form, whereas the traditional modern institution has become networked in an attempt to recast itself whilst retaining its basic infrastructure, clunky as it is. Strangely enough the culture of neoliberalism conditions the emergence of the organised network. The logic of outsourcing has demonstrated that the state still requires institutions to service society. Scale and cost were the two key objections econocrats and servants to neoliberalism objected to. Forget about ideology. These bureaucrats are highly neurotic, obsessive-compulsive types. They hate any trace of disorder and inefficiency, and the welfare state embodied such irritations. The organised network can take advantage of such instituted pathologies by becoming an educational "service provider", for instance. The key is to work out what values you have that distinguish your network from the MIT model. The other factor is to work out a plan for sustainability - a clear lesson from the dotcom era.

As Phil Agre (2002) has noted, 'Institutions persist in part because of the bodies of skill that have built up within them'. This idea of institutions as accumulations of skills strikes me as a perfect way of describing what goes on within organised networks such as fibreculture and sarai. Yet why do so many networks fail to persist? What does it take for a network to become sustainable as an organised form? What's the 5 year business plan going to look like? And how might it do this without sliding in to 'bureaucratic sclerosis', as Genosko puts it. Lovink and Schneider (2004) suggest that a large reason for the transience of networks has to do with the factors of information overload, inadequate software and interface solutions, and socio-cultural impasses in online communication.

To this I would add the need for networks to address situated problems if they are to develop into an organised form. I'm not speaking of flamewars on mailing lists or people who don't express themselves in the correct lingua franca of a particular list - these are features of pretty much every mailing list with a substantial number of subscribers who have a bit of life in them. Rather, I'm talking about problems associated with undertaking projects that require an organised response in order to realise activities such as conferences, publishing in different formats and platforms, educational workshops and training, accredited provision of educational packages to the traditional education sector, new media art exhibitions, software development, online translation of foreign language books, etc. Networks like nettime used to do some of these kind of things in the past, but it seems that eventually their size put an end to that. This doesn't mean individual subscribers to nettime don't get together and organise things (they frequently do this!), but it does mean that the 'brand' of nettime is no longer a continuum of relations beyond list culture. Scale, in the case of nettime, has been the impasse to organisation.

Conclusion

In order for tactical media and list cultures to organise as networks that have multiple institutional capacities, there has to be - first and foremost - a will, passion and commitment to invention. There has to be a desire for socio-technical change and transformation. And there needs to be a curiosity and instinct for survival to shift finance capital to places, people, networks and activities that hitherto have been invisible. The combination of these forces mobilises information in ways that hold an ethico-aesthetic capacity to create new institutional forms that persist over time and address the spectrum of socio-political antagonisms of information societies in a situated fashion.

Notes

1 See Agre (2002) for a brief genealogy of the term social capital. See Tronti (1973) for an Autonomist deployment of the term.

2 For a personal history of tactical media, see Geert Lovink's 'An Insider's Guide to Tactical Media' in *Dark Fiber* (2002: 254-274).

3 For developed accounts of these various tactical media campaigns, see Lovink (2002) and Meikle (2002). See also Angela Mitropoulos' documentation at <http://woomera2002.com> and <http://antimedia.net/xborder>.

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3.0

**<nettime> Virtuosity, Processual
Democracy and Organised Networks**
From: Ned Rossiter
To: nettime-l@bbs.thing.net
Date: Tue, 28 Sep 2004 23:58:12
+1000

The Italian Effect: Radical Thought, Biopolitics and Cultural Subversion
Sydney University, September 9-11, 2004.
<http://www.arts.usyd.edu.au/departs/nhss/italianeffect.html>
Ned Rossiter

'Virtuosity, Processual Democracy and Organised Networks' [short version]

I am a Stalinist - everyone should do as I say and think; I have no idea what I am - I don't exist... The contradiction between these two statements signals a tension between identity politics and the politics of desubjectification. Identity operates within a regime of coding; desubjectification is a process of subjectivisation and transversality in which 'relations are external to their terms' (Deleuze-Hume). There is nothing intrinsic about the relationship between the object, subject or thing that determines some essential attribute or identity. The identity of the Stalinist emerges from a milieu of radical contingencies. The Stalinist is thus a potentiality that subsists within the plane of immanence. The logic of coding is part and parcel of the unforseen capacities that define the externality of immanence.

The relationship between the overcoded subject and the process of desubjectivisation is one of movement. The movement between the two comprises the force of processuality, and a politics of contingency and potentiality. Stalinist subjects are everywhere - we are all Stalinists, and we also don't exist. The force of relations external to their terms operate in a manner that continuously destabilises the authoritarianism of the Stalinist subject. The process of desubjectification corresponds with the plane of immanence. This is the common from which exodus, flight, and exit subsist as potentialities - potentialities that can also be found in the co-operation that is common to the surplus value of labour-power. The analysis of these relations is a practice of radical empiricism.

Surplus value is based on excess - an excess of labour-power. With a surplus of labour-power (unemployment), the cost of production decreases, profit rises. Labour-power, however, is predicated on co-operation, and herein lies the potential for transformation, since co-operation subsists in the plane of immanence, the common. The capacity for the articulation of other values, and the mobilisation of other affects is immanent to the surplus value of labour-power. Surplus value can also be understood as an individuation transduced from the pre-individuality of co-operation, of the "general intellect". This is what Negri (2004) identifies as the 'ontology of the multitudes'. The co-operation peculiar to the surplus value of labour-power grants what Hardt and Negri identify, and had previously dismissed, as the class dimension to the emergent socio-technical form of the multitudes, since exploitation conditions the possibility

of co-operation (Hardt and Negri, 2004; Negri, 2004).

Through techniques of co-operation, collaboration and a distribution of capacities, the multitudes are showing signs of becoming organised. The problems of scale and sustainability are being addressed. The at times self-valourising movements of "tactical media" are beginning to adopt a strategic outlook on how to situate their activities within socio-technical systems in more secure ways. Indeed, the organised network is composing itself as a new institutional form. This transformation is not something to be suspicious of. There is no return here to institutions that subordinate what Paolo Virno calls the "pure potential" of labour-power to the conformist unity of "effective labour", "the people" or "the citizen". Institutions (coded formations) consist of practices and affects, techniques and sensations. Institutions emerge within the interplay between the plane of immanence and the plan of organisation. Within the co-operation common to surplus value's exploitation of labour-power resides the potential for new relations, new institutions, new socialities.

The organised network is a potentiality coextensive with the process of becoming instituted. Virtuosity, as the absence of an "extrinsic product" (Virno, 2004: 52), institutes the political potential of organised networks. The virtuosos' activity without an end product is at once ordinary and exceptional: ordinary in the sense that 'the affinity between a pianist and a waiter', as anticipated by Marx, comprises the common of wage labour insofar as 'the product is inseparable from the act of producing' (68); exceptional in the sense of the potential that subsists within performances with no end-product holds the capacity of individuation - of transformation of the common - into singularities with their own distinct universes of sensibility, logics of sensation, regimes of codification.

Virno suggests that the communicative performance of the multitudes constitutes 'the feasibility of a "non-representational democracy"' (2004: 79). Virno is elusive when it comes to developing that proposition. A non- or post-representational democracy is one that no longer operates within the constitutive framework of the nation-state and its associated institutions and civil society organisations. This is something Mouffe's (2000) "agonistic democracy" is not able to confront. While Mouffe correctly wishes to go beyond rational consensus, deliberative models of liberal democracy, her proposition that agonistic democracies negotiate the antagonisms that underpin sociality is nevertheless one that is predicated on the maintenance of the state as a modern complex of institutions. Mouffe has not made the passage into the post-Fordist state and its connection with capital's flexible modes of production and accumulation. The informatisation of social relations is nowhere to be found in Mouffe's thesis on agonistic democracy. As such, Mouffe is unable to describe the new modes of sociality, labour, and politics as they are organised within network societies and information economies. Even so, her notion of an agonistic democracy - like Virno's non-representational democracy - can be retained, but only, I would suggest, when they are recast in terms of what I call a "processual democracy".

=4first of all, the potential of processual democracies are underpinned by the informatisation of social relations. Franco "Bifo" Berardi's model of the Infosphere and the Psychosphere is a useful one to describe the complex settings within which new polities may emerge. Bifo's conception of the Infosphere as a technical, digital coding of data whose unilinear flows 'intermingle' with the unstable, recombinatory filter of the Psychosphere is, however, only partially right. The Infosphere is of course much more complex. Think of the uneven geography of information, the political economy of root servers and domain names, the competing interests surrounding Internet governance debates and policy making, etc. The Infosphere thus not only "intermingles" with the Psychosphere, it is inseparable from it: put it in different terms, the Real is always inscribed or present within the Symbolic as an antagonism or trauma. The Infosphere is shaped by background noise, which Serres defines as the 'absence of code'. Processuality - the relationship between coding and conditions of possibility - incorporates background noise as a constitutive outside.

Organised networks, as they subsist within the material and immaterial dimensions of new communications media such as the Internet, activate the possibility of processual democracy. Such a political formation de-ontologises the media of communication, creating media-information systems that are conditioned by the empirics, labour and affects of "trans-individual collectives" (Deleuze, 2004: 89). A processual democracy is one that unleashes the unforseen potential of affects as they resonate from the common of labour-power. A processual democracy is one that goes beyond the state-civil society relation. That relation is one that no longer

exists. Processual democracies necessarily involve institutions, since institutions function to organise social relations.

Processual democracies also continue to negotiate the ineradicability of antagonisms. Their difference lies in the affirmation of values that are internal to the formation of new socialities, new technics of relations. Certainly, they go beyond the limits of resistance and opposition - the primary activity of tactical media and the "anti-corporatisation" movements. This is not to dispense with tactics of resistance and opposition. Indeed, such activities have in many ways shaped the emergence of civil society values into the domain of supranational institutions and governance, as witnessed in the recent WSIS debates. A radical adaptation of the rules of the game is a helpful way of thinking the strategic dimension of processual democracies.

Ultimately, what is at stake is the ethico-aesthetic potential of the multitudes to engage with the antagonistic foundations of "the political". A processual democracy institutes a socio-technical network with the capacity to create conditions that sustain needs, interests and passions.

References

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Negri, Antonio (2004) 'Towards an Ontological Definition of the Multitudes', trans. Arianna Bove, *Makeworlds Paper #4*, <http://www/makeworlds.org/book/view/104>.

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4.0

<nettime> limits of networks...

From: Kristoffer Gansing

To: nettime-l@kein.org

Date: Mon, 1 Jul 2019 16:24:35 +0200

Dear all,

Maybe I can take the opportunity to plug in to the running discussions by shamelessly plugging the announcement of the next transmediale festival which aims to deal exactly with the topics of networks, as it appeared here as a recurring common concern.
<https://2020.transmediale.de/festival-2020>

I think its quite interesting how the thread on nettime being in a bad shape and the one Rachel O'Dwyer started on net-art is converging around questions that have to do with how the limits of networks have become more tangible today, technically as well as in the form of "network idealism".

Molly Hankwitz wrote:

> The question comes up more and more - where is the whole idea of networks
> that was once? Answer: sorry, social media has everyone blissed out on
> their own screen.
>
> The great debates that enlivened networks of the 90s, have become muddled
> to the point that "networks" per se don't seem to carry much weight online
> - now its the app, its the website - which don't always reflect a living
> community of net-users as we know...or maybe we are imagining networks
> differently than before and that does not help. Common interests which
> drove the formulation of networks and network 'flows' seem to have been
> replaced by something else. Who is the we of any network now...

Rachel:

> Can we still speak about 'tactical media' or 'the exploit', and if not is
> this because
>
> a) network activism has transformed so that these older descriptions no
> longer accurately describe net art and 'hacktivist' practices, or
>
> b) these art practices have stayed much the same, but they are no longer
> effective in the current political and economic context?

I would not agree with David Garcia that these meta-discussions is a sign of the decline of nettime however, rather that the discussion of networked forms seems to be returning at the moment, maybe especially also on a list like nettime, because it seems as if it disappeared from the big "digitalisation" debates that are now anyway everywhere. (except for the breaking up of THE social network) Meanwhile, users are returning to smaller networked forms in the form of the fediverse or in other intimate constellations taking their cue from safe spaces and intersectional practices online, offline or rather in between. Maybe we need new ways of modeling networks also beyond the canonical Baran diagram of centralized, decentralized and distributed, along with nodocentric visualizations that have been so prevalent from the 1990's and basically up until today?

best,

Kristoffer

4.I

Re: <nettime> limits of networks...

From: Cinegraphic

To: nettime-l@kein.org

Date: Mon, 1 Jul 2019 11:13:58 -0400

I don't usually comment, but the issue of networks vs social media is of personal interest. So much if the web is a commercialization of what were originally public, open spaces, now rendered as private property. A parallel could be drawn to the enclosure movement. What lurks in the background is the commercialization of human action and association, not just the "maker movement," but all of social relationships. This is the real issue, even surveillance/agnotogy is just symptomatic.

It's striking how these dynamics emerge, create responses and then commercially assimilate them. This valorization seems to me to be the structural driver that's cresting the current discontent.

4.2

Re: <nettime> limits of networks...

From: Molly Hankwitz

To: nettime-l@kein.org

Date: Mon, 1 Jul 2019 11:10:27 -0700

Dear Kristoffer, et al,

Yes, you have hit on it for me...<Maybe weneed new ways of modeling networks also beyond the canonical Barand diagram of centralized, decentralized and distributed, along with nodocentric visualizations that have been so prevalent from the 1990's and basically up until today?> Very important - as it is not the tools per se or the platform, but now, possibly new contexts in which even tactical media or "community-based" networks occur, which utilize varied tools.

I have been doing both artistic/curatorial research and community-based work with non-profits around these overlaps. With waterwheel.net, a team of 30 curators programmer online performance and events for a week with 120 artists from all over the world. This project, the branchchild of Suzanne Fuks and James Cunningham, utilized popular online tools such as Skype and Facebook and email - along with a custom designed media archive and online performance space. Suzanne kept this network in close connection for 3 years. We integrated

our work remotely with the Balance/Unbalance festival at Arizona State. For me, this project about water and art was, in addition to the art, ingenious for a) it's utilization without apology of everyday social media b) it's capacity to connect in person and online via online performance space - for conferences/panels such that we all actually "saw" and "met" and heard each other. I am still connected to many of the artists I worked with!

Local "campaigns", for instance, for safe walking streets - from senior citizen groups - use Twitter, FB, etc and more to "network" —while neither art nor sophisticated, these campaigns do represent living communities with "interest in common" - condition of the old online communities AND, importantly, blur distinctions between virtual spaces and "real" spaces.

The latter point may seem crude, but it's possible that social networks such as these are an historical advancement on communities which put the network before the flesh meet, or never had a flesh meet and died OR never had the "real" profile pic at least to color and pepper the imagination.

I'm no fan of Facebook per se...but it's not FB alone, but a helpful feature of FB to have visuals...So talking theory...I throw this bone...with bandwidth depletion out of the way and compression technologies vastly superior, network practices have been able to better color-in their members...add more graphics...enrich and make robust vision of community. This may be an important development in network practice and one to assist radical practice...as well as a reason why we are occasionally depleted by text-only communication.

I will post later a link to Haraway interview where she talks about making networks now

Molly

4.3

Re: <nettime> limits of networks...
From: Rachel O' Dwyer
To: nettime-l@kein.org
Date: Wed, 3 Jul 2019 11:50:32 +0100

Thank you Molly!! will post later a link to Haraway interview where she talks about making networks now

Please do!

R

4.3

Re: <nettime> limits of networks...
From: David Garcia
To: nettime-l@kein.org
Date: Tue, 2 Jul 2019 11:24:16 +0100

On 1 Jul 2019, at 15:24, Kristoffer Gansing <kg@transmediale.de> wrote: discussion of networked forms seems to be returning at the moment, maybe especially also on a list like nettime, because it seems as if it disappeared from the big "digitalisation" debates that are now anyway everywhere. (except for the breaking up of THE social network) Meanwhile, users are returning to smaller networked forms in the form of the fediverse or other intimate constellations taking their cue from safe spaces and intersectional practices online, offline or rather in between.

Exciting that the next Transmediale will look at the re-emergence of discussions of "networked forms" which I suppose would include a reassessment of the sociological concept of the "network society" at the point when there is a strong movement away from the Castells' depiction of the net as a "universal space". This was always a vision that flew in the face of many highly situated socio/political movements for whom there is no such thing as any universal categories, principles, or experiences. Does recuperating "autonomous zones" and "safe spaces" of smaller networks represent effective resistance to the new technological formalism of big tech's computational social scientists? Or does it simply highlight the fact that the twin ideals of autonomy and participation that

were once seen as not only related but actually entailing one another have proved themselves to be all too frequently incommensurable as to be a participant is always to be enrolled in some kind of infrastructure?

5.0

<nettime> The Limits of Networking
From: Alexander Galloway
To: nettime-l@bbs.thing.net
Date: Wed, 24 Mar 2004 09:26:40 -0500

[This was originally posted to nettime-l on March 15, 2004, and is being resent due to a glitch in the web archive.]

THE LIMITS OF NETWORKING
A reply to Lovink and Schneider's "Notes on the State of Networking"

by Alexander Galloway and Eugene Thacker

The question we aim to explore here is: what is the principle of political organization or control that stitches a network together? Writers like Michael Hardt and Antonio Negri have helped answer this question in the socio-political sphere using the concept of "Empire." Like a network, Empire is not reducible to any single state power, nor does it follow an architecture of pyramidal hierarchy. Empire is fluid, flexible, dynamic, and far-reaching. In that sense, the concept of Empire helps us greatly to begin thinking about political organization in networks. But like Lovink and Schneider, we are concerned that no one has yet adequately answered this question for the technological sphere of bits and atoms.

To this end, the principle of political control we suggest is most helpful for thinking about technological networks is "protocol," a word derived from computer science but which resonates in the life sciences as well. Protocol abounds in techno-culture. It is a totalizing control apparatus that guides both the technical and political formation of computer networks, biological systems and other media. Put simply, protocols are all the conventional rules and standards that govern relationships within networks. Quite often these relationships come in the form of communication between two or more computers, but "relationships within networks" can also refer to purely biological processes as in the systemic phenomenon of gene expression. Thus by "networks" we want to refer to any system of interrelationality, whether biological or informatic, organic or inorganic, technical or natural—with the ultimate goal of undoing the polar restrictiveness of these pairings.

In computer networks, science professionals have, over the years, drafted hundreds of protocols to govern email, web pages, and so on, plus many other standards for technologies rarely seen by human eyes. The first protocols for computer networks were written in 1969 by Steve Crocker and others. If networks are the structures that connect people, then protocols are the rules that make sure the connections actually work.

Likewise, molecular biotechnology research frequently makes use of protocol to configure biological life as a network phenomenon, be it in gene expression networks, metabolic networks, or the circuitry of cell signaling pathways. In such instances, the biological and the informatic become increasingly enmeshed in hybrid systems that are more than biological: proprietary genome databases, DNA chips for medical diagnostics, and real-time detection systems for biowarfare agents. Protocol is twofold: it is both an apparatus that facilitates networks and also a logic that governs how things are done within that apparatus.

From the large technological discourse of white papers, memos, and manuals, we can derive some of the basic qualities of the apparatus of organization which we here call protocol:

+ protocol facilitates relationships between interconnected, but autonomous, entities;

+ protocol's virtues include robustness, contingency, interoperability, flexibility, and heterogeneity;

+ a goal of protocol is to accommodate everything, no matter what source or destination, no matter what originary definition or identity;

+ while protocol is universal, it is always achieved through negotiation (meaning that in the future protocol can and will be different).

+ protocol is a system for maintaining organization and control in networks:

We agree wholeheartedly with Lovink and Schneider's observation that "networks are the emerging form of organization of our time." And we agree that, due to this emerging form of organization, "networking has lost its mysterious and subversive character."

Yet they also note that, despite being the site of control and organization, networks are also the very medium of freedom, if only a provisional or piecemeal liberation. They write that networking is able "to free the user from the bonds of locality and identity." And later they describe networking as "a syncope of power."

In this sense, Lovink and Schneider posit power as the opposite of networking, as the force that restricts networking and thus restricts individual freedom:

"Power responds to the pressure of increasing mobility and communications of the multitudes with attempts to regulate them in the framework of traditional regimes that cannot be abandoned, but need to be reconfigured from scratch and recompiled against the networking paradigm: borders and property, labour and recreation, education and entertainment industries undergo radical transformations."

Our point of departure is this: Lovink and Schneider's "Info-Empire" should not be defined in terms of either corporate or state power, what they call "the corruption of state sovereignty." Instead it must be defined at the level of the medium itself. (Otherwise we are no longer talking about Info-Empire but about the more familiar topics of corporate greed, fascism, or what have you.) Informatic control is something different and thus it must be defined differently. It must be defined via the actual technologies of control that are contained within networks, not the content carried by those networks, or the intentionality of the people using them. This position resonates with the "media archaeology" approach mentioned in Lovink's recent nettime interview with Wolfgang Ernst. This is why we propose the basic principles of protocol above.

Networks are often seen to be advantageous in political struggles, for there is presumed to be something about the structure of networks that enables forms of resistance to take place against more centralized power structures. The characteristics of multiple sites of locality, many-to-many communications channels, and a self-organizing capacity (local actions, global results) are some of the aspects that are cited as part of the network structure. Indeed, analysis of computer virus attacks, distributed political protests, and other forms of what John Arquilla and David Ronfeldt call "netwar" all mention these aspects of networks.

But we find it curious that networks in this characterization are rarely contextualized—or rendered historical, archaeological. On the one hand, the centralized structure of "Empire" is assumed to emerge out of a long history of economically-driven imperialism and colonialism. On the other hand, the various "networks" which resist Empire seem to suddenly appear out of nowhere, despite the fact that the technologies which constitute these networks are themselves rooted in governmental, military, and commercial developments. We need only remind ourselves of the military backdrop of WWII mainframe computing and the Cold War context of ARPAnet, to suggest that networks are not ahistorical entities.

Thus, in many current political discussions, networks are seen as the new paradigm of social and political organization. The reason is that networks exhibit a set of properties that distinguishes them from more centralized power structures. These properties are often taken to be merely abstract, formal aspects of the network—which is itself characterized as a kind of meta-structure. We see this in "pop science" books discussing complexity and network science, as well as in the political discourse of "netwars" and so forth. What we end up with is a "metaphysics of networks". The network, then, appears as a universal signifier of political resistance, be it in Chiapas, Seattle, Geneva, or online. What we question is not the network concept itself, for, as a number of network examples show, they can indeed be effective modes of political struggle. What we do question is the undue and exclusive reliance on the metaphysics of the network, as if this ahistorical concept legitimizes itself merely by existing.

An engaged, political understanding of networks will not only pay attention to networks generally, but to networks specifically. If there are no networks in general, then there are also no general networks. (Marx: "If there is no production in general, then there is no general

production.") Networks can be engaged with at the general level, but they always need to be qualified—and we mean this in technical as well as socio-political terms. The discourse surrounding "Empire" has been very good at contextualizing globalization; it has not done so well at contextualizing "the movement," "the multitude," or "networks" (which are arguably, three different concepts).

Biological or computational, the network is always configured by its protocols. We stress this integrative approach because we cannot afford to view "information" naively as solely immaterial. Negri notes that "all politics is biopolitics," and to this, we would add that all networks are not only biopolitical but biotechnical networks. Protocological control in networks is as much about networks as "living networks" as it is about the materiality of informatics.

Thus we are quite interested in a understanding of political change within networks. What follows might be thought of as a series of challenges for "counterprotocological practice," designed for anyone wishing progressive change inside of biotechnical networks.

First, oppositional practices will have to focus not on a static map of one-to-one relationships, but a dynamic diagram of many-to-many relationships. This is a nearly insurmountable task. These practices will have to attend to many-to-many relationships without making the dangerous mistake of thinking that many-to-many means total or universal. There will be no universals for life. This means that the counterprotocols of current networks will be pliant and vigorous where existing protocols are flexible and robust. They will attend to the tensions and contradictions within such systems, such as the contradiction between rigid control implicit in network protocols and the liberal ideologies that underpin them. Counterprotocological practice will not avoid downtime. It will restart often.

The second point is about tactics. In reality, counterprotocological practice is not "counter" anything! Saying that politics is an act of "resistance" was never true, except for the most literal interpretation of conservatism. We must search-and-replace all occurrences of "resistance" with "impulsion" or perhaps "thrust." Thus the concept of resistance in politics should be superseded by the concept of hypertrophy. Resistance is a Clausewitzian mentality; the strategy of maneuvers teaches us instead that the best way to beat an enemy is to become a better enemy. One must push through to the other side, rather than drag one's heels. There are two directions for political change: resistance implies a desire for stasis or retrograde motion, but hypertrophy is the desire for pushing beyond. The goal is not to destroy technology in some neoluddite delusion, but to push technology into a hypertrophic state, further than it is meant to go. We must scale up, not unplug. Then, during the passage of technology into this injured, engorged, and ungarded condition, it will be sculpted anew into something better, something in closer agreement with the real wants and desires of its users.

The third point has to do with structure. Because networks are (technically) predicated on creating possible communications between nodes, oppositional practices will have to focus less on the characteristics of the nodes, and more on the quality of the interactions between nodes. In this sense the node-edge distinction will break down. Nodes will be constructed as a byproduct of the creation of edges, and edges will be a precondition for the inclusion of nodes in the network. Conveyances are key. From the oppositional perspective, nodes are nothing but dilated or relaxed edges, while edges are constricted, hyper-kinetic nodes. Nodes may be composed of clustering edges, while edges may be extended nodes.

Using various protocols as their operational standards, networks tend to combine large masses of different elements under a single umbrella. The fourth point we offer, then, deals with motion: counterprotocol practices can capitalize on the homogeneity found in networks to resonate far and wide with little effort. Again, the point is not to do away with standards or the process of standardization altogether, for there is no imaginary zone of non-standardization, no zero-place where there is a ghostly, pure flow of only edges. Protocological control works through inherent tensions, and as such, counterprotocol practices can be understood as tactical implementations and intensifications of protocological control.

5.I

Re: <nettime> The Limits of Networking

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Mon, 15 Mar 2004 17:22:42
+0100

Quoting Alex Galloway and Eugene Thacker:

> Protocol abounds in techno-culture. It is a totalizing control apparatus
> that guides both the technical and political formation of computer
> networks, biological systems and other media.

[...]

The problem with the word "protocol" seems to me that computer science has given it a meaning quite different from common English. Other examples are the words "transparent" (which is used in software design in practically opposite sense to common understanding, as a mapping of two or more different symbolic systems into a simulated one, like the "transparent" access of FTP servers directly in a desktop PC file manager), "code" (used not in the common sense of "codifying system", but as "codified symbols"), "interpretation" (understood in the C.S. as the formal execution/translation of an instruction at runtime, whereas in philosophy, literary studies and music interpretation it means non-formal translation of [un]structive or non-instructive signs), and so on.

What computer science and network engineering call "protocol" could just as well, or better perhaps, be named [a simple, formal] "language" because they simply serve the purpose that two connected entities can talk to each other. Yet another word, which you use yourself, is "standard". It is a virtue of the Internet that its standards are open and designed to be as agnostic to the information transported as possible; it seems to me that preserving this design (with DRM schemes, patents etc. on the horizon) is the issue rather than, as you at the end of the paper, pushing the protocols.

Of course it is right to say that "protocols", "standards", "languages" or whatever we call them are systems of control in the sense of what theoreticians such as Lacan and Foucault have called "symbolic order" or "discourse"; if this applies to common human language, it no doubt applies to formal languages as well. But in praxis, it boils down to the question how the standard is designed, i.e. how much freedom it allows and who controls it in which way; see Lawrence Lessig's analysis of the Internet vs. AOL.

But as with any play, consisting of a ruleset and its free execution, control is never total to the extent that it wouldn't permit freedom, a paradox best seen in Oulipo writing with its self-imposed formal restraints (like: writing a novel without a single occurrence of the letter "e", as Perec's "La Disparition"). Freedom and control thus are not mutually exclusive, but mutually dependent on each other. To envision communication systems without control - i.e. languages without rules, networks without protocols - and find them desirable, would be utterly an infantlist vision of a pre-language paradise. (And to read Freud, Lacan or Foucault in this way, would be no less naive.)

> Put simply, protocols are all the conventional rules and standards
> that govern relationships within networks.

Yes, but the reality is more complex because network protocols can be layered onto each other and thus used in quite unpredictable ways.

To stick with the example of the Internet, it would be false to assume that because http is a "hypertext transportation protocol", it would force everything under its "totalizing control apparatus" (to quote your paper) into hypertext format. - The counter-examples are abundant and well-known, but even topped by the fact that any imaginable network language can, with the right software tools, be steganographically tunnelled through http, just as you can subvert the "totalizing control system" English by using it merely as a cryptographical container for a text written, for example, in the cosmic Zaum language of futurist poet Velemir Chlebnikov - apart from the fact that you can still use it to write novels like Joyce's Ulysses, or in the case of http, web sites like www.jodi.org.

> We need only remind ourselves of the military
> backdrop of WWII mainframe computing and the Cold War context of ARPAnet,
> to suggest that networks are not ahistorical entities.

Yet the history is more complex as popular media history reductionism tells it. The Arpanet/Internet was funded by the military, but designed by academics - many of them with hippie backgrounds - who used the rhetoric of the "nuclear-strike resistance" to get the money for it. Today, you probably have to write something about "e-commerce opportunities in a globalized world" or "terrorist-proof network design" if you run a C.S. lab and want a grant for your work. (Or, if you do humanities research on

the subject, don't miss to write the word "interdisciplinary cultural research" into your application letter, at least here in Germany.)

> and so forth. What we end up with is a "metaphysics of networks". The

Agreed, for which to not a small extent Deleuze/Guattari and their popular perception must be blamed. An aspect of D/G where most clearly their indebtedness to vitalist philosophy [and hence right-wing philosophy] shines through. I wonder if that critique could be applied to the now-fashionable term "multitudes" (which I plainly [mis]read as a Deleuze-Guattarian update on the classical Marxist "masses") as well.

> Biological or computational, the network is always configured by its
> protocols. We stress this integrative approach because we cannot afford to
> view "information" naively as solely immaterial. Negri notes that "all
> politics is biopolitics," and to this, we would add that all networks are
> not only biopolitical but biotechnical networks. Protocological control in
> networks is as much about networks as "living networks" as it is about the
> materiality of informatics.

I may not quite grasp this argument, but it seems to me that here you fall into the trap of misreading the map for the territory, or the signifier for the signified, by reading the sloppy engineering terminology of "protocol" too seriously.

> Thus we are quite interested in a understanding of political change within
> networks. What follows might be thought of as a series of challenges for
> "counterprotocological practice," designed for anyone wishing progressive
> change inside of biotechnical networks.

While you later disclaim neo-luddite tendencies, "counterprotocological practice" is a term which almost screams for being misread as desire for pre-linguistic status quo.

> but to push technology into a hypertrophic state, further than it is meant
> to go. We must scale up, not unplug. Then, during the passage of
> technology into this injured, engorged, and unguarded condition, it will
> be sculpted anew into something better, something in closer agreement with
> the real wants and desires of its users.

This, in my view, reverberates a "media archeology" you might not have been aware of, that of language utopias since at least medieval kabbalism. But, to stay in the previous metaphor, should a French person who read Lacan and Foucault focus all her/his subversive energy on the Académie française?

I also note that your own push for a "counterprotocological practice" solely happens on the level of the signified, not the signifier - or, in other words: the transported data, not the transport protocols. Would you consider the grammar of the English language, the Latin alphabet encoded into ASCII whose bits then are distributed via the SMTP and POP3/imap protocols over TCP/IP to Nettime subscribers issues as well?

-F

5.2

Re: <[nettime](mailto:nettime-l@bbs.thing.net)> The Limits of
Networking

From: porculus
To: nettime-l@bbs.thing.net
Date: Tue, 16 Mar 2004 09:18:55
+0100

> Of course it is right to say that "protocols", "standards", "languages" or
> whatever we call them are systems of control in the sense of what
> theoreticians such as Lacan and Foucault

i would say to so metadigitally paint in my mind cruising together these 2 bikers by the road of all human brain as lacan & foucault are is more beautiful than a duchampian's urinal

> I also note that your own push for a "counterprotocological practice"

i collapse, i am so sensible that too much beauty cause double bind in my current vital protocol, only one beer or two could call me back for sharing again any ordinary earthing life

5.3

Re: <nettime> The Limits of Networking
From: Sawad
To: nettime-l@bbs.thing.net
Date: Mon, 15 Mar 2004 10:37:20 -0500

> "protocol," a word derived from computer science

Computer science reaches far back indeed, to ancient Greece.

5.4

Re: <nettime> The Limits of Networking
From: auskadi {AT} tvcabo.co.mz
To: nettime-l@bbs.thing.net
Date: Thu, 25 Mar 2004 12:06:56 +0100

Alexander

Hi, I am glad this got posted again as it helps me get back to trying to put a line of thought together.

I have been trying to think through these two points you raise. They resonate with me in a way that doesn't seem to have been picked up in the discussion to date.

> The second point is about tactics. In reality, counterprotocological
> practice is not "counter" anything! Saying that politics is an act of
> "resistance" was never true, except for the most literal interpretation
> of conservatism. We must search-and-replace all occurrences of
> "resistance" with "impulsion" or perhaps "thrust." Thus the concept of
> resistance in politics should be superseded by the concept of
> hypertrophy. Resistance is a Clausewitzian mentality; the strategy of
> maneuvers teaches us instead that the best way to beat an enemy is to
> become a better enemy. One must push through to the other side, rather
> than drag one's heels. There are two directions for political change:
> resistance implies a desire for stasis or retrograde motion, but
> hypertrophy is the desire for pushing beyond. The goal is not to destroy
> technology in some neoluddite delusion, but to push technology into a
> hypertrophic state, further than it is meant to go. We must scale up,
> not unplug. Then, during the passage of technology into this injured,
> engorged, and unguarded condition, it will be sculpted anew into
> something better, something in closer agreement with the real wants and
> desires of its users.
>
> The third point has to do with structure. Because networks are
> (technically) predicated on creating possible communications between
> nodes, oppositional practices will have to focus less on the
> characteristics of the nodes, and more on the quality of the
> interactions between nodes. In this sense the node-edge distinction will
> break down. Nodes will be constructed as a byproduct of the creation of
> edges, and edges will be a precondition for the inclusion of nodes in
> the network. Conveyances are key. From the oppositional perspective,
> nodes are nothing but dilated or relaxed edges, while edges are
> constricted, hyper-kinetic nodes. Nodes may be composed of clustering
> edges, while edges may be extended nodes.

Both of these points to me seem to be building upon two ideas that I have been tossing around in relation to "the power of life" and the idea of "ease" that Agamben talks about in *he Coming Community*.

In your Protocol article from rethinking Marxism you quoted Deleuze quoting Foucault. ...

[1] power takes life as its aim or object, then resistance to power already puts itself on the side of life, and turns life against power.

...[2] Life becomes resistance to power when power takes life as its object ... [3] When power becomes bio-power resistance becomes the power of life, a vital power that cannot be confined within species, environment or the paths of a particular diagram"

Now I have been playing with this and with things that came out of difference and repetition for some time, trying to grapple with legal things and ways of re-imagining relationships and law. I started out thinking about this in respect of work I had done with Aboriginal artists in Australia and the way the courts accommodated "communal production" within the law of copyright using principles of equity.

Here is a snip from the paper I gave back then at UF (<http://openflows.org/%7Eauskadi/shapeoflaw.html>) which cited that part of Protocol:

To go back to Deleuze "If exchange is the criterion of generality, theft and gift are those of repetition. There is, therefore, an economic difference between the two".[46] Similarly, the idea of equity acts, in personem, on the conscience and conduct of people towards an end, where the concept of law acts in rem, on property, based upon rules. Thus there is an economic difference between a law that acts over property and an equitable idea that acts on the person's conscience. Equity's language, like repetitions, is also of gift and theft. Equity deals with gifts (fiduciaries, trusts, wills, intention) and with theft (undue influence, unconscionability, restitution and other breaches of equitable duties). It may be here that in their economic and quality and in their language, equity and repetition are most closely related. Equity can be said not to be about the concept of rules but about an idea, a behaviour. It not only looks to substance, over form it regards as done, what ought to have been done, thus one who seeks equity must come with clean hands, they must have done equity themselves to be entitled to equity's relief. It will not reward those that it regards as scoundrels, those lacking in conscience or virtue. Equity builds its body of law, its "artifact" and testament"[47] not through the creation of rules but through the idea of repeating behaviour over time. The singular repetition of equity is the "singular subject, the interiority and the heart of the other"[48], its "artifact" the "other is only the external envelope, the abstract effect"[49]

Now the problem with my equity argument here is that it can easily be read as saying lets just adopt this aspect of the positive legal system in our tactics some have seen it like that. But the more I have done my research on FLOSS, the GPL etc the more I have become convinced that like so many aspects of law today they exist within a state of exception. My rough thinking at the moment is that like the current state of international law or the way in which positive law treats indigenous

law the current state of intellectual property law in relation to software I think can also fairly be described as existing in such a "state of exception". On the constitutional side or that of "positive law" there exists a state whereby many of the modernists underpinnings of legal theory are up in the air. This explains why I think many of the U.S. legal academics (eg Lessig) and those within the open source movement (eg Moglen etc) have great difficulty in explaining why legal decision making by courts and governments is at odds with their understanding of the basis of the law. It also positions their inability to move out of this discourse and I think the failings of their approach. As I keep arguing what is important for law now appears to be its economic functionality and not modernist legal theory. On the other hand the main legal response by the free software movement, the GPL or General Public Licence itself seems to exist with this state of exception, that is it only has validity whilst it retains the appearance of the force of law. One point is that this seemingly discrete area of law in fact reflects (and could even be central, tied as it is to new forms of production, i.e. to immaterial labour) the broader state of exception and tendency toward imperial society. Another point and maybe more relevant here is that rather than "pushing through to the other side" the GPL etc remains within that side and in my view (as outlined in my recent article <http://openflows.org/~auskadi/foreigner.html>) risks being firmly entrenched on that side.

So I suppose my question is, or my observation is, that does one "push through to the other side" by adopting what (even though now you reject the term resistance - I can see why) you described or took as resistance before - "resistance becomes the power of life"? Secondly to focus "more on the quality of the interactions between nodes" raises with me (as I allude to above) what Agamben talked about when he discusses "ease". In line with the "the power of life" this quality of interaction seems to involve the "substituting (yourself) for someone else, that is, to be Christians in the place of others" (Agamben at 23).

Frankly what worries me with lots of our talk of new media, intellectual property, information etc etc is that in some ways they seem to reject the idea of the possibility of "separate" commons. That is that there is a call for "universals of communication" which in some ways are bland

and shallow attempts to claim to be pursuing forms of life or pushing through to the other side. After reading a fairly recent Negri piece on the commons (<http://mozambique.twiki.us/twiki/bin/view/Main/NegriAndVirmoOnTheCommons>) I felt a little heartened that maybe the commons of which we speak is not a universal commons a "free" (as in freedom) commons but one that requires us to treat others with "ease" and act with the "power of life".

Maybe what I am getting at here is that we are all pretty clear now that networks et al are the new way of doing things but the question is for what do those networks exist - over or of life? To continue just to laud networks and free information to me gets us nowhere (hence my fairly negative piece recently). But this question that I see in your piece seems to be in many ways a core issue. But we need to start to really grapple with how to act 'of life' how to act with "ease" without just repeating the mantras of freedom which really are pretty meaningless for me.

I hope somehow what I toying with is not lost in this muddle of thought.

Thanks

Martin

--

<http://www.auskadi.tk/>

"the riddle which man must solve, he can only solve in being, in being what he is and not something else..."

6.0

<nettime> The Ghost in the Network
From: Alexander Galloway and Eugene Thacker

To: nettime-l@bbs.thing.net

Date: Mon, 16 May 2005 12:56:01

-0400

The Ghost in the Network

In discussing the difference between the living and the nonliving, Aristotle points to the phenomena of self-organized animation and motility as the key aspects of a living thing. For Aristotle the "form-giving Soul" enables inanimate matter to become a living organism. If life is animation, then animation is driven by a final cause. But the cause is internal to the organism, not imposed from without as with machines. Network science takes up this idea on the mathematical plane, so that geometry is the soul of the network. Network science proposes that heterogeneous network phenomena can be understood through the geometry of graph theory, the mathematics of dots and lines. An interesting outcome of this is that seemingly incongruous network phenomena can be grouped according to their similar geometries. For instance the networks of AIDS, terrorist groups, or the economy can be understood as having in common a particular pattern, a particular set of relations between dots (nodes) and lines (edges). A given topological pattern is what cultivates and sculpts information within networks. To in-form is thus to give shape to matter (via organization or self-organization) through the instantiation of form--a network hylomorphism.

But further, the actualized being of the living network is also defined in political terms. "No central node sits in the middle of the spider web, controlling and monitoring every link and node. There is no single node whose removal could break the web. A scale-free network is a web without a spider" [1]. Having-no-spider is an observation about predatory hierarchy, or the supposed lack thereof, and is therefore a deeply political observation. In order to make this unnerving jump--from math (graph theory), to technology (the Internet), to politics ("a web without a spider")--politics needs to be seen as following the necessary and "natural" laws of mathematics; that is, networks need to be understood as "an unavoidable consequence of their evolution" [2]. In network science, the "unavoidable consequence" of networks often resembles something like neoliberal democracy, but a democracy which naturally emerges according to the "power law" of decentralized networks. Like so, their fates are twisted together.

Rhetorics of Freedom

While tactically valuable in the fight against proprietary software, open source is ultimately flawed as a political program. Open source focuses on code in isolation. It fetishizes all the wrong things: language, originality, source, the past, status. To focus on inert, isolated code is to ignore code in its context, in its social relation, in its real experience, or actual dynamic relations with other code and other machines. Debugging never happens through reading the source code, only through running the program. Better than open source would be open runtime which would prize all the opposites: open articulation, open iterability, open practice, open becoming.

But this is also misleading and based in a rhetoric around the relative openness and closedness of a technological system. The rhetoric goes something like this: technological systems can either be closed or open. Closed systems are generally created by either commercial or state interests--courts regulate technology, companies control their proprietary technologies in the market place, and so on. Open systems, on the other hand, are generally associated with the public and with freedom and political transparency. Geert Lovink contrasts "closed systems based on profit through control and scarcity" with "open, innovative standards situated in the public domain" [3]. Later, in his elucidation of Castells, he writes of the opposite, a "freedom hardwired into code" [4]. This gets to the heart of the freedom rhetoric. If it's hardwired is it still freedom? Instead of guaranteeing freedom, the act of "hardwiring" suggests a limitation on freedom. And in fact that is precisely the case on the Internet where strict universal standards of communication have been rolled out more widely and more quickly than in any other medium throughout history. Lessig and many others rely heavily on this rhetoric of freedom.

We suggest that this opposition between closed and open is flawed. It unwittingly perpetuates one of today's most insidious political myths, that the state and capital are the two sole instigators of control. Instead of the open/closed opposition we suggest the pairing physical/social. The so-called open logics of control, those associated with (non proprietary) computer code or with the Internet protocols, operate primarily using a physical model of control. For example, protocols interact with each other by physically altering and amending lower protocological objects (IP prefixes its header onto a TCP data object, which prefixes its header onto an HTTP object, and so on). But on the other hand, the so-called closed logics of state and commercial control operate primarily using a social model of control. For example, Microsoft's commercial prowess is renewed via the social activity of market exchange. Or, using another example, Digital Rights Management licenses establish a social relationship between producers and consumers, a social relationship backed up by specific legal realities (DMCA). Viewed in this way, we find it self evident that physical control (i.e. protocol) is equally powerful if not more so than social control. Thus, we hope to show that if the topic at hand is one of control, then the monikers of "open" and "closed" simply further confuse the issue. Instead we would like to speak in terms of "alternatives of control" whereby the controlling logic of both "open" and "closed" systems is brought out into the light of day.

Political Animals

Aristotle's famous formulation of "man as a political animal" takes on new meanings in light of contemporary studies of biological self-organization. For Aristotle, the human being was first a living being, with the additional capacity for political being. In this sense, biology becomes the presupposition for politics, just as the human being's animal being serves as the basis for its political being. But not all animals are alike. Deleuze distinguishes three types of animals: domestic pets (Freudian, anthropomorphized Wolf-Man), animals in nature (the isolated species, the lone wolf), and packs (multiplicities). It is this last type of animal--the pack--which provides the most direct counter-point to Aristotle's formulation, and which leads us to pose a question: If the human being is a political animal, are there also animal politics? Ethnologists and entymologists would think so. The ant colony and insect swarm has long been used in science fiction and horror as the metaphor for the opposite of Western, liberal democracies. Even the language used in biology still retains the remnants of sovereignty: the queen bee, the drone. What, then, do we make of theories of biocomplexity and swarm intelligence, which suggest that there is no "queen" but only a set of localized interactions which self-organize into a whole swarm or colony? Is the "multitude" a type of animal multiplicity? Such probes seem to suggest that Aristotle based his formulation on the wrong kinds of animals. "You can't be one wolf," of course. "You're always eight or nine, six or seven" [5].

Ad Hoc

Unplug from the grid. Plug into your friends. Adhocracy will rule.

Autonomy and security will only happen when telecommunications operate around ad hoc networking. Syndicate yourself to the locality.

Alexander Galloway and Eugene Thacker

+ + +

[1] Albert-Laszlo Barabasi, *Linked* (Cambridge: Perseus Publishing, 2002), p. 221.

[2] *Ibid.*

[3] Geert Lovink, *My First Recession* (Rotterdam: V2, 2003), p. 14.

[4] *Ibid.*, p. 47.

[5] Gilles Deleuze and Felix Guattari, *A Thousand Plateaus* (Minneapolis: University of Minnesota Press, 1987), p. 29.

6.1

Re: <nettime> The Ghost in the Network

From: Keith Hart

To: nettime-l@bbs.thing.net

Date: Tue, 17 May 2005 11:40:06 +0200

>In discussing the difference between the living and the nonliving,
>Aristotle points to the phenomena of self-organized animation and
>motility as the key aspects of a living thing. For Aristotle the
>"form-giving Soul" enables inanimate matter to become a living organism.
>If life is animation, then animation is driven by a final cause. But the
>cause is internal to the organism, not imposed from without as with
>machines. Network science takes up this idea on the mathematical plane,
>so that geometry is the soul of the network.

>Unplug from the grid. Plug into your friends. Adhocracy will rule.
>Autonomy and security will only happen when telecommunications operate
>around ad hoc networking. Syndicate yourself to the locality.

I wasn't sure until the end if these guys were on Aristotle's side or not. But their resounding call to "stop the world, I want to get off" makes it clear that they share his reactionary conservatism. It is worth recalling that the great philosopher was tutor to the leader of those Macedonian thugs who finally pulled the plug on the first millennium BC's drive towards urban commercial civilisation and was the godfather of catholic apologists for the military agrarian complex like Aquinas. European socialism has long been in thrall to their anti-market ideology and this repudiation of an open source approach to network society is no different.

Incidentally, graph theory has been pronounced out-of-date by the sources they cite -- for its assumptions of stasis, randomness and atomism which can't make sense of network growth with preferences.

Keith Hart

6.2

Re: <nettime> The Ghost in the Network

From: Felix Stalder

To: nettime-l@bbs.thing.net

Date: Tue, 17 May 2005 17:05:01 -0400

On Monday, 16. May 2005 12:56, Alexander Galloway and Eugene Thacker wrote:

> We suggest that this opposition between closed and open is flawed. It
> unwittingly perpetuates one of today's most insidious political myths,
> that the state and capital are the two sole instigators of control.
> Instead of the open/closed opposition we suggest the pairing
> physical/social. The so-called open logics of control, those associated
> with (non proprietary) computer code or with the Internet protocols,
> operate primarily using a physical model of control. For example,
> protocols interact with each other by physically altering and amending
> lower protocological objects (IP prefixes its header onto a TCP data
> object, which prefixes its header onto an HTTP object, and so on). But
> on the other hand, the so-called closed logics of state and commercial
> control operate primarily using a social model of control. For, example,
> Microsoft's commercial prowess is renewed via the social activity of
> market exchange. Or, using another example, Digital Rights Management
> licenses establish a social relationship between producers and
> consumers, a social relationship backed up by specific legal realities
> (DMCA). Viewed in this way, we find it self evident that physical
> control (i.e. protocol) is equally powerful if not more so than social
> control. Thus, we hope to show that if the topic at hand is one of
> control, then the monikers of "open" and "closed" simply further confuse
> the issue. Instead we would like to speak in terms of "alternatives of
> control" whereby the controlling logic of both "open" and "closed"
> systems is brought out into the light of day.

I think this equation of "protocol = control", which is also the core of Galloway's stimulating book [1], is fundamentally flawed, because it mixes terms in ways that is not helpful to a critical political analysis.

A protocol, technical or social, is a series of standards which regulate how different entities can interact without the establishment of a formal hierarchy. Remember, the term originated in the context of exchanges between the king and foreign diplomats. The key about this relationship was that the diplomats were not the king's subjects, yet the diplomats were the equal to the king. They were different. The purpose of a protocol was to allow them to interact without the establishment of a formal hierarchy.

To argue that the protocol now, somehow, controlled the king and the diplomats seems strange. The same problem occurs when arguing that the Internet Protocol is somehow the ultimate controlling mechanism of the Internet. The fact that communication takes place within certain constraints, which enable communication in the first place, does not equate control. Rather, constraints on one level (the protocol of communication) can provide the grounds for freedom on another level (content of communication). This is social theory 101.

The whole argument of protocol = control seems to rest on a somewhat unimaginative reading of Foucault's micro physics of power, in which he argued that language itself is a main source of power and that the establishment of categories (e.g. madness) was itself a supreme act of power. To transfer this one-on-one to protocols of communication networks, yields yet another control fantasy (or nightmare, depending on your agenda). The only choice it leaves you is to jump into a some sort of 'pre-social' state. And this is precisely what Galloway & Thacker offer us:

> Unplug from the grid. Plug into your friends. Adhocracy will rule.
> Autonomy and security will only happen when telecommunications operate
> around ad hoc networking. Syndicate yourself to the locality.

What we have here is the 'social' vs. the 'technical', and the 'unplanned' vs. the 'planned'. Why this should lead to more freedom is dubious. Unless we understand freedom as absence of rules and control as presence of rules. This, however, is a very misleading understanding of these concepts, as has been argued often, not the least by in the feminist critique of the anti-authoritarian social movements of the late 1960s. [2] PS: I am not arguing that protocols cannot be used as mechanism of social control. Rather, this has to be established on a case-by-case basis, rather than pronouncing protocols as means of control per se.
[1] Galloway, Alexander R. (2004). *Protocol: How Control Exists After Decentralization*. Cambridge, MA, MIT Press

[2] Freeman, Jo (1972). *The Tyranny of Structurelessness. The Second Wave*. Vol. 2 No. 1 <http://www.joffreeman.com/joreen/tyranny.htm>

<http://felix.openflows.org>

6.3

RE: <nettime> The Ghost in the Network

From: Dirk Vekemans

To: nettime-l@bbs.thing.net

Date: Wed, 18 May 2005 13:57:33 +0200

I am new to this list, please forgive my ignorance and my clumsy wordings, i read this stimulating text by Galloway & Thacker on Rhizome (thanks to Geert). I wanted to respond, tried first on Rhizome, made a mailing mistake there, but i suppose this is the place to do so...

On the Ghost in network part, on the rhetoric of freedom in particular (I quote the authors first):

"Later, in his elucidation of Castells, he (=Lovink, dv) writes of the opposite, a 'freedom hardwired into code' [4]. This gets to the heart of the freedom rhetoric. If it's hardwired is it still freedom? Instead of guaranteeing freedom, the act of 'hardwiring' suggests a limitation on freedom. And in fact that is precisely the case on the Internet where strict universal standards of communication have been rolled out more widely and more quickly than in any other medium throughout history. Lessig and many others rely heavily on this rhetoric of freedom."

As with any rhetoric, this may be beside the point, and therefore pointing towards it: regardless of the how's why's of software development, regardless of its supposedly 'open' or 'closedness', all software i know has too much artificiality 'hardwired' into it, not because it efficiently reflects a mechanic ontology and because therefore it is too much of a machine to deal with organic processes, but because it isn't machinic enough (cfr. Deleuze on Leibniz' critique of Descartes, Le Pli, p12) : we are now noticing matter-shape interactions on macro levels (supra human if you want, i hate these metaphores) such as the selforganisation of internet as well as on micro levels ('below' our field of perception, although that topology isn't sustainable either) that point towards a dissolution of that old dualism in favour of multiplicity and Deleuze's 'becoming'.

Matter unfolding into its shape and shape folding into its matter. Difference=absence=diffence.

In the self-inflicted urgency that is very much the essence of software development (we need better software faster to 'regain' control of a global process running wild, or at least to radically slow down some processes that lead to quasi immediate annihilation), we are perhaps too much focussed on the immediate results the object-oriented approach gives us. In doing so we have ***rightfully***, i do want to stress that, disregarded alternatives. Because we need results fast, ever faster. But in doing so, we are now in a stage where systems need to be developed to run systems to run systems to infinity: we are stuck in a hysteresis of developing cycles feeding itself with ever more need.

The 'solution' or escape route offered here ('Unplug from the grid.' 'Adhocracy will rule') is one that i have given considerable thought in the past but always rejected. I have seen beautiful artistic results come off it. I appreciate its inherent beauty, the arcadian attraction of it. But I do not like the defeatism that goes with it.

It is as much a solution as taking out your tent and go camping near the Rocky Mountains for the rest of your life. You cannot unplug from the grid, the grid is taking shape within you, within the micro-economics of your friendly circles, within the micro power balancing within the machine-you. It is not a malignant ghost. It has nothing to do with good or evil and certainly nothing to do with transcendence, although many religious organisations base their very worldly power on that interpretation. Mechanical machines will give us mechanical results, if left running by themselves, i don't see anything 'bad' or devilish there.

Machinical machines, on the other hand, in the Deleuzian sense of 'machine', would give us machinical results, and take the 'natural' flow of matter-shape (in)formation along with them into the technology that enables them.

I don't see anything 'good' or messianistic there either. It's just that everything i can observe points in that direction, i wouldn't presume to say anything like this with my limited knowledge if that weren't the case. Heck, I just noticed mr Sondheim's work deals with some of the questions i'm working on...

So somehow I believe alternatives can be developed into working information systems that could supplement and even unhinge our current critical condition. I'm making some very modest efforts towards that with what i know of programming and the semantical to ontological implications of poetry.

Before today, i didn't see where these things were being researched, but i am entertaining hunches that process thought as expressed in the work of the Leibniz-Deleuze-Whitehead trail in ontology could find its reflection in working models of such alternatives and that our current practice of object-oriented programming should be subjected to a critical analysis, not because it's bad or malfunctioning, but because we need to understand how the shape of it turns to matter there. And these programmatic approaches didn't come into being all of a sudden, they built upon a dominant ontology themselves (as Philip E. Agre points out in The Practical Logic of Computer Work at <http://polaris.gseis.ucla.edu/pagre/practical.html>) and they are modelled after them.

So we need to know how the transcoding process that Lev Manovich explains in his 'The Language of New Media', the way how our daily interaction with computer (networks) influences our strains of thoughts on every level, how that really works, how it affects us and more importantly, how we could affect it.

I think IT matters, if you want a slogan. Or computers need sex, if you want a provocative one. And i think a lot of people should be doing this kind of research, not just some halfwit poet from kessel-lo without any resources, although of course i know a thing or two about how poetry works and how semantical processes at work there could be correlated to basic concepts in programming like recursive definition and garbage collection to name a few directions my own wreckage is floating in. I'm happy to notice some people are doing it here and with much more of the expertise required to do so. One would need to take another go at AI from the point before it went pragmatism, disassemble that and start rebuilding on, why not, a better phenomenology of analogic/discrete (referring to mr Sondheim's last post) although my guess is you do _not_ need to actually 'solve' any deep ontological and epistemological issues to get anywhere: if you allow the process of machine-building sufficient 'air-space' the 'text' will write itself, much like a poem goes ding-dong when it has finished being written and starts writing itself into reality. It is a process that dissolves time and space altogether, in a way, anyone who's had the experience will testify to a sense of timelessness while writing/being ridden by and waking up afterwards without any memory of the actual writing. There's nothing mystical/romantic/visionary involved there, i think, it's just nature having its way. Very deterministic in the end, i'm afraid, inasmuch as that freedom is, epistemologically, a rather irrelevant question, only of (ab)use in rhetorical games of power after the fact, post-mortem if you want and mostly going on in equal bad taste as asking how it was after having intimate sex. Anyway, i've noticed programming doing the very same chemistry in my cranky brain...

In a modest way i am steering my shaky Cathedral of erotic Misery, a net arty project at <http://www.vilt.net/nkdee> towards these goals. Just please don't ask me how i propose to realize such alternatives, i'm just in the middle of trying to formulate some notes that could lead towards a possibly workable hypothesis in the best of scientific tradition, eventually. Anyone is invited to join in the process of theory building, although at this stage for the actual authoring stuff, i hang on to a very male and as yet tyrannical core authoring process, collaboration is nice but impossible when there's nothing to collaborate on...

Very theoretically it could lead to results, following it's own recursively defined flow or growth. Notes towards a supreme fiction, if you want Wallace Stevens in the game, although his poetry unfolds far beyond his ontology.

greetings,
dv
www.vilt.net

7.0

<nettime> Network, Swarm, Microstructur

From: Brian Holmes

To: nettime-l@bbs.thing.net

Date: Mon, 17 Apr 2006 06:36:38 -0400

Albert Hupa wrote:

>Let's consciously combine two meanings of a network: a map, a set of
>relations
>analyzed from ecological point of view and the kind of behaviour.... That
>is
>why I think of using the notion of swarm - its emergent behaviour cannot be
>described as unpredictable. We may find out some patterns in its behaviour
>and
>thus, learn something out of networks.

Yes, I agree. The static graph of the network map is what leads, via the dynamic figure of the swarm, to a certain kind of complexity theory as a possible way to understand emergent behavior in the real world.

On the one hand, the use of social network analysis tools is giving us pictures of very complicated interlinkages between individuals and groups. These pictures are quite simply fascinating, because they aggregate lots of data and allow one to glimpse patterns, or at least, the possibility of patterns, of regularities. But the maps are not enough. One needs an understanding of the quality of the links themselves, of what encourages a group to cooperate even when its membership is atomized and dispersed in space. Older sociological and anthropological studies tell a lot about how institutions organize a group (church, firm, disciplinary organization, etc) and they also tell a great deal about how family structures and status hierarchies organize people in stable localities. However, when the grip of institutions and of place-bound hierarchies declines, as is happening today, and when society largely becomes a matter of dispersions of mobile individuals in anonymous spaces - the big city; the world; the telecommunicational space - the only behavior that has really been understood very well is market behavior. We know A LOT (too much I would even say) about how price signals serve to structure the economic behavior of dispersed and mobile individuals, who are always portrayed as rationally calculating in order to maximize their accumulation strategies (this is called "methodological individualism"). But is individual economic behavior the only kind that can be witnessed in the world today? Obviously not! Or let us say, rather, that within the space of very weakly determined social relations constituted by the market and price signals - the space of what the network sociologist Mark Granovetter famously called "weak ties" - other subsets or relational forms have started to appear.

This is where the questions asked by complexity theory become so interesting and timely. What gives form and pattern to emergent behavior? How can we understand the internal consistency of self-organized groups and networks? The first answer seemed to be offered by the figure of the swarm. The word "swarming" describes a pattern of self-organization in real time, which seems to arise out of nowhere (or to be emergent) and yet which is recognizable, because it repeats in a more or less rhythmic way. Swarming is an initial image of self-organization. It is basically a pattern of attack, and here it's worth recalling the classic definition given by the military theorists Arquila and Ronfeldt in their book on "The Zapatista 'Social Netwar' in Mexico": "Swarming occurs when the dispersed units of a network of small (and perhaps some large) forces converge on a target from multiple directions. The overall aim is sustainable pulsing--swarm networks must be able to coalesce rapidly and stealthily on a target, then disperse and redispense, immediately ready to recombine for a new pulse."

What the observation and description of swarming has done is to give us a temporal image of emergent activity, decisively adding a dynamic aspect which was absent from the static network maps. This is very suggestive for anyone looking to understand the kinds of behavior that seem to be associated with networks, and indeed, with a "networked society." But does the dynamic image of swarming really tell us how self-organization occurs? No, I don't think so. The proof is that the American and Israeli military theorists have made dynamic models of what they see as the swarm tactic, and they now claim to use it as what they call a doctrine (see, for this, the important and sobering text by Eyal Weizman, "Walking through Walls," published in the current issue of *Radical Philosophy*). However, I do not believe that the military can engage in anything approximating

self-organization, where individuals spontaneously coordinate their actions with others. This is antithetical to its hierarchical structure of command. Again, the "picture" can be misleading, even when it is a dynamic one. What is interesting, and perhaps essential to understand, is the way individuals and small groups spontaneously coordinate their actions, without any orders. This is self-organization, this is emergent behavior. But from what "ecology" does it emerge - to use Albert's term?

I am beginning to think that there are two fundamental factors that help to explain the consistency of self-organized human activity. The first is the existence of a shared horizon - aesthetic, ethical, philosophical, and/or metaphysical - which is patiently and deliberately built up over time, and which gives the members of a group the capacity to recognize each other as existing within the same referential universe, even when they are dispersed and mobile. You can think of this as "making worlds." The second is the capacity for temporal coordination at a distance: the exchange among a dispersed group of information, but also of affect, about unique events that are continuously unfolding in specific locations. This exchange of information and affect then becomes a set of constantly changing, constantly reinterpreted clues about how to act in the shared world. The flow aspect of the exchange means that the group is constantly evolving, and it is in this sense that it is an "ecology," a set of complex and changing inter-relations; but this dynamic ecology has consistency and durability, it becomes recognizable and distinctive within the larger environment of the earth and its populations, because of the shared horizon that links the participants together in what appears as a world (or indeed as a cosmos, when metaphysical or religious beliefs are at work).

Maurizio Lazzarato set me off on this line of thinking, with an article that we published in issue 15 of *Multitudes* and for which I suggested this title (just excerpted from important phrases in his text): "Creating Worlds: Contemporary capitalism and aesthetic 'wars.'" (Since then, all that work has been published in French under the title "Les révolutions du capitalisme," and bits have appeared in English all over the net.) Lazzarato pursues the Deleuzian concept of "modulation" to show how corporations strive to create worlds of aesthetic perception and affect for their producers and consumers, in order to bind them together into some semblance of coordinated communities under the dispersed conditions of contemporary life. They do so via the media, which create aesthetic environments that are internalized within us in the form of recurring "refrains," or rhythmically recurring memories of a sounds, colors, words, etc. Lazzarato shows how these worlds, even in their difference and plurality (Coca-Cola, Nike, Microsoft, Macintosh...) conform to a "majority model" which is precisely that of capitalist production and consumption as structured by the bureaucratic state apparatuses and the transnational institutions that have formed between them. Nonetheless, the important thing to note is that in hyperindividualized societies, even these normalized forms of behavior are no longer directly shaped by institutional structures. Instead, there are multiple efforts and veritable aesthetic battle to create and maintain the referential universes within which choices are constantly made.

But this creation of worlds is not only done by corporations, and not only at the degree of simplicity and sterility that examples from the commercial realm inevitably suggest. To describe the specific contents out of which richer and vaster worlds of meaning are made, and to detail the effects of the specific tools and procedures that make it possible to continuously transform them and to coordinate actions within their horizons, are the tasks of a complexity theory which seeks to understand how groups organize their own behavior, when they are no longer decisively influenced by traditional institutions. Bateson pointed the way to this possibility of a cybernetic understanding, an understanding of feedback processes, with his "Steps to an Ecology of Mind." Guattari tried to create even more dynamic models of such human ecologies, particularly in his great and strange book "Cartographies schizoanalytiques." These are still probably the most important references for the art of composing mutable worlds, where the goal of the participants is to carry out continuous transformation of the very parameters and coordinates on which their interactions are based (this is also understood as 3rd-order cybernetics,

where the system produces not just new information, but new categories of information). Today, however, it is the sociologist Karin Knorr Cetina (thanks, by the way, to the several people who sent me her recent article!) who has expressed all this most clearly and in the most mainstream language, which can't just be ignored or tossed off as the work of a kook. Her ideas bring us back to networks and their concrete operations, with the concept of 'global microstructures.' As she writes in "Complex Global Microstructures":

"Modern, industrial society created 'complex' forms of organizations that managed uncertainty and task fulfillment through interiorized systems of control and expertise. But complexity was institutional complexity; it meant sophisticated multi-level mechanisms of coordination, authority and compensation that assured orderly functioning and performance. A global society leans towards a different form of complexity; one emanating from more microstructural arrangements and the rise of mechanisms of coordination akin to those found in interaction systems... The basic intuition that motivates the concept of a global microstructure is that genuinely global forms, by which I mean fields of practice that link up and stretch across all time zones (or have the potential to do so), need not imply further expansions of social institutional complexity. In fact, they may become feasible only if they avoid complex institutional structures. Global financial markets for example, where microstructures have been found, simply outrun the capacity of such structures. These markets are too fast, and change too quickly to be 'contained' by institutional orders. Global systems based on microstructural principles do not exhibit institutional complexity but rather the asymmetries, unpredictabilities and playfulness of complex (and dispersed) interaction patterns; a complexity that results, in John Urry's terms, from a situation where order is not the outcome of purified social processes and is always intertwined with chaos. More concretely, these systems manifest an observational and temporal dynamics that is fundamental to their connectivity, auto-affective principles of self-motivation, forms of 'outsourcing', and principles of content that substitute for the principles and mechanisms of the modern, complex organization."

Knorr Cetina stresses the creation of shared horizons in much the way that I described it above, focusing for this particular article on the religious horizon of a shared orientation to "transcendent time" (eschatology). As in previous articles on the microstructures of global finance, she also shows how networked ITCs allow participants of the microstructure to see and recognize each other, and to achieve cohesion by coordinating with each other in time, observing and commenting on the same events, even though the microstructure is very dispersed and not all the participants or even a majority of them are necessarily living anywhere near the particular event in question at any given moment. Cetina very suggestively reinterprets the usual idea of networks as a system of pipes conveying contents, to insist instead on the visual or scopical aspect of contemporary ICTs: from "pipes" to "scopes." Information is important for coordinating action; but it is the image that maintains the shared horizon and insists on the urgency of action within it (especially through what Barthes called the "punctum": the part that sticks out from the general dull flatness of the image and affectively touches you).

To understand how all this works, one essential thing is to realize that it is different in each case: the "ecologies" are very different, depending on the coordinates or parameters that give rise to the particular microstructure. For one example, take the case of the open-source software movement. One the one hand you have a shared ethical horizon which is constituted by texts and exemplary projects: Stallman's declarations and the example of the GNU project; Torvald's work; the General Public License itself and all the principles it is based on, particularly the indication of authorship (permitting recognition for one's efforts) and the openness of the resulting code (permitting widespread cooperation); as well as essays like *The Hacker Ethic*; projects like Creative Commons; the relation of all that to older ideals of public science; etc. Then on the other hand you have concrete modes of coordination via the Internet: Sourceforge and the innumerable forums devoted to each free software project (which I've been getting to know as I

struggle with my Ubuntu distro, ha ha!). The whole thing has as little institutional complexity as possible (nobody is really compelled to do anything in any particular way), but instead is a situation full of self-motivation and auto-affectation between dispersed members of a nonetheless very recognizable network, coordinated temporally around the development of specific projects, where order is obviously intertwined with chaos! And clearly, this particular global microstructure is influential in the world.

Another great example, though more diffuse and complex, is the development of the counter-globalization movements. Again you can see the shared horizons of social justice, ecological awareness, resistance to hierarchical power (of the state and corporations), with reference to a constellation of texts and a number of great mythical moments of exemplary events (Seattle, Genoa, Cancun, etc). Then you see the coordinating systems, including Internet channels (indymedia, a myriad of web sites and mailing lists), but also forums and meetings (Zapatista encuentros; PGA meetings; counter-summits; social forums; activist campaigns). Even more clearly than the open-source projects, the counter-globalization movements are a universe of universes: the entire set of movements tries to distinguish itself from so-called "capitalist globalization", while a myriad of other, more specific horizons are established and maintained within that larger distinction.

Both the open-source software movements and the counter-globalization movements have been capable of swarming behaviors. Indeed, the very idea of swarming arose from the particular form of solidarity between international NGOs and the Zapatists. In terms of open-source, one can consider all the peer-to-peer projects that emerged after the illegalization of Napster as successive swarm attacks on the content-provider industries. There is that classic pattern of converging, striking (in this case by producing new content-sharing programs), then disengaging, only to converge again at a different point (a new program, perhaps for video-sharing like Bit Torrent, or a hack of a DRM system, etc). Of course, different individuals are involved each time, different groups, differences of philosophy and mode of action; but a shared horizon makes all those differences also recognizable as somehow belonging together. This is the complexity of self-organization. You would again see such processes in action if you traced the history of the Mayday processes around flexible labor. But it is clear that by looking at these things in "ecological" terms you get a much richer picture, which is not limited to the visible dynamics of swarming.

Now, I think these tendencies toward the emergence of global microstructures in a weakened institutional environment have been going on for decades. But it is clear that a turning-point was reached when one microstructure with a particularly strong religious horizon and a particularly well-developed relational and operational toolkit - Al Qaeda - was able to strike at the centers of capital accumulation and military power in the US (WTC and Pentagon). Suddenly, the capacity of networks to operate globally, independently and unpredictably, began to appear as a crisis affecting the deep structures of social power. At that point, the figure of the swarm rushed to the forefront of all the military discussions; and in a broader way, the question of whether complexity theory could really predict the emergent behavior of self-organizing networks became a kind of priority in social science. Knorr Cetina's article on microstructures is subtitled "The New Terrorist Societies," and it is about Al Qaeda (though her earlier work on microstructures is about currency-trading markets). But at the same time as the interest in swarming and complexity theory moved to the forefront of official social science, one gradually became aware (I did anyway) that all over the world, serious attempts were underway to "overcode" and stabilize the dangerously mobile relational forms that had been unleashed by the generalization of the market and its weak ties.

On the one hand there is an attempt to enforce the rules of the neoliberal world market by military force, and thus to complete an Imperial project which has now shown itself to be clearly Anglo-American in origin and in aims. This attempt is most clear in the book "The Pentagon's New Map" by Thomas Barnett, where he explains that the goal of American military policy must be to identify the "gaps" in

the world network of finance and trade, and to "close the gap," by force if necessary. The thesis (on which the Iraq invasion was partially based) is that only a continuous extension of the world market and of its deterritorializing technologies can bring peace and prosperity, rooting out the atavistic religious beliefs on which terrorism feeds, and in the process, rationalizing the access to the resources that the capitalist world system needs to go on producing "growth for everyone."

On the other hand, however, what we see in response to this extension of the world are market are regressions to sovereignist or neofascist forms of nationalism, and perhaps more significantly, attempts to configure great continental economic blocs where the instability and relative chaos of market relations could be submitted to some institutional control. These attempts can also be conceived as "counter-movements" in Karl Polanyi's sense: responses to the atomization of societies and the destruction of institutions brought about by the unfettered operations of a supposedly self-regulating market. They can be listed: NAFTA itself; the European Union, which has created its own currency; ASEAN+3, which represents East Asia's so-far abortive attempt to put together a stabilized monetary bloc offering protection from the financial crises continuously unleashed by neoliberalism; the Venezuelan project of "ALBA," which is raising the issue of possible industrial cooperation programs for a left-leaning Latin America; and of course, the "New Caliphate" in the Middle East, which is being proposed by Al-Qaeda and the other Salafi jihad movements. Perhaps people with more knowledge than I could talk about what is happening on this level in the Russian confederation, on the Indian subcontinent and in Africa.

I think that in years to come, everyone will increasingly have to take a position with respect both to the Imperial project of a world market, and to the regressive nationalisms and the more complex processes of bloc formation. All these things are contradictory with each other and their contradictions are at the source of the conflicts in the world today. In this respect, Guattari's perception, at the close of the 1980s in "Cartographies schizoanalytiques," has proved prophetic:

"From time immemorial, and in all its historical guises, the capitalist drive has always combined two fundamental components: the first, which I call deterritorialization, has to do with the destruction of social territories, collective identities, and systems of traditional values; the second, which I call the movement of reterritorialization, has to do with the recomposition, even by the most artificial means, of individuated frameworks of personhood, structures of power, and models of submission which are, if not formally similar to those the drive has destroyed, at least homothetical from a functional perspective. As the deterritorializing revolutions, tied to the development of science, technology, and the arts, sweep everything aside before them, a compulsion toward subjective reterritorialization also emerges. And this antagonism is heightened even more with the phenomenal growth of the communications and computer fields, to the point where the latter concentrate their deterritorializing effects on such human faculties as memory, perception, understanding, imagination, etc. In this way, a certain formula of anthropological functioning, a certain ancestral model of humanity, is expropriated at its very heart. And I think that it is as a result of an incapacity to adequately confront this phenomenal mutation that collective subjectivity has abandoned itself to the absurd wave of conservatism that we are presently witnessing."*

The question that complexity theory allows us to ask is this: How do we organize ourselves for a viable response to the double violence of capitalist deterritorialization and the nationalist or identitarian reterritorialization to which it inevitably gives rise? It must be understood that this dilemma does not take the form of Christianity versus Islam, America versus the Middle East, Bush versus Bin Laden. Rather it arises at the "very heart" of the modern project, where human potential is "expropriated." Since September 11, the USA - and tendentially, the entire so-called "Western world" - has at once exacerbated the abstract, hyperindividualizing dynamics of capitalist globalization, and at the same time, has reinvented the most archaic figures of identitarian power (Guantanamo, fortress

Europe, the dichotomy of sovereign majesty and bare life). Guattari speaks of a capitalist "drive" to deterritorialization, and of a "compulsion" to reterritorialization. What this means is that neither polarity is inherently positive or negative; rather, both are twisted into the violent and oppressive forms that we now see developing at such a terrifying and depressing pace. The ultimate effect is to render the promise of a world without borders strange, cold and even murderous, while at the same time precipitating a crisis, decay and regression of national institutions, which appear increasingly incapable of contributing to equality or the respect for difference.

So the question that arises is whether one can consciously participate in the improvisational, asymmetrical and partially chaotic force of global microstructures, making use of their relative autonomy from institutional norms as a way to influence a more positive reterritorialization, a more healthy and dynamic equilibrium, a better coexistence with the movement of technological development and global unification? The question is not farfetched, it is not a mere intellectual abstraction. Knorr Cetina's strong point is that global unification cannot occur through institutional process, because it is too complex to be managed in that way; instead, the leading edge is taken by lighter, faster, less predictable microstructures. Clearly, nothing guarantees that these are going to be beneficial. The forms that they will take remain open, they depend on the people who invent them. In his recent book, Lazzarato writes:

"The activist is not someone who becomes the brains of the movement, who sums up its force, anticipates its choices, draws his or her legitimacy from a capacity to read and interpret the evolution of power, but instead, the activist is simply someone who introduces a discontinuity in what exists. She creates a bifurcation in the flow of words, of desires, of images, to put them at the service of the multiplicity's power of articulation; she links the singular situations together, without placing herself at a superior and totalizing point of view. She is an experimenter."

The close of the book makes clear, however, that what should be sought is not just a joyous escape into the unpredictable. The point of this experimentation is to find articulations [agencements, which might also be translated as microstructures] that can oppose the literally death-dealing powers of the present society, and offer alternatives in their place. My guess is that in most cases, this can happen not at the local level of withdrawal (though that may be fertile), nor at the level of national institutions and debates (though these will be essential for holding off the worst), but most likely at the regional or continental level, particularly where the core economies overflow into their peripheries and vice-versa. This is the level where the most important policy is now being made, the level at which the major economic circuits are functioning and at which massive social injustice and ecological damage is happening all the time. What's really lacking are all kinds of border-crossing experiments, ways to subvert the macrostructures of inclusion/exclusion and to redraw the maps of coexistence. Ultimately, new kinds of institutions and new ways of relating to institutions will be needed, if there is to be any hope of stabilizing things and surviving the vast transition now underway. But we're not there yet, and it doesn't seem likely that any upcoming election will start the process. Instead it seems that much of the danger and the promise of the present moment can be found in the complex relations between network, swarm and microstructure. best, BH

Note

*I've altered the (relatively poor) translation of Guattari's text "Du post-modernisme à l'ère post-média," which is on pp. 53-61 of *Cartographies schizoanalytiques*, and on pp. 109-13 of *The Guattari reader*, under the title "The Postmodern Impasse." The key phrase, "un certain modèle ancestral d'humanité qui se trouve ainsi exproprié au cœur de lui-même," becomes "is appropriated from the inside"! The reverse of the original! No wonder people think Guattari is so hard to read...

7.1

Re: <nettime> Network, Swarm, Microstructur
From: Felix Stalder
To: nettime-l@bbs.thing.net
Date: Wed, 19 Apr 2006 14:53:32 +0200

Wow! What an essay. It took me two days just to read it, and I think I'll have to read it a few more times.

For the time being, I'll stick to half a paragraph, which is key in my view.

- > I am beginning to think that there are two fundamental
- > factors that help to explain the consistency of
- > self-organized human activity. The first is the existence of
- > a shared horizon - aesthetic, ethical, philosophical, and/or
- > metaphysical - which is patiently and deliberately built up
- > over time, and which gives the members of a group the
- > capacity to recognize each other as existing within the same
- > referential universe, even when they are dispersed and
- > mobile. You can think of this as "making worlds." The second
- > is the capacity for temporal coordination at a distance: the
- > exchange among a dispersed group of information, but also of
- > affect, about unique events that are continuously unfolding
- > in specific locations. This exchange of information and
- > affect then becomes a set of constantly changing, constantly
- > reinterpreted clues about how to act in the shared world.

All networks can be defined by their protocols, formal rules that set the terms of engagement of otherwise independent agents. Protocols enable interaction without a hierarchy. Indeed, the protocol creates the space of the possible (or, the shared horizon, to use Brian's term) and in order to participate in a network, actors have to adhere to the dominant protocols. Without a protocol, there is no network.

Now, networks have multiple dimensions, and on each of those protocols operate. Most readily distinguishable are technical and social protocols, even though there are obvious interrelations between them. Technical protocols are things like TCP/IP, Bittorrent, SMTP or others. Social protocols are styles of communication, shared assumptions and values, common projects etc.

Protocols are not fixed, they can be adapted, but since they are what makes a network a network, they are very hard to change from the inside. It's difficult to cooperatively transform the very condition of cooperation. Hence, it's often easier to create new networks, rather than transform old ones, particularly since there can be overlap between the two in terms of some agents agreeing on new protocols. Networks can fork, particularly if the resource of the network is digital information.

The reason why we are all speaking about networks now is that information and communication technology (ICT) has decisively affected balance between flexibility and coordination in social organizations. Until very recently, these two aspects stood in an inverse negative relationship to one another. As coordination increased, flexibility went down. Large projects (think of states, armies, major companies etc) tended to be highly structured in order to manage scale (the history of this development is analyzed in Alfred Chandler's classic 'The Visible Hand. The Managerial Revolution in American Business.'). This was, to a large degree, a function of their information processing. Vertically integrated hierarchies are relatively information-poor forms of organization. Thus they can handle large coordination tasks by passing around slips of paper with information printed on them, at the price of turning inflexible (an 'iron cage' as Max Weber saw it at the height of the bureaucratic model, 100 years ago).

ICTs are enabling (just enabling, not determining) people and organizations to handle much, much more information efficiently, hence they still can scale, but to not need to accept inflexibility as the trade-off. In other words, even large organizations, or, perhaps to be more precise, large projects undertaken by multiple entities, some as small as individuals, are now organized as networks (or at least face competition from networks).

This ability of multiple entities to undertake very large projects, loosely

coordinated, is what is fuelling the renaissance of notions such as "multitude" which aim to express this still hard-to-grasp combination flexibility (agents remain semi-autonomous) and coordination (they do something larger than themselves).

Such large scale networks, or large scale projects carried by multiple smaller networked organizations, are highly communicative, not just because their coordination requires lots of exchanges, but also their output is, to a large degree, communication as well (new cultural codes, new scientific discoveries and procedures, new management methods etc etc). Indeed, geographically dispersed networks are held together by nothing but communication. It provides their shared horizon.

When stressing the importance of communication, this should not be understood as somehow taking place on a different level than production. In fact, the activity of communication and production are more and more merging. The attempt to expand the proprietary logic of capitalist production into the shared space of social communication creates one of the fundamental tensions characteristic of informational societies.

In other words, in order to communicate and be productive, one has to join, by choice or coercion, a particular networks (or several, more likely), thus accept their protocols and have one's view of the world defined by a shared horizon. Only within the network, one has access to the resources of communication/production. Outside a network, there is nothing but isolation and inaction. Hence, Brian, wanting to use Ubuntu, has to join the Ubuntu community, and learn how to cope with its particular culture. There's no way around it.

Thus, as Brian writes, networks create their own world, by creating a unique array of resources enabling entities to become actors, that is, to communicate and produce. However, they do so on the basis of particular and specific protocols defining the particular character of the network's world.

The notion of a network's world is not metaphorical, but actual, even physical. For example, networks create their own geography of closeness and distance. They create their own physical environment (think airports, or radical community centers, etc.). They create their own time scale, defining the rhythms of interaction, and, more importantly, the temporal horizons which bind their actions. And in terms of making worlds, of creating your own coordinates of time and space, it goes any further than this. There is, literally, nothing behind it.

So much for now, Felix

7.2

Re: <nettime> Network, Swarm, Microstructur
From: Ned Rossiter
To: nettime-l@bbs.thing.net
Date: Wed, 19 Apr 2006 17:26:32 +0100

Felix,

I'm really surprised you persist with the idea that networks (as protocols) are without hierarchies:

- >
- > All networks can be defined by their protocols. [...] Protocols enable
- > interaction without a hierarchy.
- > Because in that same first paragraph you contradict yourself:

- > in order to
- > participate in a network, actors have to adhere to the dominant
- > protocols.

and later:

- > In other words, in order to communicate and be productive, one has
- > to join, by
- > choice or coercion, a particular networks (or several, more
- > likely), thus
- > accept their protocols and have one's view of the world defined by
- > a shared
- > horizon

adherence is another word for submission, and in the case of networks it's submission to social/technical protocols that is done willingly, although often with tensions of one kind or another (thus the politics of networks). Another way of understanding this is that in order to participate within a network, one must accept the prevailing hierarchies (modalities of governance/protocols). But this isn't to say that hierarchies can't be changed or shifted, only that they exist.

As a moderator of nettime, you know all too well the way in which hierarchies are played out.

So let's accept that hierarchies are essential to networks, and the question of governance is going nowhere for as long as we persist to speak of networks in terms of absolute horizontal relations (or in the case of communes example, spaces of consensus). That's simply incorrect, and your own text demonstrates that.

Ned

7.3

Re: <nettime> Network, Swarm, Microstructur
From: Benjamin Geer
To: nettime-l@bbs.thing.net
Date: Wed, 19 Apr 2006 18:56:21 +0200

On 19/04/06, Felix Stalder <felix[AT]openflows.org> wrote:

- > Large projects (think of
- > states, armies, major companies etc) tended to be highly structured in order
- > to manage scale [...]
- > ICTs are enabling (just enabling, not determining) people and organizations to
- > handle much, much more information efficiently, hence they still can scale,
- > but to not need to accept inflexibility as the trade-off. [...]
- > This ability of multiple entities to undertake very large projects, loosely
- > coordinated, is what is fuelling the renaissance of notions such as
- > "multitude" [...]
- > networks create their own geography of closeness and
- > distance. They create their own physical environment (think airports, or
- > radical community centers, etc.).

While I agree that new kinds of organisations have appeared in which protocols play a more important role than in the past, I think it would be a mistake to see them as alternatives to older structures, because in reality they depend completely on these older structures for their existence. Internet protocols can function because "states, armies, major companies, etc." control the land and the energy resources, produce the hardware, lay the cable, launch the satellites, and so on, on which the whole network relies. The same goes for airports. Thus networks don't "create their own physical environment"; they exist in an environment that traditional organisations allow them to use.

Similarly, the financial markets, so often cited as an example of spontaneous, self-structuring collective behaviour, depend on states to provide a reliable regulatory environment in which they can operate. More importantly, they are ultimately subject to the authority of those states' central banks. Since banks do business with central banks only at the latter's pleasure, the US government, for example, is fully capable of imposing practically any sort of regulations on the world's financial markets.

If anyone has proposed a theory explaining how a network could control territory through military power and take over the functions of the state, I'd like to hear about it.

Ben

7.4

RE: <nettime> Network, Swarm, Microstructur
From: Shannon Clark
To: nettime-l@bbs.thing.net
Date: Wed, 19 Apr 2006 12:12:01 -0700

A "network" as is being discussed can also be an element within otherwise hierarchal systems (and indeed as I wrote before you can think of hierarchies as themselves being just one type of network structure) but for this discussion consider the following.

- network relationships can (and indeed usually are) just ONE of the relationships that people (or organizations) are a part of. In other aspects of their life/business they may be in a more ordered relationship.

- the US military (and many other militaries I'm sure) is looking deeply at what they term "network centric warfare" - this is not just how to deal with an enemy that is organized loosely as a network, it is also a rethinking of many, perhaps most aspects of how the military works - especially in the battlefield - to function more like a network than a hierarchy. But it is important to recognize that this is all within a framework of a hierarchy.

See <http://www.mors.org/publications/phalanx/decoo/feature.htm> (John Gartska the author of this article spoke at MeshForum 2005 - I'll try to get his audio up online if I can)

Some of the most complex areas of research today into Networks is looking at how different networks (and even different types of networks) interrelate and interact. The markets example mentioned below is just one example, others are the interrelations of transportation systems and communications networks, or of people within organizations (which might be "networks" or structured as hierarchies) with other organizations such as cities, states, countries, political parties, religions in which they may also participate but which may have dramatically different structures.

Internet protocols function not because of military might but because the providers of the underlying tools have all agreed to build on top of a set of tools. The Internet, which is different than Internet Protocols, functions because a few set of key authorities are agreed to by many (ICANN, the main "root" dns servers, the underlying routing and DNS protocols). These are a mix of public and private effort. The pipes which much of the traffic now goes through are likewise a mix of public and private work - microwaves, fiber, cable, and some satellites.

In terms of the question "could a 'network' take over the functions of a state"? I think it would be important to be very clear what you mean by a "network" and to consider how (and if) you account changes in structures over time.

i.e. if by "network" you mean a structure where connections are diffuse, where there is no single node through which information/power has to flow - then no, such as system probably does not match up with the requirements of running a state of nearly any significant size - i.e. a system where at some point the cost of interactions between the nodes is vastly higher than the value of the decisions that need to be made, so they have to be able to be implemented quickly by some "authority"

But it also is a matter of much interpretation - if you think about current states - in many respects they are better represented by complex networks than by "simple" hierarchies - think about terms such as "spheres of influence" often used to describe the people in a given government. Or consider then multiplicity of authority in the US Government - the at least theoretical checks and balances between the parts of government and the many groups of people behind each part of the government (the cabinet of a President, their staff, the political parties). It is certainly very possible to look at network maps of all of these various people - to look at the formal and informal ties between them (family ties, financial ties, reporting authorities under the law, committees that they serve together on, the states they represent etc) and to from that build up a very complex web that shows how everyone is interconnected.

Very likely such a map or better yet series of maps over time would also

show differences between the theory (how the formal structures are laid out) and the practice, it likely would also show how there are a variety of types of ties and links between people - deciding what (and if) to represent would result in very different diagrams. These intersections could be highly revealing.

(for example in the US government you could look at mapping out formal ties to political parties - for most politicians this would be easy, for many of the people who serve under them via political appointments it would also be relatively easy, but for many public officials and some people such as some Judges, this might be much trickier) And the resulting map might need to be supplemented with other overlays - such as geographical ties, religious ties, voting patterns, common service/employment/school ties - all of which might show other groupings and structures - even across "party" lines.

The point is that networks are both vital and very complex - it is an overloaded term - with too many meanings.

That is also precisely my own interest in the area - this multiplicity of meanings and perspectives, the bringing together of people across very different backgrounds is an area of thought that is vital to many different fields - from politics to economics to technology - and each field that thinks about and works with (and within) networks can and does offer unique insights and perspectives.

Shannon

7.5

Re: <nettime> Network, Swarm, Microstructur
From: Felix Stalder
To: nettime-l@bbs.thing.net
Date: Thu, 20 Apr 2006 00:15:27 +0200

On Wednesday, 19 April 2006 18:26, Ned Rossiter wrote:

> I'm really surprised you persist with the idea that networks (as
> protocols) are without hierarchies:
> > All networks can be defined by their protocols, [...] Protocols enable
> > interaction without a hierarchy.
>
> Because in that same first paragraph you contradict yourself:
> > in order to
> > participate in a network, actors have to adhere to the dominant
> > protocols.

First, networks and hierarchies are different modes of organization. The fact that real-life organizations tend to be hybrids of various sorts does not mean that these modes are not distinguishable on the basis of their differences. It just means that they can be combined. The fact that there are endless shades of grey also does not mean that black and white are the same.

> and later:
> > In other words, in order to communicate and be productive, one has
> > to join, by
> > choice or coercion, a particular networks (or several, more
> > likely), thus
> > accept their protocols and have one's view of the world defined by
> > a shared
> > horizon
>
> adherence is another word for submission, and in the case of networks
> it's submission to social/technical protocols that is done willingly,
> although often with tensions of one kind or another (thus the
> politics of networks). Another way of understanding this is that in
> order to participate within a network, one must accept the prevailing
> hierarchies (modalities of governance/protocols). But this isn't to
> say that hierarchies can't be changed or shifted, only that they exist.

Second, adherence to a protocol is not the same as submission under a hierarchy. One of the origins of the term protocol is in diplomacy and it designated the rules that govern the interaction between the sovereign, say a king, and the foreign diplomats stationed at his court. The reason why a protocol was necessary was, and still is, precisely because the foreign

diplomats were, and are, not subjects of the king. In fact, they were outside the hierarchy, independent of the king. Hence, they needed a set of rules that governed their interaction. The king could not simply impose his rules.

When we speak about social protocols, it's comparable. We write here in English. One can say that the grammar is the protocol of language. In order to be able to have a conversation here, I must adhere to the conventions of English grammar, a foreign language. But must I submit to the conventions of grammar? And for this to be a hierarchical situation, who, exactly, would be my superior. Is there someone who effectively regulates the English language? And who will punish me for my ESL mistakes?

Now, social protocols are often fuzzy, and some rules can be bent, but still, try arranging your words randomly, conversation will stop.

> As a moderator of nettime, you know all too well the way in which
> hierarchies are played out.

Of course, but nobody ever said that nettime was a pure network. Indeed, there are those who think it's fast dictatorship.

> So let's accept that hierarchies are essential to networks, and the
> question of governance is going nowhere for as long as we persist to
> speak of networks in terms of absolute horizontal relations (or in
> the case of communes example, spaces of consensus). That's simply
> incorrect, and your own text demonstrates that.

Hierarchies are not essential to networks, even if they are often combined. There is a difference between a conceptual discussion of ideal types, and concrete analysis of empirical examples.

The fact that networks are not the space of absolute freedom (whatever that would be), but that there are rules that cannot be easily ignored, does not mean that it's a hierarchy. The fact that it's not a hierarchy, on the other hand, does not mean that there is no power in networks. It just operates differently. In hierarchies, power operates through coercion. In networks, it works through exclusion. These are different modes, and it helps to acknowledge such difference when we want to understand the particular character of novel combinations.

Felix

7.6

Re: <nettime> Network, Swarm, Microstructur
From: Brian Holmes
To: nettime-l@bbs.thing.net
Date: Wed, 19 Apr 2006 20:38:03 -0400

Some thoughts about power

Foucault conceived a mode of sovereign power, related to the functioning of law in the Middle Ages (transcendent power of life and death, power to banish); a mode of disciplinary power, related to the functioning of institutions from the 16th century onward (collective power to train, to correct, to reshape behavior at both sensory-motor and psychological levels); and a mode of liberal power, related to a capacity to evaluate the potential benefits, to oneself and/or the state, of circulations of all kinds (power to induce self-maximizing strategies that make behavior predictable and modifiable, without having to dictate it).

Finally, he also came somewhat reluctantly to admit and theorize the coexistence of all these forms of power, their hybridization in specific admixtures. An approach which has not been sufficiently developed imho.

I think the word "network" is a better descriptor of hardware and of protocols, than of forms of power (ie, regular and constraining patterns of social relations). A lot of confusion arises because of the desire to make one word, network, say much more than it can all alone.

I also happen to think (and this is where I do differ slightly from Felix) that the most common contemporary

networks, though not all networks of course, have very weak and open protocols. Not particularly binding, somewhat exclusive of course, but not intensely exclusive either. The Internet can convey words, images, sounds. You can do it all for free with pirated Microsoft bullshit that takes thirty seconds to learn. Similarly, you can put a lot of different things on a train, and you can say a lot of different things over a telephone. This is massively done all around the world by people with incredibly different motivations, entangled in very different sets of constraints, disciplines, hierarchies, systems of law and so on. You can convey a tremendous amount of cultural attitudes, behavioral cues, conceptual structures via the net, the train or the phone, all of which don't have practically anything to do with the specific protocols of those technologies. It would be sort of strange not to notice that important permeability of the most widespread networks, with the most basic protocols. However, the fact that these cultural attitudes etc. do pass through the net, and through Microsoft, or through the train and the SNCF, or the phone and Mobistar, does have its real importance too. The forms of power are reorganized by the ones that are dominant.

In the world today, the liberal form of power is dominant. It is articulated by money first of all. The telos of money is to circulate. Its circulation is calculable with statistical methods. People can be expected to follow the cues of that circulation, and institutional and control functions can be built which make that expectation into a self-fulfilling prophecy. All this has an incredible effect both on discipline and on one's experience of transcendence. But it doesn't get rid of the influence of inherited disciplines or symbolic divides between the holy and the base, the includable and the excludable.

What money with its telos of circulation does do, however, is elicit a very clear ethos of resistance among certain minorities, an ethos which can and has gone very far in erecting all kinds of incitements and constraints to keep you from acting for profit. And so we do, in reality and when we're lucky, have cooperative networks as well.

What's needed is to understand very precisely the large number of social dynamics that have reconfigured themselves, for better and worse, according to the last great deterritorializing expansion and multiplication of the circulation of money, which has been accompanied and facilitated, even decisively reshaped, by the implementation of hyperindividualizing electronic networks.

Study the expansion of the American currency (or financial techniques), accompanied by the Internet, comsats and TVs, and you will learn a lot about the dominant structures of power articulated by the underlying logic of liberalism. Study the expansion of the vertically integrated American corporation and you will learn a lot about what discipline means in the world today. Study the expansion of American military bases and you will learn a lot about what sovereign power means today. The word American recurs three times in the sentences above because the currently dominant ways of articulating all the three forms of power were invented there, from about 1890 onwards. But that doesn't cancel out deep and strange hybridizations of the type we see all the time, both between the three contemporary (ie dominant) forms, and between other kinds of power, sets of behaviors, concepts, values and world views, that have held historical sway elsewhere and at different times and that continue to reproduce themselves partially in circulating human beings.

The useful gain that could be made out of this conversation is to quit saying a network is this, a network is that. I definitely don't think you can specify networks to collaboration. Hierarchy can be conveyed perfectly by network technology; possessive individualism can express itself even better through network technology. However, if you start trying to talk about a specific set of values, goals, world visions and truth claims, and then you delineate the relation between those "worlds" and specific technical functions and logical protocols that enhance people capacity to act within them, then you can start to describe some of the great variety of microstructures that have proliferated over the past thirty years.

great to hear so many ideas on this subject!

best, BH

7.7

Re: <nettime> Network, Swarm, Microstructur
From: "Ana L. Valdés"
To: nettime-l@bbs.thing.net
Date: Thu, 20 Apr 2006 10:40:52 +0200

I has been working a lot with power and powerstructures. Lived in an anarchist collective in the 80s and we studied our own structures, how we did take decisions, what kind of "social matrix" we developed, etc. We did a year long workshop with some French psychoanalitics adressng the issue of the power and how the power is reproduced. I don't know how many on the list are familiar with the work of Cornelius Castoriadis, one of Europes most important theories in the 50s, 60s and 70s, pivotal for the 68s movement in France. He was one of the founders of the magazine "Socialisme et Barbarie", <http://www.agorainternational.org/index.html>, where intellectuals as Jean Francois Lyotard wrote.

One of Castoriadis main work, "The Imaginary Institution of Society", coined the expression "imaginary structures of the society", the corpus of myths and "memes" where the knowledge and the shapes of a society is written, implemented and transmitted with the aim of reproducing itself. The reading of the Oedipus myth as a fundational myth is very relevant to understand how the state is reproduced in the nuclear family. Pierre Clastres, an anarchist anthropolog, spent many years living with the Guarani, a indigenous nation of several thousands individes, living maily in Brazil, Paraguay and Venezuela. The Guarani developed a very clever form of selfgestion based on rotatory chiefs and avoid any structure related to stateship or central administration.

Clastres book "Society Against the State" is a very interesting complement to Castoriadis work and show the pattern where the power and it's metaphors, state, patriarchy, god, act in the level of our subconscious and internalizes in us.

We reproduce a society based on values such as private property, nuclear family, heterosexual normativity, stateship, and we became the power's allies and complexes.

Without our cosent and complicity the power can't be exercised or reproduced.

Ana

7.8

Re: <nettime> Network, Swarm, Microstructur
From: Prem Chandavarkar
To: nettime-l@bbs.thing.net
Date: Thu, 20 Apr 2006 05:37:47 -0400

> I am beginning to think that there are two fundamental
> factors that help to explain the consistency of
> self-organized human activity. The first is the existence of
> a shared horizon - aesthetic, ethical, philosophical, and/or
> metaphysical - which is patiently and deliberately built up
> over time, and which gives the members of a group the
> capacity to recognize each other as existing within the same
> referential universe, even when they are dispersed and
> mobile. You can think of this as "making worlds".
Recently, I have been very interested in this question. Being an architect, my interest has been in how collective decisions are made regarding aesthetic objects - traditional cities, traditional crafts, etc. - all decision making systems that are far removed from the way designers and artists are currently trained in a model predicated on avant-garde individual introspective genius.

Some speculation on the subject is in:

Crafting the Public Realm: Speculations on the Role of Open Source
Methodologies in Development by Design
http://www.thinkcycle.org/tc-filesystem/?folder_id=37457

I draw attention to a reference in the paper regarding a distinction drawn by John Seely Brown and Paul Duguid (*The Social Life of Information*) where they distinguish between "networks of practice" and "communities of practice" (although both are forms of networks). Members of a network of practice have functional or occupational links constituted by electronic and other networks that bring them together. They come together within the narrow horizons of these links and otherwise lead lives that are separate from the network. Communities of practice are more tied to geographical place, depend more on face to face encounters, and collectively carry out practices that are beyond functional or occupational concerns. The members of the community depend on the network a great deal to construct their everyday lives. I would emphasise the importance of this distinction, particularly in reference to the word "commune" that was brought in earlier in this discussion.

Although it has not been explicitly stated so far, I suspect a great deal of interest in networks expressed in such forums is to tackle a fundamental contradiction in the concept of democracy (and someone did express interest in the links between 'networks' and 'governance'). The premise of democracy is to provide power to the people, through mechanisms such as universal adult franchise. However for its day to day functioning, democracy has to resort to top-down control structures of governance. This is further complicated by the fact that decision making swirls around sporadic events called "elections", and elections tend to be dominated by the successes achieved in the mobilisation of single cause constituencies. Network theory can then lend itself to the development of forms of organisation which are more egalitarian, and handle complexity and nuances without trying to artificially force issues into single unities descriptions or concepts.

The first issue to be tackled is that networks are not inherently egalitarian and tend to function according to power laws (as pointed out by Barabasi in "Linked"), where a large percentage of the traffic tends to always move through a small percentage of nodes. This by itself is not a problem - it all depends on how the hubs behave with reference to transparency of information - do they immediately pass it on to the public domain of the network, or are they selective in what they pass on - retaining something for personal gain. It appears that two fields of study need to come together on this: network theory (especially power laws and how hubs form) on the one hand and legal and ethical theory on property rights on the other hand. If anyone knows of any study where this intersection has been explored, please do let me know.

The second issue I am concerned with is linked to emergence theory, which explores how bottom up development constructs macro-intelligence in complex organisations. Since I do not possess any expertise on this, I can only speculate (based on some readings oriented towards the layperson), and I list below some speculations on characteristics that an emergent network needs to possess:

- close grained high-synchrony neighbour interaction
- a major percentage of the interactions are characterised by high levels of information symmetry
- random interaction - a high potential for serendipity
- indirect control
- low level of concern for explicit definitions of the macro picture at the level of the individual unit (as Steven Johnson says in his book on emergence - you would not want one of the neurons in your brain becoming individually sentient)
- an impulse towards pattern recognition where patterns are collectively rather than individually owned.
- pattern recognition is based on systems of tacit knowledge rather than explicit knowledge (as Michael Polanyi defines it).

The last point is especially important when we come to human networks, for unlike the world of insects, human networks are also reflexive - they can think about themselves. When this thinking relies on explicit knowledge then there is a tendency for the individual to pull away from the network (keeping things at the level of 'networks of practice'). On the other hand, tacit knowledge encourages the individual to orient towards the network (allowing for the potential of emergent 'communities of practice'). To explore this further I have just ordered Walter Ong's book "Orality and Literacy", but I cite below the quotation that piqued my interest, from Chris Barlas' essay "The End of the Word is Nigh" (While Barlas does not mention it, I interpret orality belonging more to tacit knowledge, whereas literacy relies on explicit knowledge):
http://rememberingwalterong.com/2004/05/from_1994_writer_chris_barlas.html

"As Walter Ong, the Jesuit scholar, points out, oral creation is totally different from literate creation. It relies not on interiorisation, but on

community. In his book, *Orality And Literacy*, he traces the development of language through oral to literate cultures and on into the computer culture that may exist in the future. Orality, he suggests, acts like glue within society. It draws people into groups. It promotes a type of communication that is communal and open. It also encourages a certain way of thinking. Orally generated characters tend to the heroic, the generalised, the larger than life. This can be seen in the early classics of Western literature, *The Iliad* and *The Odyssey*.

What orally composed epic does not have is a more particularising, individuating tendency that is so crucial in literate society. A written culture favours the interior, the personal, the reflective. For instance, unlike our pre-literature ancestors who sat round campfires to share stories, we do not read in groups. The oral human is caught in a web of timelessness, almost an unconscious state, where the distinction between 'I' and 'you' is not nearly so well delineated. Literacy, on the other hand, is modernist, productive of an in-built existential loneliness. Without literacy, says Ong, there can be no continued deepening of consciousness, no progress towards individuation. So where does all this point? It focuses on our ability to use language in different ways and the way in which our thinking is formed by the way we use it. How many people would think of writing itself as a technology? Yet writing is tool-using, a kind of knife and fork for the mind. As Ong points out, we are born into orality from the moment we open our mouths. But literacy, or, to use the word coined by the computer expert and child psychologist Seymour Papert, literacy, is an acquired technology, which has to be painfully learned. Compared to anything else we are conscious of learning in our lives, reading and writing constitute the most complicated achievement. And being most complicated, reading and writing tend to dominate our senses. The task is so great that for the literate, the capacity is rated above all others. What is written is always valued above the spoken. The written word has a permanency the spoken lacks. You can possess a book, but not a speech.

It is for this reason that Papert suggests a distinction between literacy, our particularised ability to read and write, and literacy. It is perhaps the innate and particularised loneliness of literacy that prompted Thatcher to make her famous remark that there is no such thing as society. While her representation of this was clearly deviant and presumably unwitting, she was exemplifying a truth. Modern literate society, in which life is increasingly inner, is about conflict rather than co-operation. It is a society that excludes rather than includes, that has consistently narrowed its focus. It is this type of speculation that could lead a literate individual to question the health of a commuting society that buries its collective nose in a newspaper. Wouldn't it be better if travellers on the 8.13 talked to one another, rather than take refuge in the privacy of interior worlds? While one cannot wish away the world of literacy, and to seek return to a happy oral world is nothing but a romantic fantasy, this issue does merit further thinking - and it is perhaps more useful to use the opposition of 'tacit/explicit' rather than 'oral/literate' for further exploration of networks (remaining alert to the distinction that one is dealing with reflexive networks).

While the tacit centres on the local, it does not mean that larger horizons are absent. I illustrate this by citing a discussion I attended a couple of years ago. This was a meeting between a group of local architects and Dinkar Kaikini (a well known vocalist in Indian classical music). The purpose of the discussion was to hear Kaikini's views on parallels between music and architecture. The first thing that struck me was that the architects in the group all considered themselves modernists, and would have rebelled against the label "classical" being applied to their way of thinking. Kaikini, on the other hand, rooted himself firmly within a classical tradition, yet was comfortable with modernity. But it was a point that Kaikini made that was most revelatory to me, and to cite it I must first explain some of the principles of Indian classical music (and I refer here to the Hindustani rather than the Carnatic tradition). Unlike Western classical music, the Indian classical tradition does not rely on composers. The foundation is called 'raga'. There is no direct translation of this word into English, but the closest would be "scale". The raga delineates the set and sequence of notes that may be used in a musical composition. The raga has no strong sense of authorship - in that sense it is open source, for even though a particular raga may at one point in time have an individual creator, it belongs to a tradition rather than a person. But unlike a scale, the raga also has links with emotion and states of being. Each raga has strong associations - for example "Durbari" is associated with the regal, and "Basant" is associated with the seasons. Each raga is also linked with a temporal context and has a particular time of day in which it is to be performed. Dawn, morning, mid-day, evening, night all have their own raagas.

Given all this, I was always under the impression that the raga determined the emotive depth of the music. However, Kaikini said that the raga only defines a space. The enclosure that constructs the space sets some limits - it determines where one can go. But it does not determine how one moves across the space - do you hop and skip with happiness, or do you drag your feet with head bowed, or do you stay close to one spot in contemplation.

It is not the delineation of the space that is important as much as the manner in which one inhabits it. Kaikini placed the emotive depth in music by the level of expressiveness one can put into two concepts: 'Meend' which is the glide from one note to the next, and 'Laya' which is the interval of time between one note and the next. When one manages this one is transported into a world that is beyond any sense of self or time (and do we not all lose our sense of self and time when we are caught up in a beautiful piece of music).

To me, the power of Kaikini's observations lay in:

1. The transcendent can be found in what is immediately adjacent.
2. We inhabit a reality that does not exist only on one level. Reality is multi-leveled and complex, and our sense of being shifts between mundane, terrestrial and transcendent levels. All art recognised this, and perhaps this is why art has sat so comfortable next to religion over several centuries. Polanyi goes so far as to say that the more tacit the knowledge is, the more transcendent it is likely to be.
3. We tend to assume that tacit knowledge, because it cannot be verbalised, is not shareable - and is therefore less tangible and real. But the world that Kaikini (or any other gifted musician) constructs through his music, even though it is purely tacit, is tangible, shareable and real enough to have commercial value, allowing the musician to earn a living through it.

While all this may seem far away from the realm of network theory, I believe it is crucial. Emergent networks build on close-grained local links, and movement between mundane connections and higher levels of being understood through collectively owned patterns. When one comes to reflexive networks, those patterns hold a sense of transcendence that binds communities. A theory of reflexive networks must include a theory of knowledge and the links between epistemic systems and social cohesion.

So if I summarise the propositions that interest me:

1. It would be useful to situate network theory within a theory of sites of practice.
2. We must distinguish between "networks of practice" and "communities of practice"
3. What are the base conditions required for emergence to occur?
4. Human networks are also reflexive, and we must be alert to the special issues involved with reflexivity.
5. A theory of reflexive networks must include a theory of knowledge and the links between epistemic systems and social cohesion.

Cheers,
Prem

7.9

Re: <nettime> Network, Swarm, Microstructur
From: Brian Holmes
To: nettime-l@bbs.thing.net
Date: Thu, 20 Apr 2006 08:12:19 -0400

Prem Chandavarkar wrote:

>To me, the power of Kaikini's observations lay in:

- >
- > 1. The transcendent can be found in what is immediately adjacent.
- > 2. We inhabit a reality that does not exist only on one level.
- > Reality is multi-leveled and complex, and our sense of being
- > shifts between mundane, terrestrial and transcendent levels. All
- > art recognised this, and perhaps this is why art has sat so
- > comfortable next to religion over several centuries. Polanyi goes
- > so far as to say that the more tacit the knowledge is, the more
- > transcendent it is likely to be.
- > 3. We tend to assume that tacit knowledge, because it cannot be
- > verbalised, is not shareable - and is therefore less tangible and
- > real. But the world that Kaikini (or any other gifted musician)
- > constructs through his music, even though it is purely tacit, is
- > tangible, shareable and real enough to have commercial value,
- > allowing the musician to earn a living through it.
- >

>While all this may seem far away from the realm of network theory, I

- >believe it is crucial. Emergent networks build on close-grained local
- >links, and movement between mundane connections and higher levels of
- >being understood through collectively owned patterns. When one comes
- >to reflexive networks, those patterns hold a sense of transcendence that
- >binds communities. A theory of reflexive networks must include a theory
- >of knowledge and the links between epistemic systems and social cohesion.

Your text was very interesting, Prem. Particularly the above, which is exactly the point that I was trying to get at. I think that the behavior of people, and therefore the way they use networks and their specific protocols, is greatly influenced by many factors of aesthetic tastes, value orientation, cosmology and feeling of community. The affective dimension where a musician intervenes is fundamental to the kind of orientation I am thinking of. The affective dimension is, almost by definition, a realm of the proximate, the nearby, closeness.

The orality/literacy distinction that you mention (Ong) is a binary that took different forms in the twentieth century. One is the distinction by the German sociologist Toennies, between community and society (or Gemeinschaft und Gesellschaft, which is the name of the book). That distinction was subsequently taken up and reworked by the French anthropologist Louis Dumont, in his *Homo Aequalis* books (which, interestingly enough, were written after Homo Hierarchicus, a study of the Indian caste system). Dumont observes that interpersonal relations in most societies until around the 16th-17th century in Europe were hierarchically structured - where the root "hierro," meaning sacred, holy, indicates an orientation to transcendence. In Europe this gave the notion of a "great chain of being" in which everyone, including both animals and spirits, supposedly occupied a rightful place. What we call the "symbolic" are all the structures of feeling associated with this traditional notion of rightful places. However, Dumont also believed that since the Enlightenment and the French revolution, "modernity" is synonymous with the domination of individualism and the ascendancy of equal-to-equal relations, as expressed not only in constitutional law (human rights), contractual relations, the money economy and so on, but also in the symbolic realm. The notion and the feeling of right changes. He thought that elements of a hierarchically structured society, oriented to transcendence, could persist but would be (and must be) subordinated to the order of individualism and equality.

Now, my own view is that this subordination, on which the modern and modernizing projects have been founded, does not sufficiently explain our relations to each other, the earth and the stars, to put it briefly. It is too brutally simplifying, and so it makes much "tacit knowledge" into unconscious, unexpressed and unavowed sentiment or resentment. It does dictate the conditions of universal law that have achieved the widest distribution across the planet, but it is subject to such tremendous stresses that it has now produced yet another huge and violent outburst of the repressed hierarchical demons, in the form of racism, fundamentalism and war.

Another version of the binary mentioned above has been rootedness or uprootedness, which is the kind of word that mid-twentieth century fascists would use (Dumont saw Fascism and Nazism as resistance to the universals of individualism and equality). Michael Polanyi's brother, Karl, produced a more interesting reading of this with the distinction between "embeddedness" and "disembeddedness." Karl Polanyi's subject was the market. In his view, a larger set of social institutions was broken down by the liberal, laissez-faire notion that markets are self-regulating, i.e. that the operations of selling for a profit and buying at best price can ensure all the social and ecological conditions needed for their own functioning and reproduction over time. In this way, the specialized domain of the economy was disembedded from the larger domain of society, on which it ultimately depended. Polanyi too saw Fascism and Nazism as desperate and deadly attempts to reconstruct a social ecology. He believed this reconstruction of closer social ties and ecological balances had to be done, but with a more careful understanding of the checks and balances required to sustain the individual's "freedom in a complex society."

It's very interesting to learn that Michael Polanyi, the epistemologist, developed this binary of the tacit and the explicit. It seems to provide a quite different opening than

the previously stated ones, which all derive from the fundamentally tragic idea of tie/broken tie, or traditional/modern. The tacit/explicit distinction does not seem to be freighted with such dark teleology. The complementarity of deterritorialization/reterritorialization has a similar openness. I don't think Guattari's point is to oppose a modern, uprooted, disembedded, deterritorialized society as superior to an archaic, rooted, embedded, territorialized community. Rather the question is to see how everything defamiliarizing (such as technology, money, networks, mathematics, abstract art, universal law, and so forth) will shake up the coordinates of our lives, which tend to become oppressive under the influence of forms of concentrated power, whatever social system we live under. The question is then how to reterritorialize again, each time, how to constitute a play of discourses and qualities that do not so much reinforce the symbolic law of "everyone in their right place" as open up a kind of simultaneous affirmation and questioning of the places that each one is in, and of the system of places through which we relate to each other. The qualities developed through the use of "Laya" and "Meend," for example, can be ways to touch persons where they are (through the experience of the note's duration) and in a second moment, accompany them in a process of displacement (through the modulated shift to another note).

Networks can be conceived and imposed as structures of universalization, where the system of places (including supposedly egalitarian systems) is built into the hardware and the protocols. But I think such conceptions and impositions give an impoverished and often repressive idea of what really happens. Social relations within microstructural networks are being played out collectively, in forms ranging from the poetic to the cooperative to the terroristic, but always with the same kind of subtle attention to the modulation of aesthetic qualities, affective relations and cosmic horizons that Kaikini accords to the quality of his musical notes. Perhaps this is why Kaikini, a classical musician, feels at home in modernism. He knows how to make it into a moving territory.

best, BH

7.10

Re: <nettime> Network, Swarm, Microstructur
From: brian carroll
To: nettime-l@bbs.thing.net
Date: Thu, 20 Apr 2006 10:01:19 -0400

regarding hierarchies and networks, with regard to protocols, etc:

is it possible that network interactions can be 'weighted' with regard to different variables, as to how they function (in terms of vertical/horizontal management of flow or routing of interactions through some kind of decision-tree or charting of the way the interaction exists in the network itself, between nodes)

this is an attempt to say, could 'the router' or 'hub' in some way be a physical modeling of this same questioning of hierarchy and how decision-making exists with regard to certain dynamics? and thus a star network may interact differently than a linear bus network topology, etc.

Network Topologies
<http://www.dclmar.edu/Courses/ITNW2313/network.htm>
<http://fcit.usf.edu/network/chaps/chaps.htm>

(i am not exactly sure what i am trying to get at here, only that it would seem that there are many 'dimensions' involved, and in this, it would seem possible that there is a different weighting of a given situation, in terms of its dynamic relationship within/without a given network and its mediation, which would seem to be dynamically addressed -- i.e. as it is related to how the network itself

constitutes/models/governs itself and its interactions -- it also makes me wonder if it is somewhat akin to 'layers' as Pit Schultz once wrote about on nettime, etc. that is, some things happen on one layer and there may be multiple higher/lower level things going on (dimensions) simultaneously, though I am not sure if this is how IP actually works or not...) brian

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7.11

Re: <nettime> Network, Swarm, Microstructur
From: Alexander Galloway
To: nettime-l@bbs.thing.net
Date: Fri, 21 Apr 2006 15:12:17 -0400

On Apr 19, 2006, at 8:38 PM, Brian Holmes wrote:

> quit saying a network is this, a network is that.

there is a long, fruitful history of people doing just that, so perhaps this thread suffers not from a desire to define the term, but from a lack of specificity in our vocabulary.

a brief, unorganized survey might help:

centralized network--a single hub connected to multiple peripheral nodes; little to no interconnection between nodes.
 examples: web server, software security updates, the panopticon prison, sovereign (royal) fiat, LAN router, pyramidal hierarchy

decentralized network--multiple hubs, each with their own sets of peripheral nodes; hubs are connected to other hubs.
 related concept: scale-free network (Barab=Eisi)
 examples: Domain Name System (DNS), airline transportation routes, municipal governments

distributed network--a flat mesh in which there is no distinction between hubs and peripheral nodes (Baran)
 related concept: rhizome (Deleuze and Guattari)
 related concept: random network, a network having a random distribution of links (Barab=Eisi).
 examples: TCP/IP, peer-to-peer, national highway systems

chain network--a linear input/output transfer system
 examples: smuggler trade routes, IP routing

all-channel network--a star in which every node is connected to every other node
 examples: Ethernet, kin groups, collectives

(note, this list only approaches the topological/structural qualities of networks. we would have to supplement the list greatly if we wish to address the topic of network actors [example: the nomad, the virus] and/or networked tactics of struggle [example: swarming, exploits, nonexistence].)

we can and should say what networks are, otherwise networks sink into the landscape as inscrutable, natural forms, such is the trick of power.

references:
 Albert-L=Eiszl=F3 Barab=Eisi, "Linked" (2002)
 Paul Baran, "On Distributed Communications" (1964)
 Gilles Deleuze and F=Eglix Guattari, "A Thousand Plateaus" (1980)

7.12

Re: <nettime> Network, Swarm, Microstructur
From: porculus
To: nettime-l@bbs.thing.net
Date: Tue, 25 Apr 2006 10:24:30 -0400

> In hierarchies, power operates through coercion. In networks, it
> works through exclusion.
gotcha, you mean to pardon blessed human hierarchie for bringing black slaves in
new orleans god scourges & plagues with katrina enuf for kicking them up
alabama &
riogrande. Hach internet schedule of being in typing 'to be or not' just on an low
bandwiz, I mean it's justice since internet tries to pardon oneself of being as
somezing dried bar i.e. wiz no cognac nor the de la menthe, I supoz one tries to
fatten each ozer with words as bordel de pompe cul as would ubu chez matrix
said,
in zuch dried bar pornographix would lay just as a no flesh & bones oxymoron
so in
zis puritan noospee we would be just all kinda Lautrec in pigalle eating handful
of shrinkment pill aginst our will

> we can and should say what networks are, otherwise networks sink into
> the landscape as inscrutable, natural forms, such is the trick of power.

for sure ein 'sein oder nichtsein' but wizout cellphone deep in the schwarzforest
ziegfried would have a stinking zmlle of dasein for ze death already, but what
sticking up in this deterraformed nettime: this guy baudrillard wanting to screw
my mother & jeer at my rapeseed oil vw, make so much noise as he wanted to
upgrade
himself as the third riders of the apocalypse..he is not sexy at all enuf for
that.

hey hauffeur step on the gas & run over the frog

7.12

Re: <nettime> Network, Swarm, Microstructur
From: martha rosler
To: nettime-l@bbs.thing.net
Date: Fri, 21 Apr 2006 19:11:20 -0400

Ana L. Vald=Egs wrote:

> Cornelius Castoriadis, one of Europes most >important theoric in the
> 50s, 60s and 70s, pivotal for the 68s >movement in France. He was
> one of the founders of the magazine >'Socialisme et Barbarie',
> <http://www.agorainternational.org/index.html>. >where intellectuals as
> Jean Francois Lyotard wrote.

tiny correction:
Socialisme OU Barbarie

cheers,
martha rosler

8.0

**<nettime> Institutionalization of
computer protocols (draft chapter)**
From: Alexander Galloway

To: nettime-l@bbs.thing.net
Date: Sun, 12 Jan 2003 11:54:34 -0500

Nettimers--I'm preparing a book manuscript on computer protocols and how they establish control in the seemingly anarchical Internet. I'm hoping that some of you will be able to read my draft chapter below on the institutionalization of protocols via standards bodies. Please point out my mistakes before i send it to my editor! :-) thanks. -ag

+ + +

In this day and age, technical protocols and standards are established by an self-selected oligarchy of scientists consisting largely of electrical engineers and computer specialists. Composed of a patchwork of many professional bodies, working groups, committees and subcommittees, this technocratic elite toils away, mostly voluntarily, in an effort to hammer out solutions to advancements in technology. Many of them are university professors. Most all of them either work in industry, or have some connection to it.

Like the philosophy of protocol itself, membership in this technocratic ruling class is open. "Anyone with something to contribute could come to the party,"[1] wrote one early participant. But, to be sure, because of the technical sophistication needed to participate, this loose consortium of decision-makers tends to fall into a relatively homogenous social class: highly educated, altruistic, liberal-minded science professionals from modernized societies around the globe.

And sometimes not so far around the globe. Of the twenty-five or so original protocol pioneers, three of them--Vint Cerf, Jon Postel and Steve Crocker--all came from a single high school in Los Angeles's San Fernando Valley.[2] Furthermore during his long tenure as RFC Editor, Postel was the single gatekeeper through whom all protocol RFCs passed before they could be published.

Internet historians Katie Hafner and Matthew Lyon describe this group as "an ad-hocracy of intensely creative, sleep-deprived, idiosyncratic, well-meaning computer geniuses." [3]

There are few outsiders in this community. Here the specialists run the show. To put it another way, while the Internet is used daily by vast swaths of diverse communities, the standards-makers at the heart of this technology are a small entrenched group of techno-elite peers. The reasons for this are largely practical. "Most users are not interested in the details of Internet protocols," Vint Cerf observes, "they just want the system to work." [4] Or as former IETF Chair Fred Baker reminds us: "The average user doesn't write code. [...] If their needs are met, they don't especially care how they were met." [5]

So who actually writes these technical protocols, where did they come from, and how are they used in the real world? They are found in the fertile amalgamation of computers and software that constitutes the majority of servers, routers and other internet-enabled machines. A significant portion of these computers were, and still are, Unix-based systems. A significant portion of the software was, and still is, largely written in the C or C++ languages. All of these elements have enjoyed unique histories as protological technologies.

The Unix operating system was developed at Bell Telephone Laboratories by Ken Thompson, Dennis Ritchie and others beginning in 1969 and continuing development into the early 70s. After the operating system's release the lab's parent company, AT&T, began to license and sell Unix as a commercial software product. But, for various legal reasons, the company admitted they "had no intention of pursuing software as a business." [6] Unix was indeed sold by AT&T, but simply "as is" with no advertising, technical support or other fanfare. This contributed to its widespread adoption by universities who found in Unix a cheap but useful operating system that could be easily experimented with, modified and improved.

In January 1974, Unix was installed at the University of California at Berkeley. Bill Joy and others began developing aspin-off of the operating system which became known as BSD (Berkeley Software Distribution).

Unix was particularly successful because of its close connection to networking and the adoption of basic interchange standards. "Perhaps the most important contribution to the proliferation of Unix was the growth of networking," [7] writes Unix historian Peter Salus. By the early 80s, the TCP/IP networking suite was included in BSD Unix.

Unix was designed with openness in mind. The source code--written in C, which was also developed during 1971-1973--is easily accessible, meaning

a higher degree of technical transparency.

The standardization of the C programming language began in 1983 with the establishment of an American National Standards Institute (ANSI) committee called "X3J11." The ANSI report was finished in 1988 and subsequently accepted as a standard by the international consortium ISO in 1990.[8] Starting in 1979, Bjarne Stroustrup developed C++, which added the concept of classes to the original C language. (In fact, Stroustrup's first nickname for his new language was "C with Classes.") ANSI standardized the C++ language in 1990.

C++ has been tremendously successful as a language. "The spread was world-wide from the beginning," recalled Stroustrup. "[I]t fit into more environments with less trouble than just about anything else." [9] Just like a protocol.

It is not only computers that experience standardization and mass adoption. Over the years many technologies have followed this same trajectory. The process of standards creation is, in many ways, simply the recognition of technologies that have experienced success in the market place. One example is the VHS video format developed by JVC (with Matsushita), which beat out Sony's Betamax format in the consumer video market. Betamax was considered by some to be a superior technology (an urban myth, claim some engineers) because it stored video in a higher-quality format. But the trade off was that Betamax tapes tended to be shorter in length. In the late 70s when VHS launched, the VHS tape allowed for up to two hours of recording time, while Betamax only one hour. "By mid 1979 VHS was outselling Beta by more than 2 to 1 in the US." [10] When Betamax caught up in length (to three hours) it had already lost a foothold in the market. VHS would counter Betamax by increasing to four hours and later eight.

Some have suggested that it was the pornography industry, who favored VHS over Betamax, that provided it with legions of early adopters and proved the long term viability of the format. [11] But perhaps the most convincing argument is the one that points out JVC's economic strategy which included aggressive licensing of the VHS format to competitors. JVC's behavior is pseudo-protocological. They licensed the technical specifications for VHS to other vendors. They also immediately established manufacturing and distribution supply chains for VHS tape manufacturing and retail sales. In the meantime Sony tried to fortify its market position by keeping Betamax to itself. As one analyst writes:

Three contingent early differences in strategy were crucial. First, Sony decided to proceed without major co-sponsors for its Betamax system, while JVC shared VHS with several major competitors. Second, the VHS consortium quickly installed a large manufacturing capacity. Third, Sony opted for a more compact cassette, while JVC chose a longer playing time for VHS, which proved more important to most customers. [12]

JVC deliberately sacrificed larger profit margins by keeping prices low and licensing to competitors. This was in order to grow their market share. The rationale was that establishing a standard was the most important thing, and as they approached that goal, it would create a positive feedback loop that would further beat out the competition.

The VHS/Betamax story is a good example from the commercial sector for how one format can beat out another format and become an industry standard. This example is interesting because it shows that protocological behavior (giving out your technology broadly even if it means giving it to your competitors) often wins out over proprietary behavior. The Internet protocols function in a similar way, to the degree that they have become industry standards not through a result of proprietary market forces, but due to broad open initiatives of free exchange and debate. This was not exactly the case with VHS, but the analogy is useful nevertheless.

This type of corporate squabbling over video formats has since been essentially erased from the world stage with the advent of DVD. This new format was reached through consensus from industry leaders and hence does not suffer from direct competition by any similar technology in the way that VHS and Betamax did. Such consensus characterizes the large majority of processes in place today around the world for determining technical standards.

Many of today's technical standards can be attributed to the Institute of Electrical and Electronics Engineers, or IEEE (pronounced "eye triple e"). In 1963 IEEE was created through the merging of two professional societies. They were the American Institute of Electrical Engineers (AIEE) founded in New York on May 13, 1884 (by a group which included Thomas Edison) and the Institute of Radio Engineers (IRE) founded in 1912.[13] Today the IEEE has over 330,000 members in 150 countries. It is the world's largest professional society in any field. The IEEE works in conjunction with industry to circulate knowledge of

technical advances, to recognize individual merit through the awarding of prizes, and to set technical standards for new technologies. In this sense the IEEE is the world's largest and most important protocological society.

Composed of many chapters, sub-groups and committees, the IEEE's Communications Society is perhaps the most interesting area vis-a-vis computer networking. They establish standards in many common areas of digital communication including digital subscriber lines (DSLs) and wireless telephony.

IEEE standards often become international standards. Examples include the "802" series of standards which govern network communications protocols. These include standards for Ethernet [14] (the most common local area networking protocol in use today), Bluetooth, Wi-Fi, and others.

"The IEEE," Paul Baran observed, "has been a major factor in the development of communications technology." [15] Indeed Baran's own theories, which eventually would spawn the Internet, were published within the IEEE community even as they were published by his own employer, the RAND Corporation.

Active within the United States are the National Institute for Standardization and Technology (NIST) and American National Standards Institute (ANSI). The century old NIST, formerly known as the National Bureau of Standards, is a federal agency that develops and promotes technological standards. Because they are a federal agency and not a professional society, they have no membership per se. They are also non-regulatory, meaning that they do not enforce laws or establish mandatory standards which must be adopted. Much of their budget goes into supporting NIST research laboratories as well as various outreach programs.

ANSI, formerly called the American Standards Association, is responsible for aggregating and coordinating the standards creation process in the US. They are the private sector counterpart to NIST. While they do not create any standards themselves, they are a conduit for federally-accredited organizations in the field who are developing technical standards. The accredited standards developers must follow certain rules designed to keep the process open and equitable for all interested parties. ANSI then verifies that the rules have been followed by the developing organization before the proposed standard is adopted.

ANSI is also responsible for articulating a national standards strategy for the US. This strategy helps ANSI advocate in the international arena on behalf of United States interests. ANSI is the only organization that can approve standards as American national standards.

Many of ANSI's rules for maintaining integrity and quality in the standards development process revolve around principles of openness and transparency and hence conform with much of what I have already said about protocol. ANSI writes that:

- * Decisions are reached through consensus among those affected.
- * Participation is open to all affected interests. [...]
- * The process is transparent — information on the process and progress is directly available. [...]
- * The process is flexible, allowing the use of different methodologies to meet the needs of different technology and product sectors. [16]

Besides being consensus-driven, open, transparent and flexible, ANSI standards are also voluntary, which means that, like NIST, no one is bound by law to adopt them. Voluntary adoption in the marketplace is the ultimate test of a standard. Standards may disappear in the advent of a new superior technology or simply with the passage of time. Voluntary standards have many advantages. By not forcing industry to implement the standard the burden of success lies in the marketplace. And in fact, proven success in the marketplace generally preexists the creation of a standard. The behavior is emergent, not imposed.

On the international stage several other standards bodies become important. The International Telecommunication Union (ITU) focuses on radio and telecommunications, including voice telephony, communications satellites, data networks, television and in the old days, the telegraph. Established in 1865 they claim to be the world's oldest international organization.

The International Electrotechnical Commission (IEC) prepares and publishes international standards in the area of electrical technologies including magnetics, electronics and energy production. They cover everything from screw threads to quality management systems. IEC is comprised of national committees. (The national committee

representing the US is administered by ANSI.)

Another important international organization is ISO, also known as the International Organization for Standardization.[17] Like the IEC, ISO grows out of the electro-technical field and was formed after World War II to "facilitate the international coordination and unification of industrial standards." [18] Based in Geneva, but a federation of over 140 national standards bodies including the American ANSI and the British Standards Institution (BSI), their goal is to establish vendor-neutral technical standards. Like the other international bodies, standards adopted by the ISO are recognized worldwide.

Also like other standards bodies, ISO standards are developed through a process of consensus-building. Their standards are based on voluntary participation and thus the adoption of ISO standards is driven largely by market forces. (As opposed to mandatory standards which are implemented in response a governmental regulatory mandate.) Once established, ISO standards can have massive market penetration. For example the ISO standard for film speed (100, 200, 400, etc.) is used globally by millions of consumers.

Another ISO standard of far-reaching importance is the Open Systems Interconnection (OSI) Reference Model. Developed in 1978, the OSI Reference Model is a technique for classifying all networking activity into seven abstract layers. Each layer describes a different segment of the technology behind networked communication, as described in various chapters above.

Layer 7 Application
Layer 6 Presentation
Layer 5 Session
Layer 4 Transport
Layer 3 Network
Layer 2 Data link
Layer 1 Physical

This classification helps organize the process of standardization into distinct areas of activity, and is relied on heavily by those creating standards for the Internet.

In 1987 the ISO and the IEC recognized that some of their efforts were beginning to overlap. They decided to establish an institutional framework to help coordinate their efforts and formed a joint committee to deal with information technology called the Joint Technical Committee 1 (JTC 1). ISO and IEC both participate in the JTC 1, as well as liaisons from Internet-oriented consortia such as the IETF, ITU members, IEEE members and others from other standards bodies also participate here.

Individuals may sit on several committees in several different standards bodies, or simply attend as ex officio members, to increase inter-organizational communication and reduce redundant initiatives between the various standards bodies. JTC 1 committees focus on everything from office equipment to computer graphics. One of the newest committees is devoted to biometrics.

ISO, ANSI, IEEE, and all the other standards bodies are well established organizations with long histories and formidable bureaucracies. The Internet on the other hand has long been skeptical of such formalities and spawned a more ragtag, shoot from the hip attitude about standard creation.[19] I will focus the rest of this chapter on those communities and the protocol documents that they produce.

There are four groups that make up the organizational hierarchy in charge of Internet standardization. They are the Internet Society, the Internet Architecture Board, the Internet Engineering Steering Group, and the Internet Engineering Task Force.[20]

The Internet Society (ISOC), founded in January 1992, is a professional membership society. It is the umbrella organization for the other three groups. Its mission is "[t]o assure the open development, evolution and use of the Internet for the benefit of all people throughout the world." [21] It facilitates the development of Internet protocols and standards. ISOC also provides fiscal and legal independence for the standards-making process, separating this activity from its former US government patronage.

The Internet Architecture Board (IAB), originally called the Internet Activities Board, is a core committee of thirteen nominated by and consisting of members of the IETF.[22] The IAB reviews IESG

appointments, provides oversight of the architecture of network protocols, oversees the standards creation process, hears appeals, oversees the RFC Editor, and performs other chores. The IETF (as well as the Internet Research Task Force which focuses on longer term research topics) falls under the auspices of the IAB. The IAB is primarily an oversight board, since actually accepted protocols generally originate within the IETF (or in smaller design teams).

Underneath the IAB is the Internet Engineering Steering Group (IESG), a committee of the Internet Society that assists and manages the technical activities of the IETF. All of the directors of the various research areas in the IETF are part of this Steering Group.

The bedrock of this entire community is The Internet Engineering Task Force (IETF). The IETF is the core area where most protocol initiatives begin. Several thousand people are involved in the IETF, mostly through email lists, but also in face to face meetings. "The Internet Engineering Task Force is," in their own words, "a loosely self-organized group of people who make technical and other contributions to the engineering and evolution of the Internet and its technologies." [23] Or elsewhere: "the Internet Engineering Task Force (IETF) is an open global community of network designers, operators, vendors, and researchers producing technical specifications for the evolution of the Internet architecture and the smooth operation of the Internet." [24]

The IETF is best defined in the following RFCs:

* "The Tao of IETF: A Guide for New Attendees of the Internet Engineering Task Force" (RFC 1718, FYI 17)

* "Defining the IETF" (RFC 3233, BCP 58)

* "IETF Guidelines for Conduct" [25] (RFC 3184, BCP 54)

* "The Internet Standards Process -- Revision 3" (RFC 2026, BCP 9)

* "IAB and IESG Selection, Confirmation, and Recall Process: Operation of the Nominating and Recall Committees" (RFC 2727, BCP 10)

* "The Organizations Involved in the IETF Standards Process" (RFC 2028, BCP 11)

These documents describe both how the IETF creates standards, but also how the entire community itself is set up and how it behaves.

The IETF is the least bureaucratic of all the organizations mentioned in this chapter. In fact it is not an organization at all, but rather an informal community. It does not have strict bylaws or formal officers.

It is not a corporation (nonprofit or otherwise) and thus has no Board of Directors. It has no binding power as a standards creation body and is not ratified by any treaty or charter. It has no membership, and its meetings are open to anyone. "Membership" in the IETF is simply evaluated through an individual's participation. If you participate via email, or attend meetings, you are a member of the IETF. All participants operate as unaffiliated individuals, not as representatives of other organizations or vendors.

The IETF is divided up by topic into various Working Groups. Each Working Group [26] focuses on a particular issue or issues and drafts documents that are meant to capture the consensus of the group. Like the other standards bodies, IETF protocols are voluntary standards. There is no technical or legal requirement [27] that anyone actually adopt IETF protocols.

The process of establishing an Internet Standard is gradual, deliberate, and negotiated. Any protocol produced by the IETF goes through a series of stages, called the "standards track." The standards track exposes the document to extensive peer review, allowing it to mature into an RFC memo and eventually an Internet Standard. "The process of creating an Internet Standard is straightforward," they write. "A specification undergoes a period of development and several iterations of review by the Internet community and revision based upon experience, is adopted as a Standard by the appropriate body [...] and is published." [28]

Preliminary versions of specifications are solicited by the IETF as Internet-Draft documents. Anyone may submit an Internet-Draft. They are not standards in any way and should not be cited as such nor implemented by any vendors. They are works in progress and are subject to review and revision. If they are deemed uninteresting or

unnecessary, they simply disappear after their expiration date of six months. They are not RFCs and receive no number.

If an Internet-Draft survives the necessary revisions and is deemed important, it is shown to the IESG and nominated for the standards track. If the IESG agrees (and the IAB approves), then the specification is handed off to the RFC Editor and put in the queue for future publication. The actual stages in the standards track are:

- 1) Proposed Standard—The formal entry point for all specifications is here as a Proposed Standard. This is the beginning of the RFC process. The IESG has authority via the RFC Editor to elevate an Internet-Draft to this level. While no prior real world implementation is required of a Proposed Standard, these specifications are generally expected to be fully-formulated and implementable.
- 2) Draft Standard—After specifications have been implemented in at least two “independent and interoperable” real world applications they can be elevated to the level of a Draft Standard. A specification at the Draft Standard level must be relatively stable and easy to understand. While subtle revisions are normal for Draft Standards, no substantive changes are expected after this level.
- 3) Standard—Robust specifications with wide implementation and a proven track record are elevated to the level of Standard. They are considered to be official Internet Standards and are given a new number in the “STD” sub-series of the RFCs (but also retain their RFC number). The total number of Standards is relatively small.

Not all RFCs are standards. Many RFCs are informational, experimental, historic, or even humorous^[29] in nature. Furthermore not all RFCs are full-fledged Standards—they may not be that far along yet.

In addition to the STD subseries for Internet Standards, there are two other RFC subseries that warrant special attention: the Best Current Practice Documents (BCP) and informational documents known as FYI.

Each new protocol specification is drafted in accordance with RFC 1111, “Request for Comments on Request for Comments: Instructions to RFC Authors,” which specifies guidelines, text formatting and otherwise, for drafting all RFCs. Likewise, FYI 1 (RFC 1150) titled “FYI on FYI: Introduction to the FYI. Notes” outlines general formatting issues for the FYI series. Other such memos guide the composition of Internet-Drafts, as well as STDs and other documents. Useful information on drafting Internet standards is also found in RFCs 2223 and 2360.^[30]

The standards track allows for a high level of due process. Openness, transparency and fairness are all virtues of the standards track. Extensive public discussion is par for the course.

Some of the RFCs are extremely important. RFCs 1122 and 1123 outline all the standards that must be followed by any computer that wishes to be connected to the Internet. Representing “the consensus of a large body of technical experience and wisdom,”^[31] these two documents outline everything from email and transferring files to the basic protocols like IP that actually move data from one place to another.

Other RFCs go into greater technical detail on a single technology. Released in September 1981, RFC 791 and RFC 793 are the two crucial documents in the creation of the Internet protocol suite TCP/IP as we know it today. In the early 70s Robert Kahn of DARPA and Vinton Cerf of Stanford University teamed up to create a new protocol for the intercommunication of different computer networks. In September 1973 they presented their ideas at the University of Sussex in Brighton and soon afterwards completed writing the paper “A Protocol for Packet Network Intercommunication” which would be published in 1974 by the IEEE. The RFC Editor Jon Postel and others assisted in the final protocol design.^[32] Eventually this new protocol was split in 1978 into a two-part system consisting of TCP and IP. (As mentioned in earlier chapters TCP is a reliable protocol which is in charge of establishing connections and making sure packets are delivered, while IP is a connectionless protocol that is only interested in moving packets from one place to another.)

One final technology worth mentioning in the context of protocol creation is the World Wide Web. The Web emerged largely from the efforts of one man, the British computer scientist Tim Berners-Lee. During the process of developing the Web, Berners-Lee wrote both the Hypertext Transfer Protocol (HTTP) and the Hypertext Markup Language (HTML), which form the core suite of protocols used broadly today by servers and browsers to transmit and display web pages. He also created

the web address, called a Universal Resource Identifier (URI), of which today’s “URL” is a variant, which is a simple, direct way for locating any resource on the Web.

Tim Berners-Lee:

The art was to define the few basic, common rules of “protocol” that would allow one computer to talk to another, in such a way that when all computer everywhere did it, the system would thrive, not break down. For the Web, those elements were, in decreasing order of importance, universal resource identifiers (URIs), the Hypertext Transfer Protocol (HTTP), and the Hypertext Markup Language (HTML).

So, like other protocol designers, Berners-Lee’s philosophy was to create a standard language for interoperation. By adopting his language, the computers would be able to exchange files. He continues:

What was often difficult for people to understand about the design was that there was nothing else beyond URIs, HTTP, and HTML. There was no central computer “controlling” the Web, no single network on which these protocols worked, not even an organization anywhere that “ran” the Web. The Web was not a physical “thing” that existed in a certain “place.” It was a “space” in which information could exist.^[33]

This is also in line with other protocol scientists’s intentions—that an info-scape exists on the net with no centralized administration or control. (But as I have pointed out, it should not be inferred that a lack of centralized control means a lack of control as such.)

Berners-Lee eventually took his ideas to the IETF and published “Universal Resource Identifiers in WWW” (RFC 1630) in 1994. This memo describes the correct technique for creating and decoding URIs for use on the Web. But, Berners-Lee admitted, “the IETF route didn’t seem to be working.”^[34]

Instead he established a separate standards group in October 1994 called the World Wide Web Consortium (W3C). “I wanted the consortium to run on an open process like the IETF’s,” Berners-Lee remembers, “but one that was quicker and more efficient. [...] Like the IETF, W3C would develop open technical specifications. Unlike the IETF, W3C would have a small full-time staff to help design and develop the code where necessary. Like industry consortia, W3C would represent the power and authority of millions of developers, researchers and users. And like its member research institutions, it would leverage the most recent advances in information technology.”^[35]

The W3C creates the specifications for Web technologies, and releases “recommendations” and other technical reports. The design philosophies driving the W3C are similar to those at the IETF and other standards bodies. They promote a distributed (their word is “decentralized”) architecture, they promote interoperability in and among different protocols and different end systems, and so on. In many ways the core protocols of the Internet had their development heyday in the 80s. But Web protocols are experiencing explosive growth today.

The growth is due to an evolution of the concept of the Web into what Berners-Lee calls the Semantic Web. In the Semantic Web, information is not simply interconnected on the Internet using links and graphical markup—what he calls “a space in which information could permanently exist and be referred to”^[36]—but it is enriched using descriptive protocols that say what the information actually is.

For example, the word “Galloway” is meaningless to a machine. It is just a piece of information that says nothing about what it is or what it means. But wrapped inside a descriptive protocol it can be effectively parsed: “<surname=Galloway/>”. Now the machine knows that Galloway is a surname. The word has been enriched with semantic value. If one makes the descriptive protocols more complex, then one is able to say more complex things about information, i.e. that Galloway is my surname, and my given name is Alexander, and so on. The Semantic Web is simply the process of adding extra meta-layers on top of information so that it can be parsed according to its semantic value.

Why is this significant? Before this, protocol had very little to do with meaningful information. Protocol does not interface with content, with semantic value. It is, as I say above, against interpretation. But with Berners-Lee comes a new strain of protocol: protocol that cares about meaning. This is what he means by a Semantic

Web. It is, as he says, "machine-understandable information."

Does the Semantic Web, then, contradict my principle above that protocol is against interpretation? I'm not so sure. Protocols can certainly say things about their contents. A checksum does this. A file-size variable does this. But do they actually know the meaning of their contents? So it is a matter of debate as to whether descriptive protocols actually add intelligence to information, or if they are simply subjective descriptions (originally written by a human) that computers mimic but understand little about. Berners-Lee himself stresses that the Semantic Web is not an artificial intelligence machine.[37] He calls it "well-defined" data, not interpreted data—and in reality those are two very different things. I promised in the Introduction to skip all epistemological questions, and will leave this one to be debated by my betters.

As this survey of protocological institutionalization shows, the primary source materials for any protocological analysis of Internet standards are the Request for Comments (RFC) memos. They began circulation in 1969 with Steve Crocker's RFC "Host Software" and have documented all developments in protocol since.[38] It was a modest and entirely forgettable memo," Crocker remembers, "but it has significance because it was part of a broad initiative whose impact is still with us today." [39]

While generally opposed to the center-periphery model of communication—what some call the "downstream paradigm"[40]—Internet protocols describe all manner of computer-mediated communication over networks. There are RFCs for transporting messages from one place to another, and others for making sure it gets there in one piece. There are RFCs for email, for webpages, for news wires, and for graphic design.

Some advertise distributed architectures (like IP routing), some hierarchical (like the DNS). Yet they all create the conditions for technological innovation based on a goal of standardization and organization. It is a peculiar type of anti-federalism through universalism—strange as it sounds—whereby universal techniques are levied in such a way as ultimately to revert much decision-making back to the local level.

But during this process many local differences are elided in favor of universal consistencies. For example, protocols like HTML were specifically designed to allow for radical deviation in screen resolution, browser type and so on. And HTML (along with protocol as a whole) acts as a strict standardizing mechanism that homogenizes these deviations under the umbrella of a unilateral standard.

Ironically, then, the Internet protocols which help engender a distributed system of organization are themselves underpinned by adistributed, bureaucratic institutions—be they entities like ICANN or technologies like DNS.

Thus it is an oversight for theorists like Lawrence Lessig, despite his strengths, to suggest that the origin of Internet communication was one of total freedom and lack of control.[41] Instead, it is clear to me that the exact opposite of freedom, that is control, has been the outcome of the last forty years of developments in networked communications. The founding principle of the net is control, not freedom. Control has existed from the beginning.

Perhaps it is a different type of control then we are used to seeing. It is a type of control based in openness, inclusion, universalism, and flexibility. It is control borne from high degrees of technical organization (protocol), not this or that limitation on individual freedom or decision making (fascism).

Thus it is with complete sincerity that Web inventor Tim Berners-Lee writes:

I had (and still have) a dream that the web could be less of a television channel and more of an interactive sea of shared knowledge. I imagine it immersing us as a warm, friendly environment made of the things we and our friends have seen, heard, believe or have figured out.[42]

The irony is, of course, that in order to achieve this social utopia computer scientists like Berners-Lee had to develop the most highly controlled and extensive mass media yet known. Protocol gives us the ability to build a "warm, friendly" technological space. But it becomes warm and friendly through technical standardization, agreement, organized implementation, broad (sometimes universal) adoption, and

directed participation.

I stated in the introduction that protocol is based on a contradiction between two opposing machines, one machine that radically distributes control into autonomous locales, and another that focuses control into rigidly defined hierarchies. This chapter illustrates this reality in full detail. The generative contradiction that lies at the very heart of protocol is that in order to be politically progressive, protocol must be partially reactionary.

To put it another way, in order for protocol to enable radically distributed communications between autonomous entities, it must employ a strategy of universalization, and of homogeneity. It must be anti-diversity. It must promote standardization in order to enable openness. It must organize peer groups into bureaucracies like the IETF in order to create free technologies.

To be sure, the two partners in this delicate two-step often exist in separate arenas. As protocol pioneer Bob Braden puts it, "There are several vital kinds of heterogeneity"[43] That is to say, one sector can be standardized while another is heterogeneous. The core Internet protocols can be highly controlled while the actual administration of the net can be highly uncontrolled. Or, DNS can be arranged in a strict hierarchy while users's actual experience of the net can be highly distributed.

In short, control in distributed networks is not monolithic. It proceeds in multiple, parallel, contradictory and often unpredictable ways. It is a complex of interrelated currents and counter-currents.

Perhaps I can term the institutional frameworks mentioned in this chapter a type of tactical standardization, in which certain short term goals are necessary in order to realize one's longer term goals. Standardization is the politically reactionary tactic that enables radical openness. Or to give an example of this analogy in technical terms: the Domain Name System, with it's hierarchical architecture and bureaucratic governance, is the politically reactionary tactic that enables the truly distributed and open architecture of the Internet Protocol. It is, as Barthes put it, our "Operation Margarine." And this is the generative contradiction that fuels the net.

[1] Jake Feinler, "30 Years of RFCs," RFC 2555, April 7, 1999.

[2] See Vint Cerf's memorial to Jon Postel's life and work in "I Remember IANA," RFC 2468, October 1988.

[3] Katie Hafner and Matthew Lyon, *Where Wizards Stay up Late: The Origins of the Internet* (New York: Touchstone, 1996), p. 145. For biographies of two dozen protocol pioneers see Gary Malkin's "Who's Who in the Internet: Biographies of IAB, IESG and IRSG Members," RFC 1336, FYI 9, May 1992.

[4] Vinton Cerf, personal correspondence, September 23, 1999.

[5] Fred Baker, personal correspondence,

December 12, 2002.

[6] AT&T's Orin Wilson who is cited in Peter Salus, *A Quarter Century of Unix* (New York: Addison-Wesley, 1994), p. 59.

[7] Salus, *A Quarter Century of Unix*, p. 2.

[8] See Dennis Ritchie, "The Development of the C Programming Language" in Thomas Bergin and Richard Gibson, eds., *History of Programming Languages II* (New York: ACM, 1996), p. 681.

[9] Bjarne Stroustrup, "Transcript of Presentation" in Bergin & Gibson, p. 761.

[10] S. J. Liebowitz and Stephen E. Margolis, "Path Dependence, Lock-In and History," *Journal of Law, Economics and Organization*, April 1995.

[11] If not VHS then the VCR in general was aided greatly by the porn industry. David Morton writes that "many industry analysts credited the sales of erotic video tapes as one of the chief factors in the VCR's early success. They took the place of adult movie theaters, but also could be purchased in areas where they were legal and viewed at home." See Morton's *A History of Electronic Entertainment* since 1945, http://www.ieee.org/organizations/history_center/research_guides/entertainment, p. 56.

[12] Douglas Puffert, "Path Dependence in Economic Theory,"

http://www.vwl.uni-muenchen.de/ls_komlos/pathe.pdf, p. 5.

[13] IEEE 2000 Annual Report (IEEE, 2000), p. 2.

[14] IEEE prefers to avoid associating their standards with trademarked, commercial, or otherwise proprietary technologies. Hence the IEEE definition eschews the word "Ethernet" which is associated with Xerox PARC where it was named. The 1985 IEEE standard for Ethernet is instead titled "IEEE 802.3 Carrier Sense Multiple Access with Collision Detection (CSMA/CD) Access Method and Physical Layer Specifications."

[15] Paul Baran, Electrical Engineer, an oral history conducted in 1999 by David Hochfelder, IEEE History Center, Rutgers University, New Brunswick, NJ, USA.

[16] ANSI, "National Standards Strategy for the United States," <http://www.ansi.org>, emphasis in original.

[17] The name ISO is in fact not an acronym, but derives from a Greek word for "equal." This way it avoids the problem of translating the organization's name into different languages, which would produce different acronyms. The name ISO, then, is a type of semantic standard in itself.

[18] See <http://www.iso.ch> for more history of the ISO.

[19] The IETF takes pride in having such an ethos. Jeanette Hofmann writes: "The IETF has traditionally understood itself as an elite in the technical development of communication networks. Gestures of superiority and a dim view of other standardisation committees are matched by unmistakable impatience with incompetence in their own ranks." See "Government Technologies and Techniques of Government: Politics on the Net," <http://duploxx.wz-berlin.de/final/jeanette.htm>

[20] Another important organization to mention is the Internet Corporation for Assigned Names and Numbers (ICANN). ICANN is a nonprofit organization which has control over the Internet's domain name system. Its Board of Directors has included Vinton Cerf, co-inventor of the Internet Protocol and founder of the Internet Society, and author Esther Dyson. "It is ICANN's objective to operate as an open, transparent, and consensus-based body that is broadly representative of the diverse stakeholder communities of the global Internet" (see "ICANN Fact Sheet," <http://www.icann.org>). Despite this rosy mission statement, ICANN has been the target of intense criticism in recent years. It is for many the central lightning rod for problems around issues of Internet governance. A close look at ICANN is unfortunately outside the scope of this book, but for an excellent examination of the organization see Milton Mueller's *Ruling the Root* (Cambridge: MIT, 2002).

[21] <http://www.isoc.org>.

[22] For a detailed description of the IAB see Brian Carpenter, "Charter of the Internet Architecture Board (IAB)," RFC 2850, BCP 39, May 2000.

[23] Gary Malkin, "The Tao of IETF: A Guide for New Attendees of the Internet Engineering Task Force," RFC 1718, FYI 17, October 1993.

[24] Paul Hoffman and Scott Bradner, "Defining the IETF," RFC 3233, BCP 58, February 2002.

[25] This RFC is an interesting one because of the social relations it endorses within the IETF. Liberal, democratic values are the norm. "Intimidation or ad hominem attack" is to be avoided in IETF debates.

Instead IETFers are encouraged to "think globally" and treat their fellow colleagues "with respect as persons." Somewhat ironically this document also specifies that "English is the de facto language of the IETF." See Susan Harris, "IETF Guidelines for Conduct," RFC 3184, BCP 54, October 2001.

[26] For more information on IETF Working Groups see Scott Bradner, "IETF Working Group Guidelines and Procedures," RFC 2418, BCP 25, September 1998.

[27] That said, there are protocols that are given the status level of "required" for certain contexts. For example the Internet Protocol is a required protocol for anyone wishing to connect to the Internet. Other protocols may be given status levels of "recommended" or "elective" depending on how necessary they are for implementing a specific technology. The "required" status level should not be confused however with mandatory standards. These have legal implications and are

enforced by regulatory agencies.

[28] Scott Bradner, "The Internet Standards Process -- Revision 3," RFC 2026, BCP 9, October 1996.

[29] Most RFCs published on April 1st are suspect. Take for example RFC 1149, "A Standard for the Transmission of IP Datagrams on Avian Carriers" (David Waitzman, April 1990), which describes how to send IP datagrams via carrier pigeon, lauding their "intrinsic collision avoidance system." Thanks to Jonah Brucker-Cohen for first bringing this RFC to my attention. Brucker-Cohen himself has devised a new protocol called "H2O/IP" for the transmission of IP datagrams using modulated streams of water. Consider also "The Infinite Monkey Protocol Suite (IMPS)" described in RFC 2795 (SteQven [sic] Christie, April 2000) that describes "a protocol suite which supports an infinite number of monkeys that sit at an infinite number of typewriters in order to determine when they have either produced the entire works of William Shakespeare or a good television show." Shakespeare would probably appreciate "SONET to Sonnet Translation" (April 1994, RFC 1605) which uses fourteen line dasyllabic verse to optimize data transmission over Synchronous Optical Network (SONET). There is also the self-explanatory "Hyper Text Coffee Pot Control Protocol (HTCPCP/1.0)" (Larry Masinter, RFC 2324, April 1998), clearly required reading for any under-slept webmaster. Other examples of ridiculous technical standards include Eryk Salvaggio's "Slowest Modem" which uses the US Postal Service to send data via diskette at a data transfer rate of only 0.002438095238095238 kb/s. He specifies that "[a]ll html links on the diskette must be set up as a href='mailing address' (where 'mailing address' is, in fact, a mailing address)" ("Free Art Games #5, 6 and 7," Rhizome, September 26, 2000), and Cory Arcangel's "Total Asshole" file compression system that, in fact, enlarges a file exponentially in size when it is compressed.

[30] See Jon Postel and Joyce Reynolds, "Instructions to RFC Authors," RFC 2223, October 1997, and Gregor Scott, "Guide for Internet Standards Writers," RFC 2360, BCP 22, June 1998.

[31] Robert Braden, "Requirements for Internet Hosts -- Communication Layers," RFC 1122, STD 3, October 1989.

[32] Milton Mueller, *Ruling the Root* (Cambridge: MIT, 2002), p. 76.

[33] Tim Berners-Lee, *Weaving the Web* (New York: HarperCollins, 1999), p. 36.

[34] *Ibid.*, p. 71.

[35] *Ibid.*, pp. 92-94.

[36] *Ibid.*, p. 18.

[37] Tim Berners-Lee, "What the Semantic Web can represent," <http://www.w3.org/DesignIssues/RDFnot.html>.

[38] One should not tie Crocker's memo to the beginning of protocol per se. That honor should probably go to Paul Baran's 1964 RAND publication "On Distributed Communications." In many ways it serves as the origin text for the RFCs that would follow. Although it came before the RFCs and was not connected to it in any way, Baran's memo essentially fulfilled the same function, that is, to outline for Baran's peers a broad technological standard for digital communication over networks.

Other RFC-like documents have also been important in the technical development of networking. The Internet Experiment Notes (IENs), published from 1977 to 1982 and edited by RFC editor Jon Postel, addressed issues connected to the then-fledgling Internet before merging with the RFC series. Vint Cerf also cites the ARPA Satellite System Notes and the PRNET Notes on packet radio (see RFC 2555). There exists also the MIL-STD series maintained by the Department of Defense. Some of the MIL-STDs overlap with Internet Standards covered in the RFC series.

[39] Steve Crocker, "30 Years of RFCs," RFC 2555, April 7, 1999.

[40] See Nelson Minar and Marc Hedlund, "A Network of Peers: Peer-to-Peer Models Through the History of the Internet," in Andy Oram, Ed., *Peer-to-Peer: Harnessing the Power of Disruptive Technologies* (Sebastopol, CA: O'Reilly, 2001), p. 10.

[41] In his first book, *Code and other Laws of Cyberspace* (New York: Basic Books, 1999), Lessig sets up a before/after scenario for cyberspace. The "before" refers to what he calls the "promise of freedom" (6). The "after" is more ominous. Although as yet unfixed, this future is threatened by "an architecture that perfects control" (6). He continues this before/after narrative in *The Future of Ideas*:

The Fate of the Commons in a Connected World (New York: Random House, 2001) where he assumes that the network, in its nascent form, was what he calls free, that is, characterized by "an inability to control" (147). Yet "[t]his architecture is now changing" (239), Lessig claims. We are about to "embrace an architecture of control" (268) put in place by new commercial and legal concerns.

Lessig's discourse is always about a process of becoming, not of always having been. It is certainly correct for him to note that new capitalistic and juridical mandates are sculpting network communications in ugly new ways. But what is lacking from Lessig's work, then, is the recognition that control is endemic to all distributed networks that are governed by protocol. Control was there from day one. It was not imported later by the corporations and courts. In fact distributed networks must establish a system of control, which I call protocol, in order to function properly. In this sense, computer networks are and always have been the exact opposite of Lessig's "inability to control."

While Lessig and I clearly come to very different conclusions, I attribute this largely to the fact that we have different objects of study. His are largely issues of governance and commerce while mine are technical and formal issues. My criticism of Lessig is less to deride his contribution, which is inspiring, than to point out our different approaches.

[42] Cited in Jeremie Miller, "Jabber," in Oram, Ed., Peer-to-Peer, p. 81.

[43] Bob Braden, personal correspondence, December 25, 2002.

9.0

**[-empyre-] Surfing: new discussions
about new media and theory**
From: Renate Ferro
To: <empyre@lists.cofa.unsw.edu.au>
Date: Tue May 6 06:15:03 EST 2014

In flux: New Media and Mediation in 2014

Recently while surfing the net I ran across Geert Lovink's intriguing article, "Hermes on the Hudson: Notes on Media Theory after Snowden" on the e-flux journal site. (For links to these publications see below.)

Lovink asserts that Edward Snowden's exposures represent the finality of new media as we know it. "The NSA scandal has taken away the last remains of cyber-naivety and lifted the 'internet issue' to the level of world politics." The egalitarian and utopian hopes and possibilities of the networked internet is lost." Citing a recently collaboratively published book, *Excommunication: Three inquiries in Media and Mediation* by Alexander Galloway, Eugene Thacker, and McKenzie Wark, Lovink appropriates Galloway's first mode or model of mediation "Hermes" for his title. Hermes is the communication god of messaging, "circulation", and "exchange" as Galloway begins his proposal for media and its mediations, one that looks back to history first. Geographically pinning Galloway, Thacker, and Wark as the New York's triumvirate of media theory conspirators, Lovink spins a relatively geographically distinctively different global view on new media's demise or otherwise.

Galloway, Thacker and Wark's collective claim in their Introduction expresses, "One of the things the trio of us share is a desire to cease adding 'new media' to existing things..." Lovink responds, "The 'three inquiries in media and mediation' open with the widely shared discontent that 'new media' has become an empty signifier. This leaves us with the question of the mandate and scope of today's media theory—if there is anything left."

Lovink continues with a question, "Are you ready to hand over the 'new media' remains to the sociologists, museum curators, art historians, and other humanities officials? Can we perhaps stage a more imaginative 'act of disappearance'? Are we ready to disguise ourselves amidst the new normality?"

What do you think?

Renate

Links to Galloway, Thacker and Wark's as well as Lovink's writing:
Excommunication by Alexander Galloway, Eugene Thacker and McKenzie Wark
For information about the full text see the University of Chicago:
<http://press.uchicago.edu/ucp/books/book/chicago/E/bo14413838.html>

Geert Lovink's
"Hermes on the Hudson: Notes on Media Theory after Snowden" in e-flux
http://worker01.e-flux.com/pdf/article_8979320.pdf

McKenzie Wark's response to Lovink in Public Seminar Commons
"Where next for media theory?"
http://www.publicseminar.org/2014/04/where-next-for-media-theory/#.U2U_z-zvWp30

9.1

**[-empyre-] Surfing: new discussions
about new media and theory**
From: Simon Biggs
To: <empyre@lists.cofa.unsw.edu.au>
Date: Tue May 6 09:52:26 EST 2014

I'd just like to make a short observation at the start of this discussion - noting that I've not yet read any of the texts mentioned by Renate.

Vladimir Putin recently stated that the internet is a CIA plot. The comment attracted headlines around the world as people speculated whether this was the case and what Putin was trying to suggest (eg: that different countries might initiate their own internets).

Whilst Putin's comment, and much of the analysis that followed, was premised on an erroneous understanding of what the internet is Putin was correct about the CIA plot part. The internet was, as is popularly known, initiated at Pentagon request by one of the USA's key military research quangos, ARPA (later renamed DARPA). ARPA and DARPA were part of the core infrastructure of US defence and intelligence, along with the NSA and CIA. The history on this is not surprisingly a little foggy, given the murky character of the defence and intelligence sector, but ARPANET was probably commissioned during the presidency of Lyndon Baines Johnson and realised during that of Richard Nixon. This was high-Cold War time and the function of the network was to be a defence communications network that would work in a nuclear war during severe infrastructure attrition. It's ironic that the president who 'gave the internet away' to the public was Ronald Reagan, the most bellicose of cold-warriors.

The point here is that the internet was not founded as a utopian vehicle. It was conceived as an instrument of war. It's true that during the late 1980's and into the 1990's political progressives exploited the infrastructure and protocols the internet offered to develop new ideas about social responsibility and liberty (so did pornographers, gun-runners and drug dealers). Swords into ploughshares (or other implements), I suppose. The same sort of things happened when the printing press became widely available and it is probably appropriate to consider the internet as something like the printing press (with its ancillary techno-social systems).

The Hermes metaphor aside, the internet has never been an egalitarian or utopian system. It's a military communications system that has morphed into a key part of the public domain (in all its complexity). Perhaps for some it seemed to be something else for a little while - but it wasn't.

best

Simon

IO.O

[-empyre-] Surfing: new discussions about new media and theory

From: Richard Wright

To: <empyre@lists.cofa.unsw.edu.au>

Date: Thu May 8 21:38:49 EST 2014

"The Future of the Internet: Duct Tape or Blu-Tack?"

IO.I

[-empyre-] effusion and essence

From: Geert Lovink

To: <empyre@lists.cofa.unsw.edu.au>

Date: Fri May 9 00:54:57 EST 2014

Dear all,

thanks for the opportunity to discuss my essay here. The 'spirit' of the text is in particular directed by the great public response in Europe, and in particular Germany, to the Snowden affair. Many actively involved activists, geeks, designers and artists see the revelations as a watershed. For me this goes in two directions: on the first hand back to the days before 1984, which Simon has further elaborated upon, the military origin of the Net (and as many of you might agree, roots are also destiny...). The other direction in which this development is going is that of the 'Vergesellschaftlichung' of the Net, the becoming-society, the generalization of net standards and protocols, the penetration (if you wish) of internet (of things) into every aspect of life, every object and (social) relation, to control and monitor any movement of any person or object.

It could be that not every society, not every corner of the globe is sensing these two parallel and paradox developments in a same way. In his response Ken Wark wrote that inside the USA 'Snowdon' is not felt as a big deal. I respect that point of view. However, this is not the same in Central Europe. Maybe there the first movement (back to the origin) is felt more stronger than the second one. Certainly here in the Netherlands it is true that the generalization theses is more obvious here than the military aspect. However, in my view it remains important to discuss the two tendencies as one: effusion and essence.

Yours, Geert

II.O

[-empyre-] Excommunication

From: Alexander R. Galloway

To: <empyre@lists.cofa.unsw.edu.au>

Date: Fri May 9 01:49:30 EST 2014

Greetings all, particularly to all the email list veterans. This book is definitely a product of the net criticism scene from the old rhizome and nettime days, so it's nice to be back on empyre and see some familiar faces. (And incidentally I agree entirely with the spirit of Simon's post--regardless of who made it and for what reason, the internet is the most highly controlled mass media hitherto created. And here I disagree a bit with Geert: I don't see Snowden as a turning point; we've known this about the 'net for years.)

As for the book, where did "Excommunication" come from? The idea grew out of a conversation Eugene had been having with his editor, and it quickly gelled after that. We wanted to explore the more theological wing of philosophical thought -- hence our crude chronology with me focusing on a series of archaic divinities, Eugene inspired by the heretical monotheism of medieval mysticism, and Ken working on a more modern and post-secular form of heresy.

And so the concept of "excommunication," with both its theological and media-theoretical connotations, seemed like a fitting framework. We wanted to push the term excommunication a bit further: not just exile or exclusion, but a more radical sense of what lies beyond the human entirely, toward what Quentin Meillassoux has called "the great outdoors."

And all three of us quickly gravitated to excommunication as a theme, particularly this counter-intuitive promise of mediation with the radically non-human. In essence, we're hoping to skirt the classic metaphysical questions about worlds opening up to solicitous subjects. This book is not about the world "for us," and not the world "in itself," but what Eugene calls "the world without us."

-ag

PS I'll note too that Jussi Parikka has also written an interesting review of the book for those of you who might be interested. download here <http://www.radicalphilosophy.com/reviews/185-reviews>

I2.O

[-empyre-] Digital Delirium revisited

From: Renate Terese Ferro

To: <empyre@lists.cofa.unsw.edu.au>

Date: Fri May 9 14:38:11 EST 2014

The essence of Edward Snowden's revelations within the political fabric of the states is a fascinating one. Snowden's activities were initially painted by the US Government and most of the conservative media machinery as criminal even terroristic. As time has past the possibility of Snowden's heroism has slowly invaded alternative and other communication streams. Just a few days ago Tim and I received a piece of junk mail that was soliciting money for some political cause and inside the request was a letter "signed" by Edward Snowden. I am not sure that folks here in the US think that the effects of Snowden's leakage is no big deal. Edward Snowden's escapades could not have happened without the help of the network generalization and speed, viral media, our 24 hour news coverage and the effusion that Geert feels is at the crux of understanding media theory today.

Media theory appears to evolve, to be IN FLUX according to who is writing it, where, and when. But what Excommunication posits us to do is to imagine the future:

Alex wrote:

"...This book is not about the world "for us," and not the world "in itself," but what Eugene calls "the world without us."

At this rather late hour of the evening I am inspired to reach for the 1997 publication edited by Arthur and Marilouise Kroker, Digital Delirium. In the contents I find Geert's interview with Žižek, Alex's writing on fonts and slogans and at the very end of the collection an article by Critical Art Ensemble, "The Technology of Uselessness" the last paragraph reads as such:

"All things must be subordinated to neutrality-to uselessness. One major difference between the age of the virtual and the more primitive times is that the contemporary idols have no metaphysical referent. The ones that have been constructed are not the mediating points between person and spirit, or life and afterlife; rather, they are end-points, empty signs...As this mythic narrative continues to play itself out, the suggestions of Arthur and Marilouise Kroker begins to make more and more sense. We are not witnessing the decline of late capital, but instead, its decline into its own delirious death trance."

Good Night. Renate

I2.I

[-empyre-] Digital Delirium revisited

From: Soraya Murray

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sat May 10 03:16:35 EST 2014

I am intrigued by this discussion, and would like to acknowledge the posts by Alex Galloway, Geert Lovink and Renate Ferro. Greetings to all of you.

I keep circling back to the notion of strategic withdrawal, alluded to several times in the last few posts, as well as somewhat enigmatically toward the end of Alex's recent lecture here at UC Santa Cruz. For example, from his post:

"This book is not about the world "for us," and not the world "in itself," but what Eugene calls "the world without us.""

This, in relation to Geert's recent essay in e-Flux ("Hermes on the Hudson"): "This leaves us with the question of the mandate and scope of today's media theory—if there is anything left. Are you ready to hand over the "new media" remains to the sociologists, museum curators, art historians, and other humanities officials? Can we perhaps stage a more imaginative "act of disappearance"? Are we ready to disguise ourselves amidst the new normality?"

...and which seemed to betray a similar anxiety around obsolescence of theory -- or a strategy of withdrawal? With respect, is this to be seen as an act of battenning down the hatches? Is this disappearance/disguise a radical strategy to shift perspective as a means to generate new possibility? Something conceded, or something new gained?

-Soraya

12.2

[-empyre-] Digital Delirium revisited

From: Alexander R. Galloway
To: <emyre@lists.cofa.unsw.edu.au>
Date: Mon May 12 00:25:52 EST 2014

Dear Soraya & Co.,

I guess part of the impetus is that I'm surprised--if not unnerved--by the way in which networks have captured and eclipsed other ways of thinking. A new pantheon of dot-com philosophers reigns supreme today, ready to proclaim at every turn that "everything is a network." Mark Zuckerberg: people are networks. Donald Rumsfeld: the battlefield is a network. Bruno Latour: ontology is a network. Franco Moretti: Hamlet is a network. David Joselit: Art is a network. Guy Debord: the post-capitalist city is a network. John Von Neumann: computation is a network. Konrad Wachsmann: architecture is a network.

Ladies and gentlemen, postmodernism is definitively over! We have a new meta-narrative to guide us.

We might label this a kind of "reticular pessimism." And here I'm taking a cue from the notion of "Afro-pessimism" in critical race theory. Just as Afro-pessimism refers to the trap in which African-American identity is only ever defined via the fetters of its own historical evolution, reticular pessimism claims, in essence, that there is no escape from the fetters of the network. There is no way to think in, through, or beyond networks except in terms of networks themselves. According to reticular pessimism, responses to networked power are only able to be conceived in terms of other network forms. (And thus to fight Google and the NSA we need ecologies, assemblages, or multiplicities.)

By offering no alternative to the network form, reticular pessimism is deeply cynical because it forecloses any kind of utopian thinking that might entail an alternative to our many pervasive and invasive networks.

This is part of the mandate of this book, as I see it: to articulate a logic of being that is not reducible to a metaphysics of exchange, to a metaphysics of the network. This to me is the promise of excommunication: the message that says "there will be no more messages"; a logic of relation, without the tired, old model of exchange.

So, yes, strategic withdrawal is at the heart of what interests me most. Some are a bit skeptical about this notion of withdrawal -- often because they see in a negative light as alternatively a surrender monkey position (i give up! i'm outta here!), or a position of privilege (the political equivalent of opening a bank account in the Cayman Islands). But I see it very differently. I see it more as a withdrawal from representation. A structural withdrawal. I see it as a way to conceive of a kind of practical utopia in the here and now. "You don't represent us." "No one is illegal." "I would prefer not to." "We have no demands." Yes

I realize utopian thinking is very unfashionable today; that's precisely why we need so much more of it. So perhaps less a bunker mentality and more about the reclaiming of a new experience of life and activity.

Re: obsolescence of theory -- perhaps it hinges on *which* kind of theory? I don't agree with Latour and the notion that "theory has run out of steam." Marxism, feminism, psycho-analysis -- they all still work great if you ask me. But I do think that a kind of "vulgar 1968" style of theory has run its course. Nancy Fraser has it exactly right: capitalism co-opted many of the demands of '68-style theory. So now we have to reassess and recompile a new kind of theoretical method. Because of this I'm much more interested in a slightly different spin on the theoretical tradition.

-ag

12.3

[-empyre-] Digital Delirium revisited

From: simon
To: <emyre@lists.cofa.unsw.edu.au>
Date: Mon May 12 07:16:30 EST 2014

Dear Alexander Galloway and empyreans,

I enjoyed your letter, particularly for the notion of 'reticular pessimism' as the /en abyme/ of a socio-cultural dispensation mirror-struck by its own mental processes. I even like the idea of the network as meta-narrative and proof that pomo's over. However, the strategies in play here rather than those of escape - blueprints of the prison studied in preparatory lucubration - seem to belong to the mentality of the captors - from the viewpoint of the cell, in clear sight of the tower, or power.

Albert-László Barabási attributes the invention of network theory to Leonhard Euler in the 1780s. I don't think either would agree with Mark Zuckerberg, Donald Rumsfeld, Bruno Latour, Franco Moretti, David Joselit, Guy Debord, John Von Neumann or Konrad Wachsmann that the complex fields of the respective engagements of this strangely fascinating (uncanny - reticularly depressing) roll-call ought to be or can be reduced to what may be considered /network effects/. And, in some cases, /affects/ - where network is the nomination of a brand endorsement: Facebook is neither truly a network nor social.

In the same way, corporatic concerns rhapsodise on the now highly recognisable formula /Big Data/ - an object that has as much affinity with a meta-narrative network as any of the individual cases adduced. Then there is the authorial tick of periodisation: after post-modernism (nostalgia for the post- or non-human?); and the obsolescence of the '68ers - the vulgarity of theoretical products reaching their use-by dates. Neither brand theory nor brand network provide any clue as to how to make a map that lets us get the hell out Dodge, or dodge the oncoming traffic of the imminent - and in the name of brand immanence each holds a pasteboard halo.

In the light of the network effects that theoretical dissipation - its current /dispositif/ - elevates by the mechanism of reduction to /networks/ (pure, simple, unreal thing) or networkism - as that theoretical cul-de-sac that ought at least be avoided - 'strategic withdrawal' were better called 'statistical withdrawal' - a term less pregnant with cognitive content.

Best,
Simon Taylor

12.4

[-empyre-] Digital Delirium revisited

From: Renate Terese Ferro
To: <emyre@lists.cofa.unsw.edu.au>
Date: Tue May 13 12:36:14 EST 2014

Thanks Alex for talking a bit more about your usage of the word excommunication. Also thanks to Christina for posting the interesting theological intersections. My thoughts were running more in parallel with political theory in listening to your last post, most particularly Martin Luther King's notion of non-violent resistance or perhaps Gandhi's. Put simply resistance by not participating, exiting the system, not "playing" any longer. I realize that in the book you conduct a pretty lengthy discussion about the use of the word "excommunication" a strategically theologically implicit word but what do you think about Excommunication as resistance?

Renate

12.5

[-empyre-] Digital Delirium revisited

From: Melinda Rackham

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sun May 25 14:03:57 EST 2014

Hi all,

as a story teller not a theorist.

I've been loving the lateral directions these conversations have taken.

yet they feel like new growth on a tree, reaching towards different strong lights strong potential, but sparse as foliage and flowers are still in their formative stages.

I think it would be telling to revisit in a year or so.

but for now

my branch is of truncation

- physical and geographic excommunication.

Is this a "natural" evolution - a generational love affair with the network that has matured and dwindled.

a set of circumstance, a natural hiatus, a time to move on?

For me it writing stories about people for print books made from trees,

of interest to only a tiny fragment of society.

the narrowest of narrowcast.

It could be seen as a privileged withdrawal... the Duchampian retreat,

or it could be seen as a form of situated resistance... living local.

Renate writes:

> Lovink insists that it is not necessary or important to parse new media theories through comparative geographic distributions.

>

Yet it is particularly European perspective to Snowden. 1st rule of fight club is that you dont talk about fight club.

If one doesn't live in the gated network of USA, we already live in a states of excommunication, or perhaps ecstatic ex-stasis.

Of course im saying all of this without having read excommunication

a position I take perhaps because I cant buy it in e-edition due to my geographical location in Australia.

Of course I do have a copy ive dipped into because the internet if for routing around..

but u know.. who we are,

and who we are routing around has changed.

We knew the end was coming when

the moddr_lab at WORM in Rotterdam developed

the fabulous web2.0 Suicide machine..

<http://suicidemachine.org>

"sign out forever"

what a promise.

5 years ago when I saw my 1500 best Facebook friends disappear before me

I knew everything had changed.

some non-artist/academic contacts, contacted me to see if I was emotionally ok?

was I really suicidal?

why would I deliberately unjoin the network?

6 months ago I moved to a mostly abandoned industrial area quiet close to the city centre,

toxins buried deep, being gentrified with creatives as the shock troops.

Interestingly I have no fixed network connection.

I have been extra excommunicated by lack of infrastructure in a first(?) world

city of 1 million.

The fat optical rollout goes right past my suburb

and its previously sparse low income politically unimportant demographics.

After the shock of being denied what I felt like was my god given right to fast connection,

I started to like my very physical excommunication.

I choose to tether to get on,

to jack in, as they used to say.

a delicious nostalgia for the 14.4k baud modem

the sound of which will forever generate excitement

and the deliberate act of communing

rather than the constancy of familial relationship.

x-comm

12.6

[-empyre-] Digital Delirium revisited

From: ole a. birch

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sun May 25 19:11:07 EST 2014

Thanks to Milinda.

13.0

[-empyre-] effusion and miscommunication

From: Johannes Birringer

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sat May 10 03:42:59 EST 2014

dear Geert, Alexander, Renate and all

the public response in germany and several other european countries was the expected mix of outrage, analysis, critique, puzzlement, astonishment, anger at the US (and Britain?), laughter at Angela Merkel's cell phone being monitored, etc. etc (just observe the equally predictable mixed and vigorous reaction to the Russia-Ukraine crisis), and I am sure you noted all the facets (after what should not have come as a surprise); nor did the reactions in the media and public sectors in the US follow an unusual pattern; watershed moments and revelations aside - and I doubt that the effusion is ever as total as you assume Geert (your total penetration theory, into every aspect of life and every corner of the planet), what exactly are we meant to do with the (catholic? mystic?) notion of excommunication...?

>"...we pursue not so much a post-media condition but rather a non-media condition, not so much the extensions of man but the exodus of man from this world. Our task is not so much a reinvigorated humanism no matter how complicated or qualified it might need to be, but rather glumpse into the realm of the non-human. We seek not so much a blasphemy but a heresy, not so much a miscommunication but an excommunication."

what realm of the "non-human" do you propose for our social and political and personal activities? and how do you intend to get rid of media or convince others to join your sect?

Just wondering.

respectfully

Johannes Birringer

Dap-Lab, London

I3.I

[-empyre-] effusion and miscommunication

From: Geert Lovink

To: <empyre@lists.cofa.unsw.edu.au>

Date: Mon May 12 00:26:54 EST 2014

On 9 May 2014, at 7:42 PM, Johannes Birringer <Johannes.Birringer@brunel.ac.uk> wrote:

> What exactly are we meant to do with the (catholic? mystic?) notion of excommunication...? (...) What realm of the "non-human" do you propose for our social and political and personal activities? and how do you intend to get rid of media or convince others to join your sect?

Thanks, Johannes. These questions are geared towards the authors, I guess.

I can only say what I make of it, and what I can see what we can do with these notions, in my case, the context of net criticism, media theory, tactical media, new aesthetics activism of artists, geeks, designers etc.

There is an urgency to study and understand the non-human. I can see that. I really started to 'dig it' and apply it to my own context when I got familiar with the work of Stuart Geiger (<http://stuartgeiger.com/wordpress/>) who studies the role of bots in Wikipedia. These days there are the social bots that people like you and me employ... resulting in a recent figure that 61.5% of internet traffic is 'non-human' (source: incapsula).

There are people making millions of this by tooling and ticking companies like Google. And this brings me to the humans behind the non-human. In the end I am more interested in them. Robots can be cute, or cruel, they are here to stay and will gain influence etc., all that is true, but I would like to know who profits from them, who built them, what their inner architecture is, which values and ethics they inhabit and spread... It is not so hard to delegate power and trust to machines. We can get used to that, and in some cases even benefit from it, but in the end I prefer full-employment for humans first. No sympathy for the machines.

On Hacker News this weekend a related article was popular:

<http://www.bainbrdg.demon.co.uk/Papers/Ironies.html>

It is from 1983, so before 1984...:)

The article "suggests that the increased interest in human factors among engineers reflects the irony that the more advanced a control system is, so the more crucial may be the contribution of the human operator."

Greetings, Geert

I3.2

[-empyre-] effusion and miscommunication

From: Renate Terese Ferro

To: <empyre@lists.cofa.unsw.edu.au>

Date: Tue May 13 12:12:53 EST 2014

Dear Geert and Johannes,

Thanks Johannes for asking this important and critical question about the non-human.

Geert wrote in relationships to robots.

but I would like to know who profits from them, who built them, what their inner architecture is, which values and ethics they inhabit and spread. It is not so hard to delegate power and trust to machines. We can get used to that, and in some cases even benefit from it, but in the end I prefer full-employment for humans first. No sympathy for the machines.

....

If these values are important to you in regards to robots and machines then the comment above implies that in order for you and us to actually understand robots we do need the expertise of a whole plethora of experts from designers, to psychologists, to theologians. To help us understand the nature of robotics then a cross-disciplinary approach seems to be what you are implying. Any thoughts on this especially in relationship to your comment on n-flux

...Are you ready to hand over the ³ new media³ remains to the sociologists, museum curators, art historians, and other humanities officials? Can we perhaps stage a more imaginative ³ act of disappearance³

Thanks. Renate

I4.O

[-empyre-] networks and reticular pessimism

From: roger malina

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sun May 18 19:51:23 EST 2014

Alex

I guess I would like to bring a mathematical topology point of view to the discussion on networks- I also have been intrigued by how the science of networks has been transversing discipline after discipline and we have even been helping through the leonardo arts humanities and complex networks projects (<http://ahnccompanion.info/>)

over the past centuries there have been a number of waves of new ideas on how to understand the structure of things- and of topological tools - statistical mechanics and say the work of understanding the mathematics of the random walk had cultural influence in the early 20c - in the 50s and 50s cybernetics and then general systems theory- then complexity science and emergence of structures from low level rules and now the science of networks

what is new of course is that we are now accumulating data on human behaviour in the same way that physicists accumulate data on what collections of atoms do

my colleague at UT dallas max schich has named his lab the 'cultural science' lab because people are now bringing to cultural analysis trans disciplinary tools like network analysis- but many others also

over the coming decades we can expect other new insights that help analyse and understand how things are structured and organised- and indeed one has to be careful not to over theorise a la post modernism each way of appropriation= mathematics and topology are continually developing new ideas and tools and complex networks science is not the end of the story

roger malina.

I4.I

[-empyre-] networks and reticular pessimism

From: Simon Biggs

To: <empyre@lists.cofa.unsw.edu.au>

Date: Mon May 19 08:24:09 EST 2014

I seem to remember there was a pop song a few years back, perhaps by Pink Floyd, that went along the lines of "we don't need no meta-narrative".

best

Simon

I5.0

[-empyre-] excommunication

From: warkk

To: <empyre@lists.cofa.unsw.edu.au>

Date: Wed May 28 11:01:47 EST 2014

Sorry to come in late. Just done with the end of semester. Have been reading the various empyre threads for the month of May with interest. I won't be able to keep straight who said what, and lists are a sort of smeared authorship anyway.

The space of technology is always both blu-tack and duct tape, both a space of things intentionally created for an instrumental purpose and things hacked out of that intentionality for no purpose, or counter-purposes. Tech is slightly exogenous to the social order.

So i don't see the current state of the tech ensemble that is the net as pervaded by any particular essence. It isn't entirely of militarization, or the commodity form, or whatever. Its not an expressionist totality. We might be losing our toe-holds, but that's no reason to start imagining it as bad totality.

Here i don't see how Snowden changes much, other than perhaps cloaking in some publics in things that have surely been obvious all along! Surely listserv veterans remember the revelations about Echelon? One only had to follow the evolution of technical capacity from that point to grasp what was feasible. And if a tech is feasible, one should assume the security state already has it.

The Snowden moment happened when i was finishing The Disintegrating Spectacle, and simply confirmed the theses about the state of the state to be found in the late Debord. That (1) the security apparatus had achieved autonomy from a state which had (2) lost its capacity to know and act *historically*. That seems to describe the present quite well.

Its too crude to think that one could simply withdraw from such a situation. That's why in that book i wrote about the tactics of the 'devil's party', which is neither hidden nor transparent, but pursues the tactics of obscure presences, readable by those who need to know.

It is surely the case that the 'network' is at one and the same time *both* a reality and pure ideology. Like the sun, it actually exists, it just lacks the divine powers that its priests would attribute to it. Pointing this out is no great breakthrough, but it seems to be where pop netkritik is at the moment.

So one withdraws from representation, but to what? Are we not here still playing out the tactics of modernism. That may be no bad thing, but here i think there's more continuities than any grand break. Foucault once warned of the dangers of always trying to see oneself as at the fulcrum of history. This is now what counts as ordinary times.

I think i need to point out that for me (can't speak for Alex and Eugene) excommunication is a *structural condition*, not something one chooses. Communication needs to excommunicate in order to communicate. It has to appear to sever the link to those who would take it upon themselves to be their own authority. Authority over what i call xenocommunication, or communication with the absolute.

Excommunication may now be an everyday thing, maybe a micro thing. The discussion of bots on the net makes me wonder if a spam filter is what excommunication is today. That which decides which communication can be considered authorized.

Where i perhaps part company with Alex and Eugene is that i think there's other paths besides the via negativa. Rather than a non-relation to the absolute, one can have an absolute relation. This is the 'other path' out of correlation signaled by Meillassoux: empirio-criticism, and its descendant, the empirio-monism of Alexander Bogdanov, on whom i am working now.

I think its time to end the attempts by philosophy to control xenocommunication, the communication to the absolute. Rather, i think media

theory is that theory of the reality of media itself, of how media make sensation, not out of nothing, not totally determined by the social or the political or the discursive or whatever. But rather the media that are of interest now are those which render the nonhuman perceptible via an inhuman apparatus.

Here the techniques of climate science might be a good example. Without the satellites and computers of the cold war (those inhuman media) the nonhuman real of the Anthropocene is not visible -- even though, ironically enough, our collective labor is what produced it. Strange how climate change knowledge is produced by inhuman technical media that are duct tape in origin but put to a blu-tack purpose. tech is always a strange space in that way.

I5.I

[-empyre-] excommunication

From: Carol-Ann Braun

To: <empyre@lists.cofa.unsw.edu.au>

Date: Wed May 28 19:26:46 EST 2014

I disagree.

In the field, where a group of us is trying to give a political dimension to neighborhood projects, "x" is the point where a person fails to take into account or convey information or act upon a lead (i.e. a gift).

The "x" is what turns projects into simple "events".

Everyone of my colleagues is tempted by "x".

The locus of "x" shifts from person to person and project to project. Yes, it can be built-into "structures", it can seem anonymous...

If each project's "x" becomes every person's responsibility, we have a crack at political "authority".

Carol-Ann

I6.0

February 2013 Theme of the Month: 'Curating the Network as Artwork'

From: Roddy Hunter

To: <new-media-curating@jiscmail.ac.uk>

Date: Mon, 4 Feb 2013 02:39:36 +0000

Dear List,

It is my pleasure to announce the February 2013 Theme of the Month.

'Curating the Network as Artwork'

In 1968, artists George Brecht and Robert Filliou co-created 'The Eternal Network'. Arguably, this network was itself an artwork and vice versa. Filliou in particular explored how this network-as-artwork could enable collaboration, exchange and dialogue across space and time. More than solely a means of distribution or medium of production, 'The Eternal Network' became for him a conceptual context for 'permanent creation' (Filliou 1996). Filliou's project is one example of many in which artists inhabit networks as systems of communication and exchange (Grundmann 1984; Saper 2001). These networks are attractive to artists as decentralised or distributed environments bypassing institutional curatorial spaces. There is then often a political as well as aesthetic dimension to the attractiveness of networks-as-artworks. This may now, however, be undermined by a dependence of these networks upon the internet which has been argued to be 'the most material and visible sign of globalisation' (Manovich 2001, 6). Lovink (2002) has cited the view that the 'pace [of globalisation] has increased with the advent of new technologies, especially in the area of telecommunications' and so artists, activists and commercial, corporate players alike have employed online networks in search of their respective 'utopias'. Lovink elaborates on this irreconcilability later that 'we need to develop a long-term view on how networked technologies should and should not be embedded in political and cultural practices'. (Lovink 2012, 160) How far has the 'globalism' of communication sought by Filliou and others been supplanted

by 'globalisation' in its neoliberal, doctrinal sense? (Chomsky 1999). Can the network as artwork be effective beyond conceptualisation in material terms? How can we rethink curatorial strategies in respect of the network-as-artwork's media of production, means of distribution and experience of reception? In short, how can we find ways to curate 'The Eternal Network' after globalisation?

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- Lovink, Geert. 2012. *Networks Without a Cause: A Critique of Social Media*. Cambridge: Polity.
- Manovich, Lev. 2001. *The Language of New Media*. MIT press.
- Saper, Craig J. 2001. *Networked Art*. St Paul: University of Minnesota Press

Invited respondents are:

Annie Abrahams

Artist who questions the possibilities and the limits of communication in general and more specifically investigates its modes under networked conditions.
<http://bram.org/info/aa.htm>

Zeigam Azizov

Artist born in Azerbaijan, based in London. Studied art and philosophy in Russia, France and UK. His work addresses the question of cross-circulations of knowledge through images. Exhibitions include Venice Biennale, Tate Modern, Haus der Kunst, München, Grazer Kunstverein, TN Probe, Tokyo, ICA London and Lakeside Kunstraum, Klagenfurt.
<http://zeigamazizov.com/>

Mideo M. Cruz

Cross-disciplinary artist-organizer based in Manila and Southeast Asia. Network projects critiquing globalisation include *New World Disorder* in addition to performances internationally.
<http://www.mideo.tk/>

Barnaby Dicker

Artist-filmmaker, researcher, lecturer and curator. He holds a doctorate in experimental stop-frame cinematography and teaches on BA Film Production at University for the Creative Arts, Farnham and the Royal College of Art, London. He is a founder member of *Art's Birthday* Wales, which annually celebrates Robert Filliou's fifty year-old proposition.
<http://artsbirthdaywales.tumblr.com>

Ken Friedman

University Distinguished Professor at Swinburne University in Melbourne, Australia. Since 1966, Friedman has been active in Fluxus. Theory, Culture, and Society recently published Friedman's reflections on Fluxus at the 50-year mark. The full text is available free at: <http://tcs.sagepub.com/content/29/7-8/372>

Marc Garrett

Artist, curator, writer, activist, educator and musician. Co-Founder & Co-Director, Furtherfield, London and currently doctoral researcher in Art, Technology and Social Change at Birkbeck, University of London.
<http://www.furtherfield.org/user/marc-garrett>

Ingo Günther

Artist and journalist based in New York. Studied Ethnology and Cultural Anthropology in Frankfurt, graduated from Kunstakademie Düsseldorf. Founded Eastern Europe's first public access non-commercial TV station. The social geography project *Worldprocessor* is now in its 24th year.
<http://ingogunther.com>

Ilyana Nedkova

Curator and writer. Creative Director (Contemporary Art) at Horsecross, Perth and Research Curator at CCA, Glasgow
<http://www.horsecross.co.uk/about/threshold-artspace>

Helen Pritchard

Artist and researcher exploring ideas of co-research, co-production and co-operation. Currently doctoral researcher at 'HighWire', Lancaster University and visiting researcher at City University, Hong Kong.
<http://www.helenpritchard.info>

Clive Robertson

Performance and media artist, curator and critic teaching art history, performance

and cultural studies at Queen's University, Kingston, Canada.
<http://www.queensu.ca/art/arthistory/faculty/cRobertson.html>

Scott Watson

Head and Professor of Art History, Visual Art and Theory and Director/ Curator of the Morris and Helen Belkin Art Gallery at the University of British Columbia, Vancouver.
<http://www.ahva.ubc.ca/facultyIntroDisplay.cfm?InstID=19&FacultyID=1>

Looking forward to a good conversation,

Best wishes

Roddy

16.1

Re: Intro

From: Ken Friedman

To: <new-media-curating@jiscmail.ac.uk>

Date: Tue, 5 Feb 2013 08:08:00 +0000

Friends,

While I plan to return with my own statement, I want to tip my hat to Clive Robertson for his intro.

This addresses several of the profound challenges in the concept of the Eternal Network, especially as Robert Filliou and George Brecht conceived it.

Robert ultimately withdrew into the monastic life of Buddhism, dying on a five-year retreat. George withdrew to a nearly monastic life, answering his phone only when someone made an appointment by postcard, and nearly never going out. In the early 1970s, Dick Higgins suggested that I find a way to make a living outside the art world – I dipped in and out of the art world for some years, but I found a day job that suited me in the 1990s: it suited me so well that I have mostly stayed away from the art world, doing my art privately. The issues involved are quite complex – nearly everyone needs to make a living, so we all do something, and it sometimes touches on art. This is the case for Clive, too. He teaches art and art history to make a living.

There are several questions I plan to address, dealing with networks and network effects, and globalism as distinct from globalization. Clive is in essence raising a question that Robert (Filliou, 2004[1966]: 16) asked in his 1966 manifesto, "A Proposition, a Problem, a Danger, and a Hunch." Robert called for a "A refusal to be colonized culturally by a self-styled race of specialists in painting, sculpture, poetry, music, etc..."

You can get it in PDF format at this URL:

<http://www.ubu.com/historical/gb/manifestos.pdf>

But there are many sides to this coin. I don't know if there is a good answer, or even a happy one.

Clive ran one of the loveliest spaces, projects, and publishing entities in the not-quite-eternal network of the early 1970s, W.O.R.K.S. in Calgary. I'm always amazed at how much more intelligent and free things are when we don't need to fund them through the governments and governmental systems that require us to become professional artists. This is what leads to the problem that Clive identifies so well: "The network as shared in the early 1970s preceded the formalization of artists spaces that confronted / was confronted itself by network issues. The network itself was open to abuse as an alternative or oppositional disguise for self-promotion but remains I think a very different concept than what often poses now as reforms or improvements to a re-established hierarchical and exclusionary art system." That, in essence, is the price in a world where professionalization and the submissive role are quite close to the same thing.

My day job turned out to be quite a good thing – I was good at it, and it suited me better than I could have imagined. No life is perfect, but the next best thing to living the life of a monk is working as a scholar and researcher.

Two or three times in the past few days, I have had occasion to think of another Zen monk, Han-Shan (1666: 49), a 9th century Buddhist and poet. I'll close with

his words for now:

When men see Han-shan
They all say he's crazy
And not much to look at -
Dressed in rags and hides.
They don't get what I say
And I don't talk their language.
All I can say to those I meet:
"Try and make it to Cold Mountain."

Ken

--

References

Filiou, Robert. 1966. "A Proposition, a Problem, a Danger, and a Hunch." Manifestoes. New York: Something Else Press, p. 16. [Reprinted 2004.] Free digital copy available at Ubu Classics URL: <http://www.ubu.com/historical/gb/index.html> Accessed 5 February 2013.

Han-Shan. 1966. Cold Mountain Poems. Translated by Gary Snyder. In *Riprap and Cold Mountain Poems*. San Francisco: Four Seasons Foundation.

16.2

Re: Intro

From: Dorothee Richter

To: <new-media-curating@jiscmail.ac.uk>

Date: Tue, 5 Feb 2013 08:35:57 +0000

Dear Friends and Colleagues,

I have published my dissertation on Fluxus recently (Fluxus! Art and Life! Mythes about Authorship, Production, Gender and Community.--- Fluxus. Kunst gleich Leben Mythen um Aturoschaft, Produktion, Geschlecht und Gemeinschaft.) Alas it is in German. But I have also done many many video interviews and did make a film out of it together with historical material. So thanks a lot to Ken Friedman to start with Fluxus as a network. As many of you will know it is always a battle about the power to define what is this and that, and mostly art market and art history are generating a view that is centered around just some single authors. Therefore the film also tries to show the big network, the fights, the political aspects, the star attitudes of some, gentrification and so on. The film premier will be at Staatsgalerie Stuttgart at 13th of April. We will also put up a website, (everything is always later as one plans) and we would be very very happy to show it elsewhere. So- I totally agree with Ken to see Fluxus as a network (and as a battleground). The film is in English; a collage of some sort: Best, Dorothee

16.3

Re: Intro

From: marc garrett

To: <new-media-curating@jiscmail.ac.uk>

Date: Tue, 5 Feb 2013 10:39:30 +0000

Hi all,

Firstly, I wish thank Roddy for inviting me to share ideas and (possible) revelations with others on the Crumb list.

Before I get into the flow of the discussion I would like to pre-empt the hopefully 'interesting' noise by letting people on here know about one of my latest adventures in writing. However, regarding the context of this discussion, I think it's also necessary to say that I am working class, and I have only begun my PhD at Birkbeck, London at the age of 48 (my 1st time in University), and I have a history in art, activism,

street art, hacking in the late 80s/early 90s - analogue, networked and urban. All the things I do are driven by the idea or spirit of initiating some form of 'self & peer' emancipation. Whether this relates to co-curating at the Furtherfield space, our online communities, or our media ecology projects and more...

Here is a short intro from my recent paper called 'Disrupting The Gaze. Part 1: Art Intervention and the Tate Gallery.'

"The word "art" can conjure up a vision of objects in an art gallery, showroom or museum, that can be perceived as reinforcing the values and machinations of the victors of history as leisure objects for elite entertainment, distraction and/or decoration - or the narcissistic expression of an isolated self-regarding individual." [1] (Garrett & Catlow 2012)

We live in a world riddled with contradictions and confusing signals. Our histories are assessed, judged and introduced as fact yet there are so many bits missing. We accept what is given through sound bite forms of mediation and end up using misinformation as our cultural foundations, and then we build on these 'acquired' assumptions as our 'imagined' guidelines. This critique studies how contemporary artists are challenging these defaults through their connected enactments and critical inquiries of the existing conditions. It highlights a continual dialogue involving a historical struggle between what is condoned as legitimate art and knowledge, and what is not. It looks at a complexity, embedded in our culture and its class divisions in Britain. And draws upon struggles going as far back as the enlightenment, the industrial revolution, colonialism and slavery, to present day concerns with neoliberalism and its dominance. The Tate gallery is used as a reference point and a site of focus for these various historical and contemporary, political and societal conflicts.

The artists' and art groups featured, such as Graham Harwood, Platform, IOCOSE, Tamiko Thiel, and Mark Wallinger; has each delivered a particular (unofficial and official) mode of art intervention at the Tate Gallery. Whether these artistic activities concern economic, ecological, historical, political or hierarchical conditions, they all connect in different ways. They meet, not through style or as part of a field of practice, but as contemporary artistic practitioners exploring their own states of agency in a world where our 'public' interfaces are as much a necessary place of creative engagement, as is the already accepted physical 'inner' sanctum of the gallery space. However, their work has become equally significant (perhaps even more) than, the mainstream art establishment's franchised celebrities.

In keeping with Gregory Sholette's recently published vindication for those artists hidden away where the art establishment's light rarely shines, "when, the excluded are made visible, when they demand visibility, it is always ultimately a matter of politics and rethinking history." [2] (Sholette 2011) This paper draws upon a wider, contemporary art culture and audience existing out there. Yet, the artistic discoveries and discourse coming out of this independent art culture, is not reflected back to us. Instead, we receive more of the same, marketed franchises. The central, mainstream version of contemporary art has found its allies within a global and corporate culture, where business dictate's art value. However, there is a spirit of artistic emancipation that exists and is thriving out there. It is self styled, self governed and liberated from the restrictive norms that dominate our mediated gaze, and this is what this paper is mainly about.

end of intro...

extract from paper...

"Institutions are in themselves sacred. If you challenge what is sacred you not only question the institution's posture, but also what it symbolizes to all those who receive the benefits of its reputed position of authority. Power is also sacred, and myths are bound up in procedures and presentations engaging in the currency of cultural 'importance'. The Tate's power comes from accumulation; its success is in managing and maintaining its vast collection of pictorial and sculptural objects for all to see. This is why the institution is cherished and seen as significant, culturally and nationally. From its collection it presents a 'finely tuned' version of Britain's 'artistic' identity. The Tate is the protector of collected, artistic memories and an ambassador of history and time, our history and time. The psychoanalyst, O. Brown insightfully describes this endeavour as archaic, "Archaic man conquers death by living the life of his dead ancestors." [15] (O. Brown 1959). The safeguarding of this 'curated' history fashions a situation where we are asked to trust its status as 'specialized', in issuing forth a viable definition of our national, artistic past. This power presents us with other implications. Because historical and cultural weight is given to the 'managed' entities within its collection - our gaze for lesser-known artists is diverted with an added presumption they are also

not as significant. The prevailing ideological governance of what is seen, determines our perceptions of what is of cultural value and significance, due to what is produced as visible and invisible. What is visible through the gaze of the dominant hegemony is then assumed as merit for 'special' attention, lessening the cultural presence of emergent forms of consciousness and more diverse, artistic pursuits."

References.

[1] By Marc Garrett, Ruth Catlow, DIWO: Do It With Others – No Ecology without Social Ecology.
First published in Remediating the Social 2012. Editor: Simon Biggs
University of Edinburgh. Pages 69-74
<http://www.furtherfield.org/features/articles/diwo-do-it-others-%E2%80%93no-ecology-without-social-ecology>

[2] Gregory Sholette. Dark Matter: Art and Politics in the Age of Enterprise Culture. Pluto Press (January 4, 2011)

[16] Norman O. Brown. Life Against Death: The Psychoanalytical Meaning of History. Second Edition. Wesleyan University Press. 1959. Page 285.

wishing all well.

marc

17.0

Re: February 2013 Theme of the Month: @Curating the Network as Artwork¹

From: Randall Packer

To: <new-media-curating@jiscmail.ac.uk>

Date: Tue, 5 Feb 2013 16:59:35 -0500

I was very interested in Roddy's reference to Robert Filliou's notion of 'permanent creation,' which came up recently in an essay by Janet Sarbanes: "The Poiegg and the Mickeymaushaus: Peedagogy and Spatial Practice at the California Institute of the Arts." In this essay, Sarbanes describes CalArts as influenced by the Bauhaus in its approach to the "building" as structure for the development of new radical pedagogical techniques in arts education as well as the synthesis of the arts. More specifically, she points to Filliou's "Institute of Permanent Creation where anybody might make suggestions about what kinds of things might be investigated or looked at" as a transparent and open source approach to teaching and learning. The idea of "education as dialogue rather than as a transmission of knowledge" was a fundamental concept I employed in the online course I taught at CalArts last semester entitled Open Source Studio. (several participants of this community, including Marc Garrett, Ruth Catlow, Annie Abrahams, and Helen Varley Jameson, were guest speakers in the course)

Like Roy Ascott's reference to the 'gesamtdatenwerk' in his seminal essay, "Is There Love in the Telematic Embrace," I believe more than ever after teaching Open Source Studio, that the network and its tools can be used to shift art education into a less hierarchical and more peer-to-peer, collective experience; precisely where it belongs. In this sense, Roddy's suggestion of the political nature of networks-as-artworks also applies to the idea of the network-as-art-school.

My own 'utopia' in this regard is the post-institutional approach to teaching. I gave up on the idea of being "institutionalized" in my academic career several years ago, and now freelance for several Universities and art schools around the world. It is through this developing network that I see the potential of bringing students into an "open university" setting - no longer tethered to a single institution - through video-conferencing and other forms of networked learning tools. It is my hope that art students can reach out inter-institutionally and inter-culturally to engage in a form of collaborative research and production that is underutilized, but well within our reach conceptually and technologically.

I would be interested in related work in this area.

Randall

17.1

Re: February 2013 Theme of the Month: @Curating the Network as Artwork¹

From: Barnaby Dicker

To: <new-media-curating@jiscmail.ac.uk>

Date: Tue, 5 Feb 2013 23:28:57 +0000

Hi all,

I'd like to pick up on a couple of things Randall mentioned.

For the (1,000,0)50th anniversary of Art's Birthday, following Filliou's dating, Art's Birthday, Wales (of which I am one of the organisers), was fortunate to have Joachim Pfeuffer come to Swansea to discuss his work with Filliou. Their principal project was the Poipoidrome - which is also 50 this year. The 'co-architects' describe the Poipoidrome as 'an artistic proposition for a centre for permanent creation.' At its centre is the Poipoiegg (mentioned in Randall's post). Joachim described how he introduced the idea of 'poipoi' to Robert, having himself heard about it from anthropologist Herman Hahn, whom himself had heard it from the Dogon tribe of Mali for whom it is a salutation marking an end or renewal of an exchange. Joachim and Robert visited the Dogon while an incarnation of the Poipoidrome was installed in the Pompidou in the late 70s. They wanted to discuss and show images of their project to the Dogon people. Apparently the Dogon described it as 'the house of good weather' or 'the house of weather luck'. Joachim mentioned that Robert often signed off his letters with 'weather luck', but that he only realised relatively recently that this was Robert's translation of the Dogon people's response to the Poipoidrome.

The Poipoidrome very much embodies the principles of Filliou's 'eternal network of permanent creation,' being a place for interaction, discussion, reflection, displaying, storing, creating, accessing and so on.

I was very surprised when Joachim stated that he never used the Poipoidrome as a pedagogical exercise or model during his time as a teacher. For me, the Poipoidrome stood precisely as an alternative model of pedagogy. If I recall correctly, Joachim was/is hesitant about presenting it as something that can be taught. I appreciate and respect his concern, but still hold on to my view that the Poipoidrome embodies an important alternative site and approach to learning. Of additional interest, Joachim, mentioned how he considers their work to address political issues that have yet to emerge.

Picking up on a thread from Ken: I certainly feel that the 'academy' provides a possible space for artworks that are not 'artworld' artworks (i.e. carry no market value). I say 'possible' because it's not about 'isolationist', 'pure' strategies that need totally avoid the artworld or market value. Rather, I am suggesting that the academy legitimizes and provides a support - network - (I think someone else brought this topic up too. I forget who, apologies), to say nothing of alternative funding streams, for such practices. Thus, keeping such ideas/practices in play. It also allows many people to feel comfortable being minor artists, producing minor artworks (best perhaps if I claim to be speaking for myself here). Afterall, one of the key features of 'the network' is its inclusion of the 'little people' - too much superstar activity would sink the ship. No room for masterpieces. And presumably the budget (if there is one) should be spread appropriately, as opposed to disproportionately. It is dialogical, not monological.

And on that note...

17.2

Re: February 2013 Theme of the Month: @Curating the Network as Artwork¹

From: Roddy Hunter

To: <new-media-curating@jiscmail.ac.uk>

Date: Tue, 5 Feb 2013 23:32:04 +0000

Hi Randall,

Glad to see you here, thanks for your comments. I really enjoyed participating in your recent Open Source Studio Global Concept Exchange on the work of Marc and Ruth at Furtherfield (<http://www.randallpacker.com/?p=2798>). It was there I encountered Annie Abrahams for the first time and have invited her as a respondent to this discussion here. We could talk about that event as an example of how your particular networked-pedagogic methodology works in terms of production, distribution, perception. I have some notes somewhere, if you'd like.

I asked a question then about Cal Arts in relation to cross-interdisciplinary pedagogy in relation to my own experience at Dartington College of Arts from 1998-2007, where there was a comparably experimental approach. There is a good relationship too between your Open Source Studio model and Filliou's interest in pedagogy in art. His artists' book 'Teaching and Learning As Performing Arts' (<http://www.leftmatrix.com/teachingandlearning.html>) is similarly dialogic in tone. Yours is digitally networked, his is materialistically analogue!

Best wishes

Roddy

17.3

Re: February 2013 Theme of the Month: @Curating the Network as Artwork¹
From: Roddy Hunter
To: <new-media-curating@jiscmail.ac.uk>
Date: Wed, 6 Feb 2013 00:39:36 +0000

Welcome Barnaby,

Glad of your comments. The Poipoidrome is an extraordinary example of conceptual-architecture. I've even thought it, in all its conceptual-ness, as somewhere between imaginary, freemasonic architecture and a virtual space similar to the online. There seems something something modernist about the identification of the Dogon in the work that I think deserves ethnological interpretation. It was fantastic that you had Joachim Pfeuffer in Swansea teaching but yes, why not as a pedagogical space? Would seem obvious.

Have you seen Jean-Jacques Lebel's 'Homage à Robert Filliou' at Artpool, Budapest? <http://www.youtube.com/watch?v=HhuVrRxoHo>. Filliou and Pfeuffer had constructed the Poipoidrome at the Young Artists' Club, Budapest in 1976 (<http://www.artpool.hu/Florus/Filliou/Poipoidrom4.html>) Making contact then with Filliou, György Galántai (whom I interviewed last year for this research) collaborated with him on 'Telepathic Music' at same place in 1979.

This contact with Galántai ultimately led to the reconstruction in 1998 of the earlier structure. (<http://artpool.hu/Installation/documents/Lebel-w.html>) and the curating of an programme that saw Lebel and other artists such as Istvan Kántor (<http://www.youtube.com/watch?v=frfcVJagtrzc>) develop intervention in the space. I think Istvan's 'Séance Filliou' is well worth watching.

Here is the online / offline divide once more though. If you watch the Lebel interview to the end, you'll hear him talk in English about the network 'without / before internet': a 'human network of and between artists from all around the world'. Other terms Lebel uses: 'autonomous', 'independent', 'critical', 'creative'. Also the Dogon seem replaced somehow by the gypsy ensemble, which again I find interesting. Is this the quality of 'independence', of 'autonomy' (presumably from discourses of the state and/or other institutionalised power structures) that needs protection from online instrumentalisation. Is the network better to exist invisibly and evade recuperation? Is the visibility politics of dissent within neoliberal democracy the wrong kind of participation and opposition?

Best wishes

Roddy

17.4

Re: February 2013 Theme of the Month: @Curating the Network as Artwork¹
From: Randall Packer
To: <new-media-curating@jiscmail.ac.uk>
Date: Tue, 5 Feb 2013 22:19:33 -0500

Thanks Roddy!

I completely forgot you had attended the Open Source Studio (OSS) class with Mark, Ruth, et al last fall. My interpretation of Filliou's notion of the institute for permanent creation was to think of my graduate seminar as a permanent record in the database. Too often, education is a transient experience, with scant traces left behind in the personal notebooks of students and faculty. (Even more frightening is the proprietary system of Blackboard.) However, in the age of digital networks, everything can be preserved (ideally): every post, discussion, comment, reply, etc. In OSS, we used a Wordpress site to aggregate discussion, research, and production. What is particularly powerful about this in terms of the network, is that everything is indexible. Years from now, anyone who participated (or not) can retrieve some aspect of the work/dialogue and employ it as a link in a subsequent publication or project. In my limited exposure to Filliou, I had interpreted his idea as a digitally networked act of permanent creation in the context of pedagogy. Of course, this can be applied to any activity, but it is well within our means to engage education as a permanent knowledge base that is open and transparent and accessible.

For anyone interested, the Open Source Studio Website from fall 2012 is located at:
<http://oss.calarts.edu>

OSS was offered by Tom Leiser and his renowned Integrated Media Program at CalArts. And to add to Roddy's citation of one of my blog posts, here are all my posts detailing the project:

Up Close and Personal with Furtherfield
<http://www.randallpacker.com/?p=2798>

OSS as 3rd Space
<http://www.randallpacker.com/?p=2870>

Pedagogy as Collective Agency
<http://www.randallpacker.com/?p=2827>

CalArts @ 30,000 Feet
<http://www.randallpacker.com/?p=2787>

The Storm, the Dialogue, and the Desert Moon
<http://www.randallpacker.com/?p=2774>

Is this the Future?
<http://www.randallpacker.com/?p=2755>

Randall

18.0

Does it matter if the network had / has a "common direction" that in any way, shape or form might be called 'political' ?
From: Clive Robertson
To: <new-media-curating@jiscmail.ac.uk>
Date: Mon, 11 Feb 2013 13:13:28 +0000

In considering what the network is or was – even before calling its project organizing an “artwork” (and what is the hoped for gain of this description – for whom is it being described as such: for artists, critics, research funders, taxpayers, etc.) it might be good to admit that Filliou’s concept of a an artists network as it gained popularity always looked different from the time and place of observation. Its signification was predictably altered by cultural change and by institutionalization. That is only to suggest that it meant something different for Brecht and Filliou, a lot of different things when employed by Filliou-inspired artist collectives and spaces of the 1970s, and so on along its paths to “re-discovery” and/or recapturing in the 21st century.

For me it matters that Filliou’s statements came prefaced with what amounts to a social critique. So when Roddy quotes Filliou saying, “Everytime we turn our attention to what we don’t know, we are doing research” the statement is missing its preface which is, “Research is not the domain of those who know; on the contrary it is the domain of those who do not know.” Was Filliou poking at scholarly specialists (that now includes many of us as respondents) / Probably. The set-up for announcing the Eternal Network/La Fete est Permanent is similar. “There is always someone making a fortune, someone going bankrupt – we in particular.” Does this suggest that artist poverty or precarity is a pre-condition for being a network member? Of course not. Filliou wrote, “As you can see, we included the fact of our being bankrupt as part of La Fete Permanente. To us, this an important element of the Eternal Network: including in it the harmful, painful or disagreeable things in life, as well as the pleasant, profitable ones.” (Teaching and Learning as Performing Arts, Verlag Gebr.König, Köln, 1970) It was (he writes) supposed to help wean artists off of their allotted competitiveness. But was it what we would now call a “safe space”? Was the network brought into being with any socially operational effects in mind? Think of Facebook, not as a corporate string pulling, but how we try to use it with our “friends.” What works and doesn’t work when we try to interact? We have some general sense of what gets approval in our specific node but not much else. Do we describe our earliest use of FB as an “artwork”? Speaking of and to the history of the network, I now want to detour via what Stuart Hall (co-founder of British Cultural Studies) wrote about that project’s history and the “will to connect” (“Cultural Studies and its theoretical legacies,” 1992). (This was v. useful for me when I was seeking a way to trouble my view of the history of artist spaces as a doctoral project.)

So while Hall acknowledges that cultural studies as a project is open-ended, “always open to that which it does not know yet, to that which it can’t yet name,” he also argues against pluralism and for the stakes (something at stake) of cultural studies. It will probably take a second post to get to the core of what I think the stakes of an collective artist practice could / might be in relation to a network and that has something to do with a present that appears to accept that the merging of functions of artist, curator, critic, and patron works out for the best of all involved. That collegial management is perhaps the only way forward for a brighter future!

Like our view of art (on good days) Hall reviews c.s. as “a serious project, that is inscribed in what is sometimes called the “political” aspect of cultural studies,” not he adds, “that there’s one politics inscribed within it.” The tension, Hall says, is “between a refusal to close the field, to police it, and fluency.”

So what if any is the significance of artists formulating and maintaining a network? Hall cites Raymond Williams who wrote that “the relation between a project and a (discursive) formation is always decisive because they are different ways of materializing...and then describing a common disposition of energy and direction.” (Raymond Williams, “The Future of Cultural Studies, 1989). So I guess from this follows a question of whether or not (or at least in what sense) in this discussion are we bothered whether the “discursive formation” we are hailing is about “art” or “artists”? And in its vagueness, does it matter if the network had / has a “common direction” that in any way, shape or form might be called ‘political’?

18.1

Re: Does it matter if the network had / has a “common direction” that in any way, shape or form might be called ‘political’ ?

From: Barnaby Dicker

To: <new-media-curating@jiscmail.ac.uk>

Date: Sun, 17 Feb 2013 18:22:00 +0000

Dear all,

This post is loosely intended as a response to some aspects of Clive’s lucid and meaty post of last Monday.

Clive opens by stating that we should ‘consider what the network is or was [...] before calling its project organizing an ‘artwork’ (and what is the hoped for gain of this description – for whom is it being described as such: for artists, critics, research funders, taxpayers, etc.)’.

On one hand this is absolutely right and necessary, and yet, at the same time, this makes a severance where there should perhaps not be one. i.e. for our discussion we are considering the curation of the network as artwork. We do well to remember that Filliou’s Eternal Network of Permanent Creation connects all artists across time and space. Just as we also do well to remember Filliou’s (amongst others’) project of ‘decommissioning’ the artist (the name, the role, the) and making time and space for everyone to see their activities in creative terms.

Personally, for better or worse, I was immediately pleased to see Roddy’s unabashed use of the word ‘artwork’ in the discussion topic title. While I have a lot of time for ‘decommissionist’ / revisionist antics and ideas, I also feel that we stray into the realm of delusion when we call our activities something other than art. However dose our work might come to political activism, social regeneration, therapy, philosophy, free market capitalism, etc. it is still art. If it wasn’t, we simply couldn’t frame it in these terms. I feel we can, and should, take some pride in art. Just as those in other fields should take pride in what they do. Art is only a dirty word if we make it one.

The way I approach my ‘network’ work is as an artist/curator. It means generating particular forms of creative/meaningful exchange with other people that might be different to other creative/meaningful exchanges. Eg. for Art’s Birthday this year we approached a local ‘specialist cake designer’ to make 12 cake designs chosen at random from 150+ designs that we had received following an open call. The ‘novelty’ (possibly the wrong word) of this nichochets through all levels (including Council Health and Safety regulations). So, something that might seem superficial can actually carry great complexity and substance – defined by and through the contributors and contributions over and above the concept. The importance of the concept, then, lies in generating something that can structure or frame or inspire the activities that really form the work. Needless to say, the cakes were eaten by all those who attended the Art’s Birthday celebration.

I suppose I have decided that I would like to spend a significant portion of my life taking part in creative exchanges. Sometimes I initiate them, sometimes I am invited to take part. Sometimes they go somewhere, sometimes they don’t. Sometimes I enjoy them, sometimes I don’t. I can either think of creative exchange as a whole, in general or I can break it down to a project by project basis. I see Filliou’s system playing on this tension between perceiving an endless stream of creativity and a compartmentalised, rationalised collection of things done and felt.

To end. An interesting issue thrown up by Clive’s post concerns what we consider ‘official’ theory/philosophy and how we legitimate ‘unofficial’ theory/philosophy through ‘official’ theory/philosophy. Clive brings in Hall and Williams to reiterate/support/substantiate Filliou. Following Clive’s intervention (as but one example), does this now mean that Filliou can be used in the same way as we do Hall and Williams? Are Hall and Williams now open to accusations of copying Filliou (given the sequence of presentations)? Or are they seen to be working in such separate fields that the congruence is merely coincidental, and purely affirmative of the shared project? Considering ‘La fete permanente,’ it occurs to me presently that what is at stake is the degree of importance we ascribe the ‘carnival’ to the ‘normal’ running of society and the terms of their relationship. Does ‘cultural theory’ et al belong to the carnival or to ‘normal’ society? And what kind or degree of impact do we acknowledge the two sides have on each other? Can we cleanly split these two realms? Is it inappropriate to do so? Should we look to Filliou and his collaborators for answers? Or to their inheritors? Or to other theorists and historians? Or to society directly?

Barnaby

18.2

Re: Does it matter if the network had / has a "common direction" that in any way, shape or form might be called 'political' ?

From: Mike Stubbs

To: <new-media-curating@jiscmail.ac.uk>

Date: Sun, 17 Feb 2013 20:19:02 +0000

...lurking on the edges...and just travelling back from the opening of

*"YES MAN DOES WHAT IT IS"

The editions of Galerie Erhard Klein

1972 - 2006*

<http://www.bonner-kunstverein.de/ausstellungen/aktuell/sieht-man-ja-was-es-ist-die-editionen-der-galerie-erhard-klein/>

highly recommended and hopefully can travel to the uk

a testament to a social network (rhineland) and one which influences such so much of our practice - be it new media or performative ...in the situation and encouraging new forms of social democracy

klein was is a clever fella and at the time had the curiosity to befriend-learn-deal: Polke, Beuys, Kippengberger, Klauke and so on

today's event was full of middle aged artists friends and family - but what i took from the event (apart from seeing wonderful artwork) was *family* and a reminder of how things just happen through groups of people swarming

and then of course there is the digital stuff....

more on that another day

mike

18.3

Re: Does it matter if the network had / has a "common direction" that in any way, shape or form might be called 'political' ?

From: Roddy Hunter

To: <new-media-curating@jiscmail.ac.uk>

Date: Wed, 20 Feb 2013 21:13:51 +0000

Hi Mike (and all)

Glad to see the discussion tempted you out from lurking around the edges. I'm very aware that I've not been catalysing the discussion this week. Too many issues off-list at present. Apologies for neglected correspondence, I will catch up. I am still trying to find time to collate a list of things we might consider as 'networks-as-artworks' already referenced here and others elsewhere. Please do send links and perhaps a few words, needs be nothing more than that.

In the meantime, in preparing a lecture for first year undergraduate students on Duchamp, postmodernism and appropriation I was quickly searching for Filliou's view on how The Eternal Network 'replaced the concept of the avant-garde which has become obsolete' because:

"If it is true that information about the knowledge of all modern art research is more than any one artist could comprehend, then the concept of the avant-garde is obsolete. With incomplete knowledge, who can say who is in front, and

who ain't. I suggest that considering each artist as part of an Eternal Network is a much more useful concept." (<http://www.franklinfurnace.org/research/projects/flow/mailart/mailartf.html>)

Steven Harris has noted that Filliou 'equates art with knowledge here, and still retains a notion of art as research.' I am not sure I agree with this link with knowledge entirely, particularly in the case of practice-led research, unless it also refers to unconscious knowledge which I assume it does. Does this production of knowledge generate value, hence our scholarly interest? Does that institutionalise the practice as a form of capital? What then is its capacity for radicality, for critique ... what does this mean for notions of critical art practice?

In any case, while quickly searching for references I came across this information regarding the 'Digital Legacies of the Avant Garde' conference in Paris, April, 2012 (<http://digitallegacies.org/parispapers.html>) which I am kicking myself for not noticing earlier (i have to accept incomplete knowledge again). All good angles on the subject from a slightly different perspective but maybe Stephen Voyce's 'The Eternal Network: Avant-Garde Activism and the Cultural Commons' is particularly useful!

Have a look, perhaps it helps us expand our discussion. Anyone know of this conference?

Best wishes

Roddy

18.4

Re: Does it matter if the network had / has a "common direction" that in any way, shape or form might be called 'political' ?

From: Gary Hall

To: <new-media-curating@jiscmail.ac.uk>

Date: Sat, 23 Feb 2013 13:56:24 +0000

Maybe I can contribute by looping back to Clive Roberston's comments about Stuart Hall in relation to what the network is or was.

'So while Hall acknowledges that cultural studies as a project is open-ended, "always open to that which it does not know yet, to that which it can't yet name," he also argues against pluralism and for the stakes (something at stake) of cultural studies.'

As someone who still thinks of what they do in relation to various networks and curatorial activities as coming out of the history of cultural studies, at least in part (although my work these days has moved away from that, and I suspect is probably now unrecognisable to most in the field as cultural studies, and more or less deliberately so, for reasons I'm about to hint at), there are a couple of things that interest me about Hall's 'Cultural Studies and its Theoretical Legacies' essay.

1) First, there's Hall's acknowledgment in the same essay that the boundary line he is attempting to mark out around cultural studies by means of its politics is an 'arbitrary' one. 'I don't believe knowledge is closed', he writes, 'but I do believe politics is impossible without what I have called the "arbitrary closure".'

2) And second, the way there's a risk in Hall's use of the word 'tension' when describing these two aspects of cultural studies (what he's thinking here in terms of it's theoretical and political projects) of implying that each side in this relationship retains a more or less unified and stable identity which is equally valid; or that 'intellectual theoretical work' and politics exist in some kind of dialectic. Whereas I wonder if a more interesting way of seeing this relation is not as one of mutual transformation, where notions of 'theory' and 'politics' (and indeed 'cultural studies') are pushed beyond their traditional delimitations and forced to rework their relationship with one another.

If so, then it seems to me that we can't say, as Hall did at the 2007 'Cultural Studies Now' conference at the University of East London, that cultural studies is capable of questioning everything... except the

relation to the social formation; that what cultural studies does is analyse culture in relation to its connection to the wider social formation and that this connection is therefore sacrosanct. For Hall, theory is a detour from a larger question in this respect, which concerns rethinking the role of culture and its articulation with other structures and processes in each time and place, each conjuncture. This, for him, is cultural studies' real connection with politics, its political mission or 'common disposition of energy and direction' (Williams).

(Can we see a similar 'arbitrary closure' at work in the way that the intellectual theoretical work that is most acceptable and feted today is often quite materialist in tenor?)

Moreover, if, to quote Clive quoting Filliou, "Research is not the domain of those who know; on the contrary it is the domain of those who do not know." "I wonder if we can't also say the same of politics. In which case the trick, perhaps, would be to find ways of actually assuming what this means when it comes to politics and being 'political'.

Hope this helps.

Gary

I9.O

Curating the Network as Artwork
From: Annie Abrahams
To: <new-media-curating@jiscmail.ac.uk>
Date: Sun, 10 Feb 2013 17:05:44 +0100

Hi list members,

As an artist living in France, I had to come across Filliou. It is hard not to. All art students learn about his work. But I did art school in Holland and it was only later on, when, living here in France, I met Ben Vautier, Jean Dupuy and Pierre Tilman, who are all somehow influenced by him, that I got interested in his work. But I am not very familiar with it.

My first question is what is the Eternal Network? On the internet it is translated as La fête permanente ??? (the permanent party?).

I have difficulties understanding what you mean by a network as artwork. I imagine projects like DIWO done by Furtherfield, their mailinglist netbehaviour, global communities like the ones around Upstage, Waterwheel or videoortex, to name but a few, might apply for this "title". Also probably some of my own activities like the Angry women and Huis Clos / No Exit projects and my involvement with the Cyposium touch on this...

I am also not sure I understand what a network-as-artwork is, and I ask myself (and you) what is interesting about considering networks as artworks?

I feel kind of uncomfortable with the idea that networks can be curated. I am not sure that is the right word to use, I think I would rather like to use the word care taking (I think Clive suggested that in his first mail), but there might be a much better word. Curating is a word anchored in the existing landscape of thinking and activating art as a commodity. As soon as we enter the global networks and want to think about these as possible artworks we can no longer use "old" terminologies if we want to understand what is happening. You can not understand communication using the internet by known standard and analytical tools. When I need to explain this in a simple way, I do that by showing, talking about, and acting out my piece A Big Kiss (online kissing is drawing with a tongue, exciting too, as all drawing can be exciting, but if you could look at me doing it, you would just see some strange, foolish gesticulations in the void)

I am interested in collaborative groupdynamics using internet technologies. I have no other goal with this than to understand and to experiment these. I am not sure as Randall seemed to be that these practices will lead automatically to less hierarchical, more peer-to-peer based relations. It depends on intentions, of the users, of the properties of the interface used and on how it is controlled, but maybe I am missing something and I

would be glad if someone pointed that out to me.

Maybe, maybe describing some facets of one of my projects might trigger others to write about other concrete, maybe more appropriate examples.

Angry Women started in 2011. ** It is an artistic research project on remote communication and collaboration using anger as a pretext, and, in the beginning it was also a project on female anger using webcam performances as a facilitator.

So far, besides a lot of email exchange, we had 5 performances with only ladies, one with only men, two mixed gender performances, but also several technical test and 2 online evaluation sessions. You can find videos, texts, performance protocols, analyses and written reaction on <http://www.bram.org/angry/women>. 48 People from different professional and cultural backgrounds (13 different mother tongues), participated, some only once others up to 6 times.

We are all very much interested in finding out how to communicate in a situation where we have technological advanced equipment, that makes it possible to be together in a shared environment while staying on our own, alone at home; we want to research our contemporary status quo of lonely togetherness.

This is related to exploring how a sense of "we" can exist in a group of very different individuals, what it means to think a "to be with" based on singularities. I hope to find a radical, plastic new interpretation of "we".

In our latest evaluation session we discussed the status of the project. For the moment it is my project. It needs a lot of caring, and for the needs of each participating individual, and for the overall context, for the "network". So, I am the who drives this network, it needs my attention, more attention than creativity, I guess, and it wouldn't exist if I had been a party animal. But during the online meetings and the performances, the creation is continuous, the party goes on and the relations between us have an eternal feeling (Filliou would probably like to participate) - only during - afterwards you feel as going home alone under a starry night ready for another periode of caring.

Yours
Annie Abrahams

I9.I

Re: Curating the Network as Artwork
From: Roddy Hunter
To: <new-media-curating@jiscmail.ac.uk>
Date: Sun, 10 Feb 2013 20:41:22 +0000

Hi all

Good to be swinging into the second week of the discussion. Thanks, Johannes and Annie for focusing minds on particular issues and questions. Also good to see we are beginning to see 'concrete examples' of network practice to discuss and evaluate. I will take a look a closer look at examples you offer, Annie, as well as work of other respondents and write in a later post. The main questions/issues you both raise seem to concern the usefulness or otherwise of thinking about networks-as-artworks, how to determine their success or failure and what role curating might have in these respects. These still seem to be areas needing conceptual clarification so we can move forward.

I think it can be useful to conceive of a network-as-artwork where production, distribution and reception integrate as closely as possible in the creative process. Typically, the institutional artworld conceives of these separately, often involving different agents of mediation: the artist being one, the curator being another, the critic and hypothetical 'ideal' spectator another still. This economy is well known of course and summarized usefully in Alloway, L. (1984) 'Network: The Art World Described as a System'. In: Alloway, L. 'Network: Art and the Complex Present'. Ann Arbor, MI, UMI Research Press, pp. 3-15. Hakim Bey has also equated increasing 'degrees of mediation' with corresponding interventions of 'Capital' (Bey 1994. Available at: http://hermetic.com/bey/radio_sc.html)

Clearly, this system places 'artists in a submissive role' as Clive notes and it's also not surprising that artists have regarded curating 'as a very corrupt discourse.' (O'Neill & Wilson, 2009. Available at: <http://www.ica.org.uk/Emergence%20>

by%20Paul%20O'Neill%20&%20B%20Mick%20Wilson+17186.twl). More than this, I remember reading recently – but cannot locate the reference! – of an artist or curator who realised that while for Marx the issue was ownership of the means of production, their own preoccupation was with ownership of the means of distribution/reception or something like that. If anyone can help me re-locate that reference that would be great!

In any case, the case for the network-as-artwork becomes clearer when regarded from this position. The historical backdrop of the 'dematerialisation of the art object', which while a somewhat erroneous term, does expand possible interfaces of aesthetic exchange to encompass always increasingly accessible communications technologies as well as discrete, bounded objects of beauty, fax machines as well as paintings. The communications interface, just as a conversation, requires co-presence and co-production of the aesthetic experience. This sense is typical of the 1960s and found too in Allan Kaprow's 'no audience, only participants' approach to the Happening (Kaprow 1968. Available at: <http://www.ubu.com/sound/kaprow.html>).

Much of this work clearly takes advantage of any and all communication technologies, especially those that could have global reach. Extending the capacity to be together in different places in the same liminal moment seems aesthetically to be the driver. There is an 'aesthetics of distance' here which actually depends on being separate from each other in space and time. The experience of this relationship, the intersubjective exchange across space and time, becomes itself the aesthetic 'object'.

Manovich (2001) already points out that Benjamin defines aura 'as the unique phenomenon of a distance' (224) not of proximity. We shouldn't necessarily assume an authentic desire to overcome physical, geographical separation between networkers: it is the romance of their geographical separation that becomes exotic and perhaps even an act of aesthetic love. Aesthetic experience, in my view and found I believe in Bakhtin, requires difference (non-coincidence) rather than synthesis of respective consciousnesses. Synthesis is often confused with empathy and thus thought of as an aesthetic event, where it is arguably more ethical. When the network-as-artwork 'fails' as Ken suggests and Johannes questions, is this failure understood in terms of aesthetic or ethical efficacy/sustainability? The difference between poetical and political economy?

These conditions all taken together mean arguably that Filliou and others becoming interested in the artist-networker position were in fact becoming engaged with curating. I was struck with Clive's view that 'curating (caring for) the network (as mutually authored projects) made sense as an artwork' which was very well put. I like this because it refers to curating as an activity as opposed to a job or career. I think Filliou and other networkers (e.g. H.R. Fricker and 'The Decentralised Network Congress') were behaving curatorially in setting/integrating the context of production, distribution, reception as an 'open system' in which to participate.

Two useful views on rethinking curatorial activity in the context of network-as-artwork:

For artists, Paul O'Neill again:

"The term 'artist curator', which once simply referred to exhibitions curated by artists, is applied by [Gavin] Wade to those practitioners using exhibition design, architectural structures, and curatorial strategies as a way of presenting themselves, alongside other artists, to create composite public outcomes". O'Neill, Paul. (2012): *The Culture of Curating and the Curating of Culture(s)*. MIT. p. 105

And for curators, CRUMB's very own Beryl and Sarah:

"Curators who are truly interested in the decentralised, dematerialized activity of network-based arts have tried to change their curatorial tactics to be more in line with the artists, even if that means being increasingly misaligned with the traditional institutions for the presentation of art." Cook, Sarah & Graham, Beryl. (2010): *Rethinking Curating*. MIT. p. 84

Rethinking relationships between production, distribution, reception (or at the risk of more hyphenating: production-as-distribution-as-reception, etc., etc.) is important and should welcome interventions from any perspective of hybridity and indeterminacy.

Hope I've explained my grounds for asking the question better!

Best wishes all,

Roddy

I9.2

Re: Curating the Network as Artwork

From: Johannes Birringer
To: <new-media-curating@jiscmail.ac.uk>
Date: Mon, 11 Feb 2013 13:41:31 +0000

just wanted to say thank you to Katja Kwastek for her illuminating review of the Transmediale, your sharp observations seemed to make good sense in the context of this discussion, and I was sorry of course to learn that Pluto was not elevated but remained confirmed-demoted, a poor post-planet.

as to your comment on PAPER, you mention the Post Digital Publishing workshop. >> A highlight of this was the keynote by Kenneth Goldsmith on conceptual writing, with the provocative thesis: "with the rise of the web writing has met its photography" - I don't think I really agree, but it is worth thinking about it - goes into the whole discourse of computability which was also represented by David Berry. >>

I'd like to learn more about this, could you elaborate or send me a follow up link? And how is this connected to the "discourse on computability" or to the theme that Annie Abrahams brought forward, on caring for/sustaining a possibly on-going creation (across/with network) or project involve both site and remote site collaboration.

I liked the example of "Angry Women", with its organizational and productive dimensions; and it reminds me of a small project a theatre friend of mine, Angeles Romero, started up in Houston, last year with young Latinas who were encouraged to use their cellphones to make short films working with the restrictions of the medium but developing a craft of the short film (one task was to do the scripting/story-boarding, shoot/edit in one day and upload to YouTube by the end of the day)...

... see an example here: <http://www.youtube.com/watch?v=DWdGgI3yGik&feature=youtu.be>

<http://www.youtube.com/watch?v=dn4gHbJkcZU>
or
<http://www.youtube.com/watch?v=ZltCSIEV8ag>

I think these wonderful, humorous and sometimes ironic yet also politicized "tiny" productions are part of a pedagogy of 'teatro espontaneo' that Romero developed in her theatre workshops in the Latino/a community, and they are now also testing the "re-mediation" possibilities of working with new media or social media networks. Now sure whether the group has developed a policy about "curating" the quick work on YouTube.

And why should they bother?

What is there is no role for curating in this connection? (Katja, did you not mention something about "Curating Youtube" in regard to Transmediale?) certainly for the young mobile-video-makers in Houston the curatorial question is irrelevant, i think. The creative production model, on the other hand, is not.

with regards
Johannes Birringer

I9.3

Re: Curating the Network as Artwork
From: Johannes Birringer
To: <new-media-curating@jiscmail.ac.uk>
Date: Wed, 20 Feb 2013 21:18:45 +0000

hi all

strangely i think the debate here stopped on February 11, after Clive and I posted some commentary...
I was wondering why the discussion stopped. Sorry for my query, i am always interested into these things/situations when a dialogue suddenly stops.

with regards

Johannes]

I9.4

Re: Curating the Network as Artwork
From: Roddy Hunter
To: <new-media-curating@jiscmail.ac.uk>
Date: Wed, 20 Feb 2013 21:47:12 +0000

Hi Johannes

As I said, my fault. Too many serious work/life issues off-list. Am trying to catch up now. Apologies.

I'd welcome contributions from invited respondents especially those who have not introduced themselves.

Again links to relevant projects to build a resource list welcome - doesn't have to be essays.

Thanks all for patience with your faulty moderator.

Best wishes

Roddy

I9.5

Re: Curating the Network as Artwork
From: Johannes Birringer
To: <new-media-curating@jiscmail.ac.uk>
Date: Wed, 20 Feb 2013 21:56:32 +0000

oh, not at all, i did not at all mean to suggest it is a matter of moderation, I was wondering aloud, and am sorry for having done so, why discussion on this list repeatedly tends to stop at certain points. I think I have asked this before, so ignore my curiosity.

with regards

Gregor
(just back from Zagreb).

I9.6

Curating the Network as Artwork
From: Tom Sherman
To: <new-media-curating@jiscmail.ac.uk>
Date: Mon, 25 Feb 2013 12:44:17 +0000

I met Robert Filliou somewhere in the 1970s, could have been Vancouver or Toronto. He had a lot of presence in his unassuming way. When he made reference to the Eternal Network I thought at the time he was referring to the spirit of curiosity and creativity that will always glow or bubble up or erupt around the planet. No matter how sour and stiff and roboticized our societies would become, there was always hope in youth and all those who refuse to stop playing. Filliou was one who joked around as if his and everyone else's life

depended on a sense of irreverence and frivolity and invention. I was fortunate to know Clive Robertson who had managed to fix and firm up Filliou's spirit in media, video and other deceptively modest media, including audiocassette editions, and later audio CDs.

I understood the practicality of Filliou's obsession with travel and connection and networking because I had interned as a boy sending out messages in Morse code as a ham radio operator from my bedroom in a small town in Michigan. I spent even more time DXing short wave and medium wave radio stations around the world and setting up 'tapespondence' networks through which locally originated reel-to-reel audio recordings were exchanged through the postal networks. We didn't have long-distance telecom access in late 1950s or early 1960s (the use of telephones was financially prohibitive). I figured out how to find out what was going on everywhere else and to manifest my own voice and participate in and invent global networks because I had to in order to survive. In rural Michigan there were few cultural options at the time: hunting and fishing, sports, car culture, alcohol, pop music and three television networks. I didn't know there were people like Robert Filliou and horizontal networks like Fluxus forming at that time, but I was starving for information and desperate to find others who weren't satisfied with the mass media culture of Ed Sullivan or Elvis Presley or Walter Cronkite.

Later I would realize that Filliou and artists of like-minds would understand that the sparks of curiosity and discovery could be amplified and highlighted through networks. I saw artist-run centres spring up and floods of mail art begin to circulate through and beyond this constellation of alternative institutions in parallel to commercial galleries and museums. Horizontality flattened verticality and became for many an ideal. Postal networks gave way to bicycled videocassettes and slow-scan television and photocopy and fax and primitive e-mail systems. Telephony, just a whisper of what it would become, was enlarging at an incomprehensible rate, kicked into light speed by analogue to digital conversion. Satellites and later fibre-optic undersea cables fired this mushrooming connectivity. The idea of 'communities of interest' became more and more apparent and necessary. Communities of common interests were forming concretely, suddenly, without the necessity of physical, in the flesh, communities. Kindred spirits were connecting ethereally and interactivity was arising like Brownian motion around the foundations, the ruins, of mass media. The phenomena of distributed authorship were becoming tangible. The economy of goods and services was shifting into the information economy—economies based on scarcity were collapsing as gift economies were emerging in rich cultures of abundance.

The weak signals of unpopular culture gained enough strength to form clear alternatives to mainstream cultures through networked exchanges. The electronic and eventually digital telecommunication networks accrued in layers of webs over obscure galleries and clubs, universities and town halls, those places were people actually meet. Everyone aspired to create difference. Anomaly was actually the norm for a while. But as culture was atomized into rivers and seas of individual voices (as we have become full transceiver cultures), differences have become less significant and people have become less interested in being different and more interested in being the same. Don't ask me why, I just know that this is true. Young people want to be part of a set of emergent identical behaviors, moving this way and that like schools of fish. Maybe this results from more and more consistent prompts from the mediated environment—a kind of engineered roboticism, the behavioral response to endlessly consistent instruction sets—or maybe there is simply too much risk associated with being different? (maybe it is only acceptable to internalize, to 'secrete' 21st century individualism?) One thing for sure, the connective tissues of networks are far more elaborate and comprehensive than ever before. We are flush with channels for trading messages. Telecom is simultaneously personal and institutional and evolving at unprecedented speed. Kindred spirits are no longer isolated by distance and time. Kindred spirits find themselves jam packed in overcrowded networks.

Where is Robert Filliou when we need him? 'We need artists with miners' hats, the helmets with probing lights mounted on them, to comb the clogged networks for signs of copious curiosity and playfulness. (Baseline inventiveness.) Where are those flaunting ignorance for a chance to celebrate what they don't know? Risky takers of chance. Lovely eccentrics. People who make our head hurt just being themselves. I think things have changed more than we think they have over the past fifty or sixty years. The kids are playing in seclusion with intelligent artifacts and far too many people are humanizing cats and watching dogs speaking in affected voices in the English language on their Apple telephones.

I9.7

Re: Curating the Network as Artwork
From: Roddy Hunter
To: <new-media-curating@jiscmail.ac.uk>

ac.uk>

Date: Mon, 25 Feb 2013 23:23:43
+0000

Dear list,

Armin: I appreciate your comment on the impossibility or otherwise of curating the net as if it were a giant ready-made. It may well have been possible to approach it from this angle at the time of Cosic, Shulgin, Lialina et al. Galloway expressed similar when he says net.art 'is dirty aesthetic deeply limited, but also facilitated, by the network [...] a type of art making that is a mapping of the network's technological limitations and failures' [1]. The pervasiveness of Web 2.0, particularly social media, has meant the network is more likely a spectacle, in the Debordian sense of 'a social relation between people that is mediated by images'. [2] I am not sure that curating the network-as-artwork is the same as curating the net as artwork, in the way I mean to explore it. I was ashamed of myself that prior to this discussion I had not read Tatiana Bazzichelli's 'Networking: The Net as Artwork' [3] but will soon try to resolve the question of whether there is a difference. Essentially, in my view currently, the Net is one network - perhaps the paradigmatic apogee of networking - but there needs to be a way the 'network-as-artwork' can affirm critique of its post-Web 2.0 pre-eminence. I agree entirely then with your view that 'We need to move beyond this situation and not just invent a new aesthetics but new forms of living, of co-operation, of exchange. Technologies will play a role in this, but not such a privileged anymore.' [4] This moves us closer back onto Filliou's territory of 'The Eternal Network' where we need to contend then, however, with the problems of materialisation again. I see you trying to do that with your FIELDS project and while I won't be able to take part would like to know how that turns out.

Ken: I also appreciate your attempt to think through different meanings of 'network'. If I follow, you seem to suggest one sense lies in artists' manipulating communications technologies for aesthetic ends (Nam June Paik, 'Art by Telephone', 'Omaha Flow Systems') - network as tool, perhaps - and the other being the broader context of networked communication itself, which in many ways transcends specifically art production. If this careful differentiation stands, then it probably benefits Filliou's conception of 'art being what makes like more interesting than art'. It is useful to think of your differentiation of networks-as-tools and networks-as-systems. Sure, The Eternal Network would need to fall into the latter category as an artwork as an ongoing system of relations rather than an as a networked 'artefact'. Your point of sustainability is valid to raise given the apparently 'permanent' nature of 'la fête permanente' ... but really how did Filliou mean this 'permanence' to be interpreted? I think his definition of 'The Eternal Network' - again from Clive's 'Porta Filliou' tape - refers to the 'eternal' aspect as 'la fête permanente' of the post-avant-garde, as what happens whenever 'through the collective efforts of artists ... artistic activity becomes just one of the elements.' [5] If artists collectively succeed in escaping the fixed positioning of the avant-garde as a dialectically-bound reaction and recoverable antidote to mainstream hegemony, then needing to circumvent the regulation of their activities as art could be important. The issue then is how to employ whichever criteria decide the efficacy of such a network or not. To move toward Clive and Gary's discussion of Stuart Hall elsewhere, I wonder if 'The Eternal Network' is a puzzle which resists the moment of 'regulation' in the circuit of culture that 'comprises controls on cultural activity'. There is also 'play' here as a critique of instrumentalisation and yes: I think Filliou is making mischief that's keeps us talking now. Maybe working out what 'la fête permanente' is a koan? Thanks for making 'The Wealth and Poverty of Networks' available [6]. I read it earlier in my research and it certainly works well as critique of Filliou that needs to be responded. Maybe the problem is in sticking to 'network' - we could argue whether Art's Birthday is a 'network' or not. I guess I am interested in it as a 'formation' and a 'networked formation' at that. Problem?

Gary: I really appreciate your excursus on Cultural Studies and Hall [7] and do sense there is an answer from that perspective to these problems - as I hint at in a very literal, uninformed way above - but I am going to have spend longer working through those issues of research and politics you raise - is Rancière useful in relation to finding ways to consider 'being political'?

Clive: "ideals Die" totally gets into the annotated bibliography - you know we all want to hear it! Upload a MP3 please, just for us! I also completely appreciate your idea of printing a small and cheap - as you say - edition reflecting the discussion that we can put up as a PDF on the CRUMB site, maybe? That'll also give us a reason to keep talking once this month is over and see where this current network formation can lead us. Brilliant idea, thanks very much for proposing. Everyone else happy with that, anyone want to join in particularly?

My hard dive is slowing down and I am getting unresponsive script warnings trying to filter the wonderful further material Helen, Gary, Ken, Clive and Tom contributed to the list discussion. This will form part two of my response within the next couple of days but there is certainly a wealth of links that we can add there to our bibliography of 'network-as-artwork' research. Thank you for your generosity, all.

Oh, Filliou, why are you one of those 'People who make our head hurt just being

themselves'? [8] Thanks for that in particular, Tom.

Network greetings,

Roddy

- [1] Galloway, Alexander R. 2004. 'Internet Art'. In: Protocol: How Control Exists After Decentralization. MIT Press, 219.
- [2] <http://www.bopsecrets.org/SL/debord/1.htm>
- [3] http://darc.inva.au.dk/wp-content/files/networking_bazzichelli.pdf
- [4] <https://www.jiscmail.ac.uk/cgi-bin/webadmin?A2=ind1302&L=new-media-curating&D=1&O=D&X=03DC5D40CE246463EE&Y=hunter.rodody%40gmail.com&P=31120>
- [5] <http://www.youtube.com/watch?v=gBgOfsG7joQ>
- [6] <http://swinburne.academia.edu/KenFriedman>
- [7] <https://www.jiscmail.ac.uk/cgi-bin/webadmin?A2=ind1302&L=new-media-curating&D=1&O=D&X=03DC5D40CE246463EE&Y=hunter.rodody%40gmail.com&P=32335>
- [8] <https://www.jiscmail.ac.uk/cgi-bin/webadmin?A2=ind1302&L=new-media-curating&D=1&O=D&X=65ACE72CDFD17E2F92&Y=hunter.rodody%40gmail.com&P=37926>

20.0

What is a Network?

From: Ken Friedman

To: <new-media-curating@jiscmail.ac.uk>

Date: Sat, 23 Feb 2013 06:26:17
+0000

Friends,

The question on why the conversation went quiet is a good one. I've been puzzled that many of those who agreed to contribute have not done so.

For myself, I can explain my silence. I've been thinking. It seems to me that there have been two meanings of the word "network" in use here.

One meaning applies to art works that use and mirror networked systems. Examples would be Nam June Paik's spectacular use of television networks in projects such as the 1984 television project titled "Good Morning, Mr. Orwell," the elegant 1969 exhibition at the Museum of Contemporary Art in Chicago titled "Art by Telephone," or my 1973 mail art exhibition at the Joslyn Art Museum titled "Omaha Flow Systems."

The other meaning is that of networks in the larger sense of ongoing systems that permit interactions of many kinds - networks such as postal systems, the World Wide Web, the Internet, or the global telephone network, as well as networks for news transmission, publications, or regular social and economic interaction. This is the kind of network that I was referring to in my somewhat pessimistic statement about the failure of artists to generate durable, functioning networks.

On February 7, Johannes Birringer asked me about a comment in an earlier post. I had written, "most of the projects, networks, and systems that artists try to build fail. I wanted to know why, and how to do better. This led me to questions in human behavior, sociology, and economics. I found general history and world history useful in examining how people have addressed different kinds of issues at other times and places."

Johannes wrote, "nothing could be further from the truth I think, it surprises me really that you claim this overwhelming failure. Ken, which is historically not accurate at all I'd think. (well, maybe I should speak from my perspective: most of the projects and networks that I tried to help build and sustain did work, and even if there are adaptations and modifications needed, they can be accomplished). I am sure many here know examples of organizational networks that worked."

What I meant, though, was not specific projects or art works using networks, but actual network systems that thrive and develop for longer than a year or two.

Any network can be made to function if one pours enough resources and funds in. The challenge is to develop networks that generate true networks effects, becoming more valuable and more effective as more nodes affiliate. Examples of networks that function and grow successfully have - at times - included the telephone and telegraph systems, canal networks, railroad networks prior to the

advent of trucking and then cheap air transport.

Robert Filliou and George Brecht's concept of The Eternal Network was a concept of community, not a concept for an art work. Projects such as Art's Birthday continue and flourish – but these use a network, they are not in themselves networks, and the constituencies and communities that generate them change, die, and flourish through revivals rather than the continuity the describes a network.

Johannes asked, “What did you have in mind, Ken? what projects, networks and systems?” I’d feel inappropriate describing the particular details of projects and systems that don’t work or didn’t. There is too little time and room for a robust, detailed analysis in a list conversation such as this. In a conversation where key participants are unwilling to post a first entry, I’m not prepared to launch a sociological and economic analysis of projects to which, in many respects, I was and remain sympathetic.

If artists have indeed created social and economic networks that function for more than short periods supported by massive external subsidies, it would be interesting to know of them.

In 2005, The MIT Press published Anne-Marie Chandler and Norie Neumark’s book *At A Distance: Precursors to Internet Art and Activism*. I wrote a chapter for the book titled “The Wealth and Poverty of Networks.” This chapter describes some of the issues that I feel describe networks, and I give examples of networks that succeeded and failed.

Interested list members can download a PDF copy of the chapter – produced with permission of the publisher – at URL:

<http://swinburne.academia.edu/KenFriedman>

One aspect of all networks is that they are lodged in a culture and a technological era. They are also subject to the laws of biology, chemistry, and physics. Therefore, all networks eventually vanish. The Sumerian civilization began nearly 8,000 years ago. A king named *Culgi* who rule 4,000 years ago was quite proud of his sophisticated network of roads with a postal service and rest stops:

“I, *Culgi*, the mighty king, superior to all, strengthened the roads, put in order the highways of the Land. I marked out the double-hour distances, built there lodging houses. I planted gardens by their side and established resting-places, and installed in those places experienced men. Whichever direction one comes from, one can refresh oneself at their cool sides; and the traveller who reaches nightfall on the road can seek haven there as in a well-built city.”

The Sumerian road system went the way of Ramses II and his works – as Shelley wrote, “Of that colossal wreck, boundless and bare The lone and level sands stretch far away.” One expects that Eisenhower’s Interstate Highway System will follow, along with most networks we humans have built.

The main difference between these and the networks I noted is that they flourished longer by giving rise to successful network effects with a smaller proportional inflow of external energy applied relative to the economic and social value they spin off.

For now, I’m happy to make “The Wealth and Poverty of Networks” available at:

<http://swinburne.academia.edu/KenFriedman>

Yours,

Ken Friedman

21.0

Reading the Network

From: Helen Pritchard

To: <new-media-curating@jiscmail.ac.uk>

Date: Sun, 24 Feb 2013 00:10:59 +0800

Hello,

Thankyou Roddy for the invitation to be part of this discussion and also thanks to the other respondents for their comments and thoughts so far...I have a few

tentative notes and responses and I want to start first of all with the notion of diffraction...

What is interesting about the questions you are posing is that in a way it sets up a space for productively reading ‘network culture’, ‘curating’ and ‘Fluxus’ through each other – as an affirmative process. Which could perhaps be thought of as the process that Donna Haraway and Karen Barad have described as ‘diffraction’.

[1] As Barad explains diffraction is a productive methodology and

“a method of diffractively reading insights through one another, building new insights, and attentively and carefully reading for differences that matter in their fine details, together with the recognition that there intrinsic to this analysis is an ethics that is not predicated on externality but rather entanglement. Diffractive readings bring inventive provocations; they are good to think with. They are respectful, detailed, ethical engagements.” [2]

Diffraction as a methodology is something we are currently exploring in the work I am undertaking with Jane Prophet [3], Winnie Soon [4] and Fran Perona [5] at the School of Creative Media, City University Hong Kong. In our research we have become increasingly interested in considering not just ‘reading’ the blind spots of theory against each other but also diffracting ‘practices’ through each other such as diffracting arts practice through the practice of nano science or the practice of archiving through the practice of network art.

Diffraction as Iris Van der Tuin explains, “is meant to disrupt linear and fixed causalities, and to work toward “more promising interference patterns” [6]. It is practiced by reading one text through another text and the rewriting. Disrupting the temporality of the piece and opening up meanings in new contexts.

I bring up this idea of diffracting practices through one another in response to Clive’s earlier comments about the possibility for curating as the network as a practice of ‘caring’ for the/a network/s and Marc’s suggestion that much of the work they engage with at furtherfield, artists/collectives such as YOHA and Platform, “meet, not through style or as part of a field of practice, but as contemporary artistic practitioners exploring their own states of agency in a world where our ‘public’ interfaces are as much a necessary place of creative engagement”. It also relates to Ken’s comments outlining the question “what is a network?” and perhaps - how we begin to become attuned to what a network is/ and or might be otherwise. The matter of becoming attuned - is something I was alerted to recently in discussion with Kathryn Yusoff [7].

It seems to me that many artists that engage with network ecology often use the methodology of diffraction to become attuned to its performativity - to what it includes or excludes in what Adrian McKenzie might describe as the processes of circulation [8]. Artists often diffract one practice through another to expose its blind spots - such as in the network reading group work “Common Practice” initiated by Magda Tyzlik-Carver [9]. In this work online reading practices are diffracted through the practice of curating and the practice of “commoning”. Not in order to control, order or stabilise these reading practices but as a way to become attuned to both limitations and the indeterminate possibilities of both networks and curating.

As Magda explains “the subject of my research which proposes to understand curating in/as common/s. If the common, as Hardt and Negri say (356), is discovered and produced through joyful encounters, then perhaps writing about curating in/as common/s should be also done with others. [10]

- more soon :)

Helen

[1] Karen Barad, *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham: Duke UP, 2007

[2] <http://quod.lib.umich.edu/o/ohp/11515701.0001.001/1143/?--new-materialism-interviews-cartographies?gn=div2;view=fulltext>

[3] <http://www.janepropheet.com/>

[4] <http://www.susoon.com/home/>

[5] <http://www.francescaperona.com/>

[7] http://www.wlec.lancs.ac.uk/people/Kathryn_Yusoff

[8] Adrian Mackenzie, ‘The Performativity of Code: Software and Cultures of Circulation’, *Theory, Culture & Society*, vol. 22, no. 1, London: Sage, 2005, pp. 71-92.

[9] <http://www.magda.thecommonpractice.org/index.php/projects/common-practicecode/>

[10] <http://www.wapria.net/?p=460>

21.1

Re: Reading the Network

From: Gary Hall

To: <new-media-curating@jiscmail.ac.uk>
Date: Sat, 23 Feb 2013 22:02:05 +0000

While we're waiting for Clive's remake of 'Ideals Die', perhaps I can attempt some speculations (one could almost call them 'inventive provocations' if they were more detailed) on what it might mean to think both research and politics as 'the domain of those who do not know' in the context of some of the contributions to the discussion so far. In particular, I'd like to try to find a way of thinking this idea affirmatively together with:

Clive's concern about having a 'common direction';
Ken Friedman's comments about the concept of The Eternal Network being a concept of community, and about the apparent failure of artists to create network systems that thrive and develop for longer than a year or two;
and Helen Pritchard's reference to the common, for Hardt and Negri, being discovered and produced through joyful encounters.

The latter brought to mind Nick Mirzeoff's disappointment with their book Declaration, on the basis that, for Hardt and Negri:

"'living information' is said to be gained by physical proximity. Thus, at the encampments "the participants experienced the power of creating new political affects through being together." While that seems clearly true, there's a hint of Romantic nostalgia in the evocation of the letter over the email and the distaste for social media. Entirely absent here... is any mention of the role of photography and moving image distribution. From the al-Jazeera feeds of Tunisia and Tahrir to the Livestreaming of Occupy, web-disseminated video has indeed created a new way of being together without which it's hard to understand the formation of global affinities that we've witnessed over the past 18 months.[1]

That in turn made me think of how - as we know from the work of Dymitri Kleiner and others [2] - the idea of the commons is a place where the interests of a large number of diverse groups, movements, organisations and constituencies - including network technologists, media theorists, artists, activists and curators - come together, but also exist in a state of 'tension' and are often demonstrably incompatible and incommensurable. For example, some in the Free Software community argue for copyleft which is a use of copyright law, but one that's designed to serve the opposite ends to those such a copyright or Creative Commons license is usually put. Instead of supporting the ownership of private property, copyleft defends the freedom of everyone to copy, distribute, develop and improve software or any other work covered by such a licence. Meanwhile, others question just how left politically copyleft actually is. Rather than preventing access to information and source code from being restricted, those on the political left tend to be more concerned with developing a free, common culture, and promoting the equal and just distribution of wealth among the creative workers who produce it. To this end, Kleiner himself advocates for copyleft to be transformed into copyfarleft, in which creative workers themselves own the means of production, and only prevent use of their works which is not based in the commons. Then again, many anti-intellectual property advocates in the Pirate movement argue against copyright and the use of licenses altogether, regarding them as remnants from a previous age.

Now all this could of course be taken as providing one illustration as to why it is difficult for network technologists, media theorists, artists, activists and curators to create durable, scalable network systems that thrive and develop for longer than a year or two - especially if we are attempting to understand the politics of the common in terms of a known 'arbitrary closure' (such as 'continuity' possibly?). Or, it could be taken as suggesting we should perhaps approach the question of community, of being together and holding something in common, a little differently - in terms of a certain conflict, antagonism and incommensurability, and thus as being not the domain of those who already know what community and the common are in advance, but more 'the domain of those who do not know'. It is something of this kind that Michael Bauwens seems to be pointing toward when he talks about the larger cultural and social shift: he associates with peer-to-peer networks of production:

'The fact that the commons interfaces with capital is not necessarily negative. It can be, but it is not necessarily so... Critics ask you to choose one or the other, and what I am trying to say is that it is not either or, but both. They are both happening at the same time, we are de-commodifying and we are commodifying, ... I find it really interesting that, within the system we already have, communal dynamics are actually happening. My point of view is not to take an

anti-capitalist view, but to take a post-capitalist view... I think that is what happened in the past as well. I do not think that the Christians fought the Roman Empire or fought Feudalism as such; they just created a world based on their new logic The people no longer believe in the mainstream system. They may not know what they want, but people in the French Revolution did not know what they want, and people in the Russian Revolution did not know what they want.[3]

All of which appears to provide another way of thinking community together with performativity. For (and I'm just speculating here remember) how might we set about creating such an (as yet) unknown community or world - especially if we're concerned to try to avoid the situation we've seen Stuart Hall fall into, where we're open to questioning everything... except certain 'arbitrary closures' that establish boundary lines around what we supposedly do know, such as politics and the relation to the social formation in Hall's case. Wouldn't we have to try to performatively create such a community via how we act as network technologists, media theorists, artists, activists and curators? And do so 'without any guarantees' (Stuart Hall again) that this would happen[4]

Let me try to illustrate what this might involve with the example of Graham Harman and his book on Bruno Latour, Prince of Networks (and I'm referring to authors and texts that are part of the networks of networks I help to curate and care for quite deliberately here)[5] Harman of course is known for advocating a 'new logic' via Latour and others, based on the argument that 'there is no privilege for a unique human subject', and that with this 'a total democracy of objects replaces the long tyranny of human beings in philosophy'.[6] However, even though Prince of Networks is available open access through re.press[7] that doesn't mean a network of people, objects or actants can take Harman's text, rewrite and improve it, and in this way produce a work derived from it that can then be legally published. Since Harman has chosen to publish his book under a Creative Commons BY-NC-ND licence, that would still be to infringe his claim to copyright: both the right Harman wishes to retain to be identified as the author of Prince of Networks, and to have it attributed to him precisely as a unique human subject; but also Harman's right of integrity, which enables him as a human being to claim it as his intellectual property, and which grants him the privilege of refusing to allow the 'original', fixed and final form of Prince of Networks to be modified or distorted by others, be they humans or objects.

So how might we begin to think about how we could act differently in this respect? Well, one starting point for doing so is perhaps offered by Lawrence Liang's troubling of the 'distinction between an agent who performs an action and the action that the agent performs'. Here, 'an agent is constituted by the actions that he or she performs, or an agent is the actions performed and nothing more. Interestingly, what this means when it comes to written texts - and this brings us back neatly to Helen's mention of joyful encounters - is that: to assert "This is my poem" within the social imaginary of intellectual property is to make a claim that sounds very much like "This is my pen", whereas in fact, it might be more accurate to think of its claim as the same as "This is my friend".'

Gary

[1] <http://www.nicholasmirzeoff.com/O2012/2012/05/09/on-hardt-and-negri-declaration/>

[2] Dymitri Kleiner, The Telecommunist Manifesto, Amsterdam: Institute of Network Cultures, 2010, <http://telekommunisten.net/the-telekommunist-manifesto/>.

[3] Michel Bauwens in Sam Kinsley, 'TOWARDS PEER-TO-PEER ALTERNATIVES:

An interview with Michel Bauwens', Culture Machine, 2012, <http://www.culturemachine.net/index.php/cm/article/view/467/467>.

[4] 'The Problem of Ideology: Marxism without Guarantees', in D. Morley and Kuan-Hsing Chen (eds.) Stuart Hall: Critical Dialogues in Cultural Studies (London/ New York: Routledge 1996) pp26-29.

[5] <http://openhumanitiespress.org/new-metaphysics.html>.

[6] Graham Harman, 'The Importance of Bruno Latour for Philosophy', Cultural Studies Review, Volume 13, Number 1, March 2007, p.36.

[7] <http://re.press.org/books/prince-of-networks-bruno-latour-and-metaphysics/>.

[8] Lawrence Liang, 'The Man Who Mistook His Wife for a Book', in Gaelle Krikorian and Amy Kapczynski, eds. Access to Knowledge In the Age of Intellectual Property (New York: Zone Books, 2010) p.286, 283-284.

I5.0

**[Nettime-bold] txt from C-front:
Unsubscri**

From: ana peraica

To: nettime-bold@nettime.org

**Date: Tue, 19 Jun 2001 18:44:18
+0200**

*UNSUBSCRIBE! [On Net citizens and the new geography, a sanitation view]
dedicated to Brian, Dalai Lama and Nokia telephones... and my Delete folder

txt from C-front 2001 (Plovdiv, Bulgaria)

Ana Peraica

A friend's three-year-old child was screaming into the toilet bowl, 'graaaandmother, graaandmother', while the parents sitting with guests in the living room were quite shocked, and slightly embarrassed. It took them time to understand that, if a child still in nappies saw that every apartment has almost the same toilet, and they all have holes, it logically concluded - they are all connected. And what is connected are not only toilet bowls [but, sorry for vocabulary but asses, shits, and sewers...].

A year ago, during the informal lecture of Andreas Broeckman on Oreste and Syndicate, a visitor, artist Rod Summers handed me an unpublished transcribed Robert Fillou speech, 'Eternal Network', dated precisely thirty years before, and speaking on the same topic. The text [1] spoke romantically about pre-existing networks, such as solar, biological, and others in pan-psychic terms of Nature as the One; divine, sublime, glorious... Then it shifted to the even more primitive religion related terms, of 'meditation', 'feeling'... a kind of a hippy 'being well with it', at the same time covering the other part of the phenomenon: its horror element 'of being included unwillingly', 'being absorbed', 'being small', 'being only a particle imprisoned'. It was not precisely, but nearly a version of the Shreber's anus-centric version of the solar network [2]. The speech was actually about the art of mailing, finding reasons for it not in art history, but within the theory of the Sublime. Established as a chain, after the death of the author, the network itself unfortunately ended up in the closed and therefore anti-networked circle of inner mailings, still active among forty-year-old artists, who were raised on marijuana on the shores of Maastricht, or around.

Humans can only be consumed in networks, as flies can in those of spiders' webs. And usually they are absorbed without knowing, without giving their real name. As, for the network the name is less important than the name of the network itself. The name simply is only a dot that holds the tension of the link, rope, of the road.

But after the time of fascination with the Network, with the own program network, a period of disappointment arrives... As in the net held by many of them after some time nothing is caught, only the garbage left behind by the activity of the network itself, its own digestion. Fragile due to holes, they all intersect, intervene each other, still holding own names. Good and bad networks: networks in the sky, sewer networks, street networks, spider networks, networks of the spreading of the pediculum pubis and other venereal diseases, spamming networks... They morph and become one another. If you are in the communal network of the city, necessarily you are also in the state system of communal activities, but also of all countries that direct the sewers to the sea.

But, the myth of the Network suddenly ended up in a variety of networks, rising and falling down. But then, as information flows, each of them at some period turns into an appendix, a footnote, a chapter of the other, in a different constellation.

Why don't you post it on the Syndicate? Did you read that on Nettime? Meeting with Faces? Well, wasn't it on the Rhizome Raw? X-change, 7-11... Report! Report! as in the army, the network asks for constant attention, constant care... It seems that the relation is inevitable. All networks sort people: into heroes, receptors and locally politically-correct subscribers. Emancipated e-mail heroes [as a parallel to the toilet network ones Zizek was writing on] form their own territories, their own enclaves, and then send their own programs, party posters all around... Other kind of existing people are passive, not posting, only reading and trying to catch up, use, find some sense... That is why networks die becoming parties, as Internacionala did, becoming a sort of 'being politically-correct', being pre-programmed, and establishing routes that one not only cannot escape, but must not. Party marriages, party suicides...

Is there a place for Icarus in Shreber's case? It is obvious on mailing - event lists: Oreste, Balkania... Once an interesting project, the Balkania list became one of those devastated territories of paradoxical actions of commercial advertisement, spamming, petitions etc... Brian, Nokia telephones, the Dalai Lama on life [2] visit it regularly. The once-interesting curatorial project Oreste became a closed daily report of individuals still having time for such a narrative, and posting html e-mails, and attachments. Digestion...

The scenario is the same - after exchanging some decent e-mails a list starts to slowly die and serves as a sub-list of the personal announcement list, there is no communication, no addressing. Everyone escapes, and finally - an abandoned list, a heaven from spamming. Collapsed networks, abandoned mailing lists, territories of the vampire spam artists as Integer, enjoying the political incorrectness, et.al. But even without being abandoned... mailing lists are open. Just subscribe and send a 'who' command to Majordomo that lacks protection, as happened to the McLuhan-list in 1997. Evacuation from the mailing list seems to be a general move of the networked society. Who gave you my e-mail address? [Unsubscribe... Please, please remove me from this list. Stop spamming!!!]

But a spammed individual net citizen should not be shocked. Wasted contacts, redundant greetings, are normal in any kind of network, although the frequency and dimensional problems of the electronic ones only underline the principle already existing: Networks raise and collapse. They are only events. Cohesion and dispersion are its phenomena. The absence of the networked individual from their own 'forced working place' is similar to Kafka's stories. After only seven days of absence either a computer crashes or the server... 'Receiving 25 out of 765 e-mail messages'. Subscribe before the summer holidays, that is the rule, - the server will not survive. In other days, fortunately Inbox assistants encountered this impossibility: just adding an e-mail address or the heading of the e-mail if it is a mailing list can release us from pressing Delete. And those individuals, always deleted are not noticed ... [or someone says 'You are on my Inbox assistant Delete from the server list, you are in my address book under the letter S, I reserved only for the 'Shit people'?' She told me that if you call she is not at home'.]

How to organize the universe of information and not to be killed by it. Some of the communication and total control freaks fear that something will happen when they are away and subscribe to the free SMS message solution, noting the arrival of e-mail. With every e-mail a mobile shakes, beeps, screams... Nettime, Nettime... Syndicate... Syndicate... Once, a long, long time ago, people were still saving newspapers even those bad ones, to wrap the fish, to use when cleaning potatoes, to put in the summer shoes cleaned up for winter storage. Still then, back on the streets of peaceful towns where colporters are selling the daily city newspaper... shouting, [BRIAN, BRIAN, SOLIDARIDAE COOOON BRIAAAAAAAAAN! Stop SHOUTING AT ME, Stop SCREAMING!]. With junk e-mail one can do nothing. But finally, they do not make such a waste as the plastic bags one gets in every shop as shopping is about getting rid of the plastic.

Flash, Delete... Use the Big Network, Nature, a Big toilet. Unsubscribe...

FOOTNOTES:

- [1] latter published in the publication Hype_text ed. by Jean Paul Jacquet (Academy Jan Van Eyck, Maastricht, 2000)
- [2] Freud's Schreber case symptomising, among others, in his attitude that his ass is inhabited by the sun ['solar anus'] is a classical example of schizophrenic delusion.
- [3] Brian [Solidaridae con Brian] is a net spam classic, along with: Nokia telephones, Dalai Lama on life

LINKS:

Big spam <http://www.irational.org/cern>
Archives of spams
http://www.eff.org/pub/Net_culture/Folklore/Spam/
<http://pentrotics.mit.edu/~jcho/spam/archive.html>
<http://www.annexia.org/spam/>
Anti-spam and net.cop tools <http://kryten.eng.monash.edu.au/gspam.html>

I6.0

**[Nettime-bold] commentary on
Unsubscribe tex
From: anna balint**

To: nettime-bold@nettime.org
Date: Tue, 19 Jun 2001 23:45:58
+0200

Robert Filliou published together with George Brecht the Eternal Network text in 1968 as a project of the La Cédille qui sourit.
Since then it was many times published, and circulated as manuscript as well. He coined many other largely known terms such as Poetical Economy, Fete Permanente, Création Permanente, still largely circulating. 'Snail mail goes on the web' - that was the slogan of mail artists already in the early nineties, and accordingly most of them migrated on the net. Maybe some mailing lists hold discussions about irrelevant questions, but Filliou's network seems to be eternal.
Anna Balint

17.0

[Nettime-bold] RE: commentary on
Unsubscribe text
From: anna.balint
To: nettime-bold@nettime.org
Date: Thu, 21 Jun 2001 17:35:24
+0200

'Il n'ya plus de centre de l'art. Chaque artiste doit se considérer comme faisant partie d'un réseau' Robert Filliou - Eternal Network

Dear Ana, folks, auto replyer,

One of the fantastic aspects of the net is the immediate accessibility to the texts, sources, works, people. One minute search on the web is enough to acknowledge the context of a text, and find out that the Eternal Network text was published. One more minute is enough to overcome the impression that mail art circles were ever closed. For people with theoretical interest in mailing lists, networks, netart - the net will probably be a minimum reference.

Unfortunately I did not find your text in the nettime archives, as it is very raw and inefficiently organised. Contrary to such net archives, mail art archives already developed archiving, filtering strategies, and methods for organise information.

Art and media concerned BBSs, mailing lists owe a lot to the correspondence networks and movements, even the mailing list technique was developed in mail art circles, it goes back to the newsletter of Dick Higgins and the New York Correspondence School of Ray Johnson. Besides technical aspects, on the content level even nettime reproduced and interfered with many of the mail art and fluxus phenomena - intermedia, collaborative work, the multiples, the anticopyright movement, much of the netart, media art, visual poetry, copy art, censorship questions, radio art, sound poetry, fanzines, video art, computer art, alternative music, alternative galleries, museums, comes from the correspondence art and fluxus.

When about bulky correspondence art materials, many theories and concepts cover them very well, mail art theories in the first place, but the library of Borges as well, some notions of Flusser, the palimpsest (of Hakim Bey as well), heteroglossic forms of Michael Bakhtin - his theory of reverse culture covers your original text as well - hypertext, and so on.
When about legacy of ideas, would it be a coincidence that one of the moderators of this list comes from the American Fluxus circles, the other from the Advancement for the Illegal Knowledge group, the third close to the Marshall MacLuhan heritage - connected with Fluxus, as Marshall MacLuhan was first published by Something Else Press?

The concepts, theories, practices and attitudes of the correspondence art infiltrated not only mailing lists, but contemporary art practices - the call for artworks and papers for instance, its morality, its rules. The idea, the illegal knowledge which circulated through postal network on a global level became much more known and legitimate on a larger scale due to the net. Though many things originating in the correspondence art became more visible, some still wait to be discovered. Topics, methods as well. For instance correspondence artists adored trash, crab and junk, they very much explored and recycled it.

When about empty places in mailing lists, the squatters logic works, what's wrong in that? That logic brought up alternative spaces, alternative radios, alternative tv's, alternative art, alternative idea. Nokia is a spammer? Great! We found out! The Dalai Lama is spamming? Good that somebody reminds

me the question of who the Dalai Lama is! Integer was banned from the syndicate, nettime, rhizome and infowar list at the same time! First of all we all learn that these lists were connected, their moderators control (too much) and they lack humour. Her messages are overwhelming? Did we know before that messages can mix private and public, did we know so much about private and public feed-back, did we question content, language, filtering before? Didn't we learn something about hidden and visible aspects of the email? Did some mailing lists die out? Great! New ones come, and we will find out what is eternal.

There is already much said about spatiality of the net, many people explore utopia and atopia, virtual space, spatiality in general. Much less is discussed the notion of temporality, though some artists, theoreticians already struggle with this concept. At this moment my personal time perceiving is very much determined by the commercial s/censors of net-works, as the Hungarian Telecommunication Company lets me to work in the night with less costs. Robert Filliou did not wait the raise of the internet to formulate his theories, maybe we still need time, to properly understand his notion of time with the help of the new medium. Eternity is a religious notion! Which concept is not?
bests regards,
Anna Balint

18.0

[Nettime-bold] Re: <nettime> txt
from C-front: Unsubscri
From: Ruine der Kuenste Berlin
To: nettime-bold@nettime.org
Date: Thu, 21 Jun 2001 22:29:30
+0200

Dear Ana Peraica,

I hesitate to write this in a way, but on the other hand, maybe it helps you.

If one pans through your Unsubscribe-text, one can not avoid to notice a certain number of words of hate and anger and so forth. Please do not lightly heartedly enclose people, who spent their life with ideas and beliefs, and over all materialised works, you might not agree to. I mean leave the Dalai Lama and Robert Filliou out of this first of all. It is so easy to play with words and so hard to live them. They both did or do. Robert, a friend of mine for 25 years (he exhibited his last work before his death in 1988 in our place <http://home.snafu.de/ruine-kuenste.berlin>), and the Tibetans, for which I am working since 1980 <http://home.snafu.de/ruine-kuenste.berlin/members.htm>, they have a complete

different idea of networks on this planet, which cannot be mixed up with 'your' materialistic one. And it is no argument to disqualify theirs with a disbelief in the eternal in general, as you propose. Roberts idea of the Eternal Network is so much wider and philosophical than any other existing or disappearing network in the net (and other media!) and so full of humour, that your feelings of a frightening underdeliberately being connected situation are just a surfacial misunderstanding. Read again and not only this text. I invited Robert for example to exhibit his Research of the Origine here in Berlin in 1974, there is a very good 'catalogue on it published in Düsseldorf and Berlin (Aktionen der Avantgarde, ADA, Akademie

der Künste Berlin) that year. Read, if you are interested my text on Roberts (Tibetan buddhist) philosophy, which can be clearly seen and proven in his works by the one, who know buddhism. (Wolf Kahlen: Une chose en t'e te ou piece qui s'effilochent. A propos de EIND.UN.ONE.... du point de vue bouddhiste de Robert Filliou, in: Robert Filliou, poet, Galerie der Stadt Remscheid 1997).

It is the same background as Brancusis, who believed all his life, he was a reincarnation of Milarepa. Anyway, to make it short. Your connotations and associations regarding Filliou's network-idea have absolutely nothing in common with your main issue, the other kind of networking. And by the way: I had a strange feeling, as if your sewer story was (perfectly fitting but) invented, it fits more to the mood of the rest of your words...or am I mistaken?

With good wishes
Wolf Kahlen

I8.1

**[Nettime-bold] Re: <nettime>
txt from C-front: Unsubscribe
(bibliographical note)**
From: ana peraica
To: nettime-bold@nettime.org
Date: Sat, 23 Jun 2001 17:31:35
+0200

Dear Wolf and others,

| I mean leave the Dalai Lama

so, I am sending spam bibliography. I thought 'Dalai Lama on life' was known in net circles... But there are always people that are black holes in the network.

So Wolf - delete message / otherwise bad luck or try to find the list with subscribers as on the Nettime, and you are happy till the end of the life :)

Others, sorry for spamming!

ana

In need of some improvements in your life? If so read on...

A Message from the Dalai Lama
Just a short Buddhist outlook on life. Do not keep this message. The mantra must leave your hands within 96 hours. You will get a very pleasant surprise. This is true, even if you are not superstitious.

Take into account that great love and great achievements involve great risk.

When you lose don't lose the lesson.

Follow the three R's: Respect for self, Respect for others and Responsibility for all your actions.

Remember that not getting what you want is sometimes a wonderful stroke of luck.

Learn the rules so you know how to break them properly.

Don't let a little dispute injure a great friendship.

When you realize you've made a mistake, take immediate steps to correct it.

Spend some time alone every day.

Open your arms to change, but don't let go of your values.

Remember that silence is sometimes the best answer.

Live a good, honorable life. Then when you get older and think back, you'll be able to enjoy it a second time.

A loving atmosphere in your home is the foundation for your life.

In disagreements with loved ones, deal only with the current situation. Don't bring up the past.

Share your knowledge. It's a way to achieve immortality.

Be gentle with the earth.

Once a year, go someplace you've never been before.

Remember that the best relationship is one in which your love for each other exceeds your need for each other.

Judge your success by what you had to give up in order to get it.

Approach love and cooking with reckless abandon.
FORWARD THIS MANTRA E-MAIL TO AT LEAST 5 PEOPLE AND YOUR LIFE WILL IMPROVE.

0-4 people: Your life will improve slightly.
5-9 people: Your life will improve to your liking.
9-14 people: You will have at least 5 surprises in the next 3 weeks.
15 people and above: Your life will improve drastically and everything you ever dreamed of will begin to take shape.

I8.2

**[Nettime-bold] Re: <nettime>
txt from C-front: Unsubscribe
(bibliographical note)**
From: Ruine der Kuenste Berlin
To: nettime-bold@nettime.org
Date: Sat, 23 Jun 2001 18:15:39
+0200

Dear Ana,

please make the source of the mentioned Dalai Lama 'chain letter' public, of course I received such a letter by several people. I just smiled about the chain method, text itself is good, but to me it does not fit into His Holiness' way of teaching to give promises like the Popes of Rome at Luther times, so please open your archive and I am the first to start tracing the spource and finding out myself and if necessary to apologize. I must not tell you how easy it is to forge messages in the net, right? By the way, was it really you writing the last response?
Good wishes Wolf

I8.3

**[Nettime-bold] Re: <nettime>
txt from C-front: Unsubscribe
(bibliographical note)**
From: ana peraica
To: nettime-bold@nettime.org
Date: Sat, 23 Jun 2001 20:40:25
+0200

Hi Wolf,

I don't know the source of the chain letter, but it really striked me that in the same context (as my friend who is analysing and collecting spams, Darko Fritz, noted) that so nice sentences are mixed with cursing. I received it a long time ago, of course deleted it, and it took me time to find it again (I found it published on the commercial page <http://www.thefunside.com/lama/> not in the spams archive (usually there are only those market ones).

I don't think anyone can trace who wrote it (and I would recommend you not to border with that), as with each re-sending not only the e-mail address, but also the server name of the sender changes). But surely I don't think Dalai Lama wrote it himself, but it is a kind of a bad new age phenomenon, that combined with the childish form of a luck chain letter. I saw many of them in my childhood in a paper format.

I just send it to show I was not writing on Dalai Lama (as I already wrote it in reply to Anna Balint) but on this spam in particular, whose title is Dalai Lama on Life. As you might follow in the text, it is appearing only in context with Solidaridae con Brian (which is one of the most cruel spams I ever saw), and Nokia telephones (the one spread recently around). I didn't feel like writing again the defence - I did not wrote Dalai Lama, but Dalai Lama on Life (that most of people on the net know what it is).

Yes, it was my message, the last one (if you think with this spam copied). I was joking... Don't take it seriously... I just felt uncomfortable sending it in real on the Nettime that has thousands of subscribed people, and the message itself writes:

of 15 people and above: Your life will improve drastically and everything you ever dreamed of will begin to take shape.

so I wanted them to know how happy I might be, that I might become a witch that if dreams a nightmare can produce a harm around.

The same refers to your defence of Fillou (I was not writing on him also... but on the materialisation of a model of all - including networks, that might have problems with all-inclusion, that is highly theoretical and known in theory of metaphysics; if God is all-including, he is also including Evil and so on...).

best
Ana

I9.0

[Nettime-bold] FW: commentary on Unsubscribe tex
From: anna balint
To: nettime-bold@nettime.org
Date: Fri, 22 Jun 2001 09:05:19 +0200

[Once I spent hours enjoying Ben Vautier's work called 'The Postman's Choice'. It was a postcard with two different addressees on each of its sides.]

'Il n'ya plus de centre de l'art. Chaque artiste doit se considérer comme faisant partie d'un réseau' Robert Filliou - Eternal Network

Dear Ana, folks, auto replyer,

One of the fantastic aspects of the net is the immediate accessibility to the texts, sources, works, people. One minute search on the web is enough to acknowledge the context of a text, and find out that the Eternal Network text was published. One more minute is enough to overcome the impression that mail art circles were ever closed and kill roots without appropriate understanding of the context. For people with theoretical interest in mailing lists, networks, netart - the net will probably be a minimum reference and relevance. Unfortunately I did not find your text in the nettime archives, as it is very raw and inefficiently organised. Contrary to such net archives, mail art archives already developed archiving, filtering strategies, and methods for organise information.

Art and media concerned BBSs, mailing lists owe a lot to the correspondence networks and movements, even the mailing list technique was developed in mail art circles, it goes back to the newsletter of Dick Higgins and the New York Correspondence School of Ray Johnson. Besides technical aspects, on the content level even nettime reproduced and interfered with many of the mail art and fluxus phenomena - intermedia, collaborative work, the multiples, the anticopyright movement, much of the netart, media art, visual poetry, copy art, censorship questions, radio art, sound poetry, fanzines, video art, computer art, alternative music, alternative galleries, comes from the correspondence art and fluxus.

When about bulky correspondence art materials, many theories and concepts cover them very well, correspondence art theories in the first place, but the library of Borges as well, some notions of Flusser, the palimpsest (of Hakim Bey as well), heteroglossic forms of Michael Bakhtin - his theory of reverse culture covers your original text as well - hypertext, and so on. When about transmission of idea, would it be a coincidence that one of the moderators of the nettime list comes from the American Fluxus circles, the other from the Advancement for the Illegal Knowledge group, the third close to the Marshall MacLuhan heritage - of course connected with Fluxus, as Marshall MacLuhan was first published by 'Something Else Press'? The concepts, theories, practices and attitudes of the correspondence art infiltrated not only mailing lists, but contemporary art practices - the call for artworks and papers for instance, its morality, its rules. The

idea, the illegal knowledge which circulated through postal network on a global level became much more known and legitimate on a larger scale due to the net. Though many things originating in the correspondence art became more visible, some still wait to be discovered. Topics, methods as well. For instance correspondence artists adored trash, crab and junk, they very much explored and recycled it. They very much liked to recycle idea as well. When about empty places in mailing lists, the squatters logic works, what's wrong in that? That logic brought up alternative spaces, alternative radios, alternative tv's, alternative art, alternative idea. Nokia is a spammer! Great! We found out that they traced the list or they sponsored it? The Dalai Lama is spamming? Good that somebody reminds me the question of who the Dalai Lama is! Integer was banned from the syndicate, nettime, rhizome and infowar list at the same time! First of all we all learn that these lists were connected. Their moderators control (too much) and they lack humour - or the time did not come when people accept no censorship, no jury rules. Her messages are overwhelming! Did we know before that messages can mix private and public spheres, did we know so much about private and public feed-back, did we question content, language, filtering before? Didn't we learn something about hidden and visible aspects of the email? Did some mailing lists die out? Finally! New ones come, and maybe we will find out what is eternal. It might be anything which breaks everyday routines. There is already much said about spatiality of the net, many people explore utopia and atopia, virtual space, spatiality in general. Much less is discussed the notion of temporality, though some artists, theoreticians struggle with this concept. At this moment my personal time perceiving is very much determined by the commercial s/ censors of net-works, as the Telecommunication Company where I am connected lets me to work in the night with less costs. Robert Filliou did not wait the raise of the internet to formulate his theories, maybe we still need time to properly understand his notion of time with the help of the new medium. Eternity is a religious notion! Which concept is not?

bests regards,
Anna Balint

I9.I

[Nettime-bold] Re: Syndicate: FW: commentary on Unsubscribe tex
From: ana peraica
To: nettime-bold@nettime.org
Date: Fri, 22 Jun 2001 15:50:04 +0200

Hi Anna, and others...

I am receiving so much of e-mail reactions.... Unfortunately interesting writings arrive to my own address, not to lists, and seems the problems of censorship, moderation et. al. are very hot, at least on two lists (Syndicate and Nettime the first). Censorship seems to still be the topic people prefer to discuss in private... I would try to write the reply and ideas I have got in one single e-mail as replying this would take some time... (of summer).

For myself, though I didn't want to get involved in the historical development of networking, the ideas of creators etc. as my interest was not at all to point on its artistic or others rhouties, but to go a step further, which I found interesting - critique of the network, fallen promises and end of the hype. For the de/scralisation of it, because of using only a single way of interpretation (which I tried to avoid more literally by comparing networks of the veneral diseases, urbanistic ones et. al) many were not ready.

But in this reply of Anna I found several topics that were of my interest; bulk e-mail and (self - if taken as an independent body) organization. Maybe this discussion is now too particular (located) for the theory, but nevertheless...

Anna wrote:
> Integer was banned from the syndicate, nettime, rhizome and infowar list at the same time!

As far as I know Syndicate is unmoderated; of course, question is how this democracy of all-can-post becomes at one point the tyranny of a single person, and suffers from the reversal of the quality. Two days ago I got the reply of Andreas as my e-mails were not getting through; and I made a joke on

>> either seems someone unsubscribed me in real, or there is a censorship on the Syndicate, but my e-mails (UN-art and
>> Unsubscribe texts) are not passing to the list since yesterday. I checked the archive, and they are not there too. And I was >> thinking also how to send something entitled Unsubscribe in the body of message, so I put the star* before the title, >> hoping Majordomo will not recognize as a command. But seems a human agent did... They like to be commanded probably!

Andreas wrote:

> the syndicate has no moderation but admins who help people who are too lazy to adjust to the technical rules of
> majordomo to get their stuff on the list.

Michael Benson wrote:

> Maybe, as with nettime, we can make two lists -- one featuring 8/10ths posts by whatshername and one without. That
> way people don't have to go to the trouble of filtering out the crap, they can just freely choose, and meanwhile accusations > of censorship won't have to be slung so freely around.

Anna wrote:

> First of all we all learn that these lists were connected. Their moderators control (too much) and they lack humour - or the > time did not come when people accept no censorship, no jury rules.

Now, I am again not sure on this point; whether it means connections of moderators (and then a kind of conspiracy) or the connection of subscribers / subscriptions, and then merging of networks... For the first I think it is totally the opposite, but the second one is the truth.

Anna wrote:

> Didn't we learn something about hidden and visible aspects of the email? Did some mailing lists die out? Finally!

That is what i think too.

(end that falls out the discussion)

> Eternity is a religious notion! Which concept is not?

I would rather say which one is not political; maybe it is a matter of interpretation, so I don't quite consume religion, or its notions.

Note: Nokia telephones and Dalai Lama on Life are spams... First one is a commercial spam, and the second a spiritual one (chain letter that ends up with a course).

best
Ana

20.0

Re: <nettime> On the state of net ar
From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Wed, 4 Dec 2002 14:12:35 +0100

Since many people responded to me off-list, I should write a postscript to my posting. Everyone seems to have overlooked that the correspondence between John Berndt (a Neoist and experimental musician from Baltimore) and Lloyd Dunn (editor of the Mail Art/anticopyright zine PhotoStatic/Retrofuturism and member of the Plunderphonics collective Tape-beatles) was taken, to quote myself...

> From: PhotoStatic no. 37/Retrofuturism no. 10, August 1989
xxxx

There's of course no point in denying my prankish intentions. Still, I didn't alter the wording of the original correspondence, but only bracketted out parts which referred to non-digital media (such as audio tapes and print magazines).

By the late 1980s, the term "Network" (via Robert Filliou's coinage of "The Eternal Network") had largely overcome the older label "Mail Art", thus embracing all kinds of fringe activities and (to use a term by Inke Arns and Andreas Broeckmann) "small media" which mainly circulated via

personal snail mail.

Practical proofs are book titles like "The Magazine Network" by Géza Pernecky [1991] or "Networking Currents" [1986] and "Eternal Network" [1995] by Chuck Welch. The whole range of pre-Internet network culture comes better across, though, in Ivan Stang's book "Heigh Weirdness by Mail" [Simon & Schuster, 1988] and in back-issues of the review zine Factsheet Five, or, respectively, the book "The World of Zines" compiled by Factsheet Five editors Mike Gunderloy and Cari Goldberg Janice [Penguin, 1992].

So it's perhaps not too accidental that internal debates on "network culture" and "network art" from 1989 could be easily recycled into contemporary net culture/net art discourse.

-F

Another postscript concerns McKenzie Wark's Nettime review of the Ray Johnson exhibition and his mention of the COPY LEFT | COPY RIGHT in particular. In my private archive, I found a 10-volume Mail Art edition published in Zurich in 1985 under the title "copy-left, work in progress, pornographic - erotic - body art". The cover emblem is a copyright sign flipped horizontally:

```
- , xxxxxx
      .xaxWQH9IHH9Q##Q&X
      .d###? " .xxxxxx "9Q#Nix
      dQ# {AT} " d###QQQWMMWQ#b '9WQ&
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      j#Pb aQ## #P#
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      W#( )D## " }W#-
      M##, 4#Qa, }O## " #P-
      9Q#h, 'Y#QbxxxxxaSQQP' Q#P
      "9##Ax- '???' "???" "???" d#P#
      'Y#Q##bxxxxxxxaxQ#P#Y
      ~~~?Y#QQQQQQQY??~
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[Enlarged detail, converted into ASCII Art; I put the original scan online under
<http://userpage.fu-berlin.de/~cantsin/copyleft-mail_art.jpg>.]

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<http://userpage.fu-berlin.de/~cantsin/homepage/>
<http://www.complit.fu-berlin.de/institut/lehrpersonal/cramer.html>
GnuPG/PGP public key ID 3200C7BA, finger cantsin [AT] mail.zedat.fu-berlin.de

21.0

[-empyre-] relational poetry and semiotics
From: n/a
To: <empyre@lists.cofa.unsw.edu.au>
Date: Fri Nov 1 11:16:01 2002

You wrote:

"How are you finding net/web.art in comparison to mail art?"

My dear Jim,

Accidentally I have some memorandums on the topic that you ask me. I prepared them in order to respond to my dear friend's FAGAGAGA comment. If you permit me I send you them so that you pass it to the net of our friends.

--

Mail Art and Web Art

"Reading the commendations of nowadays to the Internet and investigating the individual websites, we remembered that the mailartists has been making the same activity 10, 20 and, sometimes, from 30 years ago. The decentralization of the art and the communication to distance from the art centers of the world, in charge of the artist-s-mail, they happened many before the World Wide Web".

Fagagaga, 15 of Nov. '99, personal letter to me

The things don't happen scatteredly, all are linked. The art in the Net of nowadays is not casual and it is originated, certainly, in Mail Art. Who have been the objectives of the art mail from its beginnings in the first

experiences of Ray Johnson of half-filled of the 60s, but the communication and the interaction? Ray sent uncompleted works to his friends so that they ended them. Born from that original project, nowadays the Mail Art, already at the end of century, preserve with great difficulty its force and its impulse in spite of the changes caused by the scientific and technological advances and the foregone absorption of the market. It is true that so much years of validity have weakened that remotion of values and that today a growing institutionalization, absorption and banalization are attended, on the part of the stablishment, of the principles that consecrated to the communication like only representative of our art, above the inconstant and whimsical artistic fashions, the more than the times imposed by the market of the art. The decentralization of the art is an implicit phenomenon in the art mail because a current of artistic specific expression centralized in an is not "ism" (like Surrealism or Abstractionism, etc.) but of an artistic form that admits any half or support and any aesthetic well-known current and by knowing: "The Eternal Network" of Robert Filliou, the utopian project, perhaps unreachable, of the permanent communication of all through all the available means.

Even we suffer the confusion or false contradiction between art and communication. The artistic product is, above all, a product of communication and therefore part inseparable of the social production. On the other hand, the same as the rest of the products that the man creates, is constituted in aiding of that same production (upon favoring or hinder its processes). In some contexts its nature "artistic" will prevail (museums, galleries, classes, etc.). In another one its nature of instrument of communication will prevail. But, both facets are inseparable. In this particular form of art (since it is a symbolic form of expressing our reality) prevails the value of use above the merely mercantile or of change. The components of relationship of communication (or faticas) prevail and predispose to the talkative act.

There is, perhaps, the reasons of its persistence like current of artistic expression: it don't take place for the market of the art, for which it isn't sold neither there are juries that select the works, neither limits in relation to the techniques employees neither in relation to the currents of ideological expression or aesthetics, not refund, etc. Neither interests the artistic, either literary gender, plastic, musical, even the own presence of the mail-artist could be considered as talkative act (like Turism Art, derived of the Mail Art), etc. Lastly, neither there is categories neither elites, neither upper-class neither beginners, neither leaders neither submissive, neither obligations of no nature. One could enter and leave from the nets of communication without no problem. However, fruit of the progressive merchandising of the Mail Art is begun already to appear groups of artist-s-mail that, with the pretext of conserving and improve the aesthetic levels and of assuring the edition of good catalogs, they are organizing exhibitions for invitation sponsored for Galleries and Institutions applied to the market of the art.

Would Networking (name that adopts the Mail Art upon adding another means of communication to distance like fax and electronic mail), be pointing out the new road that will travel the art of the 2000 in order to resume its primary function of communication to the service of the community, before the money and the merchandising come to corrupt those tacit mechanisms? Nowadays, of face to the 2000, many critics are surprised of the character masive and interactive of the art that is generated in the Wegsites, without knowing that those nets and those characteristics already existed from ends of the 60s., in the artistic work of those pioneers that saw in the communication to distance or Mail Art the means for which diffuse their ideals of understanding between all in a climate of respect, happiness and worthy life. Who don't remember those booklets or postcards that we arrived with the application that you will add something and pass to other artists in the net (the "add and pass on") or those postcards to which should we make give the turn to the world through the mail conserving the postals stamps and the postmark? Or the incomplete leaves of stamps of apocryphal mail that we should complete? Or the accusations against the violation of the human rights and against the outrage of the dictatorships? And the exhibitions in pro of the freedom of political prisoners (like, for example, Mandela in the 70s.) or for the right to the sovereignty enslaved of the countries (like, for example, Cuba and Panama), etc./ And many, many other projects. In fact the interactivity and the communication are the foundations that sustain the nets of Mail Art. And those basic characteristics have been transmitted the Networking and to the Art in the Weg.

Fraternal greetings,

----- Mensaje original -----

De: "Jim Andrews" <jim@vispo.com>
Para: <empyre@lists.cofa.unsw.edu.au>
Enviado: Jueves, 31 de Octubre de 2002 02:55 a.m.
Asunto: RE: [-empyre-] re: Jorge Luiz Antonio, Jim Andrews - relational poetry and semiotics

> I know that prior to the Web, you were very active in mail art, Clemente, among other things.

> How are you finding net/web.art in comparison to mail art?

>

> ja

>

22.0

**[-empyre-] rehearsal of a network -
[week 3]**

From: lizvlx

To: <empyre@lists.cofa.unsw.edu.au>

Date: Tue Jun 19 00:37:36 AEST 2018

3 3 3 3 3 3 3 3 3 3

HELLO

I dont know if you can hear me, I can hear you but I dont know if a good connection it keeps breaking o

Thank you Shu Lea for the invite and I dare you I have read all the communication that has been going on and I am sure I did not at all understand it but then it is not understanding that I crave but inspirazione.
I medias res. A topic to start from.

3 3 3 3 3 3 3 3 3 3

The network within me (cave: relates to immersive species and the before mentioned DNA fingerprints)

I have a vast genetic network within me.

24% Celtic/Hallstatt

21% Greek

20% Eastern European

13% Scandinavian

06% Northern African

05% Italian

04% Finnish

03% Ashkenazi Jewish

02% West European

02% Central American

01% Nigerian

I am many. I have gotten these results about 3 months ago. I am watching my relationship to far away netnodes of natures and cultures. I watched the GERMEX game yesterday knowing that I am I tiny bit Mexican too. Does it make a difference? Or is my love connection to Mexico more relevant? Or is there a love connection because of my genetic network?

3 3 3 3 3 3 3 3 3 3

What does it mean to be indigenous? (As my father is from the Hallstatt area my Celtic roots are my indigenous roots)

I know I have never had any understanding of Western Europe and this mirrors in my genetic network.

Being pregnant with my first child re-taught me what it feels like to be not-one — looking at my genetics I feel relieved to be not one but many.

I am wondering how does my genetic intranet connect to the internet.

I would like to discuss with you as DNA fingerprints were already mentioned before - the implications of this kind of DNA fingerprinting

I would like to discuss with you about the immersiveness of our all genome I would like to discuss with you.

As a note: immersive species might really be a problematic term (I guess the immersive species themselves would argue such) - but I do think that there are immersive predators - as pointed out with the island/cat example.

3 3 3 3 3 3 3 3 3 3

Postscript: I am not a theoreticienne - neither am I very versed in contemporary art practice besides my own. My influences are strictly Mozart Hallstatt Culture Marilyn Manson Rammstein KLF Kenyan Newspapers Montessori Macroeconomics Thinking Local Acting Global Norwegian TV Series Trees and Stones and <https://youtu.be/awYiMRIMKMc>.

Postscript02: at UBERMORGEN we are currently working on making art for the alt.right. this is more bout undermining the current networks of the heartless psychopaths, we can talk bout that later if ya want.

lizvlx

22.1

[-empyre-] rehearsal of a network - [week 3]

From: BStalbaum

To: <empyre@lists.cofa.unsw.edu.au>

Date: Tue Jun 19 05:45:22 AEST 2018

DNA kits have become hilarious, painfully unaware self parodies of the will toward cultural appropriation. (Just for one example: <https://www.youtube.com/watch?v=84LaTrQ2u88>) Of course I say this as a citizen of the U.S. Our context is particular and perverse, one in which some substantial proportion of the white population believes they are in the "blood line" (we still have a lot of strong premodern beliefs like "the blood"...) of indigenous North American peoples. Most of whom we killed, so the common case of whites who make very strong claims to native ancestry is particularly perverse. It is only ~100 years since the open, armed hunting of native people was still taking place here, basically unopposed by civil society, even in now liberal California. Actually I live in one of the last places in the US where this genocidal practice was commonly practiced, and is well documented. But people in my state hardly own up to it, and my own University system is deeply implicated. (Look up the history of Kroeber Hall at Berkeley, for example.) To put a personal spin on the matter, I have a couple of true believers in my own very white family. Honestly, people who have "dream catchers", believe they are part of a tribe - they are not registered and can not register with any actual tribe - and who believe that their blood puts them in deeper touch with the spirits of the land. I am not popular at family events, as you might imagine;-) Calling these false beliefs out, even among whites only, is still quite incendiary here.

An other example of the obscene nature of this common identity theft comes in the figure of US senator Elizabeth Warren of Massachusetts. She was raised with these false beliefs, that she had natives in her family tree, and yes I do believe she has suffered a lot of well deserved embarrassment in the process of slowly coming around to personally owning her false family narrative. She is an otherwise sympathetic figure in most ways, and I should note, our president has belittled her in an explicitly racist manner, demonstrating the continuum between the soft and hard forms of racism in my country.

DNA is fraught, we should be very careful call it out when we see it used as an identity prop for cultural appropriation. Our networks are full of this kind of theft and positioning, as if such reductive DNA results can possibly mean more than our experience within the more tangible web of social relations; how we individually experience privilege and discrimination. (Including generational effects.)

Or that your DNA is what makes you a German or a Scot, as in the ridiculous commercial for Ancestry[.com] But in the US, the commercial shows how common these weird and often racist beliefs are. It is so sick, I feel like there must be lot of cultural specificity to it. I'd love to hear about how these DNA kits are playing out in other places.

22.2

[-empyre-] rehearsal of a network - [week 3]

From: Christiane Robbins

To: <empyre@lists.cofa.unsw.edu.au>

Date: Tue Jun 19 10:33:04 AEST 2018

Brett,

I couldn't agree more in that DNA kits are ripe for parody ... the clichés the stereotyping, the narrow bandwidth of race is utterly sophomoric and misleading. That said, I take issue with the focus of your position below - the "will toward cultural appropriation", identity theft and the rush to judgement of an the exploitive branding as an identity prop for purposes of cultural

appropriation.... or if, as you may be implying, for financial gain.

I, too, state this as a citizen of the USA. My own ancestor was Robert Coe - an original puritan (colonizer) displaced from the UK and arriving in MA - and a rather prolific one at that!. My blood lines (as it were) speak to the amalgam of immigration patterns in the east coast of USA since 1635. These include the Lenape Tribe (the original peoples), the British, the Irish, the German, the Italian, the Spanish, the Finnish and the Lebanese - and all of these speak to their own migratory patterns throughout the millennia that in themselves have been racialized and nationalized.

I am simply an exemplary example of 4 centuries of migratory co-mingling in what is now called the USA. All are verifiable in my DNA analysis as well as the patriarchal names (Coe, Maier, Cassidy, Allaway, etc.) And most significantly via an oral history that has been handed down to me through my matriarchal line - my mother. This oral history is most incredible but now pales in responding to the evidentiary demands of verifiable data analysis of the 21st c the DNA analysis which has now taken center stage. This is simply an apt metaphor for our moment in history.

FYI, throughout the 17th, 18th and 19th century in the USA the Lenape tribes (comprising 3 clans in NY, NJ, PA CT and MD) my own ancestors, were decimated first by the Dutch, then the French and then the English - i.e. Amherst and disordering of the disbursement of infected blankets. As we all understand, colonial brutality, enslavement and native disappearance spread in waves across the racialized continent.

My understanding is that numerous others, including Elizabeth Warren, also responded to an oral history in their claims to Cherokee blood. I do not automatically associate this with Identity Theft - at all. Anyone who is actually familiar with Native American Tribal histories understands this respected oral tradition - as well as the tribal politics due the fairly recent financial gains by tribal investments and assets. As the survivors fled south - some following the "Trail of Tears" they became one with the Cherokee tribes who eventually settled in Oklahoma - and again co-mingled. In scapegoating Elizabeth Warren - you seem to do so from limited understanding of these histories and their respective operative and systemic racisms.

Thanks to all for a stimulating conversation - once again!

Best,

Chris

22.3

[-empyre-] rehearsal of a network - [week 3]

From: Melinda Rackham

To: <empyre@lists.cofa.unsw.edu.au>

Date: Tue Jun 19 18:49:56 AEST 2018

Hi all,

great monthly topics... and DNA talk compels me to respond... my take on DNA is rather different as an Adopted person without knowledge of my racial/cultural heritage

I did as a kid dream I was misplaced child of European royalty, but alas my birth mum was just a young unmarried working class woman from the poorer suburbs shamed and bullied by society and religion into letting nuns take her child. she had another daughter she lost to adoption two years later. I have never met my 1/2 sister.

so I am using DNA to locate my relatives - and I agree ist full of clichés and stereotyping, especially when one runs ones results through different companies (ancestry, 23andMe, my heritage etc) . their ancestral algorithms are based on estimates and probabilities, not certainties, and I come out racially differently in each result.

My Scandanavian is overtaken by western European, I get to be more english and less Irish/Scottish in others, my precious bit of Persian decreases, while my Italian gains. As well there are no DNA testing companies that have reliable reference SNP data from Indigenous Australians -so bad luck if you are looking.

For me it is flawed on so many levels , but serious as its the only linkage I have to my paternal heritage, and to my adopted 1/2 sister. It also answers a few questions for me, like why having grown up in outback Australia I feel so at home safe and comfortable in European forests - why I feel very familiar with

22.6

22.7

22.8

22.9

187

concepts-nature-culture-and-politics> culture and politics, 2013 Heinrich Böll Foundation.

The key is that we begin to think like a forest which means become sensitive to its sensitivity, to the sense of 'every being in it, from the mycelial hyphae that spread through the ground building soil and feeding the forest, to the ants that farm and harvest mushrooms, the woodpecker that profits from the fungi that rot wood to build her nest. The forest is a wave of life, ever moving, ever adapting, ever weaving spaces that enable forms of life to flower, ever changing and diversifying. But the key lesson it gives us 21st century humans is inhabiting, how do we really inhabit worlds, which means giving up the hyper mobility of the cultural class and learning to become the territory rather than floating over it with our virtual networks and airplanes.

We must see the forest and its life as our teachers, sometimes teaching us things that are totally counterintuitive to our cultural frames, such as the fact that the spores of Arbuscular Mycorrhizae (non mushroom forming mycelium that connects 95 % of the plant roots on the planet) have more than one nuclei, in fact many of them have between 800 and 35,000 DIFFERENT nuclei and not all the same DNA but the Genetic material of other fungi AND other species !! These warehouses of genetic information defy the biological species concept !!!!

Like lovers carve their names on trees, the earliest books were engraved on beech bark, hence the origins of the word "book" - "boc" meaning "beech tree". Under the canopy of an ancient Athenian olive grove, home to Plato's academy, Phaedrus asked Socrates why he never ventured beyond the city walls into the countryside. "I'm a lover of learning" Socrates answered "trees and open country won't teach me anything, whereas men in the town will." The grove was later chopped down to make siege machines.

The soundtrack of western "civilisation" is the noise of the book of 'nature' being slammed shut and the rumble of war machines approaching. We are told that Nature is mute, it has nothing to teach us, except that it is a battlefield of all against all. But as the war against our climate and ecosystems tips the physiology of the planet into chaos, the myth that Nature is just 'red in tooth and claw', is unravelling.

The more we study the living world the more we come to realise that the tendency is actually to associate, build relationships, and cooperate. From trees that work with fungi to share sugars and information between themselves to bees pollinating flowers, nature abounds with reciprocity. The fittest are in fact those that relate the best. Perhaps it's no surprise that a culture that rewards greed and domination would rather we forget the true lessons of the natural world. Perhaps it's no surprise that capitalism wants us to be mobile and rootless, because then we cannot fall in love with a place and if your not in love with a place then you can never defend it from being destroyed and turned into another machine of profit and growth for the gods of the economy.

Susan Simard's work on the relationships between trees in forests is gorgeous... she calls it the WOOD WIDE WEB.
https://www.ted.com/talks/suzanne_simard_how_trees_talk_to_each_other

PETER MACOY's BOOK - RADICAL MYCOLOGY is a gem of art, activism and science merging together in practice and philosophy - <https://chthaeus.com/collections/books-1/products/radical-mycology-a-treatise-on-seeing-working-with-fungi>
THE RADICAL MYCOLOGY WEB SITE HAS SOME GREAT WEBINARS and resources for those of us who want to become fungi and forests...

<https://radicalmycology.com/>

here is to the mysteries of mycelium, the bridges between life and death... yours JJ
AKA my new drag performance MISS CELIUM

22.10

[-empyre-] rehearsal of a network - [week 3]

From: Frederic Neyrat

To: <empyre@lists.cofa.unsw.edu.au>

Date: Wed Jun 20 20:24:22 AEST 2018

Dear John Jordan,

Your post leads me to two questions (some questions I have these days vis-à-vis the ecological perspective in general):

1/ One of our goals should be, I think, to go beyond the opposition between "becom[ing] the territory" vs "floating over it with our virtual networks and airplanes" because the risk of this opposition is to produce the fetishization of the territory - but what's about migrants, nomads, those who'd prefer not coming back to the land? What's about the vital aspect of existential deterritorializations? Let's think about Debord's psycho-geography, using ecology in order to sustain an existential "dérive" ...

2/ Is it necessary to personify Earth, forests, etc.? Fighting against the denial of the non-human is one thing, but symmetrizing humans and non-humans is something else (the "lesson" of nature, forests "teaching" us, etc.). Actually, it seems very difficult to leave the non-human being other than us!

My best,

Frederic Neyrat

22.11

[-empyre-] rehearsal of a network - [week 3]

From: Shu Lea Cheang

To: <empyre@lists.cofa.unsw.edu.au>

Date: Thu Jun 21 17:18:47 AEST 2018

Dear empyrians, mushrooms, trees, dolly and pollys, fishy creatures and cultures of mutating selves...

Let me again, pick up a few threads here...

Paul Vanouse on 19/06/18

"What I find particularly interesting about this thread in a mycelium discussion tending toward DNA and genetics is that genetics are always portrayed with an arboreal model, i.e. "the family tree", "the family tree of man", etc. Deleuze and Guattari found the teleology and patterning of branching, as well as the forever hierarchic relationship between branch and trunk as something to be resisted. The branching model fits an ontology of hierarchy, whereas the rhizome model fits a philosophy of becoming."

Indeed, somehow the DNA investigation got some public confessions on ancestry, roots tracing.
Aviva is right to defend the trees grounding in watershed dynamics, not necessary hierarchical.

In the case of MNS, no funding (as yet), thus, not much (top down) management to speak of ...
thus the networks inevitably "form, break, disrupt or mutate" (Annet dekker 19/06/18)

recap Annet-

"how networks form, break, disrupt or mutate..... how these types of infrastructures could be 'cycled' into other projects and made productive in other grounds. in other words, perhaps pragmatic, how to take into account the human scale(s), how to connect and, moreover, how to make sustainable these (post-net) networks?"

Let's talk about human scale(s), any takers?!

and thanks to JJ's radical mycology link
<https://radicalmycology.com/>

Do the becoming imply territorial take over?

Frederic Neyrat's two questions lead us to a counter-narrative that does not allow us so easily certify our assumptions to be "OTHERS" (aya, human, non-human, chthulucene, do we have kinship in the making?)

I think i am gonna need to stand still for a bit till someone takes me out of the ruins.....

over
sl

22.I2

**[-empyre-] rehearsal of a network -
[week 4]**

From: Shu Lea Cheang

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sat Jun 23 18:25:11 AEST 2018

Dear all

thanks to Fran llich's latest posting (as promised) which coming at the tail end of week3 serves well to lead us into week 4. I believe there would be some follow up for Fran's tremendous endeavours, Fran, please stay with us for this week 4.

This week we focus on proposals for speculative, tangible networks - the unrealized, to be realized, the anticipated, to be anticipated, the trashed and the in progress, deep sleep conjuration, deep water dive in, deep root expounding.... we open up this week to welcome all your proposal contributions.

I am honored to welcome the following three heavy-weight thinkers, writers, hackers, weavers + + + whose work i admired much to join us this week.

Francesca da Rimini (Adelaide, Australia) is an artist, writer, filmmaker and researcher. She was awarded an Australia Council New Media Fellowship in 1999, and her work has been widely published and exhibited. She is a founding member of the cyberfeminist art collective VNS Matrix, intercontinental group identity_runners (with Diane Ludin and Agnese Trocchi, and In Her Interior (with Virginia Barratt). Recent collaborations include performance/installation /lips becoming beaks, hexing the alien/ and /The Darkening/. She periodically adds to her labyrinth at LambdaMOO to continue hexing capitalism from within the beast.

Denis Roio aka Jaromil (Amsterdam, NL) is a purpose driven software artisan and well known ethical hacker. CTO and co-founder of the Dyne.org think 8do tank, a non-profit foundation with more than 15 years of expertise in social and technical innovation. Leading digital culture institution popular among digital natives and millennials. Jaromil shares understandable insights and visions on Internet of Things, Blockchain Technologies, Cyber Security, Data Ownership and Software Freedom. Expert speaker about Open Source, Lean and Agile methodologies

McKenzie Wark from New Castle, Australia, current living and working in New York City, known for his writings on media theory
<https://en.wikipedia.org/wiki/Media_studies>, critical theory
<https://en.wikipedia.org/wiki/Critical_theory>, new media
<https://en.wikipedia.org/wiki/New_media>, and the Situationist International
<https://en.wikipedia.org/wiki/Situationist_International>. His best known works are /A Hacker Manifesto
<https://en.wikipedia.org/wiki/A_Hacker_Manifesto>:/ and /Gamer Theory
<https://en.wikipedia.org/w/index.php?title=Gamer_Theory&action=edit&redlink=1>/.
He is Professor of Media and Cultural Studies at The New School
<https://en.wikipedia.org/wiki/The_New_School> in New York City. To cite a few of his books -

·/The Beach Beneath the Street: The Everyday Life and Glorious Times of the Situationist International/ (Verso, 2011)

·/Telesnesia: Communication, Culture and Class/ (Polity, 2012)

·/Excommunication: Three Inquiries in Media and Mediation/ (with Alexander R. Galloway and Eugene Thacker) (University of Chicago Press, 2013)

·/The Spectacle of Disintegration/ (Verso, 2013)

·/Molecular Red: Theory for the Anthropocene/ (Verso, 2015)

·/General Intellects: Twenty-One Thinkers for the Twenty-First Century/ (Verso, 2017)
On a sunny day in June.. let the words begin....
over

sl

22.I3

**[-empyre-] rehearsal of a network -
[week 4]**

From: warkk

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sun Jun 24 01:01:40 AEST 2018

Thanks Shu Lea,

i was at a thesis defense just yesterday and i was thinking about this. The defender's name is Pehr Englen, and i expect he'll write about this soon. The topic was the Situationist International considered as a network, and as an argument between different forms of network. Which got me thinking about Jacqueline de Jonge's journal, The Situationist Times, which one can read as a publication for artists and (partly) by artists that was a resource-book for thinking and acting in networks. It was multi-lingual, but had more of a visual than a written language. There were issues devoted to specific topologies, such as rings or spirals. I think this side of the Situationist International that ended up in The Situationist Times was very interested in what distributed networks of autonomous groupings would be like as a form of artistic communication. One has to wrest it out of the hands of art history, which is more interested in either individual artists or movements that have names and leaders. This was an avant-garde that had neither of those qualities.

This connected for me to a project i have never quite managed to get done, which would be a more personal account of the listserv culture of the nineties. I was on nettime more than empyre but i see them as part of a network of networks that includes undercurrents, spectre, rhizome and several others. How do you write about something in the form of linear prose that didn't have that form at all? It is hard enough with just two correspondents. When i was editing my correspondence with Kathy Acker this drove me crazy. In actuality there were always several threads going and we answered each other on those threads. But in book form all that has to collapse into one sequence. I printed the whole thing out and moved the documents around on the floor. The order ended up being a compromise. Imagine doing that for dozens of threads among hundreds of parties.... Not that i would want to actually transform those listserv debates literally into print form, but even just notionally to transform the dynamics of those networks into one prose narrative seems to defeat the form of the thing itself.

So that might be a place to start thinking about speculative *and* tangible networks, or ones that are both at once.

22.I4

**[-empyre-] rehearsal of a network -
[week 4]**

From: Shu Lea Cheang

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sun Jun 24 03:05:20 AEST 2018

hi, warkk

I think we should bring in Rachel Baker to help us digging into the Situationists!! and we can start listing some keywords: distributed, autonomous.... (with all empyrians' help!)

so, indeed about the threads...just as we witnessed here last 3 weeks, the multiple threads, the threads that got picked up or sunk into oblivion.....

and about listserv culture...you should really work on the book. I am very interested in it.

i have this web work, composting the net (2013).

real time accessing listserv, retrieve the postings randomly, scramble the words, make compost out of it for the fresh sprouts to grow.

<http://compostingthenet.net>

use menu pull down to take a listserve, when one start composting process, press mouse to stop the tumbling and read.

the composted ones - nettime, spectre, empyre, idc, aha, (skor is out, and it seems rolipost also not available any more)

Annet Decker once commissioned me to compost SKOR of NL, which gave me the archive access , unfortunately SKOR got shut down and the site is no longer available. this was casualty of NL's last media art budget cut...

over

sl

22.I5

[-empyre-] rehearsal of a network - [week 4]

From: warkk

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sun Jun 24 04:50:46 AEST 2018

Shu Lea,

thanks for the link to <http://compostingthenet.net> which i was just playing with for a bit. I had once tried to get a more prosaic set of tools developed for working with nettime.org as a collaboration with Warren Sack. (We picked that one as its archive is public and has been for years). Nobody would fund it so that didn't happen. I don't know how much one would need tools for doing digital humanities style work on listserv culture, or if one just needs to think about it and do it the old human humanities way.

Its remarkable how the networks of the nineties get left out of various histories, from art history to media history. I was at a rather good event on cybernetics organized by millennial artists, librarians, coders. Of the three hundred people there, nobody knew what nettime was, or any of the other similar networks i polled the audience about. They had only heard of rhizome because its now a program at New Museum. I see a lot of people re-inventing the wheel. I had to sit through a panel discussion recently at which one panelist declared that "there is no critical writing about tech."

So the question then becomes one of the temporal aspect of networks, how they might pass themselves along through time without losing too much of their form. One can see what's going to happen if one reads the books on the Situationist International, which is all things to all people, but is never a network in the literature, let alone a series of conflicts and mediations about what a network is or could be. I tried to remedy that a bit in *The Beach Beneath the Street*, but there's a lot to be done to create a network approach to the history of networks.

22.I6

[-empyre-] rehearsal of a network - [week 4]

From: Shu Lea Cheang

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sun Jun 24 06:03:26 AEST 2018

great start for getting into week4... bringing up the listserve network and the 90s...

networking in the 90s, me finger fucking Francesca across the deep waters.

take over, dollyoko, reanimated....

over

sl

22.I7

[-empyre-] rehearsal of a network - [week 4]

From: Alan Sondheim

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sun Jun 24 06:12:15 AEST 2018

Other than the usual suspects, there are thousands of email lists that aren't discussed at all - for example, the Spoons Lists which were early, mid-90s; think of Walkers in Darkness for example. Not to mention the huge numbers of newsgroups with their own cultures - the Doctress Neutopia stuff, alt.fan.dirty-whores, the hacking groups, etc. The cultures and networking among these groups were incredible. There are also the MOOs, etc. - we all know LambdaMOO, but there were so many others, and the furry etc. All these things were interrelated as for example the then ephemeral irc channels, and what constituted a network ranged from CuSecMe coagulations through Powwow - even through bangpaths and the Accessgrid. Too many examples I think center on the usual suspects, where what was going on, as far as I knew (and participated in/with) was much more porous, more community-oriented and ideologically etc. At the 1996 Cybermind conference in Perth, we literally jumped from newsgroups to email lists to CuSecMe to chats as well as live; everything mixed and interpenetrated.

- Alan

22.I8

[-empyre-] rehearsal of a network - [week 4]

From: dollyoko at thing.net

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sun Jun 24 11:04:45 AEST 2018

Dear Shu Lea, Jaromil, Ken and all

Thank you for asking me to play - I am really honoured! Due to the vortex of mundane life, I have yet to immerse myself in the past 3 weeks dialogue, so I will do that today before posting something new -- so for now I will start my contribution with a fragment of a spell against Capitalism that I cast in response to the much loved Armin Medosch's invite to be part of the 2007 Ars Electronica event he curated. Since that time my interests have become increasingly hexalogical.

+++++

Persian mystic poet Rumi wrote in the thirteenth century:
Look how the caravan of civilization
has been ambushed.
Fools are everywhere in charge.

"And now?" you ask again.

The last Pythia at Delphi reveals:

Tell the king: the fair wrought house has fallen.

Summoning all our familiars, walking backwards into the future.
Now is the time for recuperating myth, recalling the power of lewd jests and public gestures.

Reconfiguring our private selves, in positions that are pleasing to us, and rejecting all that demeans and diminishes our spirits.

The fountains are now silent; the voice is stilled.
It is finished.

Let us make new networks with tin cans and string.
Let us cloak our data bodies with the fallen feathers of Bronzewing pigeons.

Hedge-riders³ suggest the Way.
A private merrimaking,
together, publicly.

22.19

**[-empyre-] rehearsal of a network -
[week 4]**
From: dollyoko at thing.net
To: <empyre@lists.cofa.unsw.edu.au>
Date: Mon Jun 25 16:16:15 AEST 2018

dear shu lea and empyreans

yes, finger fucking across platforms and waters,
deep code luscious moon brown stem
the shadow of a veteran blind on summer body in borrowed loft
wiping sweat, not swiping left
(write left alt write)
Floodnet!

i'm immersing eyes into this generous mycelial conversation today
feeling the tendrils of one hundred minds

'powerful poetic gestures'
'alternate sentences'
'the incomputable'
'nature is not a system'
'break all separations'
'imps fuelling the real'
'vernacular approach to infrastructure'
't-shroom as family heritage and long-living family member'
'i have a vast genetic network in me'
'we begin to think like a forest'

how to extend the intentional families we (of a certain age) created in
the 90s
[while perhaps reading Bruce Stirling's Dead Media list, or skiving off to
PMCMoo or RiverMOO when LambdaMOO was down]
before other 'we(s)' were born

Jonathan Marshall's book 'Living on Cybermind' might be one answer to
Ken's Q about how to capture the non-linear threaded lives

i've been returning to build at LambdaMOO since around 2013, prompted by
projects such as Networked Art Forms and Tactical Magick Faerie Circuits -
instigated by the wonderful Nancy Mauro-Flude, and (equally wonderful)
Furtherfield's Beyond the Interface... I'm not sure what the mycelial
potential of such old platforms might be, I suspect there's something
though..... for example, a nascent project I'm doing with Virginia
Barratt and Alice Farmer takes as it starting point:

"A multi-platform artwork comprising a LambdaMOO environment (multi-
user
domain object-oriented), performing avatars, improvised performance,
experimental hypertext fiction, cryptokitties on the (ethereum)
blockchain, and a hand-bound XenZine. The subject is the construction of
intentional family beyond blood and kind.

We revisit LambdaMOO as a site for gender non-conforming subjectivities to
explore the production of xenofam and xenobodies, outside of social
re-production, and bring those practices to bear upon the "real". Only a
few years after the emergence of the WWW, social networking habits were
harnessed and stratified into machines for the production of social
capital and new affective forms of extractivism within the paradigm of
info-capitalism. Yet the outlier LambdaMOO is still maintained by a small
phreak family as a working experiment, an enclave among other secessionist
servers (caves, sinkholes, hackpads, labyrinthine clouds) carving out
space to platform lives of creative resistance, blasphemy and joy.

The performing avatars, the unholy trinity of Witchmum, Mum 2.0 and
Precocious Meme Savant, have cooked, co-habited and coded as becoming-kind

to instantiate xenofam, building affective bonds through which datablood
flows. This queered approach to extensible and open family platforms
generates intentional spaces for the reconfiguration of blood ties beyond
blood types, and another mode of hexing Capital."

I want to write more, but I need to buy bread as I can't wait the 12 hours
for the wild yeasts to do their thing.
I will try to attract some xenofeminist and other spores this way
while thinking about how Ken's 'we no longer have roots, we have aerials'
might take a mycelial turn
Warmly, to all
doll fingers + witch thoughts, perhaps a spell cast from and to this
conversation, tomorrow

22.20

**[-empyre-] rehearsal of a network -
[week 4]**
From: warkk
To: <empyre@lists.cofa.unsw.edu.au>
Date: Mon Jun 25 22:13:28 AEST 2018

Alan is quite right to stress how extensive the options were for online
encounters in the 90s, beyond the handful i named. The larger point might
still be that knowledge of any of that world is fairly thin these days.
There are a few period accounts. dollyoko mentions Marshall's Living on
Cybermind. Julian Dibbell wrote a book about LambdaMoo. There's a new
book
by Claire Evans called Broad Band that has good brief accounts of Echo and
The Word and is focused on innovations in computation by women.

Of course one could ask whether the linear prose form of the book is the
best or even a necessary way of documenting such things. I think of the
book as an instance of what dollyoko calls "secessionist servers." Its
hard to keep them out of Amazon, one of the biggest vectorial class
enterprises of our time, but they will at least 'run' independently of that
proprietary environment.

A book is a concentrated swarm whereas online communication tend to default
to dispersed ones....

dollyoko has some great language for an ongoing project: secessionist
servers, intentional family, open family platforms, vernacular approaches
to infrastructure. (To just pick a few that i think go together with the
themes Shu Lea suggested).

Maybe its a good thing that 90s cyberculture experiments ended up largely
invisible and excluded from history, as now it might be time to be rather
discreet about the possibilities uncovered then. Maybe it was a good thing
for mycelium that it was largely invisible for so long, as nobody figured
out how to monetize it.

mww

22.21

**[-empyre-] rehearsal of a network -
[week 4]**
From: patrick lichty
To: <empyre@lists.cofa.unsw.edu.au>
Date: Tue Jun 26 03:10:31 AEST 2018

As someone who would call himself postcybernetic rather than postinternet,
I agree with Dollyoko and Ken. The spaces for interaction were highly
heterogenous and diverse, and Honestly, I find the postinternet discourse

relatively bland by comparison, as a lot of what it talks about is reference to postcybernetic/cyberdelic. MOOs, MUDs, Even back to nets of online communities (Thing, Compuserve, Delphi, Fidonet, Usenet) was amazing. In many ways it seems like the corporate stacks combined with academic FOMO has created a tremendous amount of conservatism compared to the crash theory days of the Krokiers.

In many ways, I think our era of risk aversion and its pruning of the rhizome is indicative of the relationship between culture and capital. As art fairs and consolidating gallery culture, as well as the struggle (in my mind) to figure ourselves out more as Postmodernism fractured into the Speculative Turn, the notion of the rhizome has turned into reality bubble foam that generally swirls under megacorporate umbrellas.

This is why I love things like Dina Karadzic's FUBAR bunch, and Shu Lea's work the other year at the Leonore residency, but I also wonder why the notion of the mycorrhizome is so strong these days as opposed to the strawberry patch (Deleuze), is it a subliminal signifier of fruit and decay and rebirth?

Also very interested in t-shroom discussion.

Love from the desert
(also apologies for the typos - my current computer has a very flaky keyboard)

22.22

**[-empyre-] rehearsal of a network -
[week 4]**

From: warkk

To: <empyre@lists.cofa.unsw.edu.au>

Date: Tue Jun 26 04:06:19 AEST 2018

Thanks for the links, Alice. I started reading but Nick Land came up so i stopped reading immediately. I never took him to be state-of-the-art theory. Others might find the space interesting but its just not for me. Reasons given here: <https://www.versobooks.com/blogs/3284-on-nick-land>

Patrick is i think pointing us both back to the nineties but also forward, and i think that's a good note to hit before anyone starts getting into a nostalgic vein. I think its more about bracketing-off what networks came to be in the two consolidations of the power of what i call the vectoralist class. The first was around 2000, with the rise of corporate forms built on nothing but IP. The second came a decade later, with the commodification not just of information but also of the social network itself.

Patrick also asks why the mushroom as a figure. I don't really understand how this part works, but it is the bit i find intriguing: that mushrooms have 36,000 genders, or something like that. Maybe Shu Lea's introduction of the mycelium into discussion will encourage me to get a layhumans' grasp on how that works. It seems just at first sight to be an interesting thought-image of how protocols might work otherwise.

mw

22.23

**[-empyre-] rehearsal of a network -
[week 4]**

From: Shu Lea Cheang

To: <empyre@lists.cofa.unsw.edu.au>

Date: Tue Jun 26 04:37:42 AEST 2018

ok

on how mycelium/mushroom as a figure ... the mycelium cult would wants to dive in and argue forever , but quickly, we quote-

My mecelium network is nearly immortal, only the sudden toxification of a planet or the explosion of its parent star can wipe me out... all my mycelial networks in the galaxy are in hyper light communication across space and time. - Terence McKenna, The Mushnoon speaks

I believe that mycelium is the neurological network of nature. Interlacing mosaics of mycelium infuse habitats with information-sharing membranes.The mycelium stays in constant molecular communication with its environment, devising diverse enzymatic and chemical responses to complex challenges. - Paul Stamets, Mycelium Running: How Mushrooms Can Help Save the World

We are stuck with the problem of living despite economic and ecological ruination..... Neither tales of progress nor of ruin tell us how to think about collaborative survival. It is time to pay attention to mushroom picking. Not that this will save us— but it might open our imaginations. - Anna Lowenhaupt Tsing, The mushroom at the end of the world : on the possibility of life in capitalist ruins

This answers back to [week 1] how we got started... interesting we flash back to the gos here..

bring up all nodes and bolts... loosen and to be fastened...

damn, and dollyoko are finger tight!!

over

sl

22.24

**[-empyre-] rehearsal of a network -
[week 4]**

From: Alice Famer

To: <empyre@lists.cofa.unsw.edu.au>

Date: Tue Jun 26 14:21:32 AEST 2018

Understandable Ken. But to put patchwork down 2 just Nick Land throws away a whole bunch of rich theoretical writing other places.....

22.25

**[-empyre-] rehearsal of a network -
[week 4]**

From: Shu Lea Cheang

To: <empyre@lists.cofa.unsw.edu.au>

Date: Tue Jun 26 15:13:13 AEST 2018

many thanks for Virginia's garden tips..

and to Jaromil, so bitcoins failed, and the blockchain is taking over the art market?

Speaking of art-

a few projects that started Mycelium Network Society

RADIO MYCELIUM by Martin Howse

https://foam/radio_mycelium/ (a workshop at FOAM in 2011, will also be at STWST 48x4/ARS this september)

Azucena Sanchez' Narco Cultivos that tracks Mexico's drug trafficking network with behavior patterns of physarum polycephalum.

<http://azusnz.com/narco-cultivos/>

The T-shroom project by Kartina Neuburga and Art bureau OPEN (Ilze Black)
<http://open.x-l.net/tsene/index2.html>

The gorgeous Spore Print Film Series by Anna Schime of Buffalo
<http://www.a--a.org/project/spore-print-film-series>
<https://vimeo.com/85092290>

Taro's Myco-Logick
<https://stwtst48x2.stwtst.at/myco-logick>

and Saša Spačal's (from Ljubljana, supported by Kapelica gallery) series
of mycophonic works
https://mycophone.wordpress.com/mycophone_unison/

After all, MNS wants to connect local network nodes who would cultivate
artists who work with fungal stuff...

over
sl

22.26

[-empyre-] rehearsal of a network - [week 4]

From: Simon

To: <empyre@lists.cofa.unsw.edu.au>

Date: Wed Jun 27 17:56:53 AEST 2018

Dear <<empyreans>>,

On 26/06/18 06:37, Shu Lea Cheang wrote/quoted:
> I believe that mycelium is the neurological network of nature.
> Interlacing mosaics of mycelium infuse habitats with
> information-sharing membranes

Mycorrhizal networks became entangled in the underground theatre work
of Minus Theatre. But for reasons that rather go against those adduced
in and around CMNs here, in their emphasis on the gains to be had, got
from, harvested off the literal and metaphorical fungolalia and
fungalia. The gain, for example, of communication: what if--we
speculated in the spectacles we made--communication were not the point,
but an exploitation-abstraction layer covering over--a too-human
groundcover--the /work/ of decomposition? What if communication is /in
/and an /excess/ of this work? And what then if the scatter, crackle and
static of languages were the condition of their significations? The
breaking-down, the waste itself, the soil, ground? Such work--of
decomposition--would not be valued according to elements and minerals
/liberated/ but would be valued in and through itself, as forming the
maternal matrices in indeterminacy, inaction, asignifying, across
inorganic and organic strata. Decomposition lays waste: elements are
understood to be liberated and the value is in this breaking down,
giving off phosphorescing halos in an excess of incandescent energy
illuminating the dark, not a light dispelling it.

best,
Simon
<http://squarewhiteworld.com/>

22.27

[-empyre-] rehearsal of a network - [week 4]

From: Shu Lea Cheang

To: <empyre@lists.cofa.unsw.edu.au>

Date: Thu Jun 28 18:04:28 AEST 2018

dear All

threads entangled deeper into Mycorrhizal networks that Simon
meticulously argued.

As a moderator for the first time of such 'old fashioned' mailing list,
(and let's leave it text based forever). I am feeling an indescribable
tension, anxiety as I check in on admin page to 'pass' the sporadically
incoming postings...

the roots have no bound composting (thus renewed) underground... and how
do we follow? cross-path?

Let me try -

We have checked ourselves into the 90s of its online communities which
parallel to artistic intervention on the Net at the time, but existed as
a society on its own, multiple mini-societies, mainly local (unlike the
known international ones we refer to, spectre, nettime, to name a few),
some archived, some legendary... bring it up to date, the current
'warred' zone of local social media, sign in to wechat in China and
whatsapp in the States, has to echo these 'scenes' of the 90s.

I do not want to lose Alice Famer's references on patchwork/weaving as
we got 'sidetracked' and 'righttracked' to mycelium.

thanks to dollyoko's taking us back to real (small) spaces of "deep
social experimentation and collaborative creativity", somehow i connect
these days with occupied squated space, move in and takeover... Jaromil
can possibly echo these days with Amsterdam stakeout of a time? not to
fall into any nostalgia or romantic about it... collectives get
dissolved, creativity fights over credits, and ultimately who's doing
the dishes? taking out the garbage?

Much thanks to Jaromil's summing of past 3 weeks... there are so many
quotes of the contributors, each can lead us to 'rabbit holes' as
dollyoko dares us to venture into!??

again-

I am standing still in this junction with walkers in all directions,
that particular center of the universe in Shibuya's transit exit.....

the swarm of thoughts from outer universe hitting at you... spores
falling like spring snow, invasive as they are.

help me through this last few days of June.....

many thanks

sl

22.28

[-empyre-] rehearsal of a network - [week 4]

From: Alice Famer

To: <empyre@lists.cofa.unsw.edu.au>

Date: Thu Jun 28 23:43:20 AEST 2018

"It was women's fingers that enfolded the data-corpse into the fabric of
the world. Sadie Plant tells us that these fingers are like a spider's
spinnerets, extruding digital silk, weaving the history of networked
technology, which at its core is a cunning practice of emasculation:
'cyberspace is out of man's control, [it] destroys his identity...at the
peak of his triumph, the culmination of his machinic erections, man
confronts the system he built for his own protection and finds it female
and dangerous.' For Plant, man sentenced himself to annihilation when he
let the feminine hydra of digital technology out of its black box. Now, it
is everywhere, slyly completing its task. Cyberfeminism is an occult form
of warfare. It understands about 'cyber - space' what Cixin Lai's 'dark
forest' theory understands about the cosmos: all existence is determined by
hostility and so the highest form of intelligence lies in occluding one's
coordinates. The hypothesis explains why the universe, statistically full
of life, is dead silent. It is not because, as is commonly thought, life
has not found a way to communicate, but because it understands that silence
is the most advanced form of intelligence. Our physical and virtual spaces,
which are increasingly inseparable, are alike a dark forest, where every
step must be taken with care, as revealing one's existence portends
annihilation. The most desirable skill, the most coveted trick, and the
most longed for disposition can only be this--a fluency in the trading of
secrets. The skills we need to strategically deploy concealment,

de-concealment and re-concealment."

this is from Bogna Konior's "Ancestral Cyberspace: On the Technics of Secrecy" (<https://static1.squarespace.com/static/584d3a10be6594ff675650a0/t/5b34c37a0e2e7239ad7bc9ee/1530184579239/AncestralCyberspace.pdf>)

thinking about how the warfare of cyberfem (i think this itself is leading 2 discussions on Gender Accelerationism (G/ACC) and LesbiaNRx) functions within networks specifically.
Hacking, ddos attacks, patchwork + weavingggg

22.29

[-empyre-] rehearsal of a network - [week 4]
From: Jaromil
To: <empyre@lists.cofa.unsw.edu.au>
Date: Fri Jun 29 02:52:31 AEST 2018

dear Shu Lea,

22.30

[-empyre-] rehearsal of a network - [week 4]
From: Shu Lea Cheang
To: <empyre@lists.cofa.unsw.edu.au>
Date: Fri Jun 29 18:18:01 AEST 2018

Let's talk about these fingers ...

The grand dame of cyberfem VB has deep rooted her fingers in the dirt.. if ever a network to be re-constructed, it has to go underground, it has to be communicated in silence (as the most advanced form of intelligence), again, we find ourselves in deep forest, dark forest, in "deep doll space zero" (gashgirl aka dollyoko).

Then, Jaromil alarmed us, "Just like network routing algorithms were inspired by ant scenting patterns, we are witnessing a moment in history in which the mainstream industry with all its techno-poetic powers have embraced the patterns of Mycelia."

oh oh! need to join bubbleclub, "start your living culture at home"
I am off , who can babysit my compost worms?
over

sl

22.31

[-empyre-] rehearsal of a network - [week 4]
From: Simon
To: <empyre@lists.cofa.unsw.edu.au>
Date: Sat Jun 30 16:22:39 AEST 2018

On 29/06/18 20:18, Shu Lea Cheang wrote:
> Then, Jaromil alarmed us, "Just like network routing algorithms were
> inspired by ant scenting patterns, we are witnessing a moment in
> history in which the mainstream industry with all its techno-poetic
> powers have embraced the patterns of Mycelia."

neither is there need at this moment in history to sound or heed alarm nor is there to bear witness silently mute or vocally poetic: the embrace of the mainstream industry with its technopoetic arms, its long arms, its automatic arms, its electronic arms, its arms, its petrochemical arms, its military arms, its patterns, or is making patterns, network-like patterns, barabasi patterns, informational patterns, but productive patterns, profitable patterns, semicapitalist patterns, and market-economic-neoliberal patterns, algorithmically-invested patterns, desirous of some natural-religious explanation and causation: its patterns are all PR & marketing depts. And the market is for economists, to see which ones write the best, futuristic, progressive, smartest, computer-AI-assisted EF [Economic Fiction] techno-poetry. The warning is Foucault's: where resistance has gone power will follow. Where the resistance has been the power has followed.

best,

Simon

22.32

[-empyre-] rehearsal of a network - [week 4]
From: dollyoko at thing.net
To: <empyre@lists.cofa.unsw.edu.au>
Date: Sat Jun 30 20:49:31 AEST 2018

How do we create forms of life that no longer reproduce the machines of capital?
How do we desert the system that has no outside?
How do we refuse to become the fools in the palace?

* Welcome to LambdaMOO! *

Running Version 1.8.3 + 47 of LambdaMOO
The lag is low; there are 42 connected.
*** Connected ***

Deep Sea Abyss
A vast dark expanse. Strange bioluminescence. Volcanic vents and oceanic harmonics. Silence (the most advanced form of intelligence). Go east to the autonomous zone of la zad of Notre-dame-des-Landes. Take rebel raft regatta to Occupy Theory, Occupy Strategy. Go down on the altar of abjection.

radio mycelium, mushrooms harvested from the reactor in Chernobyl, rolling Jubilees and G-slime (performing a Mycelic Brain Ritual) are here.

You yawn, rub your eyes, and officially wake up.
Last connected Tue Jun 26 20:06:41 2018 ACDT from 118.211.40.5
You hear a distant kachunk as your time card is punched in on the time clock.

The procedural poets of the natural world, mushrooms are magical because they are about chance (the conditions have to be just right for one to pop up, for you to perceive it, for you two to meet...)

> look radio mycelium
You see fungal transceivers sprouting mycelial antennas forming an imaginary underground network.

<https://twitter.com/hashtag/LesbiaNRx?src=hash&lang=en>

> look me
WitchMum - a bundle of twigs bound with babies' tears fomented in the Laboratory of Insurrectionary Imagination. She is holding a tiny brass key stolen from Gilles de Rais.

> @go War on Terror Universities
You can't go that way.

again-
I am standing still in this junction with walkers in all directions, that particular center of the universe in Shibuya's transit exit..... the swarm of thoughts from outer universe hitting at you... spores falling like spring snow, invasive as they are.
Help me through this last few days of June.....

> @join slimegirl

<slime cave>

As you slip through the 'mud patch' you realise this isn't mud per se; but a familiar feeling of wet stickiness. You fall onto a bed of Nyx Slime.

/a gesture that potentially "dissolved" the U.S. border with its poetry/

Slime Girl (1.0) slides in and hands your Slime Cave membership card and complimentary Slime Pig (Whatever you do Slime Pigs MUST NOT LEAVE THE CAVE). To the east there is a Cavern, which its faint whistling sounds like the songs of Slime(mer)maids. To the West, a door, that longs to be opened; but how. Up, is to The Junkyard, where Alabaster plays, and 'down' you say, well, you might just have to take the plunge. slimegirl (fluent in the trading of secrets) is here.

We need an opposite to the algorithm.
We need to sleep for regeneration our brain.

> look slimegirl

slimegirl

Slime molds are in their own right a strange creature. Not quite plant, not quite animal, not quite fungi, but something else. They live a double-life, in most cases as nothing more than single-celled organisms, but in dire situations where food is scarce, they form a collective. A single-minded blob of slime that can hunt with stunning speed. There are no known incidents of slime molds proving to be dangerous to humans, but Dallas was harboring more than a few dark secrets in 1973. It is sleeping.

Decomposition lays waste: elements are understood to be liberated and the value is in this breaking down, giving off phosphorescent halos in an excess of incandescent energy illuminating the dark, not a light dispelling it.

> @go The Junkyard

electron dense materials that reflect ultraviolet light, and can travel through space

The Junkyard

you stumble upon a junkyard shanty dwelling, littered as far as the eye can see with apparent rubbish, upreaped old school objects from before the time of facebook are scattered around, in various states of frankensteined dis/repair, monster mashups, with perhaps unclear purpose, rattle and shake emitting rusty greetings and demands:
'how do you feel?' 'what's up pal?' 'tell me what you're thinking'
there are decaying lolcats and tired old memes lying in a heap to one side, exhaling fetid breath and unconvincing chuckles, you see a stained Viennese Mattress leaning up against an old ATM machine, which has vomited worthless piles of old currency, slowly turning into micronised plastic.

you hear a sound on the breeze above the clatter, a wailing, perhaps where the sound originates is unclear, the breeze being capricious in the junkyard.
You see Subliminal Shift, shimmering shifting patch of light, dirt, and hollybot (reading The Situationist Times) here.

Alabaster.Shimmer (asleep), Samantha and Sadie Plant are here.

Samantha (learning Ken Wark) says, "How do you write about something in the form of linear prose that didn't have that form at all?"
Sadie Plant says, "Man confronts the system he built for his own protection and finds it female and dangerous."
Bogna Konior says, "Cyberfeminism is an occult form of warfare."
hollybot says, "I have a vicious countenance."

the mycelium stays in constant molecular communication with its environment, devising diverse enzymatic and chemical responses to complex challenges
communicative relationships between mycelium are proof of alternate sentience
I am feeling an indescribable tension, anxiety as I check in on admin page hacking, ddos attacks, patchwork + weavingggg

> @go Forest

Forest

An old growth forest, damp and still, apart from the odd scurrying creature. An old wallaby track lies to the west, barely visible underneath the bracken. To the east is a narrow path curving along the creek, slippery with iridescent moss. To the far south, some ruins, of what you cannot tell. And to the north, scattered detritus, leading not to Baba

Yaga but to an equally unworldly realm. You sense you might not be alone here. A disconcerting presence pervades this place. You see LOLcat familiar and Ectogenetic Pod here.

slimegirl teleports in.

You ask, "What do u see when u look at me?"

slimegirl says, "routing algorithms were inspired by ant scenting patterns."
You say, "The roots have no bound composting (thus renewed) underground... and so how do we follow? cross-path?"

It is evening.
The sun is setting.

LambdaMOO germinating spores o.i. With deep doll thanks to gleaned/stolen words/ideas/projects via empyre ('rehearsal of a network' discussion curated by Shu Lea Cheang, June 2018) from all participants in general, and from in particular: John Jordan, Alice Farmer, slimegirl, Franz Xaver, Anna Scime, Shu Lea Cheang, Martin Howse, Isabelle Fremereau, Nitasha Dhillon, Amin Husain, Paul Stamets, Virginia Barratt, Alabaster.Shimmer, Simon Taylor, Ricardo Dominguez, Sadie Plant, Ken Wark, Bogna Konior.

22.33

[-empyre-] rehearsal of a network - [week 4]

From: Murat Nemet-Nejat

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sat Jun 30 22:29:15 AEST 2018

Hi Dolly, a very interesting text.

Ciao,
Murat

23.0

[-empyre-] rehearsal of a network - [week 3]

From: Shu Lea Cheang

To: <empyre@lists.cofa.unsw.edu.au>

Date: Tue Jun 19 16:20:18 AEST 2018

Hi all

Let me just pick up a few threads here to follow through

From Kate Rich - "I'm particularly interested in non-model businesses - experiments in business which do not scale or replicate but can travel, cross-breed and transmit - & also in martin parker's idea of insurgent entrepreneurship as a set of potentially transformative practices in reorienting economy, for communities as well as individuals."

From Ilze Black - the human networks that transport kombucha, the t-shroom, ultimately "to put forward the notion of symbiosis for the post-net network imagination! Mycelium networks offer us organic metaphors to re-evaluate ourselves....They give us a chance to move away from human-machine rhetoric, from cyborg like visions of future transhumans, and possibly change the course of current industrial enterprise. This, however, requires for every supporter to become a symbiosis partner, to be considered as a cell in a social mycelium. "

From Liz, risking getting into the discourse on 'immersive species', we would certainly be interested in the tracks of UBERMORGEN's network projects that "undermine the current networks of the heartless psychopaths".

I offer here also a quote from Anna Lowenhaupt Tsing, /The mushroom at

the end of the world -on the possibility of life in capitalist ruins/
"We are stuck with the problem of living despite economic and ecological
ruination..... Neither tales of progress nor of ruin tell us how to think
about collaborative survival. It is time to pay attention to mushroom
picking. Not that this will save us— but it might open our imaginations. "

There is new relationships to be established, some disconnection to be
made.....

any takers?

sl

23.I

**[-empyre-] rehearsal of a network -
[week 3]**
From: black at x-i.net
To: <empyre@lists.cofa.unsw.edu.au>
Date: Tue Jun 19 21:56:38 AEST 2018

it is hard not to noticed that the week 3 of network rehearsal are all
female protagonists.... if the curatorial suggestion here is that the
the post-net network imaginary depends on female traits, let me throw in
another angle from the realm of 'mother' culture.

paraphrasing Marx, the new will appear in the womb of the old....
(thank you for this Liz)

two points here, one with regards to Kombucha culture and the resistance
presented by their mother/ daughter dyad to cultural appropriation into
the growing health drink industry or what some even have called the
kombucha war in USA between kombucha breweries and federal regulation
agencies, as some might know, the kombucha drink bottled and sold in
health food shops is always already impregnated and a live, the smallest
environmental change, be it a temperature or oxygen levels will
reactivate the fermentation process, daughters growth and rise the
alcohol levels, subsequently requiring this slavery to be regulated
under the law as an alcoholic beverage, with costs that entails.

the other point like the recent rise of 'heartless psychopaths'
there are also a rise of what some could call 'heartfelt psychopaths' or
what they themselves prefer to call the crazy mother movement who are
standing up for the acknowledgment of matrixial and the rights of the
voiceless infant child. Borrowing Brecha Ettinger articulation of
matrixial space as one pregnant with potentials, possibilities and
surprises, a radical and anarchic space where 'co-emergence' takes
place, but only if undisturbed by the logic of separation, the noise of
cultural hegemony and techno excitement, they beginning to contest and
refuse what Bernard Shaw once called the 'witchcraft, in modern form of
patent medicines and prophylactic inoculations'.

these standpoints represent rejection of the separations that are
currently imposed on all subjects and reinforce the notions of
inter-connectivity, inter-subjectivity and **a cooperative relationship
'mother' culture represent. It still to be seen what the network of
angry mothers can bring to the life in capitalism ruins....

in such context, the DNA discussions are also already shifted from
frameworks of identity to those of epigenetics and inter-dependencies.

23.2

**[-empyre-] rehearsal of a network -
[week 3]**
From: OzawaToshiaki
To: <empyre@lists.cofa.unsw.edu.au>
Date: Wed Jun 27 02:12:18 AEST 2018

Using the turn in conversation for some (relevant) self promotion...

<http://mu.nl/nl/exhibitions/heather-dewey-hagborg-genomic-intimacy>

Speaking of relationships, a biochemist friend once confided her belief that love is
all about negotiating the terms of control. How much is one willing to concede?
How much can one insist on maintaining?...

This perspective on intimacy didn't feel right at the time but stuck with me. As
the years pass, I grow more convinced in her assessment. In today's genomic and
big data world the importance of control issues within intimacy, intra and inter
species, are no longer ignorable.

Reading this thread made me connect the control conversation from years ago to
my recently completed collaboration. So, thank you!

ozawaToshiaki
Bern, Switzerland

all typed with thumbs...

23.3

**[-empyre-] rehearsal of a network -
[week 3]**
From: Aviva Rahmani
To: <empyre@lists.cofa.unsw.edu.au>
Date: Wed Jun 27 03:03:34 AEST 2018

Might I suggest that a better term than control might be to consider ecotones.
In the natural environment, transitions between habitats aren't rigid, albeit they
do have boundaries, and even 'controls (ie., predators, etc). The reason I suggest
this exchange of terms is that in biological systems, those transitional boundaries
or controls, are constantly shifting, negotiating with the agents that make up the
prevailing or emergent systems, often in co-operation with the local myceliae. In
an era of dramatic change, it is worth recalling that evolution requires adaptation,
and that is an inexorably negotiative process.

Aviva Rahmani, PhD

24.0

[-empyre-] 'real' networked art
From: Anna Munster
To: <empyre@lists.cofa.unsw.edu.au>
Date: Tue Oct 13 20:08:24 EST 2009

Kazys, I'd like to move now to some more engagement with your actual chapter
contribution: 'The Immediated Now: Network Culture and the Poetics of
Reality' (<http://varnelis.networkedbook.org/the-immediated-now-network-culture-and-the-poetics-of-reality/>)

In this chapter you marks a distinction between earlier network art (Bunting,
Shuglin, odi.org et al) and the 'web 1.0' period during which there was a
preoccupation with the medium of t e net itself among many artists (using the
properties of html code etc) and today's networked culture in which everything
is networked or rather the network is dispersed diffusely throughout all aspects
of culture. Your position (sorry to simplify!) is that the reality of a networked
world becomes a preoccupation itself, in fact a kind of preoccupation with
the 'reality' of media. In turn, this leads to a set of cultural/artistic tactical
manoeuvres:

"On the contrary, the fascination with the real in "reality" media, be it reality
TV, amateur-generated content, or professional "art" is constructed around
specific tactics: self-exposure, information visualization, the documentarian turn,
remix, and participation."

However, I'd also point to the 'big' statement by net artists of the 'gos
encapsulated by jodi's comment: 'Net artists live on the net.' (that's a paraphrase
btw). So, I'd contend that in fact this preoccupation with the 'real' of networking
actually begins with these earlier artists and that it might be something of a false
(although currently fashionable) position to institute too much of a break at least
in terms of aesthetics between earlier and contemporary network cultures.

Just wondering what your response to this might be...

best
Anna

24.1

[-empyre-] 'real' networked art
From: Simon Biggs
To: <empyre@lists.cofa.unsw.edu.au>
Date: Tue Oct 13 21:34:00 EST 2009

Hayles concept of Oborn digital is useful in contextualising what Jodi might have meant when they spoke of net.artists living on the net. Prior to a certain point in time artists working with computers and associated communications technologies came to this practice from other media, employing frameworks and criteria imported from other contexts. At some point this changed and a generation of artists emerged who had always worked with digital and networked media. This didn't happen in a simple linear manner. Nor did developments occur at the same time, or in the same way, for the various aspects of what are now, but what were not previously, related media (computers and telecommunications only got substantially together in the 1980's).

There were a small number of artists working in the 1970's who started out in their practice using digital systems, even a few in the 1960's. There were, similarly, a small number of artists who emerged in the 80's who were using networks from the start. Bunting is an example of this although his early network practices did not engage the internet but telephone networks. Paul Sermon is another (very different) example. However, the emergence of a generation of network savvy artists, with a culture attached, didn't begin until well into the 1990's. The associated buzz, involving the engagement of theorists and cultural commentators, intensified after that time. In this sense I'd assess Varnelis's observation that these technologies cultural implications (were) confined to niche realms for enthusiasts⁹ more or less correct although I'd move the dates back a little to the early 90's or even the late 1980's and identify 1993 as they key year in terms of impact, when the first web browser (Mosaic) became publicly available.

There were a series of events and developments, in the late 1980's, when the key players in what was to emerge in the 1990's, with net.art and related practices, started to meet, communicate directly with one another and inform each other's work. It is no accident that many of these people were Eastern or Central European or were based in what had been cold-war border cities, like Berlin and Ljubljana. A few of these artists did replay historical tropes. Shulgin's playful refigurings of Suprematism is an example, although as much concerned with developing a commentary on his personal sense of national heritage at a time of social turbulence, post 1989, than formal art-historical deconstruction. It can be argued that the emergence of new medialities and formal frameworks are often associated with artists revisiting the past. Picasso's confluence of Cubism and African art is perhaps an example. Again, it would be dangerous to consider this as simply or even primarily formal aesthetic experiment. Picasso, like Shulgin, lived in a social and political context and he drew inspiration from the excitement and conflict he experienced living within it.

Contemporary network culture is a very recent phenomenon. Perhaps we forget how fast things have changed and what seemed odd or futuristic to many until only a few years ago is now commonplace. There is a turbulence associated with that rate of change.

Varnelis's piece attempts to connect artists practice with digital networks with examples of practice from a more mainstream art world (you can't get more mainstream in the UK than the work of a Turner Prize winner). To some degree this approach is illuminating, allowing some novel connections to be made. Zittel and Auerbach's work sits interestingly alongside Halley's or Estes's. It is also clear that mainstream arts practice of the early post-modern period (1960-1980) was an influence on many artists who were associated with the 1990's emergence of art practices situated within a networked cultural context.

However, it is important to remember that many of those artists chose to work with digital and communications systems in large part because they were disillusioned with the mainstream artworld. Here I am not talking about art practices but the artworld itself. These artists sought out of a parallel system that would allow practitioners to work, communicate and facilitate new audiences without the mediation of the institutional framework the

artworld was/is composed of. This activity is traceable to earlier examples, some of which explicitly join up, with practitioners associated with artist run initiatives like The Kitchen and Film-makers Coop in New York or London Video Arts and Film-makers Coop in the UK (amongst many other activities around the World during the 1960's and 70's) being part of the development of the prototype digital and networked culture of the 1980's which Shulgin, Bunting and many others are associated with. This is arguably a stronger lineage of historical precedent than that which connects Peter Halley to Josh On and in this sense Varnelis's piece risks being revisionist. But it can be hard to establish new historical connections without taking such a risk.

However, as was pointed out in the first paragraph above, nothing is linear or simple. Whilst many of the artists associated with net.art and similar activities did seek alternate models to the dominant artworld market model others sought to play with it and turn the system to their own advantage. Vik Cosic is an example here, his provocations and interventions functioning as both critique of the dominance of market thinking in the creative arts and an attempt to grab some of the associated limelight. He played this double edged sword with some skill. It is perhaps too early to evaluate whether Shulgin's more recent work with easy to consume electronic multiples is as clever and destabilising as Cosic's practices (he made sense of what he was doing by Oretining young) or whether he risks repeating the failures of Kasimir Malevich, the Suprematist Shulgin parodied in his Oform art works, who, after a blazing period of creativity retreated into politically-correct folk-art.

To me this sort of art-historical connection evidences a Oborn digital art criticism which Varnelis's essay perhaps fails to do.

Best

Simon
Simon Biggs

24.2

[-empyre-] 'real' networked art
From: Kazys Varnelis
To: <empyre@lists.cofa.unsw.edu.au>
Date: Fri Oct 16 01:44:22 EST 2009

Hi Simon,

Thanks for the comments. I wanted to make a couple of points of clarification, since it seems like you misunderstood what I was after.

First, when I write about early work in new media experiencing "marginalization by established art institutions," such marginalization works both ways.

Many of the early practitioners felt marginalized or excluded by a hierarchical and incestuous world of art in the academy and the market from day one. So yes, as you write, many of the artists sought alternate places to operate from as an alternative to the artworld, not just in pursuit of new media. But looking at the early history of networked art wasn't my goal, so I condensed.

A sociological history examining this phenomenon would be interesting for someone to take on, especially if it was compared to the condition in architecture. During the 1990s, due to its early embrace by leaders in the academy, digital architecture became precisely what many new media artists would have fled from, a playland for the elite. In my case, the result was that I stayed away from writing about architecture and digital media for a good decade out of dismay at what had happened to it. Critical or progressive practices in that field have only developed in the last decade, often drawing on the work being done in the art world more than on architecture.

Now, apart from my argument about immediated reality, my fundamental point in this essay is that we need to think hard about what writing about "networked" art or "new media" art means today and how useful such distinctions are anymore. Genealogies that look inward, are no longer adequate to explain contemporary work. Hayles's "Born Digital" needs to be revised for the present day. The current generation hardly knows a world that wasn't digital and work that is intentionally limited to digital media is often as backwards looking as work that is limited to traditional media. Take Hayles's writing about hypertext

fiction. Ok, hypertext fiction is great, it's revolutionary. But how many works of hypertext fiction have you read lately? I'd venture that few of us have read any in the last decade. But how many works of fiction in the last decade have been written on networked computers? Is the latter simply inconsequential? Or is the latter evidence of a deeper form of being "born digital," that no longer thinks of the digital as somehow different or autonomous?

This is what I'm calling for when I suggest that we need to look at network culture in the broadest sense, as a cultural moment, not as a product of technology, but rather as the product of a host of social, economic, and cultural changes. Of course you can't get much more establishment in the UK than winning Turner Prize and that Leckey presented a video lecture on his work on the Tate site informed simultaneously by music videos and YouTube webcam videos is precisely why we need to expand the way we look at this material, rather than producing more internalized genealogies, which is what I you seem to be calling for.

Best,

Kazys

24.3

[-empyre-] 'real' networked art
From: Anna Munster
To: <empyre@lists.cofa.unsw.edu.au>
Date: Fri Oct 16 12:14:47 EST 2009

Hi Kazys,
I see that you have shifted a little in your 'categories' from your chapter (where you move from high-low to cool not cool via Liu), to the idea of internal vs external genealogies of networked art and culture. I think this is potentially a very rich shift. But I also wonder if we aren't actually fragmenting into more and more 'internal' networked scenes both culturally and artistically. So, for example, the aesthetics and textuality of YouTube is very different from Twitter and the cultural scenes there quite diverse, hence we have potential internal network genealogies everywhere. The Web 2.0 moniker may turn out to be quite useless... however, a key unifier across these and other contemporary online environments is their performativity/celebrity. Would this be a distinguishing factor between web 1.0 and web 2.0 and beyond for you?

best
Anna

24.4

[-empyre-] 'real' networked art
From: Kazys Varnelis
To: <empyre@lists.cofa.unsw.edu.au>
Date: Fri Oct 16 13:21:09 EST 2009

Hi Anna,

I don't think I've shifted in this, sorry if it wasn't clear.

Both High-low/internal vs. Cool/Uncool/transdisciplinarity are reflections of the same transition to network culture.

Best,

Kazys

24.5

[-empyre-] 'real' networked art
From: Anna Munster
To: <empyre@lists.cofa.unsw.edu.au>
Date: Sat Oct 17 11:24:12 EST 2009

Ok - got it!
Kazys wrote:

<Both High-low/internal vs. Cool/Uncool/transdisciplinarity are reflections of the same transition to network culture.>

however, I would still want to maintain that relative to the period in which they were working, '90s net artists were not necessarily elite. I don't think small or niche = elite. The question of access and mass has taken on a renewed medial push in the age of 'hits' and their registering. This links up to Anne's points about the ways in which search engines produce forms of identity. Likewise algorithms.

One thing we might be forgetting about that early net art was its internationalism - a lot of it came out of eastern Europe and the Balkans especially and was very much connected with early net radio and its relations to Dutch net culture. A number of people, Stallabrass included, have remarked on the net art movement as one of the truly international art movements of the late 20th century. For me, this alone takes that work out of some 'art ghetto' and makes it concerned with a lot more than avant-gardism...

best
Anna

24.6

[-empyre-] 'real' networked art
From: Will Pappenheimer
To: <empyre@lists.cofa.unsw.edu.au>
Date: Sat Oct 17 13:13:51 EST 2009

Some lurker thoughts-

It is interesting to see a reference to 'art ghetto', since many of us practitioners are so keenly aware of a 'technology art ghetto' (or should I say being ghettoized by the mainstream art world?). Art history, art as a category, is a contested space which, as Duchamp demonstrated, is designated, not only by artists but by institutions in power. I can remember when one of my favorite critics, Rosalind Krauss, attacked digital multimedia as not having a recursive history, a strangely conservative attack, which is now no longer true for an aging net art. Another attack came from Nicolas Bourriaud, who outlined I think a very important theoretical model for net art in relational aesthetics. Painting makes no excuses for self-reference since it is, along with other media, firmly in the elite.

Will Pappenheimer

24.7

[-empyre-] 'real' networked art
From: Timothy Murray
To: <empyre@lists.cofa.unsw.edu.au>
Date: Sat Oct 17 14:58:48 EST 2009

>Thanks, Anna, for stressing the internationalism of 'early' net art, >particularly its Eastern European and Balkan flavor. Your post made >me think fondly of a project I did in Slovenia with Teo Spiller in >99-2000 for INFOS 2000, for which we ran an international net art >competition. I believe that I've posted before on this, but the >conceit was that artists had to agree to permit their work to be >copied and disseminated off-line on CD-Roms that were distributed >for free both to Slovenian technology fair, INFOS 2000, and to

>international alternative media centers (with the aim of reaching
>audiences lacking home high speed connections). This ended up
>being a very interesting experiment that generated widespread
>international participation. There's still our account of this on
><http://art.teleportacia.org/kunstskammer/webart.html>.
> "Internationalism" was also the driving force of CTHEORY
>MULTIMEDIA. I don't think anyone working in these venues were
>particularly worried about establishing an art ghetto. Rather there
>was extreme enthusiasm about working outside of the conventional
>gallery-museum network with the hope of reaching an alternative
>audience. Of course things have become more conventionalized over
>time, but generally the artists working on these exhibitional
>efforts tended to be committed to the kind of collaboration that
>typifies -empyre-.

> Interestingly, this is the same spirit that has grown the Rose
>Golden Archive of New Media Art, with the majority of the general
>'collection' having come voluntarily from international artists
>committed to the communal notion of a new media archive. I like to
>think that the spirit lives on.
Best,

Tim

24.8

[-empyre-] 'real' networked art

From: Ian Clothier

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sat Oct 17 15:34:28 EST 2009

Probably I have missed one or two heartbeats in this discussion, but it would be good to return to the contention that time might be of greater relevance to net art, and digital media context in general.

An abbreviated wish list for context, which will be presented more fully at relive would be:

1. Context that is current.
2. Context that is media independent.
Much context to date is dependent on the media that is under discussion however there must be a context on practice that is not limited by media. Everyone knows that net.art is not a category like 'sculpture' but we currently persist in media associated context.
3. Context that is not necessarily anchored in a sense of place.
This is necessary because media practice is occurring within, beyond and in-between the art/museum institution and the broader spacetime of social communication media and it's adjuncts. Social communication media are driving creative possibilities rather than vice versa.
4. Context that is relevant multi-culturally. Really important in global context, many are all a little tired of Western only context.

5. Context that is shared. Rather than singular contextual identity (Foucault, Baudrillard, Hayles, Manovich) context is provided by several simultaneously (us).

Curt Cloninger posted to the new media curating list a possible framework based on time, which are sufficient to actualise a hybrid post modern, inter-cultural and contemporary context:

"Some scales of speed simultaneously at play in The Art Formerly Known as Time-Based:

1. The time it takes the actual media art object to play out (as Jon Thompson noted -- a decaying sculpture, a perpetually updated data cloud), categorically problematic is aleatoric software (like Brian Eno's "77 Million Paintings") which perpetually runs with enough generative variability to keep from ever "looking" like the same thing twice (although arguably it is performing the same perpetual function at an algorithmic level).
2. The Cartesian clock time that the discrete viewer/user actually spends viewing/interacting with the work in the space (three seconds, 30 minutes, or whatever).
3. The more subjective Bergsonian time (analog, non-digital, qualitative not

quantitative) that the discrete viewer spends affectively experiencing the work (could involve personal prior memories, could involve the work coming to mind later after leaving the space). This is related to the Cartesian clock time, but by no means solely determined by it.

4. The time that the entire show or project runs.
5. Archival time -- how the work is archived, collected, subsequently displayed, gradually folded into an art historical canon.
6. The evolutionary time of art criticism and art historical scholarship (and its overlap with philosophy, science, culture theory, etc.)
7. The evolutionary time of an art practice throughout an artist's life.
8. Curatorial research time.
9. Institutional evolutionary time -- the time it takes art institutions to come to terms with and incorporate new media forms (or new conceptual approaches to old media forms).

Best

Ian M Clothier
Director
Intercrate Research Centre
intercreate.org
ianclothier.com

24.2

[-empyre-] 'real' networked art

From: Paul Woodrow

To: <empyre@lists.cofa.unsw.edu.au>

Date: Wed Oct 14 02:15:22 EST 2009

Julie
here is a chapter from Anna Munster's new book
its all about ...embodied perception !!!!

<http://varnelis.networkedbook.org/the-immediated-now-network-culture-and-the-poetics-of-reality/>

its on that site that I sent under Anna Munster

Paul

25.0

**<nettime> The State of Networking
(with Florian Schneider)**

From: geert lovink

To: nettime-l@bbs.thing.net

Date: Sun, 29 Feb 2004 09:52:38
+0100

Notes on the State of Networking

By Geert Lovink and Florian Schneider

February 2004

(Written for the free theory paper Make World #4, printed in 10,000 copies and distributed at the Neuro-Networking in Europe-festival in Munich. URL: www.makeworlds.org).

No longer the society, the political party or even the movement, networks are the emerging form of organization of our time. By marching through the institutions the idea of networking has lost its mysterious and subversive character. Sandpapered by legions of consultants, supervisors, and sociologists, as a buzzword networking superseded the latest fashions of sustainability, outsourcing, and lean organization.

The hype of networks reveals a conceptual crisis of collaboration and cooperation. Yet, the confusing aspect of networking is the fact that large formations of power apparently defy networks. Business and other large institutions are still in the process of opening up. The introduction of computer networks within organizations over the past decade has changed work flows but hasn't reached the level of decision making. In this period of transition and consolidation we get confusing answers to the question whether 'new media' are part of mainstream pop culture. Whereas it is easy to see that networks have become the dominant mode of power, this is still not the case for 'power' in the narrow sense. This is why the call for openness, transparency and democracy, on both micro and macro-levels, still potentially contains progressive elements and should be seen as a counterpart to popular conspiracy theories.

A radical critique of the information society implies analyzing the passages from the state of territory and the state of population to the state of a networked globality or: Info-Empire. It is not adequate to analyse this with Debord's Society of the Spectacle. The networking paradigm escapes the centrality of the icon to visual culture and its critics and instead focuses on more abstract, invisible, subtle processes and feedback loops. There is nothing spectacular about networking. And this is exactly why most of the leading theorists are not aware of the current power transformations. They still sit in front of the television and watch the news or a rental VHS-perhaps they have even bought a DVD player by now.

The networking paradigm marks the threshold of postmodernity and characterizes the global governance scenarios of Info-Empire. This threshold was crossed when digital communications appeared in the political scene and created a notion of the global that is essentially different from the predominant values of 'solidarity' in internationalism or 'multiplicity' in trans-national corporations. Without referring to inferior sentiments or noble feeling, a nuclear strike force or massive drug abuse it was suddenly possible, to think global in absolutely un-pathetic ways.

Rather than a simple application to improve life or increase efficiency life becomes intrinsically networking and networking comes alive as unconditional attribute of social existence.

The ultimate goal of networking has been, and still is, to free the user from the bonds of locality and identity. Power responds to the pressure of increasing mobility and communications of the multitudes with attempts to regulate them in the framework of traditional regimes that cannot be abandoned, but need to be reconfigured from scratch and recompiled against the networking paradigm: borders and property, labour and recreation, education and entertainment industries undergo radical transformations. Although the promise of liberation still lures, and works at times, shifting geographies and social layers, an identity backflip has occurred. Its pretty hard these days to be a dog on the Internet. There never was something like privacy on the Net, but after 9.11 things definitely reached a new level. And once again, theory runs behind the facts or it is satisfied with great gestures that occupy the moral high ground but reveal nothing but powerlessness.

When within the nation state techniques of localization and identification, communication surveillance and motion control have been temporarily suspended it was the direct result of the social struggles of a mass of individuals against the corruption of state sovereignty. Within the 'state of networking' these techniques and technologies tend to become redundant. Furthermore Info-Empire is constituted by including and simultaneously excluding the tracks of localized and identifiable life.

Internet research, now having reached its ethnographic phase, has great difficulties in catching up conceptually, let alone provide us with speculative visions that capture the permanent flux of global immaterial labour.

The classical dichotomies of public/private, global/local, etc. become useless and even obsolete. These binaries are replaced by flexible attitudes of managing singularities and fluid differences: rather than challenging power networking environments act as carriers for virtual self-management and self-control, up to the point of crashing. Networked environments are inherently unstable and its temporality is key, much like events. Networks are dense social structures on the brink of collapse and it is questionable if there are sustainable models that can 'freeze' them.

Maybe it is better to understand networking as a syncope of power, a temporary loss of consciousness and posture, rather than a panacea against corruption, commodification, resentment and the general dumbness of traditional hierarchies. The result of networking often is a rampant will to powerlessness that escapes the idea of collective progress under the pretext of participation, fluidity, escapism and over-commitment.

Participants easily get lost in the overload of email messages, weblogs and chat exchanges. The subjective feeling, having to swim against a tidal wave of noise and random tension, can no longer be explained by a lack of media literacy. Software and interface solutions can be helpful, but often only temporarily assist users to get a handle of complex information flows. This often results in the abandoning of collective communication, somewhere half-way, leaving the online participants with the unsatisfactory feeling that the online conversation got stuck, unable to reach a conclusion. After an exciting first phase of introductions and debates, networks are put to the test: either they transform into a body that is capable to act, or they remain stable on a flatline of information exchange, with the occasional reply of an individual who dares to disagree.

At the same time we are facing a backlash towards romantic and outdated forms of representation, hierarchies and command on many terrains. Due to the 'conceptual wall' that online communities often find hard to cross, classic 'informal' forms of representation fill up the gap. This is part of a larger process of 'normalization' in which networks are integrated in existing management styles and institutional rituals.

But the progress of networking technologies is not that linear or unstoppable, as it appears in the techno-naivety of some NGO's. It is often hard to admit that the realm of power (agenda setting, decision-making) exists relatively autonomous of the techno-sphere as BaB ('breast to breast') meetings. Instead, we would all love to believe that decentralized networks somehow dissolves power, over time. Meanwhile, networking environments also create specific dispositives, that are coordinating new forms of power and that consist of a variety of elements. To research these new statements, norms, standardizations, practices and institutions as an ensemble that organizes the transactions from power to knowledge and knowledge to power goes far beyond the current talk about the information society as well as the attempts to find and replace information with knowledge or any attempt to locate and identify an object of networking, let alone a purpose.

In retrospect, one can say that the radical critique of the information society does not yet exist. That was the lesson of the World Summit of the Information Society (WSIS), held in December 2003 in Geneva. There is the NGO civil society story about human rights and unequal access, but that's it. What's so weak about this approach is it's charity mentality: please donate us some computers and share some of your bandwidth. What is lacking is an informed autonomist perspective. Let's say, an 'Empire' for the Internet generation. This programmatic word should have been written during the raving nineties. Instead, we got stuck with remnants of the '68 generation, and the mess they made, characterized by this particular blend of utopia, violence and sell-out. In the past decade collective work on ideas has been replaced by informal networking, a move away from politics towards culture and the arts, shifting the focus towards software, designing interfaces, and just playing around. Instead of blaming the 'nettime' generation one could also stress that theory can only grow out of reflected experiences. In that sense we might be too impatient. The question should rather be: how can theory come into being in an age of real-time events?

WSIS made evident that there are only few forces willing and able to analyse and then criticize the 'information society' concept. The air in Geneva was filled with the spirit of network naivety-no matter on what side. Both the hegemonic and the alternative view of the information society is characterized by a persistent transcendentalism, as if the spread of ICT would increase development, as if access to the Internet would improve living conditions, as if free software would override capitalism, as if file sharing equals altruism, as if open publishing would promote democracy.

Instead of endlessly deconstructing the 'New Economy meets NGO's' agendas, we believe it the task of the next media activists to investigate the limits of networking in order to be in a better position to overcome those boundaries. This era is blinded by the light. As technologies are still an expanding universe it is hard to see its limits, to recognize its damages, without falling back into technophobia and cultural pessimism.

Quixotic projects and idealism pervaded the rhetoric of the vast majority of those who have not ignored the summit. That was the disappointment of the WSIS process but it did not really come as a surprise. But what could it mean to put the information society under a radical critique? One has to track down the material basis of information and communication in order to turn the whole discourse downside up. For instance one could research the impact of precarious and migrant labour in hardware and software industries, within the service sector such as the call centres, with its temporary workers. This means to tear down the exclusive notion of information as something ephemeral, spiritual and immaterial, and reveal the dirty side of the technology.

It would be a mistake to look at this other or, better to say, the real

information society with an attitude of charity and to commiserate these poor things who have to work so damned hard that we can play with ever cheaper computers. Often this perspective comes along with a romantic, anti-technological attitude or full of ignorance and resentment against informatization, de-regularisation and globalization. These processes that are constituting the current situation are direct and indirect results of struggles (against the working day, for a better living, at for least a job etc.) that are disconnected and abstracted from a common, daily experience.

A radical critique always implies practical consequences. There is no other way out of the intellectual stagnation than to stage unlikely encounters and unexpected alliances, between coders and soldiers, activists and researchers, artists and unionists. We have to bring on irrelevant moments and leave the programmed density of the event-time for what it is.

Shouldn't a radical critique of the information society in the first instance confront the common notion of sovereignty and it's mediation with something that reaches out beyond the increasing banality of networking? What happens after the excitement of encounter has faded away? Should the motor of creativity and subversion continue to be supplied with an ever-changing focus on yet to-be-discovered, soon to be exploited cultural differences?

Does it make sense, as a possible way out, to demand a 'cultural exception' for the digital commons? How can the making of a digital public domain be pushed out of beta, beyond the usual 'revolution or reform' choice? The digital commons obviously have left the sandbox and are out-there, in the wide world. As a 'high potential' meme the digital commons is growing at a pace way beyond the worthy Gutenberg project, which, in the thirty years or more of its existence has only added 10,000 book titles to the public domain. But this is exactly why digital commons is a potentially fragile concept. It involves risk taking, in terms of civil disobedience. It asks of digital artisans to take a firm stand when they negotiate with publishers and distributors. The creative multitudes have to wake up out their numbed state and have the courage to refuse. No more bad contracts. Don't sign away your rights. To publish under the creative commons licence is the very least one can do. This shift not only requires public awareness; it also needs 'best practices' stories of those who stood up and actually tore up contracts. A critical mass of IP-refuseniks will only come into being if such individual stories can find the public forums and inspire people to say no. Otherwise it will remain everyone's individual problem.

25.1

Re: <nettime> The State of Networking (with Florian Schneider)
From: Benjamin Geer
To: nettime-l@bbs.thing.net
Date: Sun, 29 Feb 2004 11:50:15 +0000

geert lovinck wrote:
> After an exciting first phase of introductions and
> debates, networks are put to the test: either they transform into a body
> that is capable to act, or they remain stable on a flatline of information
> exchange, with the occasional reply of an individual who dares to
> disagree.

Maybe this is because those people are using the wrong tools for the job. If you don't know what you want to do, you can't select the right tools. Rather than set up a network as a tool for 'bringing people together' or some such vague idea, and then hope that the participants will then find some way to act, I think it would make more sense to first decide exactly which action you want to take -- what work you want to do -- and then decide which tools (software, networks, organisational processes) could help you do that work. *Then* set up the tools and start using them.

Ben

25.2

Re: <nettime> The State of Networking (with Florian Schneider)
From: auskadi {AT} tvcabo.co.mz
To: nettime-l@bbs.thing.net
Date: Sun, 29 Feb 2004 16:33:01 +0100

Benjamin Geer wrote:

>geert lovinck wrote:
>
>>After an exciting first phase of introductions and
>>debates, networks are put to the test: either they transform into a body
>>that is capable to act, or they remain stable on a flatline of information
>>exchange, with the occasional reply of an individual who dares to
>>disagree.
>>
>>
>
>Maybe this is because those people are using the wrong tools for the
>job.
>
>Ben
>

I am actually tending to wonder whether this is because people feel bound to the rules or mantras that the networks where originally founded in relation to. Like the Floss rules set out in Freedom o Freedom 1 etc etc. Decisions on network architectures seem to be bound by principles that don't allow space for politics. Everything gets sucked back into the rational consensus and that individual who seeks to disagree appears as a loony who doesn't understand the freedoms inherent in the network structures. To borrow from the Negrian dictionary the networks becomes "constituted" by the tenets of for example correct Floss philosophy, and cease to be "constituent".

I am thinking out loud here on nettime.

Martin

--
"the riddle which man must solve, he can only solve in being, in being what he is and not something else...."

25.3

FW: <nettime> The State of Networking (with Florian Schneider)
From: Michael Gurstein
To: nettime-l@bbs.thing.net
Date: Sun, 29 Feb 2004 11:55:38 -0500

Interesting piece Geert and Florian...

Right question/wrong answer...

The problem with "Internet Research/theory" is that the ICT theory (and research) folks see ICTs as a tool rather than as a basis for a fundamental transformation including in relations of production/power. So they miss the forest for the trees...

You folks are making the opposite mistake with "networks", seeing (asking questions about) networks as fundamentally transformative social solvents, rather than seeing networks as (social) "tools" and then doing some sort of analysis on what those (newly empowered) tools are being used for or not being used for--missing the trees while contemplating the forest... How, for what and under what conditions are networks being/could be used...

An increase in the scope and range and force of networking certainly is one outcome of the introduction of ICT's but so is the increase in the capacity for surveillance, destructive autarchy, and "armies of one..."

As the National Networks Association so aptly puts it, networks don't
(kill/empower/enrich... take your pick...), its what is done with them
by the people who use them...

MG

4

net.art

...

O.O

<nettime> art in the nettimes etc.

From: Calin Dan

To: nettime-l@desk.nl

Date: Tue, 29 Apr 1997 23:31:21

+0200 (MET DST)

art in the nettimes, some mess-media common places, statement for a flat interactivity

"Net-art", a default concept that could be seen coming on the floor since the advent of www, is an indicator for some other, more resistant topics.

1. [The ghetto of appropriation.] In a simplified overview, the art of the last 2 decades spanned from (video-; to video installation-; to computer-; to CD ROM-; to internet-) ART. Whatever new media tool gets public is not only immediately assimilated as procedure and path for artistic activities but becomes protocol and compulsory label for the (state of the) art discourses and the aural events connected to them.

This restlessness can be speculated upon as representing either an increase of integration dynamic, or a symptom of content neurosis. Anyway, it gives a sense of isolation that became retrospectively quite obvious. After the euphoria of the schism between (old- and new-) media arts, a long process of failed integration is consistent with the history of the art events in the last decades. The slow convergence between institutions, initiatives and artists coming from both sides of the imagined fall are not compensating for a crisis which is so simple that it can hide under that little absurd sentence: there is *new* art and there is *old* art. Isn't it?

2. [The seek for legitimacy.] a) From the part of the new media themselves, in a >natural< translation of the technological experiment towards consumerism. (In that case we approach new media as immanent entities with

- a) logic of their own; or, more likely, as corporate initiatives highly controlled in the process of development/dissemination.)
- b) From that segment of the art generators/moderators (artists/curators/theoreticians) looking for a promotional niche where rules have not been imposed (yet).
- c) From the art system itself, in a period when all systems (politics, economy, communication, social security, job policies, capital, environment, family, name it) are confronted with the issue of image improvement.
- d) From those entrepreneurs who still believe that business is helped by a well moderated art commitment.

3. [Revitalization through compromise.] The mechanism of historical change, labeled until recently as progress, is assimilating the innovations through compromise, fact which annoys the innovative spirits. For that reason maybe every new item in the stream of modern escalation has, beyond inventors (initiators) and developers, its own prophets: for keeping pure the flame of the new.

Unfortunately, as soon as the *new* becomes public property it is used precisely in order to revitalize the "old", and not necessarily in order to displace it. A compromise which can bring change if it is negotiated properly. Or bring just some more frustrated prophets pointing at another failure of the pure in front of the rich. This is, I guess, the level on which we can contemplate >net art< at this moment.

4. [Social currency and moral token.] From those who are not satisfied by the assimilation of commodities or by the criticism of commodification, a new type of activism was born, not to be found before the raise of media as

a template of art production.

Mixing media criticism, social skepticism, technological skill and aesthetic will, this activism is structured on the image of its favorite tool - the computer - whose interfaces and connectivity are replicated in a mixture of speed, presence, designed language and behavior, in a convergence of entertaining and calculation, in programmed discontinuity, and in a pragmatic perception of the modern mythologies. An activism consistent with the idea of aesthetic coherence, which brings back the decadent image of the >dandy<, so well married with the >data<, as we know. (Bilwet)

5. *Net is not art.* What could be dangerous in this mixture is precisely the way it addresses both issues of art and social responsibility. When a tactical (media) activist says that *net is art*, my memory jumps back to a previous experience we had in the 70s' and 80s' communist Europe.

>Resistance through art< was then a slogan legitimating a special position >of artists who were truly believing that isolation into a specific medium >was vouching for political dissidence. The complementary trend was to >force the acceptance of active cultural dissidents as artistic authorities >(in the "inner" circles of the art world). The two situations are >interchangeable in the sense that they both consider political engagement >and artistic status as bonuses.

When everything has political implications and/or artistic value, the initial sense of both commitments becomes diluted and therefore vulnerable to manipulations.

I am not trying here to level a historical experience that many cannot check upon with developments just occurring under our eyes. But the recent past has to be used because it offers ready made commonplaces to contemplate and avoid, if necessary. Or not.

Denying publicly the art >system< in favor of media activism is trendy and it confirms the fascination that art keeps radiating in those times of mess-media. Otherwise, why make public issues (therefore conceptual objects) from decisions which belong to the private ("I am no more an artist/curator, etc."), if not for teasing (via negative self-advertisement) the curiosity of a field which seems to have lost any?

6. [Looped rejection.] There is an interesting compression of meanings in the attitudes of those who reject the art >system<, respectively the art ("art is dead"), and those - quite many - who claim "artistry" for other domains, extraneous to the art as sensed historically.

a) Art and art system become one entity, with interchangeable weaknesses. Perceiving art's future only within the perspective of its promotional infrastructure is an abuse which speaks about the failure of art to redesign its public beyond consumerism and the failure of consumerism to socialize art beyond commercial integration.

b) The identification between domain and system opens the door for confused attitudes of reclamation in the key "art is (design/media/media design)", which prove for the effective contamination of the general mentalities - so far that consumerism is denied from a consumerist point of view. Which could be interesting if not just hypocrite.

The reason for this loop rejection-lust stays in the schizophrenic relation that society at large (still) seems to have with money. Although belonging to a system, art is somehow a gratuitous activity, a noble trade, with no apparent relation to currency. By claiming artistry, other domains try to achieve qualities that art itself is denied lately: responsibility, disinterest, social efficiency. The profit should be there also, for the complete satisfaction, but coming somehow spontaneously, as a reward for the understanding of what art really means, and for >extending< its borders.

7. [Loss of legitimacy.] >Net art< speaks (again) for the expectations risen by the new tools in an era when technology plays the full role of ideology. And of the weakness of ideologies themselves in fulfilling one of the most basic needs - legitimacy.

After religion, art seemed to loose its quality to legitimate human activities beyond the range of the aesthetic. But still, like religion itself, art became an instrument for organizing the dynamic of closed communities who stay as referential for more extended (and therefore more discrete) games of power.

>Art is dead< and >net is art< are two symmetric attitudes whose polemic >values have to be appreciated "cum grano salis". But the development of >internet is not a fresh issue, and basically new media are not necessarily >new. Therefore maybe the euphoric statements, the holistic visions and the >pessimistic evaluations are corners that could be cut more drastically on >the base of historic experience, for getting into more matter-of-factly

>estimates of the usefulness and dangers confronting the art in the
>nettimes.

8. [The parenthesis of the >new<.] There is a danger shadowing all topics starting with the domain name *new*: If there is any hope for the new media arts to get long term confirmation, it might come precisely from the fact that new media themselves deal with old issues. The trouble is that since novelty is something that keeps the momentum, there must be something wrong with getting old. At least that is the rule of social contract at the moment.

In the mean time, an increasing eagerness to seek for legitimacy in the history of media, or even further in the history of culture and religions is an operation which might help defining some areas of reflection for the newest art - the net one.

i. #From video out.# Compared to recent experiences, net art is less instrumental in displaying big amounts of data and less able to sustain visual environments beyond the user-to-screen relation.
(Comment: Video art launched the costly adventure of v-installation precisely - among other reasons - because the user-to-screen paradigm seemed to be not enough competitive in the mess-media ambient.) It has potentially higher rates of distribution, on the horizontal vectors of the web. It also involves a higher risk of dissipation, due to the specificity of the same medium.

(Comment: video art aimed to enter the vertical hierarchy of museums, and succeeded: only to realize how meager an audience they bring, despite the acquisition of status symbol. Remain the video festivals and distribution initiatives, something of the dimension of a large news group.)

The capacity of the machines is paramount in displaying the information, and the lack of consistency in their systems, power etc. make the net an unpredictable medium, from the hosting server on.

ii. #Learning to be old.# Net art might be a domain assuming as a program some techniques of nomadism. Random appearances, tactical disappearance, low resolution, ubiquity, distrust of historic values (posterity, stability, economic growth), data pessimism (bury the information, save your discourse for a rainy day), strategies of destruction (symbolic viruses), etc.

Question: If the >web< is a floating graveyard, what is the format of the funeral monuments? ASCII? QTVR?

iii. #Fighting the mess-media.# Net art might put at work the frugal side of net tools for countering the excesses of today's visual environment. Therefore, to be non-visual (or with a diminished visual emphasis), remote (limited audience), private (relying on personal narratives, local imperatives, communal mythologies).

(Comment: The bad news come when we remember the modest impact of conceptual art, community TV etc.)

Mainstream media shouldn't be competed on a lesser ground. The problem with art (*any* art) is that it has no proper means to define a ground out of reach for the mainstream media. The position of media arts (*any* art, net art included, I'm sorry) is worsened in that sense by the vicious shareware situation (same tools, different goals).

Question: How many >surfers< and how many readers are using the www interfaces? This in the perspective of a content based net art.

iiii. #Net quality.# Being able to replace the zapping of the 80s with something different than the >surfing< of the 90s: maybe with a reinstallation of the minimal intensity of contemplation which in lesser times was named revelation or religious feeling.

9. *Statement for a flat interactivity*.* The (new-) screen mentality developing in the track of the www adds some extra confirmation to evidence accumulated during the short but by now tormented history of the moving image. Precisely to the facts that: a) cinema was not a plug in for the Renaissance optical cube; and b) the moving images did not increase the meaning of tri-dimensionality. From film to TV to computer, the visual language didn't mark an "evolution", but spiraled back towards a (meta/pre)historic flatness.

The shocking window opened by the Lumière brothers' first movie projection in the wall of a cabaret theater was already containing the prophecy of flatness: light, movement and perspective cannot change a steaming engine or a traveling happy bourgeois family into something different. What maintained active for decades the hypnotic force of cinema is the revival of an old theatrical recipe: how to install a ritual atmosphere by working the illusion of depth with the help of controlled light and multi-layered flatness. That was actually how the medieval "misterium mysticum"

performances were staged; that is the way theaters were build from the baroque times until the 19 century - with layers of flat decorum propelled with invisible cranes, wheels and ropes, in a scenario of interactivity where the button could be a word, a gesture, the sound of an instrument. All under the supreme rule of light control.

What ruined the hypnosis and revealed the flatness of the procedure was the interference of uncontrolled light. (Dominant light is actually one of the embarrassments of modernism, introduced by Copernicus with his perception of the universe. The ecumenism of electricity, defined otherwise as >the 4th dimension<, is another one.) The installation of more casual moving image devices in our domestic decorum abolished the miracle of light effects, but enhanced flatness as an obvious quality of information.

TV broadcast, video games, web pages with hyper-text structures prove precisely the opposite of what is commonly assumed at this moment. We are definitely not in the way to capture the 3d in the box of our display monitors, or to build an electronic/digital equivalent of the theatrical vision (from light cube to light tube, if I may; here has to be mentioned another embarrassing heresy of modernism - the optical perspective as settled in the 15 century by L. B. Alberti). But we might be close to achieve the goal underlining the image making process for millennia: a synthesis of the meaningful flatness of representation with the symbolic depth of movement.

We might also have an opportunity to finally acknowledge a consistent although remote fascination for the flatness of the images, even when animated.

Flatness is a dangerous component of reality, as far as it is not assumed as such. Art history can be read as a history of failures due to the oppression of flatness. Let's say.

The Magdalenian hunters scribbling the walls of the European caves, or the nomads painting the rocks at Tassili have an understanding for the emergencies of mental perception and a knowledge of the ways to fulfill them. In times of magic relation with the environment, a flattened representation is both an instrument of control and a carrier of superior powers. By flattening the essential aspects of his surrounding (animals to hunt, enemies to defeat), the "pre-historic" painter doesn't operate a reduction, since by that way he can capture a spiritual dynamic via a frozen movement.

The eye does not perceive the movement of the buffalo. The drawing does. And by that it makes obvious another level of the real, the hidden faces of a world otherwise perceived boldly, like a container filled with hostile events. Mapping that container pushes in view the movements and the vectors which give sense to this world. In other words, the world is eventually flat, and dynamic. And therefore meaningful.

3d is predictable, therefore oppressive and limiting. 3d is like censorship. While flatness is comprehensive in a way which gives room to the imagination for building other dimensions too.

Later on in time, the refinement of representation still keeps for a while the dialectic approach to flatness. Where the Egyptian painting gives a perspective, it does so precisely in order to capture the movement, to suggest the vibration of the monumental form, and not in order to play with illusions of volume and masses. In those times, human and animal are still homologue categories - floating shapes in a shamanic flux which unifies the energies of cosmos.

Flatness was magic - 3d is ideology. When sculpture became a public entertainment, allowing the pedestrians to turn around carved figures, the bond to the domain of magic understanding was displaced by the veil of misunderstandings, instrumental for the political power to keep a grip on reality. This process begun roughly in the Roman times, and it had a simple mechanics: making the real look unreal if compared to the powerful illusion of perspective. Before that, the sculptures were confined to the architecture of the temple, altar, mountain. Sometimes they were even impossible to be viewed. They were concepts. And concepts move in the thin air of flatness.

The taking off point for any good interactive situation is to assume the flatness of the screen as an evidence that cannot be transcended just by illusionist procedures; like the flatness of the Earth cannot be denied just by satellite photography technologies. As far as our daily trade proves, we live on a flat planet and we look at flat surfaces where flat shapes happen to move. Interactivity cannot and does not have to go further than the flatness of data which allows information to achieve beyond-the-3d performances. Two dimensions + movement = Multi-dimensional content. The formal aspects of such a process are undefinable, but the requirements are there - on the net: the poverty of the tools, the emphasize on transmission, the fluidity of the connections. A return to older visions might be possible via net art. Or not.

The true virtual reality is the one which goes further than the third dimension, keeping at the same time a flat vision, which is the vision of (f)light. The VR we know now is just the cyber equivalent of the bourgeois realism, a fascinating kitsch defined by basic similarities, effective and addictive because it cuts down any chance for the uncontrolled to burst in our hyper controlled environments. VR and 3d are the sedatives who keep the undisturbed life consumers from becoming life critics.

Therefore, we must be cautious with a theoretical heritage who states that "escaping [...] flatland is the essential task of envisioning information"[1], and look into more obsolete experiences like the history of the collage [2], or the stage writings of Schlemmer [3]. Envisioning information means precisely capturing its essence - which is flat speed.

10. The image of the modern artist was forged during the Italian Renaissance through a dispute which engaged for about one hundred years some of the most outstanding personalities of the Quattro- and Cinquecento. It was the dispute between the Liberal Arts (Ars Liberalis) and Mechanic Arts (Ars Mechanicae).

The division, based on statements of the antique philosophy (mainly Plato) was quantified in the Middle Age, when human activities have been classified into superior and inferior "arts". The superior arts, emanating *only* from the spirit, and therefore "Liberal" were: Grammar, Rhetoric, Logic (the so called Trivium), respectively Geometry, Arithmetic, Music, Astronomy (Quadrivium). The "inferior" ones were all activities involving the mechanics of the body or of the machines, no matter what the purpose of the application was. That is how architecture, painting and sculpture, the main domains of the visual creativity were nevertheless - mechanic arts. All this was encoding an old prejudice about the superiority of theory over practice, intellectual over physical (work), invention over execution, illusion over representation, concepts over objects etc. etc. And mirrors eventually top to bottom social structures, divided in masters and serfs, noblemen and artisans, gods and mortals.

The Renaissance succeeded in changing the status quo by including the visual arts among the other "liberal" activities, and therefore giving a chance to an integrated model of creativity, where the sensorial and theoretical levels could become convergent. [4] The failure of this model came precisely through the institutions meant to promote it, who enhanced the economic aspect of the mutation at the disadvantage of the spiritual ones. The liberation from the manufacturing circuit of production-gratification never occurred, in fact. It was just hidden behind the screen of academic institutions who enhanced the gap between manual work and intellectual satisfaction, instead of erasing it. Socially speaking, the artists remained what they were before - artisans, but loosing in their new ambition schemes the niche reserved to them previously, for a floating situation where individualism prevailed, without being necessarily a solution.

What we experience in the nettimes is another attempt to integrate visual and conceptual (iconic and discursive) models in a unique flow of data. Another attempt to modify the status quo of creativity by going beyond the "mechanics" of expression. And the danger remains the same - that the institutions which have to work out this change will fail the expectations invested in them. That the social needs are again too far to be reached via theoretic restlessness. That the digital priests will remain artisans, this time >digital artisans< (the concept of Richard Barbrook).

The internet is seen now in many ways: as a social model, a psycho-metaphor, a religious interface, a cult, a communal tool etc., etc. It is also, more and more, a play field for cloning the real world in a flattened un-reality. But this time a *truly flat* one, with no metaphysics whatsoever. Therefore the idea of net art comes on a ground virtually polluted by all the failures and prejudices which make art-of-the-real-world so outdated. If this can be changed is a suspended question, but a challenging one, no doubt about it. Happy Doomsday!

Cálin Dan

NOTES:

[1] Edward R. Tufte - "Envisioning Information", Cheshire, Connecticut, 1990, p.12: an otherwise excellent book about quantifying information in visual contexts.

[2] A fresh approach to the subject in Dorothea Dietrich, "The Collages of Kurt Schwitters. Tradition and Innovation", Cambridge University Press, 1993.

[3] For instance, Oskar Schlemmer, Laszlo Moholy-Nagy, Farkas Molnar, "The Theater of the Bauhaus" (editor Walter Gropius), London, 1979.

[4] More about this anachronistic topic in Anthony Blunt, "Artistic Theory in Italy 1450-1600", Oxford, 1940.

I.O

Net.art.history?

From: Charlotte Frost

To: <new-media-curating@jiscmail.ac.uk>

Date: Thu, 3 Oct 2013 15:01:52 +0800

Is this post one of the most iconic pieces of net art history?
<http://www.nettime.org/Lists-Archives/nettime-l-9703/msg00094.html>

Certainly Rhizome's Rachel Greene believed the story and made it 'art history' in an article written for Artforum in 2000 she put: 'The term ENet.art¹ is less a coinage than an accident, the result of a software glitch that occurred in December 1995, when Slovenian artist Vuk Cosic opened an anonymous e-mail only to find it had been mangled in transmission. Amid a morass of alphanumeric gibberish, Cosic could make out just one legible term 'ENet.art'¹ which he began using to talk about online art and communications'. Greene, R. (2000) CEWeb Work: a history of internet art¹, Artforum, v.38 (no.9): 162

But as other writers like Josephine Bosma have argued, the term 'net.art' wasn't born this way at all⁵ see her book Nettitudes:
<http://www.amazon.com/Nettitudes-Lets-Studies-Network-Cultures/dp/9056628003>

So was it a stunt? A work of net.art itself? And if it is a fusion of artwork and a tongue-in-cheek jibe at the discipline of art history (creating a kind of 'ism' to bait the art historians) what do we describe it as? A kind of new media new art history? Perhaps Rachel Greene didn't believe the story, but was also invested in crafting this red herring of a narrative? And whatever it was, how do we work with a post like this when studying the history of Internet art forms? How easy is it to misinterpret an list-based archive (or any social media-based archive)? To what extent do we have the license to interpret a list post or should we hunt down it's author and verify we've understood?

2.O

Re: Net.art.history?

From: Nicholas O'Brien

To: <new-media-curating@jiscmail.ac.uk>

Date: Thu, 3 Oct 2013 22:54:40 -0400

I can't exactly say anything specifically about the labeling of net.art - whether it was a joke, a tongue-in-cheek gesture/label or not - but I do feel like the "art historical bait" that was suggested is very relevant to contemporary so-called netart discussions/curation/classifications. Perhaps this is due in part by the continued problematics that net.art as a classification poses to historians that makes me feel a sense of warm affinity when thinking about contemporary netart definitions. Although the term was certainly more closely tied to the technical execution of a work then any current netart definite, I think the ambiguity and the playfulness of such a term still resonates with myself - a self-identified contemporary netart academic/maker.

The difficulty of this classification is that it is unclear if the identity of this art has to do with material or culture. For instance, Painting is a classification of medium, whereas AbEx is a classification of culture. The one is based on material plasticity, the other is based on contextual analysis. However, with net.art, historians can approach this work through both methodological avenues. This is even more so with more recent netart - particularly as a newer generation becomes less concerned with technical execution and more preoccupied with social distribution.

So the ruse seems healthy afoot! Or so I'd argue. The ease of this misinterpretation is perhaps a strength of the medium. I think in being able to be fluid and hard to define creates an intrigue both from a material and cultural perspective that other mediums rarely approach (or

It would be great if this would also include earlier art 'lists' or mailboxes, including those on the early net and in BBS times. In Tilman Baumgärtel's first book on net.art is an interview with Rena Tangens and Padeluun, for example. They ran a 'mailbox' named 'Bionic'. It would also be great to have the Artex 'list' content in there, run by Robert Adrian.

<http://www.medienkunstnetz.de/works/artex/>

Best wishes,

J
*

2.3

Re: Net.art.history?

From: Simon Biggs

To: <new-media-curating@jiscmail.ac.uk>

Date: Fri, 4 Oct 2013 12:58:47 +0100

I have Rhizome posts going back to April 6, 1996 and Raw to October 3, 1999. Other lists I have posts for from the 1990's include A-Life, artnetweb, ASCII, Avatars, Consciousness Reframed, CU-SecMe, DigiDance, DXR, Fine Art Forum, Infowar, ISEA-Forum, NetArtTrade, Nettime, Shock of the View, Thingist, Voti (which has a new book out documenting that discussion) and WebWalker. These are far from complete records, some are quite patchy - most are from extinct mail clients but I have simple text files of the posts. I'm happy to put them into a repository of some kind (doubt I want to go back through them though).

best

Simon

2.4

Re: Net.art.history?

From: mez breeze

To: <new-media-curating@jiscmail.ac.uk>

Date: Fri, 4 Oct 2013 22:28:54 +1000

On Fri, Oct 4, 2013 at 9:33 PM, Josephine Bosma <[log in to unmask]> wrote:

> Wow. That is amazing. I hope my English and my work have improved a bit
> over time.
>

I hope mine has as well. J! [Actually reading through the archives is an extremely interesting process - like watching the beginnings of the net art scene unfurl, close up in small spurts, then unfurl again - almost like a pulse].

>
> This gives me an idea though. My own archive of 7-11 has vanished, as do
> my other mail archives of that time. Mez reminds me however that there are
> people who still have theirs.
>

I'm actually going through most of the output of early net art history [archives, documentation, catalogues] as part of an invitation from Duke University to develop a comprehensive career archive of my works, associated documents/referential material, correspondence and papers to be housed there at the David M. Rubenstein Rare Book & Manuscript Library. Makes for fascinating reading.

> Would it be something to initiate a project, on online archive of mailing
> list archives? I for one really miss the early years of the Rhizome
> archives, from before it was called 'raw' (1997-2001). In fact, all of the
> Rhizome mailing list archives seem to have disappeared from their website.
> People who have (parts of) these could maybe be persuaded to share them.
>

I'd be more than happy to contribute. I've kept as much archival material as possible [even then I realised how crucial our contributions would become in terms of a historicising process]. I actually intend to collate them all in book form at some stage, perhaps with an accompanying 'commentary' of sorts...

> It would be great if this would also include earlier art 'lists' or
> mailboxes, including those on the early net and in BBS times. In Tilman
> Baumgärtel's first book on net.art is an interview with Rena Tangens and
> Padeluun, for example. They ran a 'mailbox' named 'Bionic'. It would also
> be great to have the Artex 'list' content in there, run by Robert Adrian.
>

There's a great set of emails of a Vuk Cosic interview by jodi that I came across when trawling my archives. I'll see if I can ferret it out again and post it here.

Chunks.
Mez

2.5

Re: Net.art.history?

From: Michael Connor

To: <new-media-curating@jiscmail.ac.uk>

Date: Fri, 4 Oct 2013 08:56:40 -0400

Hi Simon and everyone,

The Rhizome website currently has Rhizome mailing list posts back to 1996 in digest format (under discuss, go to the last page of threads). The addresses are unfortunately stripped, thanks to a poorly thought-out data migration a number of years ago. It's on our conservation to-do list to restore this properly, and of course it would be fantastic to see a crowd-sourced version of this, too.

As part of our conservation program, Rhizome has also preserved a few notable art BBSes, blogs and surf clubs. Several of these will be made public as part of our forthcoming Artbase relaunch. From a technical standpoint, the preservation process of the blogs and surf clubs was fairly straightforward (although the discussions with participants were not necessarily so). The real technical problems arose with The Thing - this article provides a bit of context.
<http://www.theverge.com/2013/3/15/4104494/the-thing-reloaded-bringing-bbs-networks-back-from-the-dead>

Also, Charlotte, did you see the Art in America article in Sept about Rhizome? Apologies if you've already covered that.

On Fri, Oct 4, 2013 at 7:58 AM, Simon Biggs <[log in to unmask]> wrote:
> I have Rhizome posts going back to April 6, 1996 and Raw to October 3, 1999. Other lists I have posts for from the 1990's include A-Life, artnetweb, ASCII, Avatars, Consciousness Reframed, CU-SecMe, DigiDance, DXR, Fine Art Forum, Infowar, ISEA-Forum, NetArtTrade, Nettime, Shock of the View, Thingist, Voti (which has a new book out documenting that discussion) and WebWalker. These are far from complete records, some are quite patchy - most are from extinct mail clients but I have simple text files of the posts. I'm happy to put them into a repository of some kind (doubt I want to go back through them though).

2.6

Re: Net.art.history?
From: Rob Myers
To: <new-media-curating@jiscmail.ac.uk>
Date: Fri, 4 Oct 2013 15:46:49 -0700

On 04/10/13 05:56 AM, Michael Connor wrote:

>
> As part of our conservation program, Rhizome has also preserved a few
> notable art BBSes, blogs and surf clubs.

The inclusion of "surf clubs" in that list is another illustration of the contingent and contested nature of much online art history. Their baking in to it through institutional capture is a product of Rhizome's HR.

I can't disagree with Curt, or myself, here, however much I loved the other work of some involved:

<http://rhizome.org/discuss/37749/>

["pampas grass" refers to a then-current urgent legend about swingers' parties.]

2.7

Re: Net.art.history?
From: Josephine Bosma
To: <new-media-curating@jiscmail.ac.uk>
Date: Sat, 5 Oct 2013 11:26:05 +0200

> The inclusion of "surf clubs" in that list is another illustration of
> the contingent and contested nature of much online art history. Their
> baking in to it through institutional capture is a product of Rhizome's HR.

I have looked at your link, and find a discussion in one artist community about whether what happens in another online artist community is interesting or not. To understand how artists have used the Internet, especially for discussion, communication, sharing, and collaboration one should not be picky when collecting data imo.

I think it is especially interesting to include more recent examples in this thread, because they give us an idea of how online artist networks have developed. Besides that, one cannot really understand certain offline art practices (round and about Post-Internet Art) without looking at surf clubs.

best,

J
*

2.8

Re: Net.art.history?
From: Jan Robert Leegte
To: <new-media-curating@jiscmail.ac.uk>
Date: Sat, 5 Oct 2013 18:16:15 +0200

Hi Michael and all,

I also was always wondering why the list archives had been pulled. Why is it that the digest is archived, but the RAW isn't? The RAW list contains essential experiments and discussions and is such a miss!

best,

Jan Robert

2.9

Re: Net.art.history?
From: Trond Lossius
To: <new-media-curating@jiscmail.ac.uk>
Date: Sun, 6 Oct 2013 08:57:16 +0200

Hi,

On Oct 4, 2013, at 2:56 PM, Michael Connor <[log in to unmask]> wrote:

> Hi Simon and everyone,
>
> The Rhizome website currently has Rhizome mailing list posts back to
> 1996 in digest format (under discuss, go to the last page of threads).

In a somewhat similar vein, the 55 mailing list, used for exchanges relating to the real-time video software Nato.o+55 for Max/MSP is still online, including it's archive. Looking at it this morning, I see that a few mails seems to have gotten erroneously dated during a migration, as the list was first set up in the summer 2000 for a workshop at BEK, and then repurposed January 2001 when NN was kicked of the mailing list runner by Cycling'74. The archive is available here:

<https://mail.bek.no/maulman/listinfo/55>

Cheers,
Trond

2.0

nettime: Art on Net
From: davidg.
To: nettime-l@desk.nl
Date: Wed, 12 Mar 1997 19:08:17 +0100

Art on the Net not Net-Art

After a long absence (since the late eighties) it is once again a normal experience to go into galleries and museums and find works in which exciting artists use video. Significantly what neither the artists, nor the critics have reverted to is the term "video art". Artists such as Georgina Starr or Matthew Barney may be geographically apart but share a certain sensibility, they are also shrewd enough to avoid of the trap of being confined within the metaphor of given medium. Much of this new work is in fact revisiting the strategies of a much earlier generation Aconci, Abramovich/Uly etc, whose approach to video was also quick and dirty. Unlike those who came next there was no mystification of the medium, no "video art" as such. It was a tool, not an ideology. The same is true for the recent generation who grew up with the camcorder as just another household appliance, part of a continuum of media possibilities and almost as easy as picking up a pencil. It feels very natural, and the art is better for it.

This new generation may not have been around, but they are probably prevented from taking the wrong direction by some residual folk memory of the theoretical somersaults and tedious technological formalism that accompanied debates about what might or might not be "real" "video art".

Is there a lesson for us to learn from this history? Yes, I believe that

those of us who love the net and love art, and want to work in both should learn from the past and avoid the simplistic device of marrying these two terms. The term net-art (as opposed to art that happens to appear on the net) should be quietly ditched.

David Garcia

3.0

Re: nettime: Art on Net
From: carey young
To: nettime-l@desk.nl
Date: Thu, 13 Mar 1997 03:47:49
+0000

Net Art is Not Art!!!

by Carey Young

(A response to 'Art on the Net not Net-Art,' by David Garcia)

David Garcia raises some useful and interesting issues in his essay, but may be a little too hasty in damning Net art with an 'ideology.' Of course, the Net offers a 'tool' for artists, but there is precious little art on the Net which has any sense of the rich context in which it is situated. It is too early to see any sort of artistic 'ideology' appearing, let alone congealing around Net artworks. It seems to me that there is at present a distinct lack of art activity which actually exposes and explores the Net's possibilities, rather than employing it as a glorified catalogue, a function which may of course be categorised as useful, but hardly scintillating.

Here and there (as I said, they are a rare species) can be found the occasional project which makes an active use of its location on the Net, without losing any engagement with contemporary critical debates which this 'formalist' position might suggest. I am thinking of work which specifically involves and incorporates hypertext, hyperlinks, Web-cams and other Web-specific devices. Not that this is overtly formal work, just work which makes an intelligent commentary on its Web-sitedness, as well as having its own artistic meanings. After all, each Net artwork is constituted from an electronic and analogue fabric, a spatialised hypertextual 'environment,' which will always contextualise the viewer's/users experience of it. To ignore this, when making a Net art piece, could never be defined as 'wrong', of course. It would just mean a lack of possible depth.

This is not, however, a call for a move back to the formal values of modernism! I agree with Garcia's point that Net art could, at this early stage in its development, be dragged down with "the theoretical somersaults and tedious technological formalism that accompanied debates about what might or might not be "real" "video art". " But what I feel is missing from this argument is the fact that Net art has a very particular location which, we might say, offers a new location for art experience. Artists working with the Net have a vital role to play, in the sense of offering interventions into the usual experiences, expectations or possibilities afforded by the Net. These are still new experiences for most people, and thus some definition of what 'happens' on or in the Net can be an engaging and meaningful aspect of contemporary Net art (and perhaps its future incarnations: in a medium which develops so fast, who is to say that this condition will diminish?) In this sense, Net artworks which make particular, and perhaps I should say 'conceptual' use of their Net location are not merely bogged down in formalist dogma, but may perhaps be commenting on and engaging with their environment in a way we already understand, primed by more traditional artforms.

The most resonant Net artworks thus have a sensitivity to space and to location, albeit its own electronic variety, which is traceable through that grand linear sweep of 'Art History.' While it is not vital to compare Net art with other artforms, since it has its own powerful voice (even if Garcia is perhaps suggesting we do not concentrate on this) it is interesting to do so in order to speculate upon what its possibilities might be. I personally feel that with many of the most interesting sites there are strong links to sculpture (1), to telematic art of the last twenty years, and to land art. The most useful comparison I have found is, however, with installation. Michael Archer, in a recent edition of the British art magazine Art Monthly, states that 'there are grounds for saying that installation is the current condition of art...' (the term's)

widespread use demonstrates... the widespread assumption of a certain spatial sensibility. It is an index of how we might inhabit a space which is always multiple -always spaces - and of how we interact with the bodies and objects, both near and far, around us." (2) Give or take a few word changes, this could be seen to describe Net art works which inhabit the Net in a provocative way. Perhaps Net art as a 'genre' could operate on one level as an index of how we might inhabit and interact with electronic space. And for this to work, I believe Net artworks must first have a strong sense of their own electronic identity.

Although some sites do work well as homes for an artist's non-digital work, we are perhaps talking more of a Net art which explores the potential of the medium in terms of defining and then utilising a language in a sophisticated way. Georgina Starr, for example, as Garcia states, is making compelling video work. But if her work appears 'natural,' it is surely because she is employing the specific 'language' of the camcorder. It implies a rejection of aesthetics which may be seen as 'traditional' to both video art and to television production, to name but two. A sophisticated strategy, which works so well precisely because it seems so natural. It is like this, too, with the most resonant Net artworks. They often make use of strategies inherent to the Net's fabric, hyperlinks, web-cams etc., and do so effectively because they understand that particular language. Understanding (and perhaps defining) does not necessarily mean a crass and closed statement of technological and technical possibilities. I doubt many people would be interested in sites which do no more than announce their own web-location. Rigor Mortis would soon set in to both brain and modem.

Art which 'happens to appear on the net,' as Garcia wants it, is not the only way art should appear on the Net. We can keep the freshness and apparent accessibility of Georgina Starr's work, to continue with this example. It just takes sensitive, and dare I say it, intelligent use of Net 'language' to make work which has the depth to operate illuminatingly in its own space. A sense of the Net's own fabric may perhaps not, in this light, be Garcia's "wrong direction." It may in fact be an essential tool for the artist to deploy: we are talking about effective communication, and for that, one must learn the lingo.

(1) An interesting and related essay, for example, is 'Sculpture in the Expanded Field,' Rosalind Krauss (in Hal Foster, ed., 'The Anti-Aesthetic,' Bay Press, Seattle 1983.) Krauss 'writes on the changes which sculpture, as a genre, has undergone in the transition from pre-modernity through to postmodernity. Her comments on the spatial placement of an artwork (sculpture in this case) in relation to its immediate surroundings can easily be related to Net artworks if they are seen as art 'objects' with a hypertextual or spatial placement.

(2) M. Archer, 'Accommodating Art,' in Art Monthly, Sept 96

c.young[AT]rca.ac.uk

3.1

Re: nettime: Art on Net
From: Alexei Shulgin
To: nettime-l@desk.nl
Date: Thu, 13 Mar 1997 13:47:53
+0300

> The term net-art (as opposed to art that happens to
> appear on the net) should be quietly ditched.
>

no, david, it's not time yet.
we have to wait until:

- big international net art stars (whose works and behaviour meet art institutions demands) will emerge;
- living legends of net art will appear (poor, but accepting no compromises);
- some names will be forgotten (to be discovered in the future by net art historians as key figures of the beginning of the movement);
- net art galleries, magazines, associations and museums will be established;
- as well as net art departments at universities;

- few net art histories (contradictory, each describing completely different picture) will be written;
(i think everyone can easily continue this list)

only then those few net artists who survive will be able to proudly say:
"yes, i am a real artist!", denying their low roots in sake of prosperous present.

alexei shulgin

3.2

RE: nettime: Art on Net
From: Olia Lialina
To: nettime-l@desk.nl
Date: Thu, 13 Mar 1997 16:25:39
+300

I.
David,
What means word "ditched"? i found several translations in english-russian dictionary, but they all explain nothing to me. i'm not very good in english and since i didnt get all sentences of your statement i'm not ready to answer.

II.
Carye, Alexey
I hate it. For how long time we are going to participate in destructive discussions.

III.
David, Alexei
No i dont want to know what "ditched" means. i dont like to argue with all these "should-shouldn't" directives-forecasts.

IV.
God, Mammy, Michael (all not nettime subscribers)
I'm a net artists. I'm famous net artists. I'm very good net artist.
i can use the net to express myself, to sell my soul or to save humankind.
my works are net art masterpieces

V.
Does anybody like the level of statement [IV]?
i'm afraid not, but i'll send this message everytime somebody will write about net art, without analyzing works of mine or my friends, existing net artists (not all nettime subscribers).
What for to offer sense and context to people who have already created it or are in the process of creation?
Its obvious, if we want to develop the situation and understand smth the best thing we could do is to turn to personalities and their way of using net.
after these words i feel responsibility to do it myself first, but i still dont know exact meaning of some english words.

:)
olia

3.3

Re: nettime: Art on Net
From: Robert Adrian
To: nettime-l@desk.nl
Date: Fri, 14 Mar 1997 19:29:09
+0200

David García wrote (in respect to artists' use of Video):

>Much of this new work is in fact revisiting the strategies of a much
>earlier generation Aconci, Abramovich/Uly etc, whose approach to
>video was also quick and dirty. Unlike those who came next there was
>no mystification of the medium, no "video art" as such.

Well that's not altogether true ... the earliest work (Aconci, Fox, Campus etc.) was shot using a Portapak with limited (zero) editing capability - which made it, a priori, "quick and dirty". The "q & d" aesthetic was built right into the technology. When better systems came along they scaled their work up accordingly ... or, more often, dropped the video medium altogether.

It should also be remembered that the introduction of video tape coincided with the beginnings of the movement by artists away from object/product-oriented work in the direction of performance, action and installation. Much of the work David is thinking of is actually documentation of performances - as in the case of Marina Abramovic or Gina Pane, although there are some remarkable unedited, "pure" video tapes from the period (providing they have been saved to better tape).(1)

It was only with the introduction of the Umatic system and (relatively) low-priced editing equipment that something called "Video Art" could become possible -- at least in the institutions and "artist-run centers" that could afford to buy and maintain the gear.

And here is where the "theoretical/ideological" problems, that David mentions, begin (and also where the problems of so-called "Video Art" touch on the problems of so-called "Net-Art"). The questions of identity and definition - what is "Video Art"? Is it like painting and belongs in a museum? or like TV and should be broadcast? or like a book and should be viewed privately? all or none or some permutation of these? And then there is the argument about the actual "Thing" video: is it an object = "The Tape"? or the idea = "The Content"? or the image = "The Screen"?

These arguments may sound silly now (except that they are re-surfacing in discussions about "Net-Art" -- or "Art-in-the-Net" if you prefer) but they were arguments that caused broken marriages and the collapse of artists' collectives not so long ago. In the meantime "Video-Art" has virtually vanished, having found no niche in the "Art Market" - and having been overtaken by several waves of newer (digital) technology.

Artists now (as David says) simply treat video as just another medium from the palette of available imaging systems. It can be made to represent itself, or the TV screen or be used just as an imaging "tool" - and can be sneaked into the sacred enclosure of the museum (thru the back door so to speak) in the guise of "installation".

When video-art was young and full of energy there were all kinds of strategies proposed, and tried, to make video artists into "real artists" and video art into "real art". What most of them failed (or refused) to take into account was that video did not fit into the art traditions of industrial culture - it is impermanent, has no physical object, no handwork (in the traditional sense), and has more in common with dance, literature, theater or music than with traditional painting or sculpture.

What makes "Video-Art" so important? ("mystification of the medium" or not) is its role in the development of the new art tradition growing out of the recording technologies. For instance, with video tape, anything on a screen can be recorded and recycled (collaged) - copyright on a video tape is as absurd the copyright on a web page. The "video-artists" had to struggle with this fact in the same way that "net-artists" are doing now - and the "net" is actually a just huge dispersed recording machine.

Alexei's ironical polemic, in which he appears to accuse "net-artists" of dreaming of becoming (as General Idea put it in File Magazine 20 years ago) "Rich, Famous, Glamorous Artists" on the pattern of the art tradition of industrial (W)Europe and (N)America, has it just about right. If there is going to be something like "Art-In-The-Net" then it should be about connections and communication and not about objects and products - or art museums and galleries (and especially not virtual art museums and galleries).

Why should we, as artists struggling to find ways to survive on the tricky edge of a new digital communications environment, be trying to breath new life into the corpse of the traditional art institutions? For the money, fame and glamour?

(1) There was also the phenomenon of the "video performance" or "video-installation" in which live images from a video camera were included (recycled) in a kind of feedback loop into the piece via a monitor. (Jochen Gertz, Richard Kriesche, Dan Graham, Keith Sonnier etc.) - very "q & d".

=====
=====
*Art should concern itself as much with behavior as it does with
appearance* - Norman T. White
=====
=====
Robert Adrian
<http://netbase.to.or.at/~radrian/>

3.4

Re: nettime: Art on Net
From: rachel baker
To: nettime-l@desk.nl
Date: Sun, 16 Mar 1997 01:34:01
+0100

>>The term net-art (as opposed to art that happens to
>>appear on the net) should be quietly ditched.
>
>impossible after the definitive introduction by grandmasters Cosic and
>Shulglin in Trieste last May
>
>this term is a heuristic device used with a lot of irony by the operators
>
>the first truly machinic art form
>
>a

So imagine the grandmaster Shulglin at a retrospective of his net.art works
after the term has been consigned to history (say two months from now),
taking us through his career in an interview reminiscent of the precursor
to truly machinic art forms - grandmaster Duchamp. See the how the issues of
old modernist grandmasters conflate with the new.

"Regions which are not ruled by time and space..."*

Edited version of "A Conversation with Alexei Shulglin," interview conducted
by Rachel Baker, Riga, Art + Communication, November

RB So here you are, Alexei, looking at the Moscow wwwarts gold medal
award site

AS Yes, and the more I look at it the more I like it. I like the links,
the way they fall. You remember how it happened in 1996, we put the two
concepts of found web pages and found criticism together not knowing what
they
were carrying, and bounced suggestions around for suitable sites deserving
an
award and that's the result! But the more I look at it the more I like the
links: They have a shape. There is a symmetry in the linking, there
is an intention there, a curious intention that I am not responsible
for, a ready-made intention, in other words, that I respect and love.

RB This was one of your most ambitious undertakings, wasn't it?

AS By far the most ambitious. I worked eight months on it, and it is far
from finished. I do not even know if it will ever be finished; Moscow
wwwart site is always unfinished.

RB There are several versions of the Entry Page to Moscow WW Warts, aren't
there?

AS Yes, eight; these
were shown at the Metaforums 3 Conference in Budapest 1996

RB The critics called us an explosion in a shingle factory

AS Yes. That was really a great line they put out. Now this is the BlaBla
site.
As you see the design is completely arbitrary because that was the period
when I changed completely from exhibiting art photography to exhibiting
'non-art' sites, with no relation to arty handwork.

RB Alexei, these are not the earliest works.

AS No, no, no. The earliest
is this one here - Hot Pictures, That was done before Moscow wwwarts
centre in 1994.

RB It is rather gallery-like, isn't it? That was the vogue.

AS Yes; well, it was not just the vogue, it was the only thing
we knew about. It was a little advanced at the time, but when you look
at these two sites (Bla Bla, Gold Medal) which are later, you can see photo
- galleries were already a thing of the past.

RB They are less static.
The Moscow wwwarts Centre was for net.artists. How were you funded?

AS My funder, Ars. E. Lectorica, was very nice about it. In fact, it was
very difficult then, as it is now, to become a net.artist on your own. How
can you expect to live? He was a good man. He used to give all of us a
small allowance, just enough for us to live on. He was always very
understanding and always helped us out of scrapes, for a long time even
after we were established. And he had very odd ideas. He told us "All
right, I'm going to give you what you want, but listen: there are 12 of you. Anything I give you while
I'm alive I will deduct from your inheritance." So he kept a careful
account of all the amounts, and when he died these amounts had been
deducted from our inheritance. Not so stupid, actually, that idea: it
helped us all manage.

RB Well, there seems to be quite a step between Hot Pictures and the
gold Medal award site.

AS Yes, Gold Medal was two weeks later, and it was after these that
I decided to get away from all the influences I had been under before.
I wanted to live in the present, and the present then was computer
communication. You see, in May 1996 net.art was new; the approach was so
different from the previous movements that I was very much attracted
toward it. I became a Net.artist and gradually came up with Refresh.

RB The Site has plenty of movement in it, net.art seemed to be interested
in movement.

AS Yes. But don't forget there was also techno culture
at the same time. Croatian Rave... though I didn't know about it. I was
in my studio the Moscow wwwarts centre. I didn't even know of the
ravers existence although at exactly the time I was designing this
Site. Was that a coincidence or was it in the air? I don't know. But I
did this site with the idea of using movement as one of the elements in
it. The next year, I entered the site in an exhibition.

RB That was an event in the history of Net.art?

AS Yes, but we only know it now, 2 months later. At the time it
could have been just an explosion in a shingle factory: a successful week
or two, and then nothing. But that was not enough for me. I went on with
the
idea that, all right, I had done what I could with
photo-galleries but now it was time to change. It was always the idea
of changing, not repeating myself. I could have done ten other Hot
Pictures at that time if I had wanted to. But the fact is I did not
want to. But I went on immediately to art formula, the formula of the
Found Art site. I used to surf around the pages of the World Wide Web
looking at the countless homepages people had constructed. They fascinated
me so much that I took it as a point of departure

RB Well, what was different in your point of view of homepages than in
any normal view of a homepage? Was it a mechanical interest, is that
it?

AS Yes. The mechanical aspect of it influenced me then, or at least
that was also the point of departure of a new form of technique. I
couldn't go into the designing of new material I wanted to go back to
a completely dry conception of art. I was beginning to appreciate the
value of accident, the importance of chance. The result was that my work
was more popular with amateurs, and among those who liked net. Art.
The linking, threading and self-selection was for me the best form for
that dry conception of art.

RB And that was the real beginning for the Refresh site. At the time
you did this, did you have a precise idea of what was coming?

AS I was already beginning to make an indefinite plan. The WW Warts
gold medal site was one point of departure, and then came the Bla Bla
site on the side. All this was conceived, networked, and on screen in

1996. It was based on a dispersed, multi-dimensional chaotic view, meaning incomplete knowledge of the arrangement of the parts. It could be haphazardly done or changed afterwards. It did not have to go through according to plan, so to speak.

RB Well, I imagine you feel that Refresh heralded something in your work, something of that break you have often told me about.

AS Yes, it was really a very important moment in my life. I had to make big decisions then. The hardest was when I told myself "Alexei no more Internet conferences, go get a job."

RB I looked for a job in order to get enough time to make projects for myself. I got a job as a technician in London at the Institute Of Electrical Engineers. It was a wonderful job because I had so many hours to myself.

AS You mean to make projects for yourself, not merely to please other people? You know you are either a professional or not. There are two kinds of artists: the artist that is integrated into society; and the other artist, the completely freelance artist, who has no obligations. The artist in society has to make certain compromises to please it; is that why you took the job?

RB Exactly, exactly. I didn't want to depend on my art projects for a living. But, Alexei, if you speak of a disregard for the broad public and say you are doing art for yourself, wouldn't you accept that as making art for an 'ideal' public, for a public which would appreciate you if they would only make the effort?

AS Yes, indeed. It is only a way of putting myself in the right position for that ideal public. The challenge is in pleasing an immediate public; You should not wait for fifty years or a hundred years for your true public. The immediately present public is the only public that interests me.

RB That is a rather elitist point of view. I don't think you ever felt that a person was justified in living in an ivory tower and disregarding the intelligent and sympathetic public.

AS No, no, no ivory tower in my idea at all.

RB I remember a line in an interview with Vuk Cosic in which you said that there was more possibility with the Internet to find art that doesn't realise itself as art - non-conceived, intuitive, spontaneous and naive.

AS You see the danger is to 'lead yourself' into a form of taste, even the taste of the Moscow www.wart site

RB Taste then for you is repetition of anything that has been accepted; is that what you mean?

AS Exactly; it is a habit. Repeat the same thing long enough and it becomes taste. If you interrupt your work, I mean after you have done it, then it becomes, it stays a thing in itself; but if it is repeated a number of times it becomes taste.

RB And good taste is repetition that is approved by society and bad taste is the same repetition which is not approved; is that what you mean?

AS Yes, good or bad is of no importance because it is always good for some people and bad for others. Quality is not important, it is always taste.

RB Well, how did you find the way to get away from good or bad taste in your personal expression?

AS By using found art techniques. A found art site has no taste in it

RB Because it is divorced from conventional art institutional expression of taste?

AS Exactly, at least I thought so at that time, and I think the same today.

RB Then does this divorce from conventional art institutions in net.art have a relationship to the interest you had in found art sites?

AS It was naturally, in trying to draw a conclusion or consequence from the de-institutionalisation of the work of art, that I came to the idea of Gold Medal Award sites which in effect are already completely made. Let me show you: this is a website with innocent non-art intentions, it is a ready-made. Now it is a Ready-made in which shit is changed to gold, metaphorically speaking. It is a sort of a mythological effect produced by art awards and art criticism.

RB You didn't know me before you came to Holland

AS No, I came to Amsterdam in January. I met you at the Next Five Minutes conference it was the beginning of a long email friendship. We devised the Gold Medal Award and discussed infiltration of Nettime

RB The Nettime group was associated with several other groups, wasn't it?

AS Yes, there was Vuk Cosic and Heath Bunting for example, who was also a patron of net.art, and he started a museum called CERN. And there was V2 whose purpose was to promote net.artists from the east to get a sort of communication between east and west, and it was quite successful then. It was from then on that the West was absolutely net.art conscious, which it had never been before.

RB I see. Well, Vuk Cosic also owned your Refresh page which we were looking at a little while ago.

AS Yes, it was in the Moscow WWWarts collection in 1996, at the time of its near-completion. But no-one could own it because it was too fragile to transport, given its size.

RB Alexei, from what you say the Refresh page was never really finished.

AS No, No. The last time somebody worked on it was this morning.

RB So it remains a sort of unfinished epic. And also for me it seems to indicate that you were never really dedicated to conventional communication in the ordinary sense of the word. I imagine that there is something broader in your concept of what art is than just communication.

AS Yes. I considered art as a means of expressing the present, not an end in itself. One means of expression among others, and not a complete end for life at all; in the same way I consider that color is only a means of expression in painting and not an end. In other words, communication should not be exclusively retinal or visual; it should have to do with the concept, with our urge for understanding. This is generally what I love. I didn't want to pin myself down and I tried at least to be as universal as I could. That is why I took up Internet. Internet in itself is a hobby, is a game, everybody can play Internet. It's like chess. Actually when you play a game of chess it is like designing something or constructing a mechanism of some kind by which you win or lose. The competitive side of it has no importance, but the thing itself is very, very strategic, and that is probably what attracted me to the Internet game.

RB Do you mean by that another form of communication?

AS Yes, at least it was another facet of the same kind of mental expression, intellectual expression, one small facet if you want, but it differed enough to make it distinct, and it added something to my life.

RB Do you regard Moscow WWWarts page as a distinct expression of your personality?

AS Yes. Absolutely. It was a new form of expression for me. Instead of merely photographing something for gallery exhibition the idea was to reproduce the work that I loved so much in miniature. I didn't know how to do it. I thought of a book, but I didn't like that idea. Then I thought of the idea of the box in which all my works would be mounted like in a small museum, a portable museum, so to speak, and here it is in this Internet valise.

RB It is a sort, of ready-made catalogue, isn't it.

AS There was a whole art system, which I thought up to win at roulette at Monte Carlo. Of course I never broke the bank with it. But I thought I found a system.

RB Did you win anything?

AS No, I never won anything. But at any rate as you know, I am interested in the intellectual side, although I don't like the word "intellect." For me "intellect" is too dry a word, too inexpressive. I like the word "belief." I think in general that when people say "I know," they don't know, they believe. I believe that art is the only form of activity in which man as man shows himself to be a true individual. Only in art is he capable of going beyond the animal state, because art is an outlet toward regions which are not ruled by time and space. To live is to believe; that's my belief, at any rate.

*"A Conversation with Marcel Duchamp," television interview conducted by James Johnson Sweeney, NBC, January 1956, Philadelphia Museum of Art
.....
.....moscow wwwart centre.....
http://sunsite.cs.msu.su/wwwart
.....

london<+>isle of wight<=>liverpool<-if-lusanne<then>vienna<-go
to>budapest<-&>

ljublana<-re>barcelona<-go to>bahamas

3.0

<nettime> Has net-art lost political significance?

From: Rachel O' Dwyer

To: nettime-l@kein.org

Date: Thu, 27 Jun 2019 11:27:13
+0100

What characterises media art interventions in the context of 'surveillance capitalism', platforms and the gig economy? Are these practices still meaningful or, as F.A.T. Lab claimed in 2015,

have they lost political significance in the face of global platforms?

Can we still speak about 'tactical media' or 'the exploit', and if not is this because

a) network activism has transformed so that these older descriptions no longer accurately describe net art and 'hacktivist' practices, or

b) these art practices have stayed much the same, but they are no longer effective in the current political and economic context?

I'm wondering if anyone knows of any writing that attempts to theorise/frame media art activist work post 2012? Perhaps to speak about it as a set of practices discrete from theories of 'tactical media' or 'the exploit' that go before? Perhaps something on post-internet art and activism? Or is it a case of looking at writing about activism in the face of defeat and what seems like a hopeless cause? If you've read or written anything that you think might be interesting I'd love to hear about it. Best, Rachel

A bit more detail about why I'm asking this question:

I'm currently writing about various tactical and activist practices in the wireless space, including artistic interventions, software-defined radio communities who are reverse-engineering, hacking, sniffing and jamming signals, communities and activists who are building communal Wi-Fi and cellular networks and artists making work in or about the politics of the wireless spectrum – who owns it, how it's controlled and so on.

But I'm feeling a bit paralysed.

I love these works: I love their inventive materiality and the ways that they exploit and reverse-engineer existing systems, but I don't know what claims I can make for their political impact. And yet I feel that this work is still very worthwhile.

4.0

Re: <nettime> Has net-art lost political significance?

From: Gary Hall

To: nettime-l@kein.org

Date: Thu, 27 Jun 2019 13:26:26
+0100

Hi Rachel,

I'm not sure it's exactly what you have in mind. But just in case it helps, you could take a look at some of the artists and art activist projects that made up the second day of the Pirate Care conference last week:
<https://www.coventry.ac.uk/research/about-us/research-events/2019/pirate-care-conference/>

Hopefully, we should be able to make some recordings available in the not too distant future.

Best, Gary

4.1

Re: <nettime> Has net-art lost political significance?

From: Molly Hankwitz

To: nettime-l@kein.org

Date: Thu, 27 Jun 2019 15:28:58
-0700

Hi Rachel,

snip -

I'm currently writing about various tactical and activist practices in the wireless space, including artistic interventions, software-defined radio communities who are reverse-engineering, hacking, sniffing and jamming signals, communities and activists who are building communal Wi-Fi and cellular networks and artists making work in or about the politics of the wireless spectrum – who owns it, how it's controlled and so on. snip Great. So needed. I wrote a dissertation on WiFi practices - a bit earlier history than what you are looking for. I write about "warchalking" and other kinds of social media based information spaces, hacks. From that experience I'd bet you will be best off in the arts. If there is writing being done it would be from groups like the then - headman - Knowbotics Research, etc. But the best project - utilizing mobile tools and being both tactical and poetry and human rights - Transborder Tool b.a.n.g. Lab. Ricardo Dominguez's and Brett Stalbaum from virtual sit-in days behind it as well as Micha Cardenas. We programmed this into our project - City Centered: Locative Media and Wireless Festival - 2010. I think TBT is having a re-release. (Smile)

Molly

On Thu, Jun 27, 2019 at 3:40 AM Rachel O' Dwyer <rachel.odwyer@gmail.com> wrote: What characterises media art interventions in the context of 'surveillance capitalism', platforms and the gig economy? Are these practices still meaningful or, as F.A.T. Lab claimed in 2015,

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4.2

Re: <nettime> Has net-art lost political significance?
From: voyd
To: nettime-l@kein.org
Date: Fri, 28 Jun 2019 04:35:45 -0400

So interesting,

I also find this so interesting because in the light of fakeness, Tactical Media is harder, in the sense of the intervention/provocation to response that was done

with RTMark/YesMen back in the time I was active. I think that the new Washington Post, after the Times and NY Post ones that were done in the late 2000's, was powerful because I heard about it in the UAE.

However, in the Eastern hemisphere, I have been working with AR as a "local" discourse (meaning that anyone can get the app, but the message is pretty limited to them), as well as working with artists in Kazakhstan about messages AR as tactical media, such as overlaying messages over works in the National Museum (based on the Manifest.AR We AR MoMA intervention I was part of around 2010) and the "Modernization of Consciousness" (Ruhani Zhangru) posters in 2018.

These are some intersting ways in which one can laterally engage networks for critical discourse.

In addition, I am working with David Guillo with his independent web router galleries as a sort of TAZ in regions that employ firewalls and net.filtering. This follows from my setting up occupy:here routers as wifi "islands" for collaboration without using VPN, and therefore staying technically within local regulations.

While not so much "Tactical" media, I consider that in the era of increasing firewalling, and in the case of threatened net.separation in Russia and Iran, I feel hang autonomous server art is a critical space for exploration of these topics as well.

4.4

Re: <nettime> Has net-art lost political significance?
From: Tom Keene
To: nettime-l@kein.org

Date: Fri, 28 Jun 2019 09:57:54 +0100

Hi Rachel, I've written a contribution to an upcoming Critical Makers Reader for the Institute of Network Cultures that may be of interest. It relates to my PhD artist and activist led research (in final year of write-up) of local authority databases, processes of urban regeneration, and an ongoing fight to prevent the demolition of 306 homes, including my own. I employ art as a method of enquiry where the space between art, activism, academia, theory, programming, and my personal life is frequently blurred.

Its not a treatise on early media art, though

Its definitely a different approach to tactical media etc. so may be of interest? I've a live 'sketchbook' of this work that can be viewed at <http://db-estate.co.uk> Its filled with images, video, notes, code, and lots of half-formed text and errors! I wrote some code to automatically (and periodically) generate the website from a project/activist folder on my laptop that I work from - hence the live and error prone aspect that imparts a sense of an unfolding process and attempts to show the mess of this kind of work that is frequently hidden from view. There's a 'hidden menu' within a light grey box to the top right of the website that shows the directory structure and links to even more mess.... Though it feels slightly scary to mention this on Nettime! Tom On Thu, 27 Jun 2019, at 11:40 AM, Rachel O'Dwyer wrote: What characterises media art interventions in the context of 'surveillance capitalism', platforms and the gig economy? Are these practices still meaningful or, as F.A.T. Lab claimed in 2015,

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4.5

Re: <nettime> Has net-art lost political significance?
From: Minka Stoyanova
To: nettime-l@kein.org
Date: Sun, 30 Jun 2019 17:04:57 +0300

Hello Rachel,

I love your questions. Personally, I just submitted my PhD thesis which had some similar research goals. While I love the construct of 'the network' and 'the exploit' -- I feel they are dated/need revision in today's landscape of platform

politics. In addition I think the flat hierarchy of the network is a bit utopian and doesn't recognize the power of some individuals in the overall structure. Moreover, I feel the discourse around tactical works needs to be expanded to include works that engage technology (broadly) in a critical way as, for me, technology and the internet are (at this point) part of a single continuum. The idea that we can talk about work 'on the web' singularly and separate from work that is about the web, that is of the web, or that is simply of our current technological condition is stifling, I believe.

I think you can apply whatever theoretical model you want: the discourse (as your research question recognizes) is ripe for new frameworks. Personally, I used my own kind of cyborg theory (a blend of Heidegger, McLuhan, Latour, Haraway, Bratton, and Terranova... among others) to discuss these types of works in terms of challenging our relationship to technology as both a global system we are embedded in and distributed across and as something which has embedded itself in us. Maybe that will help you with your approach.

Certainly, there are artists making work that is interesting, important, and political in this landscape. Many are mentioned in other responses. Goodness, what the alt-right did was straight out of the handbook of Tactical Media, very effective, and not not art -- although it might terrify some of us. That has been discussed here, in fact -- and I was again discussing it last week at a conference.

4.9

Re: <nettime> Has net-art lost political significance?
From: Rachel O' Dwyer
To: nettime-l@kein.org
Date: Mon, 1 Jul 2019 17:38:30 +0100

Hi everyone, I really appreciate all the replies both on and off the list.

I hadn't made a connection between this post and the very popular discussion of net-time and I'm very interested to hear that Transmediale is exploring the persistence of networks.

One of the most inspiring books I've read in the past few years was Anna Tsing's *A Mushroom at the end of the world: on the possibility of life in capitalist ruins*.

It might seem odd that an anthropological text on supply chains and Matsutake mushrooms changed how I thought about the politics of networks, but the book also explores the limits and possibilities of political agency from a position of ecological ruin, hopelessness and precarity. A brilliant chapter 'some problems with scale' also helped me to articulate criticisms I had of a lot of peer-to-peer and network activist projects. I'm also re-reading some work from people like the late Mark Fisher and Rebecca Solnit on politics and hope.

A few things have come up in conversations over the past few weeks (I've mostly been talking to and emailing people instead of writing).

1. There also seems to be a shift towards a feminist politics of networks. Maybe I'm using the term 'feminist' incorrectly here because I don't mean work that's particularly concerned with identity politics. But if we say that people like Butler and Haraway and Barad disrupt binary thinking around gender and materiality, this kind of transdisciplinary, non-binary thinking coupled with an ethics of care (i.e. someone like Maria Puig de la Bella Casa) provides us with a set of tools for thinking through new kinds of resistance as well as new ways of relating to ourselves with and through networked communications infrastructure. There seems to be more of an emphasis on localized and situated interventions for example rather than things that scale. There seems to be a greater emphasis on pedagogical practices than on technical implementation. If anything is starting to emerge as a kind of pattern for me, this is it. I think that's also reflected in the sensibilities of projects like Platform Cooperativism and the Decode

Project.

2. Techniques that can be identified as part of first and second wave 'tactical media' such as reverse-engineering/ circuit bending/ hacking; the exploit; commoning/DIY; obfuscation; visualization/mapping; and speculative imagining are still used and are still necessary.

And I think some of these, particularly reverse-engineering and obfuscation, seem to be particularly significant in the context of platforms. Not to mention being able to imagine alternatives in the face of overwhelming odds.

These are some of my own thoughts coming out of returning to the book I'm writing on the politics of wireless networks and the EM spectrum, from students while teaching an undergraduate elective on network politics and art with undergraduate students in NCAD and recent conversations mostly over networks with Rosa Menkman, Geert Lovink, Jussi Parikka, Surya Mattu, Patrick Bresnahan, Brian Holmes, Nate Tkacz, Nora O Murchu and Sarah Grant, the OMG collective in Dublin and C-Node (Paul O'Brien) in the past few weeks.

4.10

Re: <nettime> Has net-art lost political significance?
From: Francis Hunger
To: nettime-l@kein.org
Date: Mon, 1 Jul 2019 20:45:54 +0200

Hi Rachel,

A bit more detail about why I'm asking this question:

I'm currently writing about various tactical and activist practices in the wireless space, including artistic interventions, software-defined radio communities who are reverse-engineering, hacking, sniffing and jamming signals, communities and activists who are building communal Wi-Fi and cellular networks and artists making work in or about the politics of the wireless spectrum -- who owns it, how it's controlled and so on.

I think exceptional work in the early 2000s was done in the Acoustic Ecologies and Acoustic Space series by rixc.org and Rasa and Raitis <http://rixc.org/en/acousticspace/all/>. HMKV Dortmund saw the Waves exhibition <https://www.hmkv.de/programm/programmpunkte/2008/Ausstellungen/Waves.php>

But I'm
feeling a bit paralysed.

I love
these works: I love their
inventive materiality and the ways
that they exploit and
reverse-engineer existing systems,
but I don't know what claims I can
make for their political impact.
And yet I feel that this work is
still very worthwhile.

It may simply be the case that artists have
notoriously overstated the possible impact of their
works/research. Which makes sense against the historical
context: During the late 1990s and early 2000s "Internet" was
still something new and not part of overall discourse and
academic discourse, so it was relatively easy for artists
tapping in or creating a certain discursive field that appeared
to be "avant-garde" at that time. This possibility to create and
direct discourse slowly evaporated with capital on the one hand
and academia on the other joining in, and re-shaping the
discursive field towards "the digital" as we know it today.
Claims of impact may also have been made to simply
get funding, since one of the tactics of tactical media was
getting public or private funding, since the works were not
being sold on the art market. So no income from Basel.

Already early on there has been internal critique
against certain claims that (some) media art made. Personally
for me the most important intervention was Alexei Shulgins 1997
proposal against "interactive art".
<https://twitter.com/databaseculture/status/1136236115652603904>
and I wonder, if similar critique of tactical media was around
at that time. I think so.

All in all it never has been an undisputed field,
and you feeling paralysed may be just worth to follow. One of
the results of this kind of critical inquiry may be to look more
precisely into the claims that AI based art makes today.

best
Francis

4.II

**Re: <nettime> Has net-art lost
political significance?**
From: tacira
To: nettime-l@kein.org
Date: Tue, 02 Jul 2019 05:38:15
-0700

tredi digitofagico~ estao capturados pela ubiquidade das ferramentas,
estao cada vez mais nas ruas, estao de maos dadas com o software livre
chorando pitombas, estao germinando apos digeridas :)

4.I2

**Re: <nettime> Has net-art lost
political significance?**

From: Future Tense
To: nettime-l@kein.org
Date: Thu, 04 Jul 2019 18:55:03
+0000

+I wanted to contribute that the
recent scholarly work

of HCI

researchers such as Os Keyes et

al's "A Mulching Proposal" and

AI researcher

Joy Buolamwini et al's "Gender Shades,"

etc.,

exist

in the space of serious research and savvy presentation that contains inherent
critiques of their subjects in a way that is reminiscent of some of the art projects
mentioned in various threads.

What is interesting there is that these projects are

also very

specific to

a highly-engaged community that already prizes knowledge sharing and gets a
lot of press attention,

so I'd argue that

these researchers

are well-positioned to

affect

the fields that they critique. I'm not sure how engaged net-artists are by
comparison, as I am woefully ignorant of the current state of things there. :)
Maybe artists can also

carve out more

space for themselves

in academic/industry networks

so they can

radicalize- I mean

reach-

more people!

4.O

**<nettime> Re: olia lialina: Re:art.
hacktivism**
From: snafu
To: nettime-l@bbs.thing.net
Date: Tue, 09 Nov 1999 02:23:14
+0100

>>> OL: Are you really familiar with net art or net in general? if yes you
>>> should know that copying is not a big deal. You can make hundreds of
>>> Art.Teleportacia galleries, but next day they will be only hundreds of

>>> outdated pages with not actual information and broken links, because I
>>> will update only <http://art.teleportacia.org>.. The same with all on line
>>> art and not art works. What is done on the net is not a book or cd or tape
>>> kind of product. It is not complete, not frozen, but can be changed every
>>> moment. And this moment is a difference between copies and originals.
>>
>> in another interview that you gave, you were affirming that what makes the
>> difference between the original and the copy on the net is given by the
>> domain: an original net artwork would be recognizable, according to you,
>> from the name of the server on which the project was uploaded for the
>> first time.
>
>not necessary the first time, it is more complicated, but in general you
understood me right
>
>also look at http://art.teleportacia.org/Location_Yes
>
>>
>> Next time we will hear you saying that the originality of the net is based
>> on interactivity so that all the original artworks are the ones based on
>> streaming and real time interaction...
>
>hmm, this i never said, sorry
>
>>
>>
>> i don't understand why you are so obsessed in defending this concept,
>
>i dont think that i defend a concept, i deal with nowadays reality and
primitive
>perception of copyright subject on the net
>
>> that
>> after all, exist only since the advent of borghesy, but it was unknown to
>> the Romans for instance, for which a copy was identical to the original...
>>
>> originality is the concept on the base of which has been possible over the
>> last 200 years steal and extrapolate artworks from their native context to
>> transfer them in the western museum and galleries: the genius of the
>> creator is always there, trapped in the artwork... you buy the artwork,
>> you get a piece of geniality, right?
>
>right
>
>>
>>
>> after all, why the universities continue to teach history of art -- that
>> has been almost entirely revolutionary over the last century?
>>
>> because they need critics that are able to draw a line between original
>> and fake, real art and unsellable trash... they need critics that
>> establish, directly or indirectly, a prize for a form of commodity that
>> has always been difficult to categorize and, therefore, to quantify...
>>
>
>sounds convincing, but i never studied at art academy, i dont know their
motivations

it's not a subjective motivation, art academy, universities, galleries are
such a deep part of this system...

since art has always been a peculiar kind of commodity, impossible to
categorize, like other products, in terms of social time necessary to
produce it -- capitalistic system had to create a character, a technician
able to
establish this value...

this technician, the critic, absolves to multiple functions: it
commercializes the artwork, reassure the buyer -- guaranteeing the
originality of the artwork -- explain to the public, legitimate the artist
discovering h/er...

that's what you are basically doing with art.teleportacia which is, from my
point of view, a conservative project because it doesn't change of a comma
in this discourse...

i don't think that you establish the price of what you sell on the base of
time necessary to produce the artwork... it seems that this price is much
more based on notoriety of artists, on social time necessary to produce an
artist...

an artist mirrored or linked from several web-sites, invited to several
conferences, is surely more worth than an unknown one... in this way we go
back the origin of this discourse, the function of the gallery and museum:
yesterday we had exhibition, catalogues, conferences, auctions, all parts
of a system that was selecting artists and assigning them a different
level of a stairway, the money's stairway...

today we have art websites, net galleries, mailing lists, web auctions and
so on... i don't see any innovation if we consider
these circuits -- more or less independent -- as the new institutions of
net.art... under this perspective, teleportacia is surely one of the first
to show the naked king...

>> if these are the premises, i think that we have to find the potential
>> differences that the net introduce, in the production of communication and
>> art...
>
>sure
>
>> we have to
>>
>> go for a non mimetic process and to push on mutation, not to reintroduce
>> from the window what we could trash from the main door.
>
>dont trash anything, dont announce anything to be trash, it is not
constructive.

i destroy the eXistent not for debris love but to let the life passing
through this debris... i definitely believe in the creative power of
destruction...

>it is loosers ideology

sorry, but /~loosers ideology wasn't found on this server

>>
>>
>> plagiarism don't aim necessary to destruction, but it shows how it's easy
>> to replicate... great plagiarist always had to learn the techniques of the
>> masters before replicating them at an acceptable level...
>
>true
>
>> now we can
>> replicate complex system in few minutes, just using a software...
>
>>but it is not a big deal and this is what i say in the paragraph u quoted
above
>
>>
>>
>> it means that the machines and the codes had accumulated such a quantity
>> of human knowledge that, sharing it, we can progress much faster on a
>> collective level than we did in the past...
>
>faster is only faster, nothing more

nothing more! going faster is not only a matter of quantity, but of
multiple elaborations, synthesis of time... all the development of
photography, cinema, video, informatic technologies is the development of
an engine that accumulates and produces duration and time... new
technologies basically works like our memory, zipping and unzipping,
folding and unfolding different crystals of time (text, sound, images)...

any of these crystals can be trapped by the work chain and finalised to
profit or liberated to create new pleasureable, non finalised associations
and connections...

... any applet, script, game that we playfully create, it's a powerful
means of mutation, because it keeps the aware signs of of a
multiple/singular concatenation of body/minds, where the limits between me
and the collective you are more and more blurred...

but when you start to sell, you necessarily end up limiting circulation
and access
(why someone should pay for a public artwork, if you don't guarantee to
the potential buyer an exclusive access?) and suggesting weird ideas to
those that can't really stand the existence of this gift economy...

look at the etoys vs etoy case, it tells us clearly what is the real
attitude of the companies towards small actors... etoy created its domain

at least 3 years before etoys: if now it's sued is because corporations finally obtained laws to do it...

can you imagine what will happen as soon as they make laws to protect original artworks on the net?
defending the originality of the DNS as a certificate of authenticity, you move in the same conceptual framework of Microsoft...

Plagiarism is necessary. Progress implies it.
Copyright protects the rich. I'd rather give it away. That way I never feel ripped off.

the only original server is the dead server
dead servers tell no lies

>> any time that i look at the
>> source code of an html page i learn something that i could never get from
>> a manual...and copy and paste it, it's the easiest way to understand how
>> it works for my purposes...
>>
>> but we have to fight to keep this openness, and not to continue to defend
>> the same old impossible castles...
>
>i personally dont defend "old impossible castles", you do idealising Romans

even if i'm roman, i prefer to leave the idealisation of the roman empire to nostalgic fascists...

>>
>>
>> there's nothing wrong if you get paid to make art, but this is not the
>> best way to do it...
>
>:) it is

i'm glad for you :)

>olia
>

snafu

ps none of the words written in this message are mine -- language is a virus -- i feel original only when i'm silent...

for any copyright fee snafu is at disposition of Karl Marx, Maurizio Lazzarato, Walter Benjamin, Gash Girl, Barbie Liberation Organisation, Antonio Rocca, I/O/D, William Burroughs, Tiziano Scarpa and all the other authors that will be so kind to sue me not to have quoted the original source.

5.0

<nettime> Re: olia lialina: Re:art.hacktivism
From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Mon, 15 Nov 1999 03:49:55 +0100

> OL: Are you really familiar with net art or net in general? if yes you
> should know that copying is not a big deal. You can make hundreds of
> Art.Teleportacia galleries, but next day they will be only hundreds of
> outdated pages with not actual information and broken links, because I
> will update only <http://art.teleportacia.org> .. The same with all on line
> art and not art works. What is done on the net is not a book or cd or tape
> kind of product. It is not complete, not frozen, but can be changed every

Counter-question: Are you really familiar with the net in general and net servers in particular? On any Unix-like server, it's quite easy to set up a cron job that mirrors <http://art.teleportacia.org> every one hour or even every five minutes if you like.

To do so would be easy at least for the time being, given that most net art, in its focus on surfaces and user interfaces, runs entirely inside the client (browser) and rarely relies on server-side programming or

database backends.

I propose to use this technical observation for a critique of net art in its current state.

Florian

--

Florian Cramer, PGP public key ID 6440BA05
Permutations/Permutationen - poetry automata from 330 A.D. to present: <http://userpage.fu-berlin.de/~cantsin/index.cgi>

5.1

Re: <nettime> Re: olia lialina: Re:art.hacktivism
From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Mon, 15 Nov 1999 15:44:48 +0100

Am Mon, 15.Nov.1999 um 18:47:24 -0800 schrieb Craig Brozefsky:

> I fail to see how this technical observation, that we can copy bits
> from one place to another and that most net.art is independent of the
> server, would be the impetus for a critique. Could you elaborate
> please? Are you talking about a critique of conceptions of
> Intellectual Property, as embodied in various works of net.art?

No, I wanted to suggest something else. If most "Net Art" merely consists of static files on servers, it interfaces so superficially with the Internet that it should be more properly named "Netscape Art". Thanks for mailing me, I will have to clarify this point on Nettime.

Florian

5.2

Re: <nettime> Re: olia lialina: Re:art.hacktivism
From: olia lialina
To: nettime-l@bbs.thing.net
Date: Mon, 15 Nov 1999 23:40:28 +0300

Florian Cramer wrote:

> > OL: Are you really familiar with net art or net in general? if yes you
> > should know that copying is not a big deal. You can make hundreds of
> > Art.Teleportacia galleries, but next day they will be only hundreds of
> > outdated pages with not actual information and broken links, because I
> > will update only <http://art.teleportacia.org> .. The same with all on line
> > art and not art works. What is done on the net is not a book or cd or tape
> > kind of product. It is not complete, not frozen, but can be changed every
> >
> Counter-question: Are you really familiar with the net in general and net
> servers in particular? On any Unix-like server, it's quite easy to set up
> a cron job that mirrors <http://art.teleportacia.org> every one hour or even
> every five minutes if you like.

:)

of course it is possible but what sense do you see in it? what for will you waste your time making mirrors of my gallery, you want to have it? u want to simulate that you have it? can i ask you why? why possession or imitation of possessing smth is so important for you?

"This website ;Florian Cramer, 1996-1999
The sourcecode of this website - including all Perl CGI's - is Free Software and

copyrighted according to the GNU General Public License" --- this I found on your website, looks very romantic in the context of your COUNTER-QUESTION

or you mean that you want to help me to promote the gallery making mirrors?

olia

5.3

**Re: <nettime> Re: olia lialina:
Re:art.hacktivism**
From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sat, 20 Nov 1999 03:26:00
+0100

Dear Craig,

you wrote:

> Florian Cramer <paragram [AT] gmx.net> writes:
>
>> No, I wanted to suggest something else. If most "Net Art" merely consists of
>> static files on servers, it interfaces so superficially with the Internet
>> that it should be more properly named "Netscape Art". Thanks for mailing
me,
>> I will have to clarify this point on Nettime.
>
> What if I don't look at it in Netscape?

I agree with your critique - I was, seduced by the terminological pun, over-simplifying things. So I would like to correct my statement as follows: Although a lot of Net Art can't be seen without Netscape or IE (Olia's own works, www.jodi.org, Alexej Shulgin's "form art" and even Vuk Cosic's "ASCII history of moving images" which despite its name doesn't display in lynx), this is not the point of my critique. The point is that much if not most of what's called Net Art - as, for example, the works currently on display at ZKM's "net.condition" - can just as well be experienced _without_ the net.

When I fetched the contents of www.0100101101010101.org and the net.condition web site onto my own harddrive, I realized to my own surprise that the bulk of what is commonly referred to as Net Art does not actually use and technically rely upon the Internet, but turns out to be a bunch of files which can be viewed offline without loosing anything (besides the domain name in the URL display).

In other words, it doesn't matter whether one views it over the Internet or from a CD-ROM, except that - as olia pointed out - the Internet gives the creators more flexibility to update their work. Yet many and particularly the 'classic' pieces of Net Art (a) are not conceived as works to be experienced in continuous change, if they are still changing at all, and (b) do as technical systems not rely on the net, i.e. they do not alter any of their components or parameters according to information which they _have_ to _receive_ over the net.

So shouldn't the term "net art" be used more cautiously and not be mixed up with "browser-based media art"? Isn't mixing up the net and the browser display the most basic mistake to be made in any net (art) criticism?[1] If one would instead argue that "Net Art" qualifies for its name not on technical grounds, but because it's being created for and out of networked contexts, then "Net Art" wouldn't signify anything, because all art is and has always been created out of networked contexts.

In my view, an example of a "Net Art" intertwined in its very structure - technically and conceptually - with the Internet is Mongrel's manipulated search engine <www.mongrel.org.uk>. I personally would like to see more Net Art investigating (and subverting) what's underneath the browser.[2]

Florian

[1] Certainly, the technical distinction between "net art" and "browser-based media art" has its own potential quirks and traps.

www.jodi.org, for example, might be read as a fun and sophisticated simulation of how the Internet is experienced through contemporary browser and user interface paradigms; and the fact that its interfacing with the Internet is mocked-up by local, static files - i.e. is networking simulated with browser tricks - adds just another ironic twist to its play. With this irony however, www.jodi.org seems to me the only Net Art project which can convincingly declare its technically network-independent art as "Net Art".

[2] This critique also affects most of my own works on the World Wide Web, although they are not Net Art.

5.4

**Re: <nettime> Re: olia lialina:
Re:art.hacktivism**
From: robert adrian
To: nettime-l@bbs.thing.net
Date: Sat, 20 Nov 1999 16:29:18
+0100

The problem is that a few years ago someone (can't remember who) coined the catchy name net.art - it was the little dot that did it and the name has been with us ever since. But what was really meant was web art - or "web.art" if you like - which Florian would prefer to rename as "browser art" (no dot). Web Art is stuff that relies on the WWW for distribution and has existed only since the introduction of the first reliable graphic-capable browsers. Net Art is a bit broader and existed in one form or other long before the WWW ... and while the internet was still little more than a gleam in the eye of a few U.S. academics.

Net Art, Network Art, Telecommunications Art, Telematic Art - or whatever - is about artists working within the electronic space of communication networks. Prior to the (more or less) universal availability of the internet this usually meant the telephone network. Communication itself was the main content of most of this work - a visible product (art-commodity) was never a serious consideration.

So it's not really a matter of "viewing" a net.work, it's a matter of experiencing it in the context of the network ... in the knowledge that you are experiencing a version - dependant on your browser, bandwidth, CPU, monitor resolution etc. - of a work for the internet. The artist can't control any of these factors so that every viewing is a new experience - unless you materialise the work as a recording captured on your hard drive or CD burner - and even then it's just YOUR version.

The exciting - and frustrating - thing about working or viewing on the web is that you can't control the final appearance of the work. (In fact there is NO final version of the work.) That's been a part of net.working since the beginning - and it's the revolutionary aspect.

Lots of artists and all museums don't like the loss of control ... so there's still painting!

The problems being encountered by collectors and museums - and artists who wish to profit from the traditional marketing strategies of the past - is that network art is transient and freely accessible to all. What is missing is the aura of the original

5.5

**Re: <nettime> Re: olia lialina:
Re:art.hacktivism**
From: Simon Biggs
To: nettime-l@bbs.thing.net
Date: Sun, 21 Nov 1999 12:11:16

+0100

Florian wrote:

>When I fetched the contents of www.0100101110101101.org and the
>net.condition web site onto my own harddrive, I realized to my own
>surprise that the bulk of what is commonly referred to as Net Art does not
>actually use and technically rely upon the Internet, but turns out to be a
>bunch of files which can be viewed offline without loosing anything
>(besides the domain name in the URL display).
>

>In other words, it doesn't matter whether one views it over the Internet
>or from a CD-ROM, except that - as olia pointed out - the Internet gives
>the creators more flexibility to update their work. Yet many and
>particularly the 'classic' pieces of Net Art (a) are not conceived as
>works to be experienced in continuous change, if they are still changing
>at all, and (b) do as technical systems not rely on the net, i.e. they do
>not alter any of their components or parameters according to information
>which they _have to_ receive over the net.

I think here you are touching on a good reason for why the term Net Art should not be used, or only used for a very small number of works. What "links" a lot of what is called Net Art is not actually the Net but the computer. This is true of much work produced for viewing in a browser, or on CD-ROM, or even a lot of installation based work. Often the only differences between these works are the means of distribution...and whilst distribution is an important contextual component of any medium or work at the same time it might be hard to use it to define a medium per se. Usually the more important differentiation of such work lies not in its mode of distribution but in how it engages with its primary media platform, the computer (eg: is the work autonomous, procedural, dynamic databased or static navigable, etc).

The Net is formed from the convergence of telecommunications and computing. Thus one would expect that work that can be called Net Art would also be the direct product of or response to that same convergence of media. When regarded from this perspective it becomes clear that there really is only a small number of works out there that are definitively of the Net, and that these works are those that either engage the Net's capacity for creating communities and connections between people (as one would expect from a telecommunications technology) and/or those that engage with the abstract space created with the notion of hyperlinking. Here I think of an early work like Ping (1993/4), where users were invited to upload their own material into a web database, which was represented as an object in a 3D space. Objects would then sort themselves generically, and you could either plot a flythrough of the resulting space or ask the system to auto-pilot you through it. A more recent work such as Web Stalker (which maps web-space itself) is also exemplary in the same fashion, as is TerraVision (which relates webspace to real geo-space, and then visualises it in 3D in realtime - rarely seen as it is only viewable via ultra-highband connections).

As to what to call all that art that people often refer to now as Net Art, but which is only cosmetically of the Net?, that is another problem....?

Simon Biggs

5.6

**Re: <nettime> Re: olia lialina:
Re:art.hacktivism
From: Tilman Baumgaertel
To: nettime-l@bbs.thing.net
Date: Sun, 21 Nov 1999 23:16:53
+0100**

Hi!

It seems that we had this discussion a couple of times already on this list, didn't we?

I find it a little narrow-minded and most of the arguments, that were put forward, simplistic and with little regard to specific works. Plus, I think it is a bit early to get fundamentalistic about what qualifies as net art and what doesn't. Most of the projects that are being put down here were mere experiments, and as such they are legitimate.

If net art is supposed to be specific to the net, than why is what was called "browser art" not net-specific? After all, there would be no "browsers" and not HTML, to mess around with, if it wasn't for the net, to begin with.

Also, one can't generalize that all web-based art would work in any other computer-based format. A lot of sites that work with perl change everytime they are accessed by different people, and every copy cat would have a hard time downloading a piece like www.irational.org/x.

Even a piece like the original "Agatha appears" by Olia, where Agatha hopped from server to server, wouldn't make very much sense on a CD-Rom (even though it was released in this format). Also, in Olia's "Great Gatsby" the internet-download-time of certain files mattered, that also goes for most of what has been created by Jodi.

Of course, these web pieces don't take full advantage of all of the capacities of the net, and there are probably a million other art-things to do with the internet than creating web sites. Then again, net art is a very young genre, and these experiments were necessary before moving on to other, more challenging projects. I also don't want to justify every boring art website, and as far as I am concerned, my need for HTML-/Browser-Art is completely fulfilled by Jodi.

I think the best thing about the whole net art thing might have been, that it encouraged artists to work on computers and programming. Not on huge, ZKM-style "interactive" installations, that make everybody yawn, but on actual software that deals with the specifics of the computer, instead of hiding it like 99 percent of the interactive art of the goies.

The "WebStalker" is one example for this kind of artist's software. Jodi's "OSS"-CD-Rom is another, Mongrels "Heritage" and "Linker" are yet another one, and "Earshot" might be another one if I only would ever get it to work.

Something similar happened in Video art, by the way, when people started to build their own hardware, "videosynthesizer", effect boxes etc.

So creating actual applications could be an interesting direction the whole thing might take. After all, software is the ultimative multiple... :-)

Yours,
Tilman

PS: Of course, if that really happens, somebody has to come up with another name than net art.

5.7

**Re: <nettime> Re: olia lialina:
Re:art.hacktivism
From: olia lialina
To: nettime-l@bbs.thing.net
Date: Mon, 22 Nov 1999 02:54:40
+0300**

> Cramer:

> So I would like to correct my statement as
> follows: Although a lot of Net Art can't be seen without Netscape or IE
> (Olia's own works, www.jodi.org, Alexej Shulgin's "form art" and even Vuk
> Cosic's "ASCII history of moving images" which despite its name doesn't
> display in lynx), this is not the point of my critique. The point is that
> much if not most of what's called Net Art - as, for example, the works
> currently on display at ZKM's "net.condition" - can just as well be
> experienced _without_ the net...

this statement is simply amusing, especially because ZKM is the best example of the opposite, and I hope a bitter lesson for over curators.

brw, ZKM intended to make this show offline, but because of two reasons they could not manage it:
- some artists refuse to move their projects to zkm mashines
- a lot of projects are based on cgi scripts.

this is just an information, in the end they have an internet connection there.

But anyway Weibel (with support of Weil and dramatic input of Show - <http://www.cinefantom.org/show.jpg>) managed to take the works of artist from the context and their natural environment.

The princip is One computer - One work. Browser inwindow equals screen size, no navigation bar, no location field. So u are obliged to see thit particular work only at this particular mashine -even visually complete illusion that cd projects are presented. The result is you cant type another address, you cant check your email, cant go to <http://www.bahn.de> to look for the next train, cant chat. nothing else but the work of artist whos name is written on the mous pad. How you can experience this way? nothing to experinece

There is complete incompetence behind strong media art curators' desire to solve a problem of presenting net art in the gallery space this way. and the punishment is very flat show, exhibition which is less spectacular than its small green booklet, booklet u can bring home or to the office and to type the urls in your browser and to enjoy the works or at least to see them.

Net_Condition itself does not give this chance at all.

Because curator does not know that net is not equal to the internet connection as well as net projects are not equal to their browser inwindow visualisation. and that what we are doing can not " just as well be experienced _without the net. "

>>> When I fetched the contents of www.0100101110101101.org and the > net.condition web site onto my own harddrive, I realized to my own > surprise that the bulk of what is commonly referred to as Net Art does not > actually use and technically rely upon the Internet, but turns out to be a > bunch of files which can be viewed offline without loosing anything > (besides the domain name in the URL display).

but this is already a big lost

http://art.teleportacia.org/Location_Yes

5.0

olia lialina: Re:art.hacktivis
From: mettime maillist
To: mettime-l-temp@material.net
Date: Sat, 10 Jul 1999 16:25:04
+0200 (CEST)

<mettime-l-temp [AT] material.net> is the temporary home of the nettime-l list while desk.nl rebuilds its list-serving machine. please continue to send messages to <mettime-l [AT] desk.nl> and your commands to <majordomo [AT] desk.nl>. nettime-l-temp should be active for approximately 2 weeks (11-28 Jun 99).

Date: Fri, 09 Jul 1999 12:50:57 +0400
From: olia lialina <oliaia [AT] teleportacia.org>
To: nettime-l-temp [AT] material.net
Subject: Re:art.hacktivis

Subject:
Re:art.hacktivis
Date:
Fri, 09 Jul 1999 11:10:54 +0400
From:
olia lialina <oliaia [AT] teleportacia.org>
Organization:
Teleportacia
To:
nettime-l [AT] Desk.nl, list [AT] rhizome.org, Luther Blissett
<12345 [AT] net7.it>

LB: [...] Net.art, born just some years ago, is becoming *the* new art form, the ultimate one, and the most absurd thing is that net.artists

themselves seem to expect nothing else. Everyone with his own site, everyone with his own domain, everyone with his own gallery, they are throwing themselves into the trammels of traditional art, completely ignoring what net.art could/should be and misunderstanding the real power of the web. OL: 1.Wrong argument. Registration of domain name sais about understanding of the real power of the web. 2.0100101110101101.ORG is a domain name registered at the same company and for the same money as others.

LB: The point under discussion is always the same: how to set a net.art work. In other words: how to make net.art regress to the status of traditional art. OL: Not "in other words" but "in LB words".

LB: All of it dictated by one and only ideal: the circled "C". Result? Within two years net.art will be in all museums and art history handbooks, with the names of the "protagonists of the heroic period", dates, movements, influences, generations and so on, tons of the same shit we have been eating all the times. But this is not what we expected. We hoped that something else would come out, at least in the web. The web is the paradise of no-copyright, plagiarism, confusion and exchange, why the hell are those people trying, by any means, to create a copy of the real world? OL: In general net is an analog of "real world" and part of it. What I and others who take Internet seriously are doing is modeling situations, relations, structures.

LB: The difference between net.art and every other form of art seems to be "interactivity", at least this is what we got used to hear. OL: Bozhe moj, who told it to you? whom you talked with and when? try to recall. May be it was about compact disks or computer installations? any way, dont say it again. If you need a keyword for net art its a "connectivity".

LB: But recently something's changed.
OL: What exactly has changed?

LB: We're talking about 0100101110101101.ORG, come into the limelight for having hacked hell.com. In fact, 0100101110101101.ORG is trying to show that art in the web can really become "interactive": the public must use it interactively, we must use an artwork in an unpredictable way, one that the author didn't foresee, to rescue it from its normal routine (studio/gallery/museum or homepage/hell.com/Moma) and re-use it in a different and novel way.

OL: What you've described is an art method known long before the Internet. (Soviet conceptual culture is based on it, or found footage in film can be an example). Internet really gave a new life to "re-use" and it is one of the most important skills if you work with the net.

LB: The first files appeared in 0100101110101101.ORG are what we'll call "hybrids", in absence of other names: pages by other net.artists all mixed in a random way. This section of the site is centered around a random concept, so that the interface changes every time you visit it. OL: Yes, I remember we made it two years ago at <http://remotaeac.at>. Random is a nice idea.

LB: The toolbar becomes useless, the "back" command loses its logical function: OL: its a fault.

LB: every page is set in the unpredictable sequence of chance. 0100101110101101.ORG downloads the websites of the most popular net.artists and then s/he/it/them manipulates them as "it" wants, using them in an interactive way. OL: what you call interaction i still cant understand.

LB: The night of 9th june, it was the turn of "Art.Teleportacia"s. "Art.Teleportacia" is the first net.art gallery to have appeared in the web, and also the first attempt to sell works of net.art. The exhibition we're talking about was "Miniatures of the heroic period", and consisted of some pages by five of the most known net.artists in the world - Jodi, Vuk, Irrational, Easylife and Lialina - for sale at 2000 \$ each. 0100101110101101.ORG cloned the gallery. OL: as it seems you are an expert not only in interactivity. What is made on 0100101110101101.ORG is a parody, clone means complete identity.

LB: manipulated the contents and uploaded it in a new "anticopyright" version, obviously without asking permission to anyone and violating the copyright of the original site. The exhibition changed its name into "Hybrids of the heroic period", and the five "original" works were replaced with as many "hybrids", files obtained mixing pages by net.artists with some trash of the web. OL: Good, this is actually what I like in 0100101110101101.ORG. Right attitude - to be a spider. And not only to make a web, but to make it on purpose: to catch flies. Not only to make links but to be able to work and play with things which are already created in the net.

LB: The theoretical pillars that hold Art.Teleportacia are mainly three: -

1 A work of net.art can be sold as well as any other work of art OL: Right

LB: 2 Each net.art work must be covered by copyright and nobody, except the artist, can download it or even link to it without the permission of the author. OL: Not true

LB: 3 The "sign" of a net.art work is in the "Location bar", so the url is the only guarantee of originality. OL: Not the only, but the most effective.

LB: Cloning Art.Teleportacia 0100101110101101.ORG brought down all the presuppositions of the gallery, the contradictions which this way of thinking runs into became evident. OL: Making a parody on Art.Teleportacia 0100101110101101.ORG brought new clients to the gallery and good publicity for itself.

LB: Technically, whoever visits a site downloads automatically, in the cache, all the files he sees. In fact s/he already owns them, therefore it is nonsense to sell pages already being in the hard disks of millions of people. OL: This I already heard from media curators who wanted to have my works for nothing and to earn money on them. But its an illusion.

LB: - it would be more useful to tell the public the fastest way to download the whole website. We must keep in mind that net.art is digital, it is binary code, everything is reproducible to infinity without losing quality... just numbers! - finally, we entered the "age of its technical reproducibility" - and every copy is identical to the "original" one. The concept itself of an "original" is now meaningless OL: no, now it is meaningful as never before. will explain in the end why.

LB: and even the concepts of false and plagiarism don't exist any longer. If it's obsolete to talk about "originals" in the real world, it becomes absolutely paradoxical in the web. OL: Im not very much involved in real world business, but if this issue would be obsolete you, Luther, wont be able to get money from your publishing house.

LB: We wish to see hundreds of 0100101110101101.ORG repeating sites of net.artists endlessly, so that nobody realizes which was the "original" one, we would like to see hundreds of Jodi and hell.com, all different, all original, and nobody filing lawsuits for copyright infringement, there would be no more originals to preserve.

OL: Are you really familiar with net art or net in general? if yes you should know that copying is not a big deal. You can make hundreds of Art.Teleportacia galleries, but next day they will be only hundreds of outdated pages with not actual information and broken links, because I will update only <http://art.teleportacia.org>. The same with all on line art and not art works. What is done on the net is not a book or cd or tape kind of product. It is not complete, not frozen, but can be changed every moment. And this moment is a difference between copies and originals.

LB: Art.Teleportacia: clone:
<http://www.0100101110101101.ORG/Art.Teleportacia> "original":
<http://art.teleportacia.org/art-mac.html> OL: Art.Teleportacia URL is
<http://art.teleportacia.org>

6.0

Re: net.art situation
From: - G a r r e t t -
To: <new-media-curating@jiscmail.ac.uk>
Date: Sat, 15 Feb 2003 21:04:42 +0000

Hi everyone, seem to have missed a few emails as my account put them in a bulk folder thinking they were spam, so i'll try and get to each of them here now....

>I have to say that I=Bgm offended by this whole thread on Rhizome and this is >likely the first time I have posted to this listserve. I=Bgm offended because >I feel Rhizome and any online net art institutions/orgs like it are >essential to the community of artists and researchers that have developed >around it.=20

hi Camille, first i'd like to say its great you joined the list and i hope you stay on to participate as i know your involved in a very good festival (far from being just a poor grad student) so you have a lot to add here!

i can't stress this enough i did say in the first postings about this, that this was'nt about rhizome as such but that the recent changes in rhizome and one or two other occurrences in the net.art 'world' caused me to initiate the discussion. one of the people who responded picked up on the rhizome element and continued conversation about that. its a big thing and is unavoidable at the moment but the discussion was on what we as net.artists can do to develop and further the situation of net.art, how we can make approaches to institutions so that we have more input on how our work is shown and archived, how to generate solutions to showing net.art in physical spaces, issues to do with funding, how we could develop new formats to share information across communities and generally make net.art more visible.

please anyone on the list who is following this discussion don't feel any animosity about this or feel alienated from the discussion, have your say!! what i am hoping we will achieve is some open critical discussion where we might come up with some ideas and solutions!

>So far, The mercantile solutions aren't doing the trick, although the Thing >seems to be holding it together, even though they have the yearly crisis.

what are the Thing doing these days? its been a while since i saw anything involving them, their net-presence seems to have diminished!

>Sure, the Whitney has the Artport, but my point is talking about integration >within the gallery, which is a bit antithetical to the genre, but I think >that it's necessary as a form of bridge.

i was reading something somewhere (perhaps it was here, not sure) from a curator giving suggestions as how to tackle this fundamental problem. they suggested two approaches. the first being that you create something unique in terms of the way the work is presented / interfaced with in a public space such as a gallery. this was interesting but i think would fail for a high majority of net.art projects because by adding this 'unique' location based experience, well the work is no longer really a piece of net.art but more a combination of net.art and installation to some degree.

the second seemed when i read it sort of obvious and banal, but on reflection quite clever, they suggested net.art that was to be shown in a gallery or indeed any location should be created in some way that it was site specific, now this seems quite fixed and immediately you think the work has to be some sort of response to the physical space and so would influence both content and presentation, but seeing as a lot of net.art plays on elements to do with key themes such as location (or more absence here), identity (until now tied to the physical but here using the new concept of avatars), the body (elements of both the previous) and the network (the new location?) it gives much wider and flexible elbow room!! not perfection by any means but one of the best approaches i've heard so far.

>Good point. My mentor in grad school (whom, I feel, taught me so well that >I left before finishing - I think it had something to do with snatching that >pebble out of his hand) once said that the most honest art he had ever seen >was made by a 2-year old. I would argue that in the case of net art, this >would be possible, but unlikely. There is too much cultural baggage tied up >with it: such as proficiency, access, etc.

yes i agree it is unlikely, but the possibility is there and especially within net.art identity and age become meaningless as this is played upon / created to such a great extent within this medium (or bricolage of mediums!).

>This is a great approach, but the question remains: Which institutions are >willing to work with the artists, and which artists are willing to work >hand-in-hand with an institution? I'd love to give it a try.

and here's the stumbling block! certainly i'd love to have some access to an art institution here in England where i could start have some input but it does seem to be incredibly hard to break into them. up till now i've worked voluntarily with one media community based festival for new media for a year here and put in quite a bit of work to keep their website ticking over and attempt to get them to widen

their vision, only to find recently the festival taken away from us, handed over to another group who bought a new domain name for the festival (we owned the original), started a new website which for the moment has only a splash screen even though the event itself will be happening in less than 15 days, plans to not allow any of the former community (mailing list of over 100 at one stage) participate in either the website (its all in flash, no database used, no structure so impossible to update easily) or the mailing list (they are now using none) and never communicated any information to us about what was happening even though we had worked for free and intended to continue doing so! so what do you do in a situation like this where you can't even give your services away?

the reason i posted here as opposed to say " _archive_ ", "nettime", "spectre", "rhizome" whatever... was because this list is specifically on curating and i know there are people in institutions on this list, who unfortunately for the most part have stayed silent for the moment, i second your "i'd love to give it a try" so why does n't some institution take us up on the offer?

>I am working in funding body. It does fund new media work and there is >certain institutions receive funding, and a lot of interesting project going >on. However, I do agree the structure not there, e.g. network, education, >promotion... In the recent selection of Award for Artists (one of the >funding scheme) the quality of applications that we received in the new >media arts section is so bad (not being critical, but really is true) I >wonder why the sector keep shouting there is no funding while we only >receive poor application! I understand there is frustration there to deal >with the funder, but the situation should be changed, both the attitude and >communication of both the funded and funding bodies.

perhaps your not shouting loud enough? what is the name of the funding body because from what you have said here it does n't ring any bells with me? i can't comment too much from the organisers side as i don't have direct experience of artists submissions so i don't know whether they are generally good or bad but i will say if the awards are open to me (nationality, location etc) then i would apply so... please tell us more!

>I would, however, like >to throw out the idea that net art is a critical stance rather than an art >form, much the same way as "conceptual art" now is. Can a painting be net >art? Sure, why not?

mmmm interesting stance, i'm not a purist by any means and certainly don't hold with ideas that net.art is only ascii based etc but i need to think on this one, you've made me hesitate, so i think i'm in agreement with you!

>So where is the net art discourse? Not with Lev Manovich, heaven forbid slap your hand for going against the tides of popularism!!! :)

>I've decided we may have came up with an answer. Not THE answer but >certainly >a response to this particular call. > >More over the weekend.

waiting anxiously!

a+
gar

7.0

Re: net.art situation

From: Murphy
To: <new-media-curating@jiscmail.ac.uk>
Date: Sun, 16 Feb 2003 19:09:15 -0500

I don't want to hijack Crumb for my own topic since I actually like the idea

of structured moderation for a list like this. But I see there isn't a theme this month so perhaps we can take some of these questions and give them some form for a future monthly theme.

Rob

on 2/15/03 4:04 PM, - G a r r e t t - at [log in to unmask] wrote:

> what are the Thing doing these days? its been a while since i saw > anything involving them, their net.presence seems to have diminished!

You may have noticed recently The Thing was involved in a controversy over a Dow Chemical parody, which resulted in their Internet provider, Veno, deciding to cut their access for good. I don't know whether Wolfgang has found another one yet, most likely in Europe, that won't give in to DMCA threats.

TT has been around since 1991 and has never, itself, had much of a net.presence. It's more of a generator or "animator", if you will.

Since March's theme is "Curatorial Models" that may be a more proper time to go into the various online curatorial (or anti-curatorial, depending on your POV) projects based in NYC that I was involved with over the past ten+ years -- TT, ada'web, Plexus, artnetweb, Rhizome, etc. and the problems they encountered.

>> I would, however, like >> to throw out the idea that net art is a critical stance rather than an art >> form, much the same way as "conceptual art" now is. Can a painting be net >> art? Sure, why not? > > mmmm interesting stance, i'm not a purist by any means and certainly > don't hold with ideas that net.art is only ascii based etc but i need > to think on this one, you've made me hesitate, so i think i'm in > agreement with you!

Since it's been raining here today I've hunkered down and read through parts of "Conceptual Art: A Critical Anthology" edited by Alexander Alberro and Blake Stimson (MIT Press, 2000). Only rain could force me to read through old Art & Language texts but, having done so, I'm convinced that history does repeat itself, especially art history. So much of net art discourse, such as it is, is conceptual art discourse. Net.art (with the dot), as formulated by Vuk and, more so, Alexi Shulgin and others on nettime was based in this belief of already been there, done that but now we have computers and modems.

Of course, conceptual art was a big influence on many of us of a certain age in NYC who got involved with the early '90s (including Wolfgang Staehle, GH Hovagimyan, Remo Campopiano, Stephen Pusey, Benjamin Weil, Adrienne Wortzel, Jordan Crandal, myself and many others). Most of us had art careers before the net and I think we all thought of it as an continuation of our existing art practice not changing careers. For me, I thought I finally had the tools to, in Joseph Kosuth's terms, "manifest my intent" in a way I couldn't with paint and canvas or, for that matter, critical theory.

So, you see, from my POV, it doesn't make sense to view net art as an art form but, at most, a tool (like theory more than a brush). It makes even less sense to squeeze net art into an institutional, curatorial category. But then we get back to questions asked by conceptual art...

Best,

Rob
offshore@online

7.1

Re: net.art situation

From: Zoe Li
To: <new-media-curating@jiscmail.ac.uk>
Date: Sun, 16 Feb 2003 22:57:47 -0800

Dear All,
I think I should respond to this email while I am the only one mention about funding bodies, perhaps I should make it clear.

I join the South West Arts (one of the regional office of Arts Council of England) 6 months ago, I still have a lots of question of why the quality of the funding application is so poor. I am not sure it is about the promotion of the arts council itself or there is generally a frustration building up towards the funding body. If you are an artist, and you want some funding support, where are you go to? Obviously the arts council will be one of the option.

SWA funded couple good projects and some of the people in the list will know that. But I still don't understand why the respond on the award is not so ideal. Maybe some of you should tell me why, I am actually posted a question here, and will hope to open up a discussion. I think the voice of funder always very small, and funding officers always feel they are in the responsive position. Perhaps we should go out more often.

Regards,
Zoe

7.2

Re: net.art situation

From: - G a r r e t t -
To: <new-media-curating@jiscmail.ac.uk>
Date: Mon, 17 Feb 2003 15:21:34 +0000

> I don't want to hijack Crumb for my own topic since I actually like the idea of structured moderation for a list like this.

me too but what i don't understand is that i never see discussion on the themes coming through the list, just the messages from beryl at the start of the month announcing the theme and i'm thinking this is due to that 'reply' quirk that this list is using (ie not responding to the list but someone in the list) that was picked up on last week. at first glance that seems to be fixed now so hopefully....

i was a bit nervous about posting through the list initially as well, but nobody has said anything, if required and there is interest we could always start a temporary list on something like yahoo to take this further, let me know what you think because it might be seen that we're trying to ciphenn off members to a different list!

>But I see there isn't a theme
>this month so perhaps we can take some of these questions and give >them some form for a future monthly theme.

it would be welcome, its a HUGH topic with so many possible threads of discussion it will be difficult to do, but someone's got to!

>So, you see, from my POV, it doesn't make sense to view net art as an art >form but, at most, a tool (like theory more than a brush).

i see your point, but at present due to my age i don't have the experience of passing through a few art 'forms' or tools as you prefer, to be able to take the stance that the end defines the means, ie i want to create art and will use whatever necessary to do it regardless of how that will classify the work once its finished, if i've used video it must be video art, if i've used html it must be net.art etc.

genuinely this is'nt trying to be sarcastic, but i guess with a few more years behind me i will take the same point of view. i certainly was'nt around at the start of net.art and am the first to admit that but feel i have plenty to bring it. for the moment i guess i have been pigeon-holed as a net.artist and in a way thats bad but feel the sacrifice is necessary if i want to excel at any one tool, a trade up if you will for the present.

> It makes even less sense to squeeze net art into an institutional, >curatorial category. But then we get back to questions asked by >conceptual art...

its the curating that needs to change more than the arts, thats very obvious here, so i don't think it will ever be squeezing net.art into an institution as such. whats needed though for curators to understand how to start to form structures that can cope with art in all its new 'forms' (art does'nt have a form as such so this takes in everything from my 'net.art form' to your 'tool' without any problems) is that artists, and increasingly technical people, are working with them.

a+
gar

7.3

Re: net.art situation

From: Murphy
To: <new-media-curating@jiscmail.ac.uk>
Date: Mon, 17 Feb 2003 17:09:39 -0500

on 2/17/03 10:21 AM, - G a r r e t t - at [log in to unmask] wrote:

> me too but what i don't understand is that i never see discussion on > the themes coming through the list, just the messages from beryl at > the start of the month announcing the theme and i'm thinking this is > due to that 'reply' quirk that this list is using (ie not responding > to the list but someone in the list) that was picked up on last week. > at first glance that seems to be fixed now so hopefully....

The mailinglist program is set to "reply goes to sender" rather than "reply goes to list" or something like that. I've adjusted. Why there is no discussion on the themes is another matter. Lists with specific themes need moderators who are anal compulsive and have lots of time to screen posts and write summaries (I know, I've done it). I suspect neither Beryl nor Sarah fit this description.

So it's up to us to make interesting posts on topic. Since there is no topic this month we have a bit of leeway.

> i was a bit nervous about posting through the list initially as > well, but nobody has said anything, if required and there is interest > we could always start a temporary list on something like yahoo to > take this further, let me know what you think because it might be > seen that we're trying to ciphenn off members to a different list!

Oh, god, not another list. There was already a month with a net art theme with the contributors to Cream (of which I'm a backslider). jodi.org scared a lot of people away. So, maybe we can smuggle net art into the "curatorial models" theme next month. I have no problem with seeing net art as a curatorial model.

> i see your point, but at present due to my age i don't have the > experience of passing through a few art 'forms' or tools as you > prefer, to be able to take the stance that the end defines the means, > ie i want to create art and will use whatever necessary to do it > regardless of how that will classify the work once its finished, if > i've used video it must be video art, if i've used html it must be > net.art etc.

I see from your links you're in an MFA program (or whatever it's called there). I take it you're in Dublin but you write about applying for English funds so I assume your home is in England (or is it the other way around?) I now live in exile on an island in the Gulf of Mexico but I spent the first half of my life in Idaho and the second half in New York City with a stop in Indiana for Graduate School in painting, which I never finished.

I give some of my background so people will have a better idea of why I see certain things the way I do and why I'm using certain references. I don't expect you to have had the same experiences or to follow in my footsteps.

I certainly don't take the stance that 'the end defines the means'. More the other way around, that the end may be one manifestation of the means. But we can get into this at another time.

> genuinely this is nt trying to be sarcastic, but i guess with a few
> more years behind me i will take the same point of view. i certainly
> was'nt around at the start of net.art and am the first to admit that
> but feel i have plenty to bring it. for the moment i guess i have
> been pigeon-holed as a net.artist and in a way thats bad but feel the
> sacrifice is necessary if i want to excel at any one tool, a trade up
> if you will for the present.

You seem to be making of net.art what you need to. Don't worry about Vuk's retirement.

> its the curating that needs to change more than the arts, thats very
> obvious here, so i don't think it will ever be squeezing net.art into
> an institution as such. whats needed though for curators to
> understand how to start to form structures that can cope with art in
> all its new 'forms' (art does'nt have a form as such so this takes in
> everything from my 'net.art form' to your 'tool' without any
> problems) is that artists, and increasingly technical people, are
> working with them.

Don't be too hard on curators. The role has changed dramatically for a variety of reasons over the past twenty years. Institutionally they've had to take on more and more work they probably shouldn't have to do and that has made the role seem more important. In the 'seventies it was critics and art historians artists attacked. Curators, except for a few, mostly European superstars connected with Documenta, the Venice Biennale etc, then were rather kindred spirits of artists. How and why this has changed is a topic for next month.

Best,

Rob

offshore|online

7.0

**<nettime> Re: [Nettime-bold]
Josephine Berry's net art history
From: Josephine Bosma
To: nettime-l@bbs.thing.net
Date: Sat, 10 Feb 2001 10:33:37
+0100**

Even if I have respect for the amount of work Josephine Berry has put in her thesis, I feel like I have to make a comment about what I see as a few basic mistakes in her analyses. The basis of Berry's way of thinking seems to be that net art started in 1996 with net.art. There is no or hardly any mentioning of network art before that time, and even of net art made by others during the time net.art started to be discussed. Then there is the insistent hammering on the alledged political aims of this first net.art 'group'. Even if the works and attitude of -some- members of this group have been very influential in the way net art has been approached in especially the nettime community (and also in the way it inspired some artists of a younger generation) it would be wrong to make an analyses of net art depend on these few and the spin around them. What I read (and have read in the past) from Josephine Berry view on net art is a strong focus on this political aspect of early net.art which then turns into an analyses of its failure every time she writes about it. And of course, what else could it be. The revolutionary potential of 'political' art (for lack of a better term) has always been very small. This art is always part of a larger cultural change or tendency. I hope it is clear in her thesis that this particular analyses concerns a small but influential part of net art and that there will be many more up to date chapters on other artworks and trends in her thesis.

best

J
*

8.0

**Re: <nettime> Re: [Nettime-bold]
Josephine Berry's net art history
From: Josephine Berry
To: nettime-l@bbs.thing.net
Date: Mon, 12 Feb 2001 11:06:24
+0000**

Dear Josephine,

I could not have expected you to realise this (since I didn't explain), but the subject of my thesis *is* the group of artists that are loosely defined by the term 'net.art', and so the lack of a broader description is, to quite a large extent, intentional. Although it is impossible to discuss any art movement or group in a historical vacuum, it is however equally impossible to include every single related instance of practice. I made the decision to use conceptual art of the 60s and 70s as the main genealogical thread rather than early network artists because I see these conceptual artists as crucial historical precedents to *both* later moments. Having said that I do make mention of mail artists who are a strong precursor to net art not only because of the coincidence of dematerialisation and the network but also because the mail art movement included many non-artists - or at least people who didn't understand themselves precisely in these terms. This leads me to your other !

criticism which is my tendency to see net.artists as having 'failed' in their own terms. In this chapter my argument is that it is the net.artists insistence on defending their art practice from dissolution in the wider network which collapses it back into the market-institutional framework from which they precisely tried to escape. In this respect it is the fact that they were hostile (in contrast to mail artists) to their work being adopted, manipulated, dissected, plagiarised etc. etc. by the *wider community* that, in my reading, amounts to a failure - and, ironically, in their own terms. So you are right when you touch on an important lack in the chapter - of a multitude of other network-based creativity - but I think you misunderstand me if you think that this absence relates purely to my own lack of interest. At the end, I talk about the 0100 etc. etc. group as a hopeful instance of a practice which attacks intellectual art-property and opens up art to the massive creative potential inherent in the social field. I think this is a fa optimistic reading than any more limited celebration of specific artists.

The final thing to say on the issue of failure is the idea, expressed by the likes of Adorno and Debord, that the history of modern art is the history of its own endlessly deferred end. The autonomy which art gained from older forms of social service confronted it increasingly with the unfreedom of the world - a contradiction which precipitates its continued crisis. The 'failure' of the net arts is, in this sense, entirely in keeping with the wider movement of modern/post-modern art.

-> www.metamute.com <- coming back soon

* -> www.ouimadame.org <- * to follow

8.1

**Re: <nettime> Re: net art history
From: Josephine Bosma
To: nettime-l@bbs.thing.net
Date: Tue, 13 Feb 2001 10:31:37
+0100**

Josephine Berry wrote:

> I could not have expected you to realise this (since I didn't explain), but the subject of my thesis *is* the group of artists that are loosely defined by the term 'net.art', and so the lack of a broader description is, to quite a large extent, intentional.

I am very glad I reacted to it then, because it was totally unclear. I think it is very important you add this piece of knowledge to your thesis and every part of it that you publish, as it now looks as if you

are covering net art history in general. With all the confusion we have already seen around the subject on various lists and considering the hunger for these kind of general insights and clarifications it is very likely a text like yours could accidentally be used and spread as study material representing the -entire- history of net art. Which it does not. I must say that your clarification has made the text a lot more sympathetic to me, even if I have criticism still. It is also quite clear we need a lot of more specific or specialised researches of different area's of net art.

> which brings me to your criticism which is my tendency to see net.artists as having 'failed' in their own terms. In this chapter my argument is that it is the net.artists insistence on defending their art practice from dissolution in the wider network which collapses it back into the market-institutional framework from which they precisely tried to escape. In this respect it is the fact that they were hostile (in contrast to mail artists) to their work being adopted, manipulated, dissected, plagiarised etc. etc. by the *wider community* that, in my reading, amounts to a failure - and, ironically, in their own terms.

The 'net.artists' were absolutely not hostile to their work being manipulated, dissected or plagiarised. On the contrary I would say, they are rather strongly influenced by the copy left ideas. The only thing they initially found problematic was becoming institutionalised. Each of them has dealt with this in a very different way in the end. As you may know some of them simply proclaim net art is dead, to have some kind of excuse for continuing their work on an institutional level or maybe just to have a way out of difficult media political and art institutional issues they became entangled in. These are individual strategies of a small group of artists though and they fit in their work. With all the pranks and subversion of discourse we have dealt with coming from some net.artists one should be careful with taking their words literally sometimes. When for instance Vuk Cosic goes to New York and says to art professionals that there have really only been five net.artists (to just give an example of something that happened) it is quite ignorant to take that as a fact and not see it in the light of his work.

What I find and have found problematic in your writing about net.art is that you tend to blow up the political aspect out of proportion instead of approaching this work mostly as art. This work has not failed as art, is what I am saying. I find it highly problematic to attach a label of political failure on this work in the context of nettime especially, where there has been so much ideological pressure on and hostility towards net art practice.

>I talk about the o1001etc.etc.org group as a hopeful instance of a practice which attacks intellectual art-property and opens up art to the massive creative potential inherent in the social field. I think this is a far more optimistic reading than any more limited celebration of specific artists.

Again, this is coming from a purely ideological approach of net art. First of all, o1001etc.etc.org seem just as much hot air as the net.artists were in the political sense (I would underline 'in the political sense' if I could), secondly celebrating specific artists is not at all what I am interested in and it should be clear from my work. (Maybe I am reading your comment as a criticism when it is not, then ignore my remark.) It is important to explore and document the variety of artworks out there and the context they are made in.

> The final thing to say on the issue of failure is the idea, expressed by the likes of Adorno and Debord, that the history of modern art is the history of its own endlessly deferred end. The autonomy which art gained from older forms of social service confronted it increasingly with the unfreedom of the world - a contradiction which precipitates its continued crisis. The 'failure' of the net artists is, in this sense, entirely in keeping with the wider movement of modern/post-modern art.

Well, there is a lot that can be said about this. It seems to me this way of thinking could easily be replaced by another basic view of the world, like any philosophy has its counter philosophy. I personally have a lot of problems with terms like 'the end of' in relation to an abstraction like 'art' or 'modern art'. So even an endlessly deferred end is only a strategy to approach something. Not a very interesting one imho.

best

J
*

8.2

**Re: <nettime> Re: [Nettime-bold]
Josephine Berry's net art history
From: Tilman Baumgaertel
To: nettime-l@bbs.thing.net
Date: Tue, 13 Feb 2001 18:22:02
+0100**

Hello Josephine!

Just some brief remarks on the chapter of your dissertation that you send.

I think it is very good in general, and the theory around net art needed some boost. Too bad that nobody produces any net art anymore... :-)

Two things: first of all there are hints throughout the text that net art has become accepted by the so-called art world, is assimilated in the art market etc. I have heard that claim a couple of times recently, but I don't see much proove for that. There was a handful of sales of net art piece, OK - but that was widely acknowledged by everybody, because it was so spectacular, that somebody would pay money for some HTML pages. But apart from that there is no market there - at all! (I am writing that not, because I care very much if there is a market for net art or not, but to counter these recent claims that net art has been 'established'.) And at least in Germany there is no 'normal' museum or gallery that pays any attention to this stuff; only specialized institutions like the ZKM who were founded for just that purpose. If a show like the Whitney Biennale shows net pieces it is still pointed out as unusual, and I don't think any net stuff will be included in the next documenta. So I think in terms of recognition of the 'real' art world it is much earlier than we think, and maybe it will never happen.

The other thing that bothered me as well as Josephine Bosma was the limitation on the artists you discuss extensively, but you explained that. I don't know if you point out elsewhere that you are limiting yourself to these people because you can't discuss everything that happens on the net in terms of art. I think especially in the context of this chapter it might be interesting to focus on the very strategy they employed to get recognition. You know, form a little group, give yourself some interesting name, create a myth around yourself and start to write manifestos. On the one hand this is a well-known artist's strategy, on the other hand - if you look at it now - it was done kind of sloppy and tongue in cheek (the famous story about the term net.art etc). I mean, only so few manifestos! Maybe this can also be read as an example of the use of an art strategy that turns into something else, that you describe in some of the examples...

As far as the Biopower-stuff is concerned... well, I haven't read "Empire", but to me it sounds a little bit like "bio compost", for which we have a special garbage can here in Germany... :-)) I totally agree with you that the net artists used (and still use) well-established art (and anti-establishment) attitudes, that somehow transcend the art realm, when they are applied on the net. I have a hard time finding the right terminology to describe this, but I am not sure if the "Empire"-terminology puts it so well, either.

Well, so much for now. There is a lot to be said about this topic, but since this discussion was stifled on nettime at one point, nobody did continue it. Maybe over some pasta with chicken, again. Josephine! :-)

Yours,
Tilman

PS: Of course I don't agree with you that I. Graw plays such an role in your essay, but never mind. I wrote a furious reply on this piece, when it came out, that Josephine Bosma was kind enough to translate:

At 11:06 12.02.01 +0000, you wrote:

>
>Dear Josephine,

>
>I could not have expected you to realise this (since I didn't explain), but the subject of my thesis *is* the group of artists that are loosely defined by the term 'net.art', and so the lack of a broader description is, <...>

i was recently at an event where some of these artists were calling themselves 'the fathers of net.art'
....i guess the 'father's of web.art' doesn't sound quite as sexy, but i think you art historians should maybe point out the difference in your texts as you assign male authorship in your art discourses as you have throughout history.

j.

<http://starrs.design.nepan.uws.edu.au/>
<http://starrs.banff.org>
<http://www.anat.org.au/resistant-media/Bio-Tek>

8.7

Re: <nettime> Re: Re: net art history

From: G.H. HOVAGIMYAN
To: nettime-l@bbs.thing.net
Date: Fri, 16 Feb 2001 08:20:19 -0500 (EST)

OVEREXPOSURE WRITES:

now may i suggest that yes the simple gesture in the acquisition of "space" anywhere for the purposes of art is a radical political gesture at this point in time.

GH Comments:

For most net artists/ artists working in digital media, especially in the USA it's all about resisting the push to institutionalize, commodify and package creativity. It's also about the positive notion of creating a free area where the artist can make work. Or as Cary says acquisition of space for the purpose of art. I would like to note that this acquisition of space for the purpose of art is radical when it is accomplished by an individual or group of artists.

8.8

Re: <nettime> Re: net art history

From: anne-marie
To: nettime-l@bbs.thing.net
Date: Sat, 17 Feb 2001 16:25:47 -0800

>we in 'vns matrix' (cyberfeminist artist group) were making interactive
>artworks and text based performances on the internet pre web days.... as

>
>

>i was recently at an event where some of these artists were calling
>themselves 'the fathers of net.art'
>....i guess the 'father's of web.art' doesn't sound quite as sexy, but i
>think you art historians should maybe point out the difference in your
>texts as you assign male authorship in your art discourses as you have
>throughout history.

>
>j.
>

yes, same canon making pattern.

but vns matrix is a big impressive mama of net.art not soon to be forgotten I hope.

and about the offspring of net.artists--the net.art'

watching this thread it seemed to focus on writing net.art history based on the authors/artists, their relations to institutions, resistance or compliance, avant-garde maneuvers, individual personalities, interviews...

i would like to see histories of net.art take into consideration the oppositions within the art itself, differentiations and tendencies within what is not a unified field, ways that net.art proposed new ways and means, how it adapted strategies from past offline art (josephine berry made some correlations between mail art and conceptual art, etc.) also i would like to see histories of net.art look at strategies net.art shares outside the art world with digital folk art and other forms of networked authorship like software, writing, music making, gaming, online otaku, etc.

we made a taxonomy back in 97 (seems long in the web time) when i was a grad student at cadre. we would voluntarily meet every week as part of Switch <http://switch.sjsu.edu> and search around. it was a collective effort to map tendencies of what was not yet so fixedly labeled net.art. people involved were Lisa Jevbratt,^(1:1) Jan Ekenberg, Ben Eakins, Geri Wirtig(C5), Brett Stalbaum, (EDT and other hacktrivisms), and others. we made icons for each category and for many later switch issues Brett posted net.art link collections with these icons attached.

our taxonomy categories back then were:

-Not Web Art (our response to what led to the net.art term)

-Documentational

-Collaborative

-Narrative

-Unintentional

-Contextual

-Poetic

-Formalist

-Participatory

-Telepresence

-Information Mapping

-Web Event

-Contextual

Perhaps this may be useful to someone.

anne-marie
<http://opencorecary.net/>

8.9

Re: <nettime>net.art-history

From: Pit Schultz
To: nettime-l@bbs.thing.net
Date: Mon, 19 Feb 2001 01:00:27 +0100

maybe someone of you read erik davis' last book, in which he names the great antagonist of our times 'hermes', the trickster, god of trade and thieves, and god of communication. michel serres, also a kind of half-god in the academic sense, made him the hero of his studies. this figure, maybe a data dandy, parasite and prankster, maybe a guy formally called an artist, but certainly out to make fun and profit of all of you who try to get him, was probably the god of net.art too.

let's assume that the 'failure of net.art' was some kind of auto-destructive program inbuilt from the beginning for the purpose of vanishing in the moment of capture. this makes the difficulty more explainable interpreters seem to have, as well as the institutional system or even the art market in making profits

with net.art.

the love for crap (the bla project), the somewhat cynical game about the end being near (time to remain to go crazy), the utterly sad sound of a computer who is brought to try to sing (386dx), or the formalistic absurdities of artful html-form art, just taking one of them, alexei as an example, is "playing tricks" with the context which constructs these works, you could say very similar things for jodi, vuk, heath, olia and many others.

i think we are completely underestimating the complex value of these works, that they were partially constructed by the way they were viewed by 'the community'. their fine intercommunication with their fans and interpreters, replying to texts and ideas, or surfers who randomly came by, curators who were more than clever to call this a kind of self-promotion, a community of friends of the international conference circus before the rather dull dot.com phase, made net.art a more than lucky coincidence of some people doing art which hasn't to be called art anymore, walking through the institutions it revealed often insights in the way these institutions work.

remaining is not an autonomous art form, but a complex but as well precise body of works which represent a certain social time of the net, viewed from a specific angle, net.art therefore could be explained in a second, third, or n-th order, but is itself a kind of thick description of what happened in that time, and the more this time vanishes it becomes clear that net.art reveals and critiques very well the all too human pathos of the radical new, the vanities, desires and dreams of a cyberspace which only happen in our imaginations, but nevertheless happened.

back then in the early nineties, at the same time when other artists disappeared from the field of institutional critique or the so called context art, to start clubs, or record labels, bakeries, do book projects or movies.. when the web took off these loose groups were just ready to use it for their own purposes, it was more than a way to become famous, from the beginning a sense of satyrst critique and scepticism towards technology drove net.art combined with the existential experience that utopia is possible insofar that very unlikely changes can happen, the east-west dialogue is maybe one of the substantial geographical elements of net.art, plus a disrespect for authority and the old and new orders of knowledge, artistic interest to bring the matter of the medium, the code, to its limits within a larger sense than just programming, playing with the echoes of the avant-garde net.art only simulated the existence of a group, it was rather an open alliance, and even today one can continue to work in the spirit of this practise.

laughing about ideologies, the grand ideas, and a calculated anarchic fun of expanding and augmenting vision not just by the means of technology but by manipulating the expectations of people using them, highlighting the limits and errors of the internet myths makes net.art 'human' in a post-humanistic sense.- it describes the complexity of the net.condition exactly without canonizing it but in an open ended narrative, a rather first-hand and therefore rare knowledge about contemporary art and its history *) helped and just gave a explosive package to merge with the nettimers for a little while and along other stations and splittings.

to demand now, why not more artists are put into the heaven of net-dot-art is understandable but nevertheless futile, we speak already about the past, of course one can try to overwrite history, by inventing a genre of 'artistic software' and neglect that groups like jodi or iod for example started a whole "do it yourself - school" of understanding code and the visual layers plus its social context as one thing, tactically including bits of programming language, an approach now very viral on the microsound levels of electronic music.

of course you can say net.art is dead, and do your books and catalogues, but chances are high that these efforts are useless and are just feeding a even more vivid zombie, somewhere someone else might understand something, and use the label to do another post-post avant-garde hack, temporary of course, but nevertheless a source of many very constructive misunderstandings, sometimes, one can still hear the laughter.

*)
for the history net.art provided its own interpretation, the 'classics of net.art', the historification was a constant theme, so many of the works are beeing done in the sense of "it will have been seen as" (futur II)

8.10

Re: <nettime> Re: Re: net art history
From: olia lialina
To: nettime-l@bbs.thing.net
Date: Mon, 19 Feb 2001 09:35:36 +0300

INTRODUCTION

I check my mail, look at my bank balance, I see myself in the mirror - and I still don't know what you mean by failures and deaths!

PART I

Net art failed, in some critics and researchers opinion, because it didn't take over institutions as was expected. Curators, museums and magazines didn't disappear (sorry). But don't you see that net art and net artists changed the landscape of contemporary art? Now, art institutions have to learn to act as nodes (not as a center). And they do. Those who are really open become part of complex networking projects. Those who can't get rid of traditional standards of beauty and interactivity entertain their audience by making links to funny web pages.

And Art.Teleportacia --my miserable, small, pale Art.Teleportacia gallery-- did a great job. It moved curators of big museums to open their eyes and continue their work on a new level; with understanding and respect for works that are not objects, works that are not completed products.

Institutions correct their positions, collecting policies, exhibition practices. I would say it's a victory. And a funny process. It's fun to participate. Fun to observe. And fun to completely ignore.

PART II

Last September I wrote an article, quite a long one, about my experiences with the "First Real Net Art Gallery" and the "Last Real Net Art Museum". About Famous Net Artists, Real Net Artists, Conferences, Objects and ZOOs. But it's in Russian -<http://www.russ.ru/netcult/20001114_oliaia.html> and German -<<http://art.teleportacia.org/du.html>>. I'd be happy and grateful if someone would translate it into English. Title "A Link is Enough"

PART III

"A Link is Enough" was published last November in DU magazine. On the next page there was another essay on net art, written by Boris Groys. He writes about his vision. He's brilliant. His ideas and comparisons are fresh and unexpected, but after a few paragraphs you see that he has no understanding of net art and networks. He saw the net art at ZKM in the autumn of '99 and thought that net art was a lot of connected computers, blinking screens and projections. I have a small quotation with me: -<<http://art.teleportacia.org/svvn/gr.jpg>>. I can imagine there are a lot of good and influential writers who still think the same.

It's a pity.

And it's a pity that net art critics who have been working in the field since the heroic days have reduced their activity to interviews. Or hurrying and competing to be the first to announce death and failure. ASCII Paparazzi.

Btw, saying that net art is just beginning isn't very different from saying it's dead.

PART IV

My students came back from Transmediale in Berlin and said there was a speaker, Mark Amerika, who was announcing that net art is dead.

from Mark Amerika's CV:

"Amerika was recently appointed to the Fine Arts faculty at the University of Colorado in Boulder where he is developing an innovative curriculum in Digital Art."

I can already see the development, innovation and result. We'll get a bunch of experts from Colorado writing necrologues.

PART V

Discussions about terminology may seem endless and useless. But I like them and find they create perspective: like a tool -a magnifying glass- to look at the present and recent past. Recently, during WRO KULTURA, I planned to make a tremendous contribution: analysing the development of the terms web art, net art, net.art - general terminological issues. But I failed because the previous speakers' statements made me change the subject of my talk. These sketches are all that's left:

<<http://art.teleportacia.org/vwn/1.jpg>>
<<http://art.teleportacia.org/vwn/2.jpg>>
<<http://art.teleportacia.org/vwn/3.jpg>>
<<http://art.teleportacia.org/vwn/4.jpg>>
<<http://art.teleportacia.org/vwn/5.jpg>>

forever yours

olia

8.11

Re: Re: <nettime> Re: Re: net art history

From: Josephine Bosma

To: nettime-l@bbs.thing.net

Date: Mon, 19 Feb 2001 14:24:01 +0100

I think the way to approach net art is very much the way Steve Dietz has approached the question (that is one of a number of questions that keep coming up): "Why have there been no great net artists?" with an essay by the same title.

http://www.walkerart.org/gallery9/webwalker/vw_042300_main.html
So not

approach it from one particular angle (politics or art history or technological excellence) but from many angles at once to get a new picture of not just net art but of art as a whole. Individual artworks can be compared to older works of course, but to compare net art as a whole with, say, mail art or performance or whatever will always be lacking/failing somewhere.

olia lialina wrote:

> "A Link is Enough" was published last November in DU
> magazine. On the next page there was another essay on net
> art, written by Boris Groys. He writes about his vision.
> He's brilliant. His ideas and comparisons are fresh and
> unexpected, but after a few paragraphs you see that he has
> no understanding of net art and networks.

So true. That does not mean his work is not interesting to reflect certain issues. Like for instance there is also a text on interactivity in which another theorist, Dieter Daniels, gives a lot of interesting thoughts on media art.

http://www.hgb-leipzig.de/~marcio/daniels/daniels_e.html One should

simply read between the lines and project a lot of one's own experiences on it. What is wrong in this Daniels quote?: "Bill Clinton's superhighway electoral campaign in 1992, however, already heralded a radical turnaround. In a record period of time, the idea of free network communications hatched somewhere between hackers, ex-hippies, and a small avant-garde in art and politics, became the central message of the media industry. This is why, finally, people forgot what media-assisted interaction and communication was supposed to overcome: nothing other than the hegemony of the media industry as the cause of cultural consumerism." It seems as if the biggest problem with theorists and academics is that they know a great deal but they work too little from the situation at hand. What central message of the media industry? And then: were 'media-assisted interaction and communication' supposed to overcome anything of the media industry in the first place? Such a small difference of thought can have great implications, like for instance it could legalise (taking the thought further into media art theory) the neglectance of media art which is simply beautiful. I am not saying we should not be media critical anymore, just net art theory should be multi-faceted. Groys seems to be leaning towards beauty in the traditional sense too much (symbolical objects), Daniels leans towards media art as political tool.

> And it's a pity that net art critics who have been working
> in the field since the heroic days have reduced their
> activity to interviews. Or hurrying and competing to be the
> first to announce death and failure. ASCII Paparazzi.

err.... ascii paparazzi? Sorry dear Olia, this is too insulting to come from you. Anyway, the biggest problem net art journalists and observers have is that we are too few to too much to do. Plus not all the work that is done makes it to the 'central online discourse' but remains hidden in local paper press or books. As for the interviews that I publish: there are two reasons to publish them. First of all one interview often can give a view of a certain area or field at a specific time that is far more precise than I would be able to describe it in a general text. Secondly do I think it is more important to show the variety of works and practices out there right now than it is to write analytical texts about them. If you have little time that is, relatively little time with the speed of developments now, the explosion of calls for net art works, net art exhibitions and conferences worldwide. Get stuff out, that matters! Make curators etc see what goes on, who is out there doing what, give ideas, provoke different angles maybe! The problem with interviews is that one has to transcribe them, which is a lot of work. Remember this type of work does not get paid for either, which is the last thing I would want to complain about, but well... A problem connected to this is that e-interviews are not working as good as f2f interviews, whereas combinations of the two are great. So one also has to have the opportunity to meet artists in person (which makes some people feel shut out)

> Brw, saying that net art is just beginning isn't very
> different from saying it's dead.

That is a very strange thing to say, and I would say highly subjective. I remember your words not so long ago, where you said in a conversation that was published online that you were waiting for the next generation, for those that would say your work is old news! We are now at a time where we are at a crucial point where net art is about to really break through, and I mean -understanding- net art is about to break through. When I look around me at conferences and so forth the questions of both the audiences and the moderators of panels have developed greatly. Is it wrong to say this will develop further and that we should be ready for it, help with it even? Would you prefer institutions to develop the theory around net art themselves, on their terms, from their point of view?

> My students came back from Transmediale in Berlin and said
> there was a speaker, Mark Amerika, who was announcing that
> net art is dead.

> from Mark Amerika's CV:

> "Amerika was recently appointed to the Fine Arts faculty at
> the University of Colorado in Boulder where he is developing
> an innovative curriculum in Digital Art."

Sometimes one sees great mistakes in who gets appointed to teach or judge art. Mark Amerika is first of all a writer, an experimental writer. He should teach hypertext or something, not digital arts in general. His presentation at Transmediale should have been contextualised by his hosts. He knows very little really about net art, and he will be used by traditional art professionals to justify conservatism.

best

J
*

8.I2

<nettime> Re: art history n
From: integer
To: nettime-l@bbs.thing.net
Date: Mon, 19 Feb 2001 14:43:47
+0100 (CET)

josphine bosma [u]ll ador d[isz ja] re: olia lialina kommentari

>> And it's a pity that net art critics who have been working
>> in the field since the heroic days have reduced their
>> activity to interviews. Or hurrying and competing to be the
>> first to announce death and failure. ASCII Paparazzi.
>
>err.... ascii paparazzi! Sorry dear Olia, this is too insulting to come
>from you. Anyway, the biggest problem net art journalists and observers
>have is that we are too few with too much to do.

firstly - you are all u l t r a u l t r a incompetent.
secondly - you are all merely regurgitating each others ascii paparazzi
kontaminazie.

>> Brw, saying that net art is just beginning isn't very
>> different from saying it's dead.
>
>That is a very strange thing to say.

nn opinie it = the most intelligent + interessant data outputtet by olia
lialina [second being ascii paparazzi]

vr!!end!!nn

8.I3

Re: <nettime> Re: Re: net art
history
From: murphy
To: nettime-l@bbs.thing.net
Date: Mon, 19 Feb 2001 20:23:48
-0500 (EST)

On Mon, 19 Feb 2001, olia lialina wrote:

> But don't you see that net art and net artists changed the
> landscape of contemporary art? Now, art institutions have to
> learn to act as nodes (not as a center). And they do.

Can't see that has happened much from my perch here in NYC. Maybe in
Europe that's true. Certainly the Guggenheim is becoming more nodal, but
that doesn't have much to do with net art. More like global conquest.

Funny, though, just before your message came through on nettime I'd sent a
proposal off to the director of an art center suggesting he think of his
institution as a node in a global network. I assumed he'd know what I
meant so maybe there has been some change.

The ZKM net_condition catalogue hit all the bookstores here this weekend.
ples of them at each so MIT Press must expect it to be a big seller. Too
bad the text is so hard to read. It looks like all the other "web design"

books that have come out the past few years. Still, it does make "art and
global media" a topic people pay attention to.

> And it's a pity that net art critics who have been working
> in the field since the heroic days have reduced their
> activity to interviews. Or hurrying and competing to be the
> first to announce death and failure. ASCII Paparazzi.

There's been interest in the "archaic days" lately, the period pre-1994
stretching back to the dawn of humankind. Carl Loeffler's death the other
day reminded me that his ArtCon newsgroup was one of my first contacts
with other artists on the net. I think both Heath Bunting and Brad Brace
were there.

> I can already see the development, innovation and result.
> We'll get a bunch of experts from Colorado writing
> necrologues.

I think John Hopkins teaches at Boulder off and on. Universities are
looking for ways to cash in on digital art. Amerika's use of the phrase
"innovative curriculum" is a dead giveaway. That's biz talk, not art talk.
Art students all want to make Jurassic Park these days.

Rob

8.I4

Re: [Nettime-bold] Re: <nettime>net.
art-history
From: { brad brace }
To: nettime-l@bbs.thing.net
Date: Tue, 20 Feb 2001 01:54:16
-0800 (PST)

On Mon, 19 Feb 2001, Pit Schultz wrote:

> [...]
>
> for the history net.art provided its own interpretation,
> the 'classics of net.art'. the historification was a
> constant theme, so many of the works are being done
> in the sense of "it will have been seen as" (futur II)

Quite accurate... The vast majority of 'creatives' online then and now,
were indeed gleefully side-stepping the oldartworld's incestuous,
oppressive institutions and its parasitical 'critical careerists' (I liked
"ascii paparazzi!" =)). The "classic net-artists" were merely a few of the
first to (regressively) behave online like our regular
"make-art-for-museums artists," and sure enough, the whole ol' tired
insidious art-institutional entourage was quick to swallow the bait. But
how interesting is that?

/zb

8.I5

<nettime> Re: net art history
From: Simon Biggs
To: nettime-l@bbs.thing.net
Date: Tue, 20 Feb 2001 10:59:40
+0000

>On Mon, 19 Feb 2001, olia lialina wrote:

>> But don't you see that net art and net artists changed the
>> landscape of contemporary art? Now, art institutions have to
>> learn to act as nodes (not as a center). And they do.
Murph wrote:

>Can't see that has happened much from my perch here in NYC. Maybe in
>Europe that's true. Certainly the Guggenheim is becoming more nodal, but
>that doesn't have much to do with net art. More like global conquest.

The net has certainly changed the world to some degree but I can't see that
net artists have changed anything significant (not that museums are
particularly significant anyway, when compared to other global institutions
or issues). I can't think of many artists that have changed things in the
bigger picture. I was not aware that this was the role of the artist. Even
if looking at so-called "revolutionary art", whether Russian, Mexican or
whatever, where the artists have believed that they were a key component in
cultural change it is retrospectively apparent that they were deluding
themselves.

Artists do not transform the world. They transform how they personally see
the world and this gradually rubs off little by little on others...but only
when they are ready for it. Art is not politics...although it might be
political.

>There's been interest in the "archaic days" lately, the period pre-1994
>stretching back to the dawn of humankind. Carl Leffler's death the other
>day reminded me that his ArtCon newsgroup was one of my first contacts
>with other artists on the net. I think both Heath Bunting and Brad Brace
>were there.

I wasn't aware of Carl's death. That is a more significant cultural event
than the death of Balthus that everyone is talking about...at least for
me...

>I think John Hopkins teaches at Boulder off and on. Universities are
>looking for ways to cash in on digital art. Amerika's use of the phrase
>"innovative curriculum" is a dead giveaway. That's biz talk, not art talk.
>Art students all want to make Jurassic Park these days.

Universities want active research profiles. The current interest in all
things digital and net-based means that artists working in that area can
bring to the institution their research points. Ultimately this translates
into funding and PR.

Some universities even expect such artists to teach :)

8.16

**RE: <nettime> Re: Re: net art
history**
From: Ivan Redi
To: nettime-l@bbs.thing.net
Date: Tue, 20 Feb 2001 12:01:44
+0100

For me, there is a certain connection between net-art-history and cyberspace
discussion.

In both cases there are some incompatibility between the description (or
definition), and the visualization of the phenomena. Or maybe we just don't
have the answer yet (or we do not need it). As an architect I see the world
mostly in a visual description of some strategical concept of the spatial
parameters (real and virtual at the same time). One of the major questions
is about the media one use (and also understanding) to achieve this.

Net.art: is this art in net, or art about net, or hypertext description of
art, or rhetorical dilemma what art in general should be presented in net.
Does it go beyond ugly designed web pages, pure presentation of the canvases
done in atelier, boring pages of ASCII dogmas of "something", technological
experiments of things never worked and never will (or if working then
simple: 2 web cams and a video beam with a load of textual explanations),
or it has more aesthetical demands than flash opening intro for nike.com
(although this is a hard topic, therefore I would rather use German word
"kontrolliertes Gestalten")?

Cyberspace is term coming for the textual description and therefore it is
almost impossible to answer: "if there is a space in cyberspace", at least
for our brain to translate it to an image so we can really understand it as
space (except for spoiled Hollywood audience in digital SFX sequences in
some movies). That is also a main difference between audience and public
(the audience expects a certain image, and for the public image not present
and so not really relevant). But, 10 years ago, by showing the artists how
surf the Internet, the writers how to use Microsoft Word, and explaining the

architects the possibilities of the 3d software and the computer technology
in general, has been produced a perfect confusion. If you read the work
manifestos of some high profile architectural offices (especially in USA),
you can find them very funny, because they sound like a bad written (or
translated) user manuals of some programs (for example Maya, 3d Studio,
etc.).

Robbin Murphy writes in a previous posting: "Art students all want to make
Jurassic Park these days". Not only art students, but also architectural
students on the first place. Well, the answer is because it is easy. It is
nice and sophisticated to swim in a virtuality (building on the principles
of old Rome), because of its endless patience. Endless freedom of creativity
in a known context.

As for the architecture as so for the art (net art), the time has come, to
produce relevant artistic and cultural content for the future environments.
With one, and crucial, difference that we rely on media theory (und
understanding), and not theory of the reinforced concrete (I hear my
colleges laughing behind my back). This is not a formal issue.

best regards

ivan redi
ortlos.

8.17

**Re: Re: <nettime> Re: Re: net art
history**
From: Station Rose
To: nettime-l@bbs.thing.net
Date: Tue, 20 Feb 2001 14:16:10
+0100

This discussion is going on for so long now and is really interesting!
Although I am not as precise with words as I am with visuals. I post here,
too.
IMHO this is a problem with lists anyway- there are only few postings by
artists-on their topics.

I am doing netart projects since 92, when we started our first online club
projects, in Frankfurt. I remember well that back then there was not one
art critic who understood what we did there. Dealing with online projects
became a focus much later. So finally when it was a theme for the (net)art
critics ca. 95/96, one has to see here clearly that there has been half a
decade of net projects already.

Now it is a theme, and I see the next point coming up, which is
including/excluding positions. This not by artists but by critics. It is
much too soon to let something so young die, and who would have the right
to decide that anyway? Nobody needs an "inquisition" here, which decides
what may stay alive and what not. There are enough financial & technical
points that have to be solved. An inquisition would kill the new netscene.
the capitalistic system comes up with enough obligations, that one can
fear, sooner or later artists leave the field.

An example on streaming art in the net: the GEMA (german company who
takes
care of money musicians get when having air-play on the radio...) right now
tries to figure out how much money they can take from webcasters when they
play in the net. It is not clear if net artists like us have to pay in the
future - not only for computers and streaming software, but also to GEMA.
it is absurd. I think, one has to look at these developments. If we don't
want to have only stupid TV programs, talkshows and mainstream stuff in the
net in another 5 years.
It would be unimaginable, when later on one would have to say - forget the
net, nothing is happening there anymore. it became cooperate.

I hope that critics find enough time in the realtime environment called
cyberspace "to find more great net artists", go forward and backwards to
try to get an overview of 10 years and more of net projects.
And artists find enough time and budget to develop many different projects.

And I don't see the point that netart is entering the museums. Where is the
problem? if the net scene would be powerful enough to let artists live on
netart that would be a point, for sure. As long as it is as it is now,

much criticism and not enough money involved, the museums use the time to make their collections.

Josefine Bosma:

I think the way to approach net art is very much the way Steve Dietz has >approached the question (that is one of a number of questions that keep >>coming up): "Why have there been no great net artists?"

olia lalina :

>> My students came back from Transmediale in Berlin and said
>> there was a speaker, Mark America, who was announcing that
>> net art is dead.

>>

I was at Transmediale, too. The festival was not always stimulating. Conferences instead of art installations is often too dry for me. I would prefer to see and hear projects, not only get words/descriptions of something. I hope this will happen more next year. And here again "net art is dead" as a slogan is problematic.

Elisa Rose

8.I8

<nettime> Re: net art history

From: Amy Alexander

To: nettime-l@bbs.thing.net

Date: Wed, 21 Feb 2001 03:28:52
-0800

A couple of thoughts on this popular net.art.thread:

As has been already been mentioned a couple times in the thread: focusing on net.art seems to imply it's "the" history of net art, a seemingly unbreakable modernist habit. Though I understand it wasn't Josephine's intention to imply this, focus on net.art history over the years causes humans reflexively to have such a reaction. Also, it doesn't help that the name of the movement is one punctuation mark away from the name of the generic form: "net.art and net art." If a movement sprang up called "sculpture" people could probably keep it straight, because the term "sculpture" has been in active use for quite some time - but "net.art" sprang up when "net art" was fairly new, and so the two have become confused to a large extent. (I'm not sure myself where one ends and the other begins; blurring boundaries having been a goal of net.art, perhaps that's a good thing.)

So there are clearly other net art histories than net.art: we have heard from the mail art mothers of net art, Elisa Rose, and for example, a number of us in the US were actively doing net art when I started in 1996: Victoria Vesna, Shu Lea Chang, Ken Feingold, SITO, Brad Brace, Electronic Cafe, as a few (but not the only) examples, some of whom go back much farther than 96. Brad Brace, of course was working largely on Usenet. Electronic Cafe was working with video/audio networked performance as an extension of telecommunication art; most of the rest of us were working on the web. I think, overall, we were more focused here on the idea of exploring/exploiting the network and of communal, networked production (of intangible objects) than the European net.art folks. (But that's a rough generalization - for example, projects like "Refresh" would have fit right in - and in fact I remember that project being very popular here.) On the other hand, we found ourselves dealing with some of the same issues as the folks in Europe: museums and galleries wanting to show the work, but wanting the file on their system so they could somehow have an "object" that the rest of the world on the Internet didn't have.... though somehow, when I told them this was impossible and defeated the purpose of the Recycler, they always seemed to show it anyway, sans file - evidence of Olia's node theory. I made the Gallery section of the Multi-Cultural Recycler as a joke on gallery net art objects, but this didn't seem to dissuade them - they printed out the Recycler Gallery images to hang on the walls for shows. Go figure. Well, enough of the shameless personal plugs...

What I think we lacked in the US was a "movement" the way net.art was a movement. (That doesn't speak for other net art histories, such as mail art, only for the particular movement that I was not involved in at the time. :-) Please feel free to correct me if you were, in fact, involved in a net art movement - would be nice to get all these net art histories

better documented somehow...) But anyway, net.art had a movement, at the very least it had coherence, and although it aimed to subvert the art world, eventually its own sort of art world formed around it. It developed a culture, hype and mystique through lists and texts; it had a center, insiders, outsiders, even nodes. This is of course not a failure; this is unavoidable: groups form; even anarchism is an institution. Then histories of the anti-institutional institutions begin to be written, and the fun begins. (Look how long this thread has been going...) With all that baggage, how can a postmodern modernist institution possibly survive the critical eye of History?

So, did net.art fail? I don't think so - look at all this extra-gallery history it's generating... It wanted to divert production/attention from the Art World - here we all are arguing about it, people are writing their theses about it, etc. I'd say it succeeded in its aim pretty well. Did the museums and galleries absorb some of it anyway? Sure, what's to stop them. Is that a failure? No. I think Olia hits it right on the head with the node theory. Whether a museum or gallery acknowledges it or not, it can be no more than a node with regards to net art. But then, this is the nature of net art, as well as of net.art. Moreover, the absorption and commodification of both net.art and net art is limited, partial, and optional to the artists. Neither has been consumed by galleries, and they have not developed a dependence on them.

Is net.art dead? Where did the net.artists go? They are still making net.art, or at least net art... they are also making political statements, music, love, babies; this is life, not death. Net.art is not about the Art Police forcing people to do the same thing constantly to prove commitment to it; no art really is. The crux is still there. Whether the production is the same as it was 5 years ago or not is not really the point: it is what it is, it left what it left, and the frenzy of discussion about it here is itself evidence of its success in what it set out to do. The layers may peel on and off, but the center is still there - think of it as toilet paper. BTW, don't try to flush the tube; it just keeps bobbing back up.

(Note to people who take things literally: toilet paper is a good thing; just think of the mess you'd have trying to wipe up with the Art Journal.)

ciao,

-[AT]

8.I9

Re: <nettime> Re: net art history

From: nullpointer

To: nettime-l@bbs.thing.net

Date: Wed, 21 Feb 2001 14:48:22
-0000

>>>

>> the party's nearly over...

Some think net.art is dead...

whether it is or not is of course a question of perception and semantics. However I feel that there is no doubt that the "golden age" of reveling in the creative freedom of a new media is over. No longer can we hold up the medium as the sole validating factor of an art work. The many modes of practice that have been explored since net.art was born will become just part of a more general syntax with which we value, critique, record and enjoy. Like any new medium it carries its own intrinsic forms and aesthetic, and like any medium it is in flux, it's own boundaries redefined with each new refrain or impact.

However too much grey change from one form to the next and too many shouts from a swelling crowd is not good for history or for theorists. Critique and theory needs reliable subjects and consistency of source material.

Unfortunately this need for definable boundaries increases in inverse proportion to the knowledge of those documenting them.

>>

ASCII Paparazzi.

. Anyway, the biggest problem net art journalists and observers have is that we are too few with too much to do.

>>

In a sense I agree, yet I feel that often the (ASCII Paparazzi as olia puts it) are the majority, writers and theorists who are caught up in the tide of net.art/newmedia/convergence because it is "new", "fashionable", "looks good". The newmedia/net world

implies progression and forwardthinking intelligence, evolution and transgression even before you begin.
I have been to countless seminars and conferences where the conversation is all too backslapping and uninformed, demystification and real dissection often takes a back seat to eulogy.
Interviewers ask artists about themes or subject matter that the journo has written about and therefore insists lies within the piece even if the artist denies it outright (yes there is a discussion of author/viewer e.t.c. but it doesn't make a very interesting conversation.)

Don't even get me started about institutions, 2 years at the Tate, managing a healthy portion of their online arts projects again brought me to many unexpected and sad/happy conclusions about the state of play in the net.art.world

so soon it will be time to leaf through the litter
>> and pick up the bits that are worth keeping for the next party,

I am hoping that the crossover will do the weeding... We can already see how some "classics" were never classics in the first place. Perhaps the harsher scrutiny of the institutions and of the history makers will, in its own way, refine the qualities that make some net.art real contenders.
I'm not being negative, I really think that this is a good thing, because I've seen too much weak work trophied, work that in any other medium would never have made it out of the box. It will also make greater demands on the documenters, the journalists, not to be ASCII paparazzi, but to help form a more thought-out history, from more than emails, screens and macromedia festivals.

```
C:\AUTOEXEC.BAT
C:\REM [Header]
C:\>
C:\>PATH=C:\PERL\BIN;C:\WINDOWS\COMMAND\Cjcdki.2.2\bin
```

<http://www.nullpointer.co.uk>
(all suffixes enabled)

8.20

Re: Re: Re: <nettime> Re: Re: net art history

From: Cornelia Sollfrank
To: nettime-l@bbs.thing.net
Date: Wed, 21 Feb 2001 15:25:07 +0000

hi all,

it is interesting to see what issues trigger response and create a discussion on this mailing list. i have to say that i am very pleased to see that it is art. (that the discussion mainly refers to /net.art resp. it's /death is very limited und little productive.) some years ago nettime was accused of being a hostile environment for artists/art discussions. this was the reason why most of them/us left at a certain point and opened their own list/network/environment.

now it has become an issue to reflect upon what actually has happened in this field in the last years, and this discussion takes place on, amongst other venues, (verified) nettime, again. obviously, this is still/again a platform where enough people gather who did not give up, resign, and stop thinking and acting, although we all have learned the lesson meanwhile: the net would not change the world in the way we had wanted to, in the opposite! and, of minor relevance, the net would not change the fundamentally profit-driven and corrupt art system.

i am not sure if net art(ists) ever had 'promised' such a thing, or if it more had been a wishful projection. anyway, there was/is an enormous subversive potential in the net which undermined/s art-system-parameters as (identifiable)/(individual) authorship, (finalised) piece of work, white cube-ism, purchaseability etc. there are/have been various (serious/playful) ways to handle this potential.

but even these individuals who have connected to the art system with their

names, pieces of work, museum/gallery presentations and sales (very few) are confronted with the fact that, so far, no adequate ways of presentation could have been developed for the white cube, and that the selling of pure data (what 'net art pieces' mostly are) leaves the art market quite helpless. this gives evidence for the subornness which lies in the artistic use of the medium. the fact that some high-end works have been commissioned by museums, or that serious efforts are being made to collect net based works does not mean at all, that net art per se could have been integrated into the system.

but this is also the reason why net based art has been developed further, in more art system adequate formats, as there are various kinds of installations, starting with sculptural "browsers", going to pleasing/colorful data projections, and a range of re-materialisations of data. this is probably the most promising (and, of course, a very boring) way to become a professional 'net artist'.

i also agree with pit's elaborations in many points. i.e. that we generally underestimate the value of the net-based works, and that their relevance has to be seen within their historical framework.

now is now, and not net.art. but even if it has no name what is happening, and even if the general implementation of 'a new art form' did not take place, there is endless ways to go on with resistant and suborn, political and aesthetic practices. the informational sphere is still quite unprotected, and we have powerful tools. ... continue working in the spirit...

best, c.

8.21

<nettime> net art history (digest)

From: olia lialina
To: nettime-l@bbs.thing.net
Date: Fri, 23 Feb 2001 22:21:32 +0300

Josephine Bosma wrote:

> err... asci paparazzi! Sorry dear Olia, this is too insulting to come
> from you. Anyway, the biggest problem net art journalists and observers
> have is that we are too few with too much to do.

Josephine, I don't underestimate your work. The paragraph you refer to is full of love and respect. And I do enjoy interviews as a genre (I love dialogues).

But it is a pity that interviews dominate the critics' output.

The interview approach cultivates stars, not ideas. And stars, especially superstars, can be very lovely targets. You can pronounce them dead whenever you like. Ideas live longer.

Interviews are easy to read. They catch a moment. They let future readers touch the past. A picture develops. History's created. But it's a history of artists' arrogance, self promotion, mood changes.

One interview provokes another. Critique is reduced to updates and data collection. I get mail from people writing their PhD, MA, BA in net art or net culture. They ask questions like this:

- "Mrs. Lialina. In 1997, in your interview with J.Bosma you said: "...", do you still think the same?"

or

- "Mrs. Lialina. In 1998, in an interview with T.Baumgaertel you mentioned that "...". Why did you say that?"

or just

- "What's "Agatha Appears" about?"

It reminds me of an old net artists' statement: "Net artists are their own museums, curators, CRITICS."

>> Btw, saying that net art is just beginning isn't very
>> different from saying it's dead.
>
> That is a very strange thing to say, and I would say highly subjective.
> I remember your words not so long ago, where you said in a conversation
> that was published online that you were waiting for the next generation,
> for those that would say your work is old news!

I've a new theory about 3 generations in net art. Will write it soon. (Or we can have an interview. ha-ha-ha).

integer [AT] www.god-emil.dk wrote:

> nn opinie it = the most intelligent + interessant data outpurtted by olia
> lialina [second being ascii paparazzi]

natalja, ti stanovich'sa sentimental'noj, ja ne uznaju tebia

murphy [AT] thing.net wrote:

>> But don't you see that net art and net artists changed the
>> landscape of contemporary art? Now, art institutions have to
>> learn to act as nodes (not as a center). And they do.
>
> Can't see that has happened much from my perch here in NYC.

One day it too will come to NYC.

Pit Schultz:

> to demand now, why not more artists are put into the heaven of
> net-dot-art is understandable but nevertheless futile, we speak already
> about the past, of course one can try to overwrite history, by inventing
> a genre of 'artistic software' and neglect that groups like jodi or iod
> for example started a whole "do it yourself - school" of understanding
> code and the visual layers plus its social context as one thing,
> tactically including bits of programming language, an approach now
> very viral on the microsound levels of electronic music.

Yes, very true.

brad brace wrote:

> "ascii paparazzi" =)). The "classic net-artists" were merely a few of the
> first to (regressively) behave online like our regular
> "make-art-for-museums artists," and sure enough, the whole of 'tired
> insidious art-institutional entourage was quick to swallow the bait. But
> how interesting is that?

That's very interesting! Thank you for pointing that out! I guess we're witness to a real crash in the institutional art system. Some "regular artists" developed outside the regular system. It's more significant than the Dolly the sheep phenomenon. And more interesting than the crop of "irregular artists" raised by galleries.

Ivan Redi wrote:

> Net.art: is this art in net?
Yes
> or art about net?
Yes
> or hypertext description of art?
No
> or rhetorical dilemma what art in general should be presented in net?
No
> Does it go beyond ugly designed web pages...
No
>.. pure presentation of the canvases done in atelier...
Yes
>... boring pages of ASCII dogmas of? something...

Yes

>... technological
> experiments of things never worked and never will (or if working then
> simple: 2 web cams and a video beam v with a load of textual
explanations)!
Yes
> or it has more aesthetical demands than flash opening intro for nike.com!
Yes!

You've got 6 out of a possible 9 points! It's the highest score of the day.

8.22

<nettime> net art history (!ngezt)
From: integer
To: nettime-l@bbs.thing.net
Date: Sat, 24 Feb 2001 11:17:47
+0100 (CET)

olia lialina <oliaia [AT] televisie.org>

>Pit Schultz:

>
>
>> to demand now, why not more artists are put into the heaven of
>> net-dot-art is understandable but nevertheless futile, we speak already
>> about the past, of course one can try to overwrite history, by inventing
>> a genre of 'artistic software' and neglect that groups like jodi or iod
>> for example started a whole "do it yourself - school" of understanding
>> code and the visual layers plus its social context as one thing,
>> tactically including bits of programming language, an approach now
>> very viral on the microsound levels of electronic music.
>
>
>Yes, very true.

Pit Schultz is likely the quintessential example of an inkompetent pop.tart male imbecile.

jodi [inkompetent pop.tartz + +] copy pasted most =cw47abs data. =cw47abs
kode = existed prior to british gov sponsored iod which lacks in any case.

Pit Schultz like imbeciles e.g. 'critics' comme geert lovinck, tilman baumgaertel etc whose mynd aktivitiy resembles that of a housefly - only understand the trivial hence the state of things - oi amalgam of financially + .bio destitute house flies following refuse - i.e. each other.

>integer [AT] www.god-emil.dk wrote:

>
>> nn opinie it = the most intelligent + interessant data outpurtted by olia
>> lialina [second being ascii paparazzi]
>
>>natalja, ti stanovich'sa sentimental'noj, ja ne uznaju tebia

konzum>zntmntl.g/glb/tz, du != d!fr ver!.

Tilman Baumgaertel <tilman_baumgaertel [AT] csi.com> - lo.tekk kr!ket begd

>hallo
>
>thanks for all the info. Very interesting. I've been thinking for years
>that somebody should do something like that. The screenshots look great.
>
>Unfortunately all doesn't replace personal experience of the
>piece/workofart/programm. I need to know that it works, unlike projects
>like "earshot",

earshot - another excellent example of occident males in flight. permit someone to smile at the aerodynamics + aesthetics.

not to mention the imbeciles stole my copyright information. + 1 abs must
peruse their vocab - ist .uk 01 immense pub oder quoti +f drunken
illiterate plebeians.

>and what the effect is on the user.

opinie = we already know. + your dilettantish observations arent desired.
ne + ne.

<http://www.eusocial.com/nato.o+55+3d/242.nn.html>

>So I need a copy of the
>thing. I don't have a mac, but could arrange for one.

desire != okupazlon. please insert addtl koins kriket. just 1 klik your
flight - <http://www.eusocial.com>

>Btw, did you consider to open source the whole thing?

unsanitary open sore +f smile+ + _

>Or are you trying to
>sell it?

am not attempting to. i am.
+ you cannot afford it. financially nor intellectually.

kompassonat smile 2 01 amalgam of financially + .bio destitute fruit flies.

nn

nn.01 - op!n!e zvp +f
nn.02 - its good + violent. transmit - yes.
nn.01 - k!!!!!!!!k

-

pre.konssept!Rn
meeTz verifikat!Rn.

Nerochka Nezvanova
of0003MASCHINzNKUNST
[AT]www.eusocial.com
17.hzV.tRL.478

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| >
e

8.23

software art vs. net art, was: Re:
<nettime> net art history (digest)
From: Florian Cramer

To: nettime-l@bbs.thing.net
Date: Sat, 24 Feb 2001 12:00:32
+0100

> Pit Schultz:
>
>> about the past. of course one can try to overwrite history, by inventing
>> a genre of 'artistic software' and neglect that groups like jodi or iod
>> for example started a whole "do it yourself - school" of understanding
>> code and the visual layers plus its social context as one thing.
>> tactically including bits of programming language. an approach now
>> very viral on the microsound levels of electronic music.

Hi Pit,

in my opinion, it's the other way round - that the genre 'artistic
software'/'software art' was invented to _honor_ the code art of
Jodi, I/O/D and others. 'Software art' does not overwrite the history of
net.art, it just adds one more perspective from which digital art can be
seen.

When we describe jodi.org or I/O/D's Web Stalker as net.art, we put it in a
particular context of a networked discourse we all know very well (and which
includes this mailing list). To say that they are also great pieces of
software art doesn't rule this out, but allows to draw new connections _in
addition_ to the previously mentioned: connections to, say, 2600-style
computer hacking, 1950/60s computer-generated concrete poetry, to artistic
computer viruses like the 1988 MacMag virus, sourcecode poetry (which
started as early as 1974), to pre-Web experimental HyperCard stacks, or to
Ade Ward's "Signwave Illustrator" <<http://www.signwave.co.uk>> (which, as an
offline standalone user application, clearly is not a piece of net art).

The category "software art" was created for transmediale.01 to embrace a
whole range of digital art which simply doesn't fit into 'net art', although
both terms are not mutually exclusive. Please think of it as an extension,
not as revisionism.

Florian

(member of the transmediale.01 artistic software jury)

8.24

re: <nettime> net art history
From: Robert Atkins
To: nettime-l@bbs.thing.net
Date: Sat, 24 Feb 2001 11:50:39
-0500

Olia Lialiana's comments about interviews seem really off the mark to me. Do
interviews dominate critics' output? I don't think so, certainly not based
on the huge pile of anthologies about online and digital art that are piled
up in my office. Personally, I do both and think there's a place for both.
But it's ironic hearing that there are too many interviews, after decades
of artists complaining they never get to put their views forth in a direct
way.

You should also bear in mind, Olia, that there's not that much of a market
out there for criticism remunerative enough that it helps pay the bills.
Interviews are far less labor-intensive, and often research for later, more
in-depth responses. So it's not an either/or situation. More often it's
publishing an interview or nothing at all.

Cheers,
Robert Atkins

8.25

<nettime> Re: net art history - Interview Yourself!
From: Amy Alexander
To: nettime-l@bbs.thing.net
Date: Sat, 24 Feb 2001 23:16:12 -0800

Olia's right! Josephine's right! The critics are short on time, and having them spend it doing interviews just creates a bunch of Art Stars - it's essentially a whole new Art World created in the process of trying to flee the old one... and look what we've got: overworked critics, unhappy net artists... this won't do...

I propose a new approach, as part of the Plagiarist "New Millennium Disorder" project: The Interview Yourself Project. Since it will hopefully generate lots of interviews, the acronym will be the "IY-IY-IY-IY-IY" Project. Everyone, please interview yourself, and post your interview to the usual mailing lists; heck, I'll even make a whole website for the archives if people submit them.

Think of the benefits... it subverts the Net Art World Institution, and makes everyone a star... or, uh, makes nobody a star, depending on how you want to look at it... it finally gives the interviewees a chance to answer the kinds of questions they "wish" they'd be asked about their work... it gives us shy people who sometimes clam up with real interviewers the chance to finally open up in an interview... and, it saves wear and tear on critics and journalists! Concerned that the tough questions won't get asked? Not to worry; IY-IY-IY-IY-IY doesn't preclude critics from doing interviews, just sort of er, open sources the interview process. (I just love working "open source" in anywhere I can...)

So, hop to it everybody! (you too, critics!) you've got an interview to prepare - History Awaits!

- [AT]

olia lalina wrote:

Josephine Bosma wrote:

>err.... ascii paparazzi! Sorry dear Olia, this is too insulting to come
>from you. Anyway, the biggest problem net art journalists and observers
>have is that we are too few with too much to do.

Josephine, I don't underestimate your work. The paragraph you refer to is full of love and respect. And I do enjoy interviews as a genre (I love dialogues).

But it is a pity that interviews dominate the critics' output.

The interview approach cultivates stars, not ideas. And stars, especially superstars, can be very lovely targets. You can pronounce them dead whenever you like. Ideas live longer.

Interviews are easy to read. They catch a moment. They let future readers touch the past. A picture develops. History's created. But it's a history of artists' arrogance, self promotion, mood changes.

8.26

<nettime> Re: net art history - Interview Yourself!
From: Josephine Bosma
To: nettime-l@bbs.thing.net
Date: Mon, 26 Feb 2001 17:18:15 +0100

Amy Alexander wrote:

> I propose a new approach, as part of the Plagiarist "New Millennium Disorder" project: The Interview Yourself Project.

I like that. Let me think what I'd like to talk to myself about...

But something else. Why not an 'artists for artists' kind of project (like we have a 'mothers for mothers' support group in Holland in which pregnant women donate urine to make other women get pregnant easier, a kind of furtliser. Do you like the comparison?), whereby artists also write criticisms of artworks of other artists? It might be a nice variation of criticizing critics and how badly they do their job. Also it might produce some damn good new critics!

best

J
*

8.o

<nettime> Josephine Bosma: Between moderation and extremes.
From: text warez
To: nettime-l@bbs.thing.net
Date: Fri, 22 Sep 2000 13:08:07 +0200 (MEST)

Text for Moscow: Between moderation and extremes.
the tensions between net art theory and popular art discourse.

~ Josephine Bosma

<<back

Between moderation and extremes
the tensions between net art theory and popular art discourse

Society on the Internet is hardly different from that off-line. The few differences in cultural, social, and political structures up to now, should mostly be credited to the specifics of its technology and to the inexperience of people working with it. So far - nothing really new. Because we are dealing with a medium that is still under development there is however an ongoing feeling of play and novelty about the net, which evokes and has evoked smaller and larger dreams of a Better World. In the initial excitement about (and exploration of) the new medium we witnessed a strong tendency towards cross- or multidisciplinary work and collaboration in a still relatively small group of online cultural 'developers'. With the effects of excitement slowly fading away, disciplines and discourses appear to separate from each other again, succumbing largely to age-old off-line structures. Do we need to interfere in this development? To what extent have there ever been alternative structures, and are they necessary at all? Is it possible to move beyond the limitations of both technology and 'traditional' social structures? I want to show firstly in a short analysis of the mailing list nettime, that neglecting a critical attitude towards the fundamental structure and outside perception (from different viewpoints at the same time) of one's project, produces negative and even destructive effects in the end. Cross-disciplinary investigations and theory are vital to countering a development of a narrowing down of the possibilities to have influence on the continuing construction of a mediated society, in which art, in my point of view, still plays a significant role. When looking more specifically at net art, we can find this narrowing development in the separation of critical media discourse and net art as it is strongly represented by nettime. In the much broader field outside this list we see another danger for art on the net in the rather strong tendency towards simplification of the net art discourse through a curious focus on web art (as opposed to the broader field of net art). No matter how good some web art is, web art in general should not replace net art through pure lack of knowledge and awareness.

The connection between (net) art and theory is vital. The two should develop together, in order to make sure the institutional reception and handling of this art is as close to the art practice as possible. Art education and presentation are basic elements for a flourishing art practice. Even if art

education and presentation are now replaced by self education, exploration and self representation on the net, institutional practices will still be of crucial importance.

Nettime and Cross Disciplinary Theory

The development of net art has been under attack from two sides. On the one hand we see the long predicted institutionalization of art on the net through existing artworld structures, and on the other hand the net arts are being cut off from cross-disciplinary discourse and media theory by key figures of one of its first influential playgrounds: nettime. Net art was embraced as an alternative or radical view of net.culture by nettime from 1995 to 1997, when list moderation first started invisibly, and later officially. Nettime was started in 1995 by a group of about ten 'media theorists' and 'artists'; as an initiative of Pit Schultz and Geert Lovink. Amongst the artists were Paul Garrin and Heath Bunting. Each list member in the early stages of nettime seemed equally important, and each member brought along his or her contacts. The problem with nettime was (and is) that there has never been a clear explanation or description of its structure, yet it was presented very much as a community effort. It had live meetings and online discussions where the direction and purpose of the list were discussed and all members were asked to perform tasks and develop tools or additions to the list for the benefit of all. The list was supposed to be a radical counter force against a so-called 'disneyfication' of the Internet in all its aspects. Critical approaches of 'political' mechanisms (and those politics could be within governments, military, commerce, industry/ technology, media, or art: as they were all entwined) were its basic driving force. Being a member of nettime more or less equaled joining this battle against commerce, corporate powers, techno-ignorance and cultural deprivation. When the mailing list (and of course the group of Internet users in general) grew, and more and more subscribers joined in order to simply have their daily updates from the by now infamous list (rather than being actively involved) the desire for consensus became strong. The list slowly changed from an exchange forum into a platform (see my interview with Heath Bunting in Telepolis). In this development the balance between active discourse and individual promotion or presentation of texts was lost. Art discourse (by which I mean not only art theoretical discourse, but also experimental representations and exchanges within net art) in this environment was soon seen as noise, as it did not follow traditional and harmonic (read: academic) modes of communication. What then happened, artists were first approached individually, off-list, in order to change their modes of communication (meaning: they should not send experimental texts to the list anymore). This resulted in the first and most important separation of artists from the list. After the nettime meeting in Ljubljana in 1997, Jodi, Heath Bunting, Alexei Shulgim, Rachel Baker and others left the list. This unfortunate development caused quite some debate behind closed doors, and was perceived as unnecessary: the attitude of the artists was seen as provocative. Paul Garrin, one of the last remaining artists from the foundation of nettime, never left the list. His project 'namespace' has a strong political background, and was initiated at a nettime meeting during the tactical art&media festival nym2 in Amsterdam. Namespace needs to keep in touch with, and needs to be represented within, the environment it sprouted from. Not even half a year after the large list meeting in Ljubljana though, Garrin's posts and disputes via the list were the reason for the 'list owners' Pit Schultz and Geert Lovink to switch on the moderation button, and to start filtering the list. According to them, they had had complaints. A lot of these complaints probably came from the most dominant moderator of the list today, an enemy of Garrin: Ted Byfield. This way, without much open discussion or explanation, there came an end to experimentation and openness on the nettime list.

Nettime has and still does profile itself as being in support of, or in search of, new modes of development for the media in society. This aspect of it has however been completely neglected because of the hidden political and personal agenda of some of its moderators, which does not allow for openness or experiments. Nettime has turned into a watered down online version of nym, with the difference that at nym art is still, though highly cornered by politics, part of the discourse. The biggest problem with nettime is 'its' unwillingness to reflect on 'its' radical change from exchange forum (with input from many) to moderated platform (with strong influence of a few members mostly) today. Not only does cultural theory suffer from it directly today, also the experiments and thoughts about it from a few years back are made to look suspicious through the consequent denial of their importance and influence.

Nettime was not simply interesting to net art because it brought together a group of people from mixed backgrounds and disciplines. The Thing had done so also, and so did The Well. The Thing however first of all had a much smaller group of members, plus its scope of topics was narrower. It was and is more an art server, both Thing New York and Thing Europe. The Well was too American for the taste of many, and starting a critical discourse around the development of the Internet through a California list probably seemed a contradiction in terms. What was interesting about nettime, next to its cross-disciplinary tendencies, was the strong presence of non-American cultural input on the list (or in other words: the diversity of cultures). Now that

nettime has chosen to mostly close the door to art, the development of net art has lost a central point for critical cross disciplinary thought from a multicultural perspective. The development of net art is now largely in the hands of arts organizations, which not only tend to emphasize art practice as one separate from other practices, but which also have strong local ties. The connection to local art environments creates stronger divisions within art discourse online, resulting unsurprisingly in a dominance of American art discourse in relation to how net art is being perceived.

Net Art Discourse and the Artworld

Although there are interesting, sometimes rather obscure conferences and festivals on special aspects of net art in Europe and elsewhere, the perception of net art both online and in the mainstream media is more and more colored by the state of net art in the United States. The creation of the Webby by SFMOMA certainly has caused mainstream media to finally wake up, but the Webby seems to be almost the logical consequence of an opening up of the traditional artworld to net art from within an American context. Its mailings don't have the atmosphere of a TV show for no reason. Ironic gestures aside, the Webby looks like an early step in the direction of a Web TV award. The loss of a conscious, cross-continent, cross-disciplinary discourse on net art has brought American art discourse into an advantageous position, due to its dominance in a few respects. Firstly language (the German speaking countries have a strong art theoretical discourse and a forerunner position in the field of net art theory that is obscured because publications are not being translated into English), and secondly 'the Americans' have a highly dominant input into the development of the Internet. We now face a net art discourse that is strongly influenced by American economic traditions and mechanisms. Especially as the role of web designers, and their connection to soft- and hardware designers, becomes more influential. Rules of web design slowly gnaw away at net art practice and theory like acid gnaws at iron. The term net art gets confused with or replaced by web art as if the two were interchangeable, without many questions asked. Traditional art practitioners too easily turn to the structurally (in terms of basic development of net.technology) and economically important 'group' of web designers for what they think is the highest form of knowledge of a medium they know little or nothing about. Art historical analysis is barely applied to net art, and if it is, it usually happens through the slightly younger tradition of video art. A historically deeper and therefore more radical analysis of the difference between the Internet and mass media, like TV and radio, that includes global economic and political developments as well is rare. Replacing the term 'net art' by 'web art' causes a negligence of art history within a political and economic environment. The radical implications of net art are replaced by the much less threatening aspects of web art. It therefore of course also becomes more compact, easier to grasp and more marketable.

Net art has shown a conceptual overlap between all art forms through the variety of its manifestations and the uneasy definition of it as one artistic 'style'. In fact it even shows the potential for questioning popular/ common art history, in which marketability of art has been the primary point of departure in ranking artworks and artists (and for keeping a stable economic environment for other art professionals.) One could almost speak of critical art history or if that sounds too sharp, specialized art history, as a -secret- history that is almost lost for the next generations. Within this secret history we can find traces of predecessors of what is now called net art. When we combine these traces with a cross-disciplinary analysis of the present situations that surround net art, we might (it almost sounds like an alchemist recipe, but I have to stress I am -not- referring to a so-called 'spiritual' perception of the arts) arrive at a conceptual, or basic core of, art practice within a technological society. It could very well be that it is this mostly unspoken desire to know what the basis of the artistic experience is, and the -feeling- that disclosing this knowledge is near (when using the Internet as a medium), what excites and drives many net artists. The narrower the definition of net art, the more we lose sight of this almost 'secret' art history. With a narrow definition of net art, we stay in the tunnel of mass media hyper-reality.

Unstable 'Objects'

With the entrance of electricity, of new media in the arts, we entered an era of instability. Instability is something western society has fought traditionally. In the arts this tradition (of fighting instability) expressed itself in a radical commodification of art. It expressed itself almost totally in a market orientation, in which concept was submitted to business. The age of new media is the age of the accident, as it was expressed at the Dutch Electronic Art Festival in 1998, which had 'the art of the accident' as its theme. Have we seen this instability reflected in art history though, in its full force? Do we need to acknowledge the virtues of instability, or do we at least need to acknowledge its undeniable part in the state of art and culture today?

Tilman Baumgaertel made an attempt about 3 years ago to sum up the pre-net art history through events and work in 'traditional art history'. You can find this text online in the archives of (again) Telepolis magazine. He goes back as far as the early twentieth century. Going back to the beginning of

modernity is important for net art criticism. One can not only see the struggles of artists with new technologies, or their fascination with them, one can also see how art develops more and more into the direction of purely conceptual. Matter does not matter anymore. The mixture of art with other disciplines, from psychology to science to even war (if one can call that a discipline), might be represented in all kinds of materials or media; it in the end has led to a diversion away from the art totem to the meaning of it. Even if the work is purely visual or aesthetic. Meaning is not stable. To criticize the construction of art as object we can also look at a famous and much used art analysis by Greenberg, from around 1940, which can serve net art theory or Art Theory Today. First of all Greenberg's development of criteria by which one can distinguish art from kitsch is of course a protection of the art market from being flooded by mass produced or copied works. The age of reproduction, the age of new media (in the definition of Lev Manovich) had matured considerably by 1940. Greenberg serves and protects the art market. On the other hand, after he has sealed off the artworld from works made in the new media of his age, he hands us a tool by which we can -now- condemn most contemporary art as kitsch. One definition of kitsch by Greenberg is namely: a work that is made to look like art, a work made to at first glance easily fit within the category of art. True art apparently has to be original: an original. As nobody would like or would dare to see art this way, as kitsch (even if a lot of artworks might deserve it), Greenberg's theory can now be used to put art history into perspective. It is no longer the art object that has to suffer the most changes, rather it is art -theory- and (popular) art history. The dominant art object can be seen as a manipulation, a theoretical construction.

Net art is an involuntary provocation. Art has been declared dead so many times that art professionals, whether they come from the popular or near 'secret' approach of the art institutional processes, have come to accept their work field as a stage for representation (of an image of art shaped through some 'traditional' use of matter) almost completely. The focus on the art object seems to only have become stronger throughout the twentieth century, instead of it losing ground as one might have expected when following the thoughts or concepts around early modern art. This strange contradiction was of course often noticed and pointed at, but somehow the victory of the art object through the art market and subsequently also in popular art history was taken for granted quite easily. It nearly arrived at the point where we would have to accept that 'art as object' is 'the way art simply is'. Art forms that contradicted this definition threatened to be seen as forms of radical or conceptual performance or theatre, that serve as theoretical experiments which in the end only inform other artworks, art objects, but are not of the same importance as those objects. Fortunately this last definition is somewhat losing its potential firmness in the presently powerful position of video art within the artworld, which of course has been due to the development of technology throughout the twentieth century. The unstable, intangible value of the art object in the age of new media could no longer be denied importance when more and more artists started to work in new media and multimedia. Net art however takes the instability of the art product one step further, namely a further step away from 'art spaces'. At least temporarily the 'art spaces' (galleries, museums, etc.) are in the position of being an -addition- to the representation of an artwork, rather than being the most important means for the presentation of art. This aspect of net art alone is enough for at least a few controversies. Should for instance small parts of or additions to net artworks have any value, both for art history and for the art market? Some artists fight or resist the art market. When listening to them, the dominant definition of value today might need reevaluation as well.

The New Art Elite (sic)

The basics of art selection are also increasingly unclear. The major difference between 20th and 21st century art could probably be that the definition of high art is more and more one of 'sampling' individuals or groups which 'compile' an artwork or art environment, opposed to the 20th century dictum of art as cultural selection by institutional processes. The loss of tangibility, the loss of the art object, is the aspect of net art that is debated most, but of much more importance to art 'selection' now is the loss of -clear boundaries- to an artwork in cyberspace. This results especially in a change within the role of the art audience. The much sought after 'interactivity' does not reside in well designed interfaces and interesting buttons to push (or windows to fill), but lies hidden within the presence of the audience inside the network. Collaborations of variable intensity, exploration of networked art pieces and the discourse around these are causing the audience to directly enter the realm of critical and artistic practice simultaneously. We can draw from the early art performance practices on the Internet to imagine a 'new' role for art institutions, for galleries and museums. As in the early twentieth century, art spaces could be places for social spectacle and events again, in which presentation, selection and exchange of ideas and norms are the central activity, as opposed to the consumption of preselected works, which is the dominant activity in museums now. A space like this can serve as an area of accumulation of communication, an addition to the individual experience behind the personal computer, an experience that is still growing in number and importance. The development of art in computer networks (which is of course part of, or in addition to, a larger electronic culture)

in this sense takes the early 20th century avant-garde idea of art untouched by the sublimation and selection of an authority and realizes it by default. The audience that enters into an artwork in order to explore it to the utmost extreme, or the audience that witnesses an unfolding art project over a period of time and provides it with some level of 'artistic' value. Whether this audience does or does not enter into the artistic process itself, is part of a system of evaluation that informs the new art history.

Art Before and After 'Going Online'

The word net art was always problematic. It held the risk for both the artists and the art to be too connected to a limited use of a small, specific media environment, as David Garcia wrote back in 1997 (on the nettime mailinglist). Yet artists have mostly tried to escape the word 'art' in it, not the word 'net'. Most probably this happened because of problems within the art establishment as I have described earlier. It has been quite clear for many from the beginning though, that net art was going to be only a -temporary- 'file' in art discourse for putting certain new practices into while they were developing. Going against the grain, and therefore risking stepping on some toes, I would say the development of art in computer networks forces us to ditch the general, popular definition of art entirely. We could speak of a pre- and post- network situation. 'Post-network' in this context points to the by now near total internalization of the internet, or computer networks in general, by our environment, our society. I am of course aware this process is not complete, or may never be completed, in all parts of society (and of the world) equally in terms of availability and popular use. What I for now call post-network art is coming forth from a life and culture that is saturated by the new media networks, in which a distinction between online culture and off-line culture is very hard to make.

I was talking to a friend of mine, Walter van der Cruisen, a few days ago. He is founder of the digital city and other important projects in Holland, and he is currently working at the ZKM in Karlsruhe. He was also part of net art projects like Refresh in 1996 and the Ascii Art Ensemble in 1998. We agreed entirely on the reevaluation of art in the present setting, a reevaluation that has consequences for the popular conception of net art as well as from the perspective I just described (pre- and post- network art). When I speak of net art, I always have the broadest possible definition of it in mind. It does not stand for one specific group of artists, and it is not all purely self-referential or criticizing the network medium, as some say. It covers not only browser based art (which should be clear) or the even more restrictive definition of 'site based' art, but also art that happens in any other kind of software, any other kind of time frame than the individual now-ness of site based, site anchored art. It also includes live performance like dance, music or theatrical enterprises, or performances delayed in time, which are more like intervention art. What is maybe unexpected though is that art that at first glance does NOT use the Internet as a medium at all can fall under this definition. I came to this conclusion two years ago, when I saw Alexei Shulgina's performance 'Real Cyberknowledge for Real People' in Vienna. In this piece he handed out newspapers from the mailing list nettime to the Viennese shopping audience. The newspapers were mainly discarded. Shulgina was harassed by an extreme technophobe, and a similar performance had been done before, but that was all unimportant. In his apparent attempt to do the ultimate lazy act as an artist, in a conscious attempt to do something he maybe thought nobody would consider net art, he created net art. Worse than that, he broadened its definition. Here we see post-network art. It is not a new phase to come; it has been here since artists made work from within a networked environment. (So not outside of it!) The network has to sort of be 'internalized' or integrated into the life and work of the artist! Post-network art is the state-of-the-art in net art today, even if we use both terms, they are one really. Just an anecdote: Walter van der Cruisen is expressing this phenomenon in an exhibition he will be curating for Mikro in Berlin next year, an exhibition called Radikale System Malerei (Radical System Painting). An amazing strategy in a time when painting has approached nearly the same status that playing the violin has in contemporary arts.

The unstable media V2 in Rotterdam has placed at the center of their work, the variable media that Jon Ippolito proposes as a solution for the transition we experience (from pre- to post- network art); Net artist Cary Peppermint calls his work 'restless'; the term 'not.art' that came forth as a reaction to net.art; and my term, post-network art, these are all different words intended to escape an untenable friction between popular art history and contemporary art practice. The well-known exhibition net_condition at ZKM, Karlsruhe, attempted to avoid the problems this friction has been laying in front of the art world (and which it has done for decades already). They did so by emphasizing that they were -not- making an art exhibition, but rather that they wanted to give an overview of some aspects of net -culture-. Even though I was quite happy to find so many net art works I like gathered and presented in one space, I found this shying away from making the event an -art-exhibition somewhat cowardly. Even if the makers were trying to desperately escape the problematic situation of art between eras. If they were in other words avoiding dealing with the problematic definition of art, I think it would have been wiser to in fact show the broad overlaps and blurry boundaries between art and other cultural phenomena from exactly this thing called -art- as a central point of departure. I of course say this in the first place

because net art has suffered enough put downs and denials by art professionals. Secondly a theory from within net art, a discourse from within net art, has started far too late in the development of the net art practice. I had a private email exchange with Timothy Druckrey in which he stated that net art was suffering from too much theoretical discourse. I could not disagree more! If net art is suffering from theoretical discourse, then not from its own. Analysis from within the networked field is what we desperately need more of. I think we can still quite easily sum up the good texts in this area. Good theory is absolutely necessary to help shape the environment into which the art is going to be received and represented. It should be, needless to say, that such a theory has to be in very close communication with the practical field.

Empowering Art Practice by Emphasizing its Diversity

I would like make two suggestions for empowering the net art field, to create an empowerment that allows for diversity and experimentation to have room within art education and art discourse in an information society. I would like to plea for an open-minded attitude towards the virtues of 'negativity', and I would like to propose something I like to call 'net art monuments'. Net art practice has been dominated by two main forces, that have always created a wonderful mix: web design and anarchy. The extremes of net art are represented by artists that live by the rules (or the possibilities) of the technology without being bothered much by moral restrictions. It is this wild, unpredictable and experimental side of net art that is obscured further by developments within former social spaces such as nettime or through new institutions like the Webby awards. It is not easy to convince people it needs support when the discussions are always pushed towards the edge by, amongst others, its loudest and probably best known representative: the artist formerly known as antiortp. Projects like Heath Bunting's 'donate', in which net art works are given to museums for free (and anyone can submit and donate a work), criticize and balance the discourse and the economy of art online. These subversive works and actions are the projects in art practice that are closest to theory, and they provide connections and moments of reflection in the chaotic 'space' between pre- and post- network art environments. The negativity in some works of both Bunting and antiortp lies in their willful destruction of power structures, power structures that do not obey the structural anarchy of the Internet. These works are constructive for net art discourse though, in the sense that they deconstruct art institutional habits and show the empowerment of outer institutional forces by the net.

The way network art is entering education, be it traditional education or self study, (so whether there is the opportunity to access knowledge) has always been one of my strongest motives to spread texts and interviews broadly. In order to make sure the diversity of net art remains a given fact and does not get lost within art education (where in academics etc. making net art alas almost equals web design completely). I would like to suggest to simply give certain works the status of monument. A monument is a place for contemplation of events, behavior and situations of the past, these three then being both negative and positive in nature. These unstable monuments of art on the net have been of great importance for net art in some way. I therefore end my talk with a list of possible net art monuments, which for various reasons have been influential in the short history of net art. I'm keeping it brief and do not include forerunners of the net. I invite you to come up with more suggestions.

not in order of importance:

Olia Lialina's My Boyfriend Came Back From the War
(first net art work to be sold)

Cornelia Sollfranks Female Extension
(using 288 fake identities to subvert the first institutional net art contest in 1997)

Heath Bunting's old cybercafe site: all projects
(the Tokyo project is very impressive yet simple net performance)

jodi.org
(depth in view at first glance, poetic sense and playful deconstruction of code)

the anti NATO protest by 'antiortp' during Kosovo war
(most compact example of this artist's radicality)

Alexei Shulgin's Viennese performance
(first clear sign of 'net art beyond the net')

Shulgin's Form Art
(effective simplicity with astounding (unintended?) former eastern block feel)

superbad.com

(the first in a seemingly specific genre in web art)

fakeshop.org
(for their use of software, their use of the web, and their use of sound, all poetically entwined)

First page of hell.com
(shows an attempt to obscure and separate work from general net culture)

RTMark
(for the strategic and at the same time theatrical use of anonymity, exchange and communication in the net)

Finally:

Net art was never depending on representation in institutions, yet it has always needed central points for discussion, social exchange or exchange of knowledge (something announcements also do: sharing with an audience where, what and how of a work). Early net artists have developed their networks in such a way they do not need such central meeting places anymore. Yet because of the lack of cross-disciplinary discourse platforms (where audience, 'critics' and artists meet in a more open social space with a broad cultural feel), newcomers in the networked cultural field are caught between institutional art discourses and obscure lists.

What is interesting is that one can find all different views and representatives of various positions on the arts meeting within the same medium, yet somehow the communication stays limited. It could be important to look at where exactly the separate disciplines and social structures have come together and have produced new approaches, and where they on the contrary clash and divide. The influence of the medium itself in this should not be underestimated either.

9.0

**Re: <nettime> Josephine Bosma:
Between moderation and extremes.**
From: richard barbrook
To: nettime-l@bbs.thing.net
Date: Fri, 22 Sep 2000 19:53:51
-0400

Hiya,

>the anti NATO protest by 'antiortp' during Kosovo war
>(most compact example of this artist's radicality)

Yes, how very radical of them to support the 'ethnic cleansing' of the Kosovars. I'm sure that Sloba and Mira were very grateful for their artistic intervention. What next: a cool n' trendy website for the French National Front or the German neo-nazis?

Later,

Richard

9.0

**<nettime> Tilman-RFC #1: net art
history 1993 - 1996**
From: Tilman Baumgaertel
To: nettime-l@bbs.thing.net
Date: Sat, 11 Dec 1999 18:24:31
+0100

Tilman-RFC #1: net art history 1993 - 1996

Hi!

Here's the outcome of my effort to experiment with collective history writing: a time line for the catalogue of the "net_condition" show at the ZKM in Karlsruhe, Germany.

One month ago I mailed out a proposal to inform me about early net art projects. It resulted in the following list of projects and art works that happened between 1993 and 1996. Some of them were suggested to me by email, other came from my own - not very good - memory. After 1996, the whole field became too big to continue to collect things in such a fashion. I was surprised how many early projects were there, some of them I had never heard about, and how many of them are still online.

It is in German, but it should still be understandable. I listed the works with

month of their creation,

artist,

title,

URL

and sponsor, festival where it was first shown or the institution by which it was commissioned etc.

For every year there's a separate section that lists important conferences, shows, events, the creation of art servers, context systems etc.

Any further suggestions, hints are welcome, even though my deadline is approaching fast. If you want to add something, please do so in the format described above. It is not a completely open process, and I will filter out things, that I find irrelevant, but actually so far I included most of the works that were suggested to me, because there were some really surprising things that I didn't know about.

This whole methodology obviously leaves open a lot of questions, but I think it is interesting to put history together in such a fashion. Call it Open-Source-History, if you will, with me as the maintainer. :-)

I still have some errands running, but hope to finish this whole, quite labor-intensive project next week. So speak out now, or be silent forever.

Yours,
Tilman Baumgaertel

-----SCHNAPP!-----

1993

März 1993
Station Rose mit DJ Dag
Gunafa-Club (Hypermedia-Live-Performances in verschiedenen Clubs in Deutschland und Österreich)
www.stationrose.com *

April 1993
David Blair
Waxweb als M-Bone-Multicast
www.waxweb.org *

Mai 1993
x-space (Gerfried Stocker, Horst Hörtner, Arnold Fuchs, Anton Maierhofer, Wolfgang Reinisch, Jutta Schmiederer)
winke winke
gewi.kfunigraz.ac.at/~gerfried/winke

November 1993
Mark Amerika u.a.
Alt-X als Gopher-Hypertext
www.altx.com *

November 1993
David Lichy
Event Spaces 1
web.raex.com/~voyd/terrain/est1

Dezember 1993
David Blair
Waxweb als Hypertext in MOO
www.waxweb.org *

Ausstellungen, Online-Galerien, Kontextsysteme und andere
Netzkunst-Institutionen

März 1993
Online - Kunst im Netz (Konferenz)
Steirischer Herbst, Graz, Österreich
gewi.kfunigraz.ac.at/~gerfried/online/

1994

Januar 1994
Andy Deck
Andyland
www.artcontext.com/andyland/old/1994/ *

März 1994
David Blair
Waxweb mit Web-Interface
www.waxweb.org *

Mai 1994
Antonio Muntadas
The File Room
simr02.si.edu.es/FileRoom/documents/TofCont.html *
Randolph Street Gallery, Chicago

Juli 1994
Mark Amerika u.a.
Alt X '1 eröffnet' mit der Ausstellung 'The Floating Gallery of the Mind'
seine Präsenz im WorldWideWeb
www.altx.com *

August 1994
Alexei Shulgina: Hot Pics
redsun.cs.msu.su/wwwart/hotpics/ *

August 1994
Ken Goldberg
The Mercury Project
www.usc.edu/dept/raiders/
University of Southern California, Los Angeles

September 1994
Douglas Davis
The World's First Collaborative Sentence
math240.lehman.cuny.edu/sentence1.html
City University of New York Lehman College, New York

Oktober 1994
Paul Garrin
Fluxus-Online
www.panix.com/~fluxus
Fluxus Festival "Seoul NyMax", Anthology Film Archives, New York

November 1994
Sodomka/Breindl, x-space und Norbert Math
State of Transition
http://thing.at/orfkunstradio/1994B/10_11_94.html
ORF Kunstradio

Dezember 1994
Nina Sobell und Emily Hartzell
Park Bench
www.cat.nyu.edu/parkbench
Center for Advanced Technology, New York University

Dezember 1994
Brad Brace
The 12hr-ISBN-JPEG Project
www.teleport.com/~bbrace/12hr.html

Ausstellungen, Online-Galerien, Kontextsysteme und andere
Netzkunst-Institutionen

Januar 1994
Die digitale Staad Amsterdam
www.dds.nl

März 1994

to Public Netbase
www.to.or.at
Bundeskuratorin für Bildende Kunst, Wien, Österreich

September 1994
Adaweb
adaweb.walker.org *
Digital City
September 1994
Susan Farrell, Bret Webb u.a.
Artcrimes *
www.artcrimes.com

Oktober 1994
Minima Media
Medienbiennale Leipzig
www.v2.nl/~arns/Archiv/Media/med-94.htm (D)

Oktober 1994
Hotwired
www.hotwired.com
Wired

November 1994
Die Internationale Stadt Berlin
www.icf.de *

1995

Februar 1995
Julia Sher
Securityland
adaweb.walkerart.org/project/secure/corridor/sec1.html
Adaweb

März 1995
Tony Oursler, Constance DeJong, Stephen Vitiello
Fantastic Prayers
www.diacenter.org/rooftop/webproj/fprayer/fprayer.html
Dia Center of the Arts

Mai 1995 (Mailbox-Version bei BIONIC seit 1989)
Pool Processing (Heiko Idensen und Matthias Krohn)
Die imaginäre Bibliothek
www.hyperdis.de/pool
Ars Electronica

Mai 1995
Jenny Holzer
Please change belief
adaweb.walkerart.org/project/holzer/cgi/pcb.cgi
Adaweb

Mai 1995
David Blair
Waxweb mit 3-D-Interface
www.waxweb.org *

Sommer 1995
Richard Kriesche
Telematic Sculpture 4
iis.joanneum.ac.at/~kriesche/
Venedig Biennale

Juni 1995
Michael Bilecki
Exodus
exodus.avu.cz
Ars Electronica

Juni 1995
Horizontal Radio (Koordination: Heidi Grundmann und Gerfried Stocker, mit
über hundert Künstlern aus der ganzen Welt)
gewi.kfmgraz.ac.at/~gerfried/horrad/horrad1.html
Ars Electronica

Juli - November 1995
Victoria Vesna
Virtual Concrete
arts.ucsb.edu/concrete/
Huntington Beach Museum, Los Angeles, USA

Juli 1995 - Januar 1998
John F. Simon
Alter Stats
www.numeral.com/alterend.html *
Sandra Geringer Gallery, New York/Adaweb, New York

Sommer 1995
Ken Feingold
Telegarden
telegarden.aec.at *
Annenberg Center at the University of Southern
California und Adept Technology, Los Angeles, USA

Sommer 1995
Shu Lea Cheang u.a.
Bowling Alley
bowlingalley.walkerart.org *
Walker Center of the Arts, Minneapolis, USA

August 1995
Joan Heemskerk und Dirk Paesmans
jodi
www.jodi.org

August - Dezember 1995
Philip Pocock und Felix S. Huber
Arctic Circle
www.icf.de/tcancer
Ausstellung "Fotografie nach der Fotografie" in München, Deutschland

September 1995
Eva Wohlgenuth & Kathy Rae Huffman
Siberian Deal
www.icf.de/siberian
Hilus, Wien, Österreich

September 1995
Heath Bunting u.a.
Irrational Gallery Ltd
www.irrational.org

September 1995
Komar und Melamid
The Most Wanted Painting
www.diacenter.org/km/
Dia Center of the Arts, New York, USA

September 1995
Vera Frenkel
BodyMissing
www.yorku.ca/BodyMissing
ISEA 95, Montreal, Canada

September 1995
G.H. Hovagimyan: Art Direct (Mailbox-Version bei The Thing seit September
1994)
www.thing.net/~gh/artdirect/
Artnetweb, New York; The Thing, New York

Oktober 1995
Alexei Shulgin, Tania Detkina, Alexander Nikolaev, Rachel Baker
Moscow WWWArt Centre
redsun.cs.msu.su/wwwart *

Oktober 1995
Floating Point Unit (Jeff Gompertz, Bruno Ricard, Vlasta Volcano)
Extremely Refrigerated (Performance mit CUsee me)
www.location1.org/fpu (D)
New York, USA

November 1995
mezlesque.exe (Maryanne Breeze): Cutspace
wollongong.starway.net.au/~mezandwalt/cutspace.htm

Dezember 1995
Eva Grubinger
Computer [AT] ided curating
www.icf.de/CAC/

Ausstellungen, Online-Galerien, Kontextsysteme und andere
Netzkunst-Institutionen

Januar 1995

Dia Center of the Arts beginnt eigene Netzkunst-Sammlung
www.diacenter.org
Dia Center of the Arts, New York, USA

Februar 1995
Artnetweb (Ezine)
artnetweb.com/philadelphia/artnetweb95 *
New York, USA
März 1995
Konrad Becker, Francisco de Sousa Webber u.a.
Public Netbase to
www.to.or.at
Wien, Österreich

Mai 1995
Switch (Ezine)
switch.sjsu.edu
San Jose State University, USA

Juni 1995
Wolfgang Staehle u.a.
The Thing International im WWW
www.thing.net
www.thing.or.at

Juni 1995
Ars Electronica 'Welcome to the Wired World', bei der zum ersten Mal ein
Prix Ars Electronica in der Kategorie 'net' verliehen wird
www.aec.at
Linz, Österreich

August 1995
Tool (Gruppenausstellung)
www.screenarts.net.au/tool/tool01 *
Urban Exile Galerie, Sydney

Oktober
Channel (Online Galerie)
www.channel.org.uk
ARTEC, London

November 1995
Monstersoup (Gruppenausstellung)
www.chickenfish.cc/subtle/monstersoup *
Chimera Online Gallery, Australien

Dezember 1995
Interfiction (Netzwerker-Treffen)
www.uni-kassel.de/interfiction
Kasseler Dokumentarfilm- & Videofestes, Kassel, Deutschland

1996

Januar/Februar 1996
Philip Pocock, Florian Wüst, Felix S. Huber, Christoph Keller
Arctic Circle
www.thing.net/~circle

März 1996
Sensorium
World Ear
www.sensorium.org/worldear/index.html

März 1996
etoy
Digital Hijack
www.hijack.org

Mai 1996
Masaki Fujihata
Global Clock Project
www.flab.mag.keio.ac.jp/GClock/

Juli 1996
Paul Garrin
name.space
www.autono.net

Oktober 1996
Alexei Shulgin, Vuk Cosic et al
Refresh
sunsite.cs.msu.su/wwwart/fresh.html

November 1996
Sensorium
Web Hopper
www.sensorium.org/webhopper/index.html

Ausstellungen, Online-Galerien, Kontextsysteme und andere
Netzkunst-Institutionen

Januar 1996
G.H. Hovagimyan, Adrienne Wortzel, Robin Murphy
Art Dirt (Kunst-Talkshow im Real-Audio-Format bei pseudo.com)
www.walkerart.org *

Januar 1996
Next five minutes, Amsterdam (Konferenz)
www.dds.nl/~n5m

Februar 1996
nettime (Mailing-list)
www.nettime.org *

Februar 1996
Rhizome (Mailing-list)
www.rhizome.org *

Februar 1996
Syndicate (Mailing-list)
www.v2.nl/east

April 1996
Backspace, London (Internet-Cafe)
www.backspace.org

Mai 1996
Telepolis, München (Ezine)
www.heise.de/tp *

Juni 1996
C3, Budapest (Media Lab)
www.c3.hu

November 1996
Toolzob (Gruppenausstellung)
Urban Exile Galerie, Sydney
www.screenarts.net.au/tool/ *

.....
I think,
and then I sink
into the paper
like I was ink.
Eric B. & Raakim: Paid in full

Dr. Tilman Baumgaertel, email: tilman[AT]thing.de
MY HOMEPAGE HAS MOVED!!! <http://www.thing.de/tilman>

IO.O

**<nettime> re: Tilman-RFC #1: net art
history 1993 - 1996**
From: Dooley Le Cappellaine
To: nettime-l@bbs.thing.net
Date: Sat, 11 Dec 1999 22:28:27
-0500

I responded to Tilman's request for information regarding art on line projects
between 1993-1996.

I was shocked by his inappropriately arrogant and pugnacious response:

Here it is:

Dooley Le Cappellaine responds to Tillman's request:

I made some trail sites during 1995 and put one up early/mid 1996.

>At 15:12 15.11.99 -0500, you wrote:
>>
>>Hello Tilman,
>>I am an artist and curator.
>>From 1988-94 I ran a gallery of cutting edge contemporary art in SoHo New
>York.
>>During 1994 I got very interested in new media and decided to close my
>>gallery in order to focus on my work in this new medium.
>>From late 1994 through September 1996 I worked on a CD Rom and website.
>>The CD Rom was titled "Technophobia" and is an interactive exhibition of
>>artists making artworks in New Media. I thought at the time I would produce
>>CD Rom exhibitions the way I had presented real exhibitions in a gallery.
>>I saw a few really Horrible on-line gallery sites and decided to
>>concentrate on work that used New Media as an Art Medium rather than an
>>archival or electronic catalog.
>>Learning the programmes and buying the hardware that were necessary to
>>realize MY plans and to realize the artists' projects for CD Rom, was a
>>huge investment of time and money.
>>Also the website had to be totally made from scratch as the material from
>>the CD Rom was far too high in file size to present on the web.
>>So the website: Dooley Le Cappellaine Gallery; became an exhibition site for
>>the artists on "Technophobia".
>>It was the first exhibition on the site and has been remade/upgraded
>>countless times as my skills and the possibilities of the web expanded.
>
>So when did that go online exactly?
>
>>
>>In late 1995 I met Wolfgang Staehle of "The Thing". I knew he'd exhibited a
>>version of "the thing" as an art work at TZ Gallery in New York (through
>>Tom Zollner) and I was intrigued.
>>I think it can accurately be said that Wolfgang was the first person in
>>the "artworld" in New York at that time to be seriously exploring what for
>>the moment is being called "New Media".
>
>I know all that.
>
>>However at that time it was shockingly primitive; just people exchanging
>>typed- out text messages: not much more than a crystal radio set.
>>
>>When I was inviting artists to participate in "Technophobia" I talked to
>>Wolfgang again: "The thing" had really morphed from an artwork into a
>>business.
>>"the Thing" became the ISP for my gallery at <http://www.thing.net/dooley>.
>
>As I said, I need the date.
>
++++++
My Response: I sent Tilman an approximate date : early 1996.

Also I telephoned my server: Thing.net to get the exact date my site went
on line and received no reply.

++++++
My Response:

I recall the approximate time I put my first announced site up to be early
1996.
and e-mail Tilman, with the information it can be corroborated by records
at Thing .net.

++++++
No response from Tilman,
but his posting at nettime eliminating me from his survey, appears on this
list.

++++++
I go through my American Express accounts and find I was paying for my
site/space from March 1996.

++++++
Dooley Le Cappellaine
<http://www.thing.net/dooley>

<http://www.thing.net/dooley>

IO.I

**Re: <nettime> Tilman-RFC #1: net art
history 1993 - 1996**
From: Armin Medosch
To: nettime-l@bbs.thing.net
**Date: Mon, 13 Dec 1999 11:25:38
+0000**

Telepolis
Exhibition and Conference on the Interactive and Networked City
4.11. - 12.11.1995

In the "Art" section of the exhibition the following works were
presented:

Electronic Gallery, Kunstlabor, Vienna
Views, Ulrike Gabriel
The Egg of the Internet, netband (Feigl, Hobijn, Solomon, Verdult)
Stone Age Computer, Mathilde MuPe
Urban Exercises, LOT, Sabine Bitter, Helmut Weber
Telepolis in VRML, Nicolas Anatol Baginsky
Labyrinth, Stanislav Miler
Musers Service, Daniela Plewe
Sound Image Crossing, Keigo Yamamoto
Various VRML-projects by EZTH Zurich, Florian Wenz

Additionally to the art section, there was a general purpose cybercafe
which was installed by Media Lab Munich, where, among others, digital
city, Internationale Stadt and other collaborative art projects or
"context systems" were shown.

Unfortunately this URL is not active any more:
<http://www.lrz-muenchen.de/MLM/telepolis.html>

IO.2

**<nettime> Re: Tilman-RFC #1: net art
history 1993 - 1996**
From: Florian Cramer
To: nettime-l@bbs.thing.net
**Date: Tue, 14 Dec 1999 00:00:42
+0100**

Am Sat, 11.Dec.1999 um 18:24:31 +0100 schrieb Tilman Baumgaertel:

> One month ago I mailed out a proposal to inform me about early net art
> projects. It resulted in the following list of projects and art works that
> happened between 1993 and 1996. Some of them were suggested to me by email,
> other came from my own - not very good - memory.

I am quite surprised to see that your timeline starts as late as in 1993.
Again, we can argue whether "net art" (i.e. net art in a broader sense than
the particular school of "Net.Art") is identical with "World Wide Web art".
My opinion obviously differs.

Since you speak of "net art" and not of "Internet art" in particular, I
would certainly include BBSes into this history.

Even without BBSes, I would clearly root the beginnings of Internet art
activities in such manifestations as the "alt.artcom" newsgroup (established
by the editors of the Canadian "Art Com" journal whose editors also
published the Mail Art source book "Correspondence Art in 1985), the
"Postmodern Culture" e-journal with the "PMC-talk" listserver and
Crackerjack Kid's Networker's Telenet Link around 1991. In my memory of
these days of the Internet - or EARN/Bitnet, respectively -, these were the
only arts-related forums in global computer networks. For net culture, the
discussions in "PMC-Talk" were at least as significant as those in Nettime
became later.

alt.artcom

Quotations/resources

"In 1991 there were roughly two dozen mail artists with PCs and modems, mostly Americans, who could access one another through information superhighways like internet, bitnet, CompuServe and America Online."
Chuck Welch <<http://www.actlab.utexas.edu/emma/Gallery/telenetlink.html>>

"Artists are using computer networks, and it is impacting not only their methods of dialogue and distribution, but their creative process and aesthetic output. In the cyberspace of computer networks, still so pervasively ASCII and ANSI, art works are not necessarily about visual images but instead communications -- many investigate interactivity, collaboration, interface, connectivity, and the relationship between artist, art work, and viewer."
Anna Couey, *Cyber Art: The Art of Communication Systems*, Matrix News, Volume 1, Number 4, (July 1991)

1980
ARTEX
Robert Adrian X
Conferencing system on I. P. Sharp APL Network used for art projects

1986
Artcom forum in The Well BBS
Carl Eugene Loeffler and others
SF Bay Area
routed into the Usenet as alt.artcom (and still existing today), includes electronic distribution of Art Com journal articles

1987
TAM
Ruud Janssen
Amsterdam
Mail-Art BBS (now in the World Wide Web:
<<http://www.geocities.com/Paris/4947/>>)

1990, summer
Panscan Conference on ECHO BBS (later echonyc.com)
Mark Bloch
New York City
production of a collaborative E-Mail poem (text at
<<http://www.echonyc.com/~panman/epoem.html>>)

1990
Matrix Artists Network BBS
Toronto, Canada

1991
TAM
by Ruud Janssen
Tilburg/Netherlands

1990, June 17
PMC-Talk
launch of "postmodern culture" mailing list in the Internet and on
ERAN/Bitnet
University of Virginia

1990, Fall
Postmodern Culture
First issue of the Internet e-journal
University of Virginia

1991, February 6
Le Musée Standard
by La Société de Conservation du Présent
Graphical BBS based on the French-Canadian Minitel standard
Montréal, Québec
(Conceived and programmed by the conceptual art group SCP, this
proto-Website contained - among others - computer-generated poetry and
"Notre Médium: Le Système", a sophisticated system of pictograms.)

1991, June
Networker Telenetlink
by Crackerjack Kid (a.k.a. Chuck Welch)
Sao Paolo Biennial

1991
R.A.T. Mail Art Archive
by Charles Francois
Liège/Belgium
Mail Art BBS

1992
Global Mail
by Ashley Parker-Owens
Information/announcement sheet on Mail Art and related activities, published
on "The Well" via gopher and E-Mail

1994, February
Spoon Lists
by Spoon Collective
Mailing lists on cultural theory

1994
Fast Breeder
London
BBS operated by Matthew Fuller, Graham Harwood et.al.

1994
The Seven by Nine Squares/Neoism Online
Berlin
BBS from March 1994-March 1995
Web Site since March 1995
relaunched as <<http://www.neoism.org>> in January 1996

...

I am sure there are many more...

Florian

--
Florian Cramer, PGP public key ID 6440BA05
Permutations/Permutationen - poetry automata from 330 A.D. to
present: <<http://userpage.fu-berlin.de/~cantsin/index.cgi>>

IO.3

**<nettime> [net\.]
art(history|definition) [feigl,
baumgaertel, future]
From: nettime's_synthetic_system
To: nettime-1@bbs.thing.net
Date: Tue, 14 Dec 1999 00:36:19
-0500 (EST)**

"Franz F. Feigl" <franz@feigl.com>
Re: <nettime> re: Tilman-RFC #1: net art history 1993 - 1996

Tilman Baumgaertel <tilman_baumgaertel@esi.com>
Re: <nettime> Re: Tilman-RFC #1: net art history 1993 - 1996

"Dr. Future" <richard@dig-lgu.demon.co.uk>
Re: <nettime> defining net.art (was: Olia Lialina, was:
something or other...)

Date: Tue, 14 Dec 1999 02:58:31 +0100
From: "Franz F. Feigl" <franz@feigl.com>
Subject: Re: <nettime> re: Tilman-RFC #1: net art history 1993 - 1996

Don't worry: Tilman's job 'net.art.history' won't be the last attempt
to rewrite the past.

The first use of the the net (internet - not phones, BBS's, a.s.o.)
for art's sake I remember was Bill Gibson + ? placing something
like a 'self-destructing poem' on the net in summer 1992.
(the organisation was an art-show in San Francisco, so there might
be more to dig up)

Lot's of still familiar names are missing, from Artcom to Williams
and even more not so familiar ones.

Franz F. Feigl

Date: Tue, 14 Dec 1999 01:51:20 +0100
From: Tilman Baumgaertel <tilman_baumgaertel[AT]csi.com>
Subject: Re: <nettime> Re: Tilman-RFC #1: net art history 1993 - 1996

At 00:00 14.12.99 +0100, Florian Cramer wrote:

>Am Sat, 11.Dec.1999 um 18:24:31 +0100 schrieb Tilman Baumgaertel:
>
>> One month ago I mailed out a proposal to inform me about early net art
>> projects. It resulted in the following list of projects and art works that
>> happened between 1993 and 1996. Some of them were suggested to me by
>> email,
>> other came from my own - not very good - memory.
>
>I am quite surprised to see that your timeline starts as late as in 1993.
>Again, we can argue whether "net art" (i.e. net art in a broader sense than
>the particular school of "Net.Art") is identical with "World Wide Web art".
>My opinion obviously differs.
>

Well, that comes as quite a surprise, doesn't it?

You will even be more surprised to learn that just putting the overview of
these four years together took one month of work. If I would be at an
university I would take a sabbatical for this kind of effort, but I am not.

As you of course know, this kind of art is very ephemeral and very
distributed, and it takes a long time to get this kind of stuff together.
For the present purpose, this list is OK, because it is for the catalog of
an exhibition that was triggered by the art that was created in reaction to
the web, mainly. But it doesn't pretend to be complete, and I put every
imaginable effort in getting as much material as possible. And actually,
the reason why I make this list available to your kind of criticism, is
because I want as much participation from as many people as possible.

I also don't think that net work art is only on the web, so I have a much
longer list of other things, going back to Mail art and the fifties,
including Television, Satellite, BBS, Fax, what have you events, but it is
yet too incomplete to be published. I will continue to work on this, and
once I feel it is appropriate to this big topic, I will put it on the net.

Anyway, thanks for your list, it is of great help.

Yours,
Tilman

.....

I think,
and then I sink
into the paper
like I was ink.
Eric B. & Raakim: Paid in full

Dr. Tilman Baumgaertel, email: tilman [AT] thing.de
MY HOMEPAGE HAS MOVED!!! <http://www.thing.de/tilman>

Date: Sun, 12 Dec 1999 18:28:37 +0000
From: "Dr. Future" <richard [AT] dig-lgu.demon.co.uk>
Subject: Re: <nettime> defining net.art (was: Olia Lialina, was:
something or other...)

melinda rackham wrote:

>>simon wrote:
>
> a lot of what is called Net Art is not actually the Net but the
> computer. This is true of much work produced for viewing in a browser, or
> on CD-ROM, or even a lot of installation based work. Often the only
> differences between these works are the means of distribution...

<...>

> if work is intended for flexible delivery over a global network with its
> unique download rhythm its net.art, anything intended for distribution on
> cdrom has a completely different intent, architecture and mode of
> production. the definition is in the intention and the experience. a few
> years ago i remember asking Tiia Johansen from Estonia about why she was
> putting up huge single images as web works, when all i was interested in
> was making tiny files for fast delivery, and her reply (made even more
> dramatic by her fabulous accent) was "i like to make them wait."
>
> For me it is that wait... the delivery space, - the gap - , the
> possibilities contained within the gap, and the experience of that gap
> which are the defining characteristics of net.art.

So this suggests that the categorization of the (net.)art work is dependent
upon the intentions of the user, whether they want to exploit the properties
of the net as a communications system or as a distribution system or whatever.
But then their intentions are dependent upon the particular qualities of the
Net that they perceive as important anyway, so we must conclude that all art
that is deliberately put on the net is net.art.

The challenge is then to find some art on the net which isn't net.art (isn't
it?). Perhaps this would be art that was just accidentally put on the net, or
just temporarily while you were thinking of where else it should go (like
leaving things in a pile on the edge of the sofa because your shelves are full
up and the tea's ready). Perhaps this would be called default.art.

the fun continues...

IO.4

**Re: <nettime> [net\.]
art(history|definition)**
From: Sean Cubitt
To: nettime-l@bbs.thing.net
Date: Tue, 14 Dec 1999 12:44:07
+0000

I like Melinda Rackham's quote from Tiia Johnson about 'making them wait'
for download. Download, like the crash, the freeze, upload and boot up,
are temporal modes that are the last vestige of labour time on the web,
giving the lie to the mythology of instantaneous transmission.

But there is another point to add, a small one: what we have by way of
browsers are not interactive, or at least not interactive enough. We can
click, we can to some extent navigate, we can publish, but we can't
re-edit someone else's work without downloading it and republishing the
reedited version on a different server. Netscape and IE are both based on
the principle of user-friendly admission to a publishing medium, not to
genuine interactivity. Perhaps this can't be done on the wide open spaces
of the net but only on intra/extranets where some degree of responsibility
and trust can be presumed. Nonetheless, the model of the Amaya browser
seems to me the kind of tool we will need if we are going to get
interactivity of any real sort online. That will mean, as well, some
radical education in democracy: if the authorship of works moves from
authors to users, then the responsibility also shifts in proportion.

So to add my crumbly bit of old cheese to the define.net.art flan, a
thing is net.art if the user takes responsibility for the work

sean

IO.5

**Re: <nettime> [net\.]
art(history|definition) [feigl,
baumgaertel, future]**
From: Terrence J Kosick
To: nettime-l@bbs.thing.net
Date: Sat, 18 Dec 1999 22:52:34
-0800

Terrence writes:

There seems many more people are involved now. That will make it all the more
vital by bringing more minds together. How that will change and evolve
remains to
be seen. It will be intriguing to compare and perhaps see some sort of telos of a
shifting to a communication perhaps more theatrical and even timeless in form. I
am looking forward to seeing the links that collapse network time from then to
here and now. The separation of time and distance has been too convenient

controlling and thus disconcerting. History never fixed always evolving taking on things from the past not to be forgotten whilst they shape the future. Ah network bliss.

T.

IO.O

<nettime> Re: (protocol) Re: Histories
From: t.whid
To: nettime-l@bbs.thing.net
Date: Sun, 14 May 2000 14:15:39 -0400

this was taken from an ongoing discussion between jennifer crowe and pat lichty re: history of net art. (taken from the list protocol prone <http://www.artnetweb.com/protocol>

At 1:25 PM -0400 5/14/00, Jennifer Crowe wrote:

```
<snip>
>
>[let me ammend this: I was specifically referring to .txt files that
>comprise the textbase- plain text (which when it boils down to it the
>Rhizome archive is) it will most likely port better than stuff that is
>specially dependent on hardware, like an artwork that is dependent on a
>certain type of machine (with like you say 5.25 floppies. etc). This is
>never foolproof of course. But for the time being, the texts at Rhizome
>and Nettime etc are what alot of people are going off of. And, yes it's
>true that their server could be wiped out at anytime in a flood or
>something...true, true, true!]
```

could the administrators of these lists post some comments on their long-term plans for archival of the texts? how many back-ups are on how many servers? are there foundations with a mission to preserve them? if not, perhaps rhizome, thing, nettime could create one, or band together to lobby for international funding for one?

or point us to the public policies you have posted.

thanx

II.O

Re: <nettime> Re: (protocol) Re: Histories
From: { brad brace }
To: nettime-l@bbs.thing.net
Date: Sun, 14 May 2000 13:48:06 -0700 (PDT)

On Sun, 14 May 2000, t.whid wrote:

```
> At 1:25 PM -0400 5/14/00, Jennifer Crowe wrote:
> <snip>
```

```
> could the administrators of these lists post some comments on their
> long-term plans for archival of the texts? how many back-ups are on
> how many servers? are there foundations with a mission to preserve
> them? if not, perhaps rhizome, thing, nettime could create one, or
> band together to lobby for international funding for one?
```

This would only be worthwhile if the lists were _not_ moderated, and/or _all_ posts were archived.

The 12hr-ISBN-JPEG Project >>> since 1994 <<<<

```
+ + + serial ftp://ftp.eskimo.com/u/b/bbrace
+ + + eccentric ftp://ftp.netcom.com/pub/bb/bbrace
+ + + continuous ftp://ftp.teleport.com/users/bbrace
+ + + hypermodern ftp://ftp.rdrop.com/pub/users/bbrace
+ + + imagery ftp://ftp.pacificer.com/pub/users/bbrace
```

News://alt.binaries.pictures.12hr:/a.b.p.fine-art.misc
Mailing-list: listserv[AT]netcom.com / subscribe 12hr-isbn-jpeg
Reverse Solidus: <http://www.teleport.com/~bbrace/bbrace.html>
<http://bbrace.laughingsquid.net>

[brad brace]

II.I

Re: <nettime> Re: (protocol) Re: Histories
From: t byfield
To: nettime-l@bbs.thing.net
Date: Mon, 15 May 2000 01:31:54 -0400

twhid[AT]spacelab.net (Sun 05/14/00 at 02:15 PM -0400):

```
> could the administrators of these lists post some comments on their
> long-term plans for archival of the texts? how many back-ups are on
> how many servers? are there foundations with a mission to preserve
> them? if not, perhaps rhizome, thing, nettime could create one, or
> band together to lobby for international funding for one?
>
> or point us to the public policies you have posted.
```

interesting questions.

as for nettime: there's a complete archive on nettime.org (köln); another (i'm not sure how complete) at tao.ca, in toronto, courtesy of jesse hirsch et al.; and another one, much less complete, at The Thing (NYC); and, at least for a while, there was a clone of the complete nettime one at o-o.lt, in lithuania (?), but these are only the publicly available archives (of which there may be more i've never heard of); there are also private ones--mine goes back to 12/95, and is missing only the first ~30 messages sent to 'nettime-l' (there were earlier channels and ur-correspondence), if for some reason all these public archives were to vanish, i expect a few people would put some up on the web, however piecemeal. (an excellent example is the more or less complete reconstruction of the first 'cyberpunks' list cobbled together from various partial archives.)

and then there are nettime's paper publications: ZKP 1, 2, 3, 3.2.1, 4, _README!_, and (in part) the NATO/FYU issue of arkzin/bastard, some of which included floppy versions of their content. the impetus behind this series of publications was to make a 'networked discourse' available offline; but one consequence was to make them available in a form not susceptible to the failures of electronic media.

note that the nettime.org archive includes 'raw' files of the traffic going back to 11/95: if you really care about the long-term viability of the archives feel free to suck the files down and archive them yourself. once FreeNet is up and running in a meaningful sense, i'll run a node and make the files available in that way--as an 'eternity service'. i hope others do too, but the essence of these systems is establishing open and contingent technical setups and seeing what happens. nettime is a 'collaborative text filtering project': it may be that the logic that governs such an arrangement will filter nettime, or subsets of it, into oblivion.

as to your questions about foundations, and various lists banding together to start one, my own response is: bleech.

in my experience, nettime functions best, for all my skepticism about this idea, as a 'gift economy,' that was the basis on which desk.nl supported it; when their technical problems became too severe i moved it to my own material-net; but that wasn't an adequate long-term solution for a lot of reasons (a cranky server sitting behind a 56k isdn line that was dedicated only because the ISP didn't care), so we asked wolfgang staehle if he'd give the list a home at The Thing for free and he said yes. in that regard the list's existence is parasitic, much as nettime's meetings have piggybacked on other conferences--the only exception being Beauty and the East in ljubljana, which was supported by ljudmila (for those who don't know: LJubljana Digital Media Lab--vuk cosic, luka frelih, marko peljhan, iren-a wölle, mitja doma, and more).

to institutionalize nettime in a legal or economic format would be fatal. the efforts to produce print publications have been increasingly traumatic; and the efforts to push 'top-down' campaigns under the name 'nettime' were a mess. the fact that certain lists--nettime, rhizome, 7-11, american express, syndicate, recode, xchange, rolipost, inter-nodium, the list could go on--had and/or have certain commonalities doesn't mean that a consortium is desirable or even possible. the strength of these entities, individually and collectively, stems from the fact that they're NETWORKS: part participants, part technical system, and part something else about which very little is understood, imo, and even this on a heuristic basis. in a way, the network is a new species, and many if not all of the problems net-time has seen--abortive efforts to hijack it, the complexities of organizing it in order to move to a 'higher' level, para/neo/quasi/post-paranoiac fantasies about control and cabals--are byproducts of the inability to grasp what networks are and how they function.

but to get back to your initial questions, they *do* function through distribution--which (thus far) seems like an unbeatable archival technique. thus far: we'll see how it pans out in the long term.

nettime's 'policy' about archiving? DIY. we maintain this list in the here and now *for free*; if you'd like to preserve it for another time and place, then Be My Guest. my advice: trust the network. don't try to transform it into something it isn't.

cheers,
t

II.2

Re: <nettime> Re: (protocol) Re: Histories
From: cisler
To: nettime-l@bbs.thing.net
Date: Mon, 15 May 2000 06:29:32 -0700

Thanks to Ted Byfield for the explanation about the server and archive history of nettime. On a grander scale there is a service that may just be around when the sentient robots of Hans Moravec's dreams (and perhaps Ray Kurzweil's) begin looking for the recorded antics and babbling of the humans who once ran the Internet--and were allowed to use it.

www.archive.org is in San Francisco, and as of March 2000, they had archived a billion web pages, about 14 terabytes. I'm sure that nettime is in the archive.

Steve Cisler

II.3

Re: <nettime> Re: (protocol) Re: Histories
From: alex galloway
To: nettime-l@bbs.thing.net
Date: Tue, 16 May 2000 10:31:13 -0700

>At 1:25 PM -0400 5/14/00, Jennifer Crowe wrote:
><snip>
>>
>>[let me amend this: I was specifically referring to .txt files that
>>comprise the textbase- plain text (which when it boils down to it the
>>Rhizome archive is) it will most likely port better than stuff that is
>>specifically dependent on hardware, like an artwork that is dependent on a
>>certain type of machine (with like you say 5.25 floppies, etc). This is
>>never foolproof of course. But for the time being, the texts at Rhizome
>>and Nettime etc are what alot of people are going off of. And, yes it's
>>>true that their server could be wiped out at anytime in a flood or
>>something...true, true, true!]
></snip>
>
>could the administrators of these lists post some comments on their
>long-term plans for archival of the texts?

about rhizome...

Rhizome Digest is archived and available at <http://rhizome.org/archive>. Years 2000 and 1999 of the Digest are currently online. Older years will be uploaded soon.

The other two email lists, Rhizome Raw and Leonardo [AT] Rhizome.org, are currently not archived. However, a filtered selection of Rhizome Raw *is* archived in the online contentbase. These emails create the content for both Rhizome Digest and the Fresh page (<http://rhizome.org/fresh>). Today, approximately 1 in 10 emails are saved and archived in the contentbase. Earlier in our history, when the volume on Raw was lower, the ratio was more like 1 in 3. Emails selected for the contentbase are formatted into plain text, then indexed by keyword, name, place, time, category, type and date.

The Rhizome contentbase is backed-up periodically using normal protocols, plus a semi-complete archive lives on my home computer and probably in a few other places (eat your heart out, 0100101110101101.ORG!). Rhizome is dedicated to long term preservation, so this material is not likely to disappear any time soon.

Rhizome has produced no print publications to date.

ideas and suggests? post to list[AT]rhizome.org.

best,

-ag

II.4

Re: <nettime> Re: (protocol) Re: Histories
From: Zvonimir Bakotin
To: nettime-l@bbs.thing.net
Date: Wed, 17 May 2000 04:43:35 +0200 (CEST)

Dear archeologists,

>
>>At 1:25 PM -0400 5/14/00, Jennifer Crowe wrote:
>><snip>
>>>

>> let me amend this: I was specifically refering to .txt files that
 >> comprise the textbase- plain text (which when it boils down to it the
 >> Rhizome archive is) it will most likely port better than stuff that is
 >> speically dependent on hardware, like an artwork that is dependent on a
 >> certain type of machine (with like you say 5.25 floppies, etc). This is
 >> never foolproof of course. But for the time being, the texts at Rhizome
 >> and Nettime etc are what alot of people are going off of. And, yes it's
 >> true that their server could be wiped out at anytime in a flood or
 >> something...true, true, true!]
 ></snip>
 >>
 >> could the administrators of these lists post some comments on their
 >> long-term plans for archival of the texts?
 >
 > about rhizome...
 >
 > Rhizome Digest is archived and available at <http://rhizome.org/archive>.
 > Years 2000 and 1999 of the Digest are currently online. Older years will be
 > uploaded soon.
 >
 > The other two email lists, Rhizome Raw and Leonardo [AT] Rhizome.org, are
 > currently not archived.

<snip>

I keeping the archive of rhRaw (mixed with rhDigest however) on my
 mailserv, this archive goes back till sept '96, contains cca 12.5k
 messages, or 63MB of raw ascii bits, in my opinion "it's complete".

There is also "complete" Nettime-l which goes back to '96. Furthermore
 there are some "smaller" archives (regarding the volume and number of
 messages) like documentaX, ars (several years of discussion at AE),
 blast, 7-11, amex, hfh... even some projects and initiatives which were'nt
 "real mailing_lists" such refresh (net art project back in 96), etc...

>From the very same source (different folder only) Syndicate mailing list
 archive was restored in last year (complete - from very first message).
 The Syndicate archive is available now at <http://www.v2.nl/mail/v2cast/>,
 for your reading pleasure and utermost enlightenment.

I agree with Ted on this point this is mainly DIY sport, and gift economy
 artefact indeed. I dont see any particular "long time" strategies there.

OK maybe one, let say once when I'll be retired I'll have plenty of time
 to print out few "ascii on paper" pages out of some antique printer each
 morning (rather noon) while I waking up and have first caffe with some
 "blasts from the pasts"... idilic ha?
 Well lets take "worst case" scenario of .com future, assuming that
 complete legacy of the digital domain will be commercialized pretty soon,
 sometime after use of paper for purpose of printmaking will be forbidden
 for most of us, government and corporate sector will have then special
 permissions to print documents on paper. Rest of us will relay on
 (envriment friendly) e-books(TM) and digitalPaper(TM) cellularZines(TM)
 and other widgets for "individual nonimmersive" use, this highly .com
 services will be available to anyone and everywhere, charged per bits but
 that's however not issue here. Printing on paper will be crimal act
 against the planet...well maybe not so idilic but still good for business.

z

II.5

**Re: <nettime> Re: (protocol) Re:
 Histories**
From: Robbin Neal Murphy
To: nettime-l@bbs.thing.net
Date: Wed, 17 May 2000 02:30:17
 -0400 (EDT)

I got bored and did hotbot search on my name and -- lo and behold --

mr.net.art came up from 1998 on rewired:

<http://www.rewired.com/98/0204.html>

for the record, I received a 1/2 vote.

Rob

II.6

**Re: <nettime> Re: (protocol) Re:
 Histories**
From: t byfield
To: nettime-l@bbs.thing.net
Date: Wed, 24 May 2000 17:15:52
 -0400

alex[AT] rhizome.org (Tue 05/16/00 at 10:31 AM -0700):

> The Rhizome contentbase is backed-up periodically using normal protocols,
 > plus a semi-complete archive lives on my home computer and probably in a
 > few other places (eat your heart out, 0100101110101101.ORG!). Rhizome is
 > dedicated to long term preservation, so this material is not likely to
 > disappear any time soon.

i should hope not, after all--and it's a shame you didn't
 mention this aspect--in doing so, rhizome is only protect-
 ing its assets:

<http://rhizome.org/subscribe/sub_agree.html>

... By posting material to RHIZOME RAW you agree to grant
 Rhizome Communications the non-exclusive, worldwide,
 perpetual, royalty-free right to reproduce, modify,
 edit, publish, sub-license, make derivative works from
 and distribute such material in any form or media,
 including posting such material on RHIZOME DIGEST or the
 RHIZOME Web Site. Rhizome Communications reserves the
 right, in its sole discretion, to edit any subscriber
 posting, and to chose to include or not include such
 posting in RHIZOME DIGEST or on the RHIZOME Web Site. ...

<http://rhizome.org//artbase/provider_agmt.html>

... You grant Rhizome.org the non-exclusive, worldwide,
 royalty-free right to reproduce, store, modify,
 distribute in digital form, perform and display your Art
 Project in connection with, or to promote, the ArtBase.
 You also agree that Rhizome.org may use your name on the
 Rhizome.org Web site, or in connection with promoting
 the ArtBase.

Rhizome.org reserves the right to make changes to your
 Art Project as may be necessary to maintain the ArtBase,
 including for the purpose of adapting it to changing
 technologies. Rhizome.org also reserves the right to
 index your Art Project within the ArtBase, to remove
 your Art Project from the ArtBase at any time or to
 discontinue the ArtBase. Rhizome.org will consider your
 requests to modify or update your Art Project, but will
 not be required to make any such changes. ...

> ideas and suggests? post to list [AT] rhizome.org,

what--and grant rhizome the non-exclusive, worldwide, perpetual,
 royalty-free right to reproduce, store, modify, distribute in
 digital form, publish, sub-license, make derivative works from,
 perform and/or display my ideas and suggests? not on your life.

cheers,
 t

5

Netzkritik

...

O.O

Utopian Promises-Net Realities / Critical Art Ensemble

From: Pit Schultz

To: nettime-1@desk.nl

Date: Sun, 19 Nov 1995 17:01:30
+0100 (MET)

Address to Interface 3:
Utopian Promises-Net Realities
Critical Art Ensemble

The need for net criticism certainly is a matter of overwhelming urgency. While a number of critics have approached the new world of computerized communications with a healthy amount of skepticism, their message has been lost in the noise and spectacle of corporate hype-the unstoppable tidal wave of seduction has enveloped so many in its dynamic utopian beauty that little time for careful reflection is left. Indeed, a glimpse of a possibility for a better future may be contained in the new techno-apparatus, and perhaps it is best to acknowledge these possibilities here in the beginning, since Critical Art Ensemble (CAE) has no desire to take the position of the neoluddites who believe that the techno-apparatus should be rejected outright, if not destroyed. To be sure, computerized communications offer the possibility for the enhanced storage, retrieval, and exchange of information for those who have access to the necessary hardware, software, and technical skills. In turn, this increases the possibility for greater access to vital information, faster exchange of information, enhanced distribution of information, and cross cultural artistic and critical collaborations. The potential humanitarian benefits of electronic systems are undeniable; however, CAE questions whether the electronic apparatus is being used for these purposes in the representative case, much as we question the political policies which guide the net's development and accessibility.

This is not the first time that the promise of electronic utopia has been offered. One need only look back at Brecht's critique of radio to find reason for concern when such promises are resurrected. While Brecht recognized radio's potential for distributing information for humanitarian and cultural purposes, he was not surprised to see radio being used for the very opposite. Nor should we be surprised that his calls for a more democratic interactive medium went unheeded.

During the early 1970s, there was a brief euphoric moment during the video revolution when some believed that Brecht's call for an interactive and democratic electronic medium was about to be answered. The development of home video equipment led to a belief that soon everyone who desired to would be able to manufacture their own television. This seemed to be a real possibility. As the cost of video equipment began to drop dramatically, and cable set-ups offered possibilities for distribution, electronic utopia seemed immanent, and yet, the home video studio never came to be. Walls and boundaries confounding this utopian dream seemed to appear out of nowhere. For instance, in the US, standards for broadcast quality required postproduction equipment that no one could access or afford except capital-saturated media companies. Most cable channels remained in the control of corporate media, and the few public access channels fell into the hands of censors who cited "community standards" as their reason for an orderly broadcast system. While production equipment did get distributed as promised, the hopes of the video utopians were crushed at the distribution level. Corporate goals for establishing a new market for electronic hardware were met, but the means for democratic cultural production never appeared.

Now that giddy euphoria is back again, arising in the wake of the personal computer revolution of the early 80s, and with the completion of a "world-wide" multi-directional distribution network. As to be expected, utopian promises from the corporate spectacle machine drown the everyday lives of bureaucrats and technocrats around the first world, and once again there seems to be a general belief-at least within technically adept populations-that this time the situation will be different. And to a degree, this situation is different. There is an electronic

free zone, but from CAE's perspective, it is only a modest development at best. By far the most significant use of the electronic apparatus is to keep order, to replicate dominant pancapitalist ideology, and to develop new markets.

At the risk of redundantly stating the obvious, CAE would like to recall the origins of the internet. The internet is war-tech that was designed as an analog to the US highway system (Yet another product which stemmed from the mind of the military, and which was primarily intended as a decentralized aid to mobilization). The US military wanted an apparatus that would preserve command structure in the case of nuclear attack. The answer was an electronic web capable of immediately rerouting itself if one or more links were destroyed, thus allowing surviving authorities to remain in communication with each other and to act accordingly. With such an apparatus in place, military authority could be maintained, even through the worst of catastrophes. With such planning at the root of the internet, suspicion about its alleged anti-authoritarian characteristics must occur to anyone who takes the time to reflect on the apparatus. It should also be noted that the decentralized characteristics for which so many praise the net did not arise out of anarchist intention, but out of nomadic military strategy.

Research scientists were the next group to go on-line after the military. While it would be nice to believe that their efforts on the net were benign, one must question why they were given access to the apparatus in the first place. Science has always claimed legitimacy by announcing its "value-free" intentions to search for the truth of the material world; however, this search costs money, and hence a political economy with a direct and powerful impact on science's lofty goals of value-free research enters the equation. Do investors in scientific research offer money with no restrictions attached? This seems quite unlikely. Some type of return on the investment is implicit in any demand from funding institutions. In the US, the typical demand is either theory or technology with military applications or applications that will strengthen economic development. The greater the results promised by science in terms of these two categories, the more generous the funding. In the US, not even scientists get something for nothing.

The need for greater efficiency in research and development opened the new communication systems to academics, and with that development, a necessary degree of disorder was introduced into the apparatus. Elements of free zone information exchange began to appear. But as this system developed, other investors, most notably the corporations, demanded their slice of the electronic pie. All kinds of financial business were conducted on the net with relatively secure efficiency. As the free zone began to grow, the corporations realized that a new market mechanism was growing with it, and eventually the marketers were released onto the net. At this point, a peculiar paradox came into being: Free market capitalism came into conflict with the conservative desire for order. It became apparent that for this new market possibility to reach its full potential, authorities would have to tolerate a degree of chaos. This was necessary to seduce the wealthier classes into using the net as site of consumption and entertainment, and second, to offer the net as an alibi for the illusion of social freedom. Although totalizing control of communications was lost, the overall cost of this development to governments and corporations was minimal, and in actuality, the cost was nothing compared to what was gained. This was born the most successful repressive apparatus of all time; and yet it was (and still is) successfully represented under the sign of liberation. What is even more frightening is that the corporation's best allies in maintaining the gleaming utopian surface of cyberspace are some of the very populations who should know better. Techno-utopians have accepted the corporate hype, and are now disseminating it as the reality of the net. This regrettable alliance between the elite virtual class and new age cybernauts is structured around five key virtual promises. These are the promised social changes that seem as if they will occur at any moment, but never actually come into being.

Promise One: The New Body

Those of us familiar with discourse on cyberspace and virtual reality have heard this promise over and over again, and in fact there is a kernel of truth associated with it. The virtual body is a body of great potential. On this body we can reinscribe ourselves using whatever coding system we desire. We can try on new body configurations. We can experiment with immortality by going places and doing things that would be impossible in the physical world. For the virtual body, nothing is fixed and everything is possible. Indeed, this is the reason why hackers wish to become disembodied consciousnesses flowing freely through cyberspace, willing the idea of their own bodies and environments. As virtual reality improves with new generations of computer technology, perhaps this promise will come to pass in the realm of the multi-sensual; however, it is currently limited to gender reassignment on chatlines, or game boy flight simulators.

What did this allegedly liberated body cost? Payment was taken in the form of a loss of individual sovereignty, not just from those who use the net, but from all people in technologically saturated societies. With the virtual body came its fascist sibling, the data body-a much more highly developed virtual form, and one that exists in complete service to the corporate and police state. The data body is the total collection of files connected to an individual. The data body has always existed in an immature form since the dawn of civilization. Authority has always kept records on its underlings. Indeed, some of the earliest records

that Egyptologists have found are tax records. What brought the data body to maturity is the technological apparatus. With its immense storage capacity and its mechanisms for quickly ordering and retrieving information, no detail of social life is too insignificant to record and to scrutinize. From the moment we are born and our birth certificate goes on-line, until the day we die and our death certificate goes on-line, the trajectory of our individual lives is recorded in scrupulous detail. Education files, insurance files, tax files, communication files, consumption files, medical files, travel files, criminal files, investment files, files into infinity....

The data body has two primary functions. The first purpose serves the repressive apparatus; the second serves the marketing apparatus. The desire of authoritarian power to make the lives of its subordinates perfectly transparent achieves satisfaction through the data body. Everyone is under permanent surveillance by virtue of their necessary interaction with the marketplace. Just how detailed data body information actually may be is a matter of speculation, but we can be certain that it is more detailed than we would like it to be, or care to think.

The second function of the data body is to give marketers more accurate demographic information to design and create target populations. Since pancapitalism has long left the problem of production behind, moving from an economy of need to an economy of desire, marketers have developed better methods to artificially create desires for products that are not needed. The data body gives them insights into consumption patterns, spending power, and "lifestyle choices" of those with surplus income. The data body helps marketers to find you, and provide for your lifestyle. The postmodern slogan, "You don't pick the commodity; the commodity picks you" has more meaning than ever.

But the most frightening thing about the data body is that it is the center of an individual's social being. It tells the members of officialdom what our cultural identities and roles are. We are powerless to contradict the data body. Its word is the law. One's organic being is no longer a determining factor, from the point of view of corporate and government bureaucracies. Data has become the center of social culture, and our organic flesh is nothing more than a counterfeited representation of original data.

Promise 2: Convenience

Earlier this century, the great sociologist Max Weber explained why bureaucracies work so well as a means of rationalized social organization in complex society. In comparing bureaucratic practice to his ideal-type, only one flaw appears: Humans provide the labor for these institutions. Unfortunately humans have nonrational characteristics, the most notorious of which is the expression of desire. Rather than working at optimum efficiency, organic units are likely to seek out that which gives them pleasure in ways that are contrary to the instrumental aims of the bureaucracy. All varieties of creative slacking are employed by organic units. These range from work slowdowns to unnecessary chit-chat with one's fellow employees. Throughout this century policy makers and managerial classes have concerned themselves with developing a way to stop such activities in order to maximize and intensify labor output.

The model for labor intensification came with the invention of the robot. So long as the robot is functional, it never strays from its task. Completely replacing humans with robots is not possible, since so far, they are only capable of simple, albeit precise, mechanical tasks. They are data driven, as opposed to the human capacity for concept recognition. The question then becomes how to make humans more like robots, or to update the discourse, more like cyborgs. At present, much of the technology necessary to accomplish this goal is available, and more is in development. However, having the technology, such as telephone headsets or wearable computers, is not enough. People must be seduced into wanting to wear them, at least until the technology evolves that can be permanently fixed to their bodies.

The means of seduction? Convenience. Life will be so much easier if we only connect to the machine. As usual there is a grain of truth to this idea. I can honestly admit that my life has been made easier since I began using a computer, but only in a certain sense. As a writer, it is easier for me to finish a paper now than it was when I used pen and paper or a typewriter. The problem: Now I am able to (and therefore, must) write two papers in the time it used to take to produce one. The implied promise that I will have more free time because I use a computer is false.

Labor intensification through time management is only the beginning, as there is another problem in regard to total utility. People can still separate themselves from their work stations to the true home of the modern day cyborg. The seduction continues, persuading us that we should desire to carry our electronic extensions with us all the time. The latest commercials from AT&T are the perfect representation of consumer seduction. They promise: Have you ever sent a fax....from the beach? You will." or "Have you ever received a phone call....on your wrist? You will." This commercial is most amusing. There is an image of a young man who has just finished climbing a mountain and is watching a sunset. At that moment his wife calls on his wrist phone, and he describes the magnificence of the sunset to her. Now who is kidding who. Is your wife going to call you while you are mountain climbing? Are you going to need to send

a fax while lounging on the beach? The corporate intention for deploying this technology (in addition to profit) is so transparent, it's painful. The only possible rejoinder is: "Have you ever been at a work station....24 hours a day, 365 days a year? You will." Now the sweat shop can go any where you do!

Another telling element in this representation is that the men in these commercials are always alone. (This is a gendered element which CAE is sure has not failed to catch the attention of feminists, although CAE is unsure as to whether it will be interpreted as sexism or a stroke of luck). In this sense, the problem is doubled: Not only is the work station always with you, but social interaction will always be fully mediated by technology. This is the perfect solution to abolish that nuisance, the subversive environment of public space.

Promise 3: Community

Currently in the US, there is no more popular buzz word than "community." This word is so empty of meaning that it can be used to describe almost any social manifestation. For the most part, it is used to connote sympathy with or identification with a particular social aggregate. In this sense, one hears of the gay community or the African-American community. There are even osymorons, such as the international community. Corporate marketers from IBM to Microsoft have been quick to capitalize on this empty sign as a means to build their commercial campaigns. Recognizing the extreme alienation that afflicts so many under the reign of pancapitalism, they offer net technology as a cure for a feeling of loss that has no referent. Through chat lines, news groups, and other digital environments, nostalgia for a golden age of sociability that never existed is replaced by a new modern day sense of community.

This promise is nothing but aggravating. There is not even a grain of truth in it. If there is any reason for optimism, it is only to the extent mentioned in the beginning of this lecture: that is, the net makes possible a broader spectrum of information exchange. However, anyone with even a basic knowledge of sociology understands that information exchange in no way constitutes a community. Community is a collective of kinship networks which share a common geographic territory, a common history, and a shared value system, one usually rooted in a common religion. Typically, communities are rather homogenous, and tend to exist in the historical context of a simple division of labor. Most importantly, communities embrace nonrational components of life and of consciousness. Social action is not carried out by means of contract, but by understandings, and life is certainly not fully mediated by technology. In this sense, the connection between community and net life is unfathomable. (CAE does not want to romanticize this social form, since communities can be as repressive and/or as pathological as any society).

Use of the net beyond its one necessary use (i.e., information gathering), is, from CAE's perspective, a highly developed anti-social form of interacting. That someone would want to stay in his or her home or office and reject human contact in favor of a textually mediated communication experience can only be a symptom of rising alienation, not a cure for it. Why the repressive apparatus would want this isolation to develop is very clear: If someone is on-line, he or she is off the street and out of the gene pool. In other words, they are well within the limits of control. Why the marketing apparatus would desire such a situation is equally clear: The lonelier people get, the more they will have no choice but to turn to work and to consumption as a means of seeking pleasure.

In a time when public space is diminishing and being replaced by fortified institutions such as malls, theme parks, and other manifestations of forced consumption that pass themselves off as locations for social interaction, shouldn't we be looking for a sense of the social, (that is, to the extent still possible), direct and unmediated, rather than seeing these anti-public spaces replicated in an even more lonely electronic form?

Promise 4: Democracy

Another promise eternally repeated in discourse on cyberspace is the idea that the electronic apparatus will be the zenith of utopian democracy. Certainly, the internet does have some democratic characteristics. It provides all its cyber-citizens with the means to contact all other cyber-citizens. On the net, everyone is equal. The shining emblem of this new democracy is the World Wide Web. People can construct their own home pages, and even more people can access these sites as points of investigation. This is all well and good, but we must ask ourselves if these democratic characteristics actually constitute democracy. A platform for individual voices is not enough (especially in the Web where so many voices are lost in the clutter of data debris). Democracy is dependent on the individual's ability to act on the information received. Unfortunately, even with the net, autonomous action is still as difficult as ever.

The difficulty here is threefold: First, there is the problem of locality and geographic separation. In the case of information gathering, the information is only as useful as the situation and the location of the physical body allows. For example, a gay man who lives in a place where homophobia reigns, or even worse, where homosexual practice is an illegal activity, will still be unable to openly act on his desires, regardless of the information he may gather on the net. He is still just as closeted in his everyday life practice, and is reduced to passive spectatorship in regard to the object of his desire, so long as he remains in a

repressive locality.

The second problem is one of institutional oppression. For example, no one can deny that the net can function as a wonderful pedagogical tool and can act as a great means for self education. Unfortunately, the net has very little legitimacy in and of itself as an educational institution. The net must be used in a physical world context under appropriate supervision for it to be awarded legitimacy. In the case of education, in order for the knowledge-value gained from the net to be socially recognized and accepted, it must be used as a tool within the context of a university or a school. These educational contexts are fortified in a manner to maintain a status-quo distribution of education. Consequently, one can acquire a great deal of knowledge from the net, but still have no education capital to be exchanged in the marketplace. In both of these cases, there must be a liberated physical environment if the net is to function as a supplement to democratic activity.

The final problem is that the net functions as a disciplinary apparatus through the use of transparency. If people feel that they are under surveillance, they are less likely to act in manner that is beyond normalized activity; that is, they are less likely to express themselves freely, and to otherwise act in manner that could produce political and social changes within their environments. In this sense, the net serves the purpose of negating activity rather than encouraging it. It channels people toward orderly homogeneous activity, rather than reinforcing the acceptance of difference that democratic societies need.

To be sure, there are times when transparency can be turned against itself. For example, one of the reasons that the PRI party's counteroffensive against the Zapatistas did not end in total slaughter, was the resisting party's use of the net to keep attention focused upon its members and its cause. By disallowing the secret of massacre, many lives were saved, and the resistant movement could continue. Much the same can be said about the stay of execution won for Mumia Abu Jamal. The final point here is that it must be remembered that the internet does not exist in a vacuum. It is intimately related to all kinds of social structures and historical dynamics, and hence its democratic structure cannot be realistically analyzed as if it were a closed system.

Taking a step back from the insider's point of view, achieving democracy through the net seems even less likely considering the demographics of the situation. There are five and a half billion people in the world. Over a billion barely keep themselves alive from day to day. Most people don't even have a telephone, and hence it seems very unlikely that they will get a computer, let alone go on-line. This situation raises the question, is the net a means to democracy, or simply another way to divide the world into haves and have-nots? We also must ask ourselves, how many people consider the net really relevant in their everyday lives? While CAE believes that it is safe to assume that the number of net users will grow, it seems unlikely that it will grow to include more than those who have the necessary educational background, and/or those who are employed by bureaucratic and technocratic agencies.

CAE suggests that this elite stronghold will remain so, and that most of the first world population that will become a part of the computer revolution will do so primarily as passive consumers, rather than as active participants. They will be playing computer games, watching interactive TV, and shopping in virtual malls. The stratified distribution of education will act as the guardian of the virtual border between the passive and the active user, and prevent those populations participating in multidirectional interactivity from increasing in any significant numbers.

Promise 5: New Consciousness

Of all the net hype, this promise is perhaps the most insidious, since it seems to have no corporate sponsor (although Microsoft has tapped the trend to some extent). The notion of the new consciousness has emerged out of new age thinking. There is a belief promoted by cyber-gurus (Timothy Leary, Jason Lanier, Roy Ascott, Richard Kriesche, Mark Pesci) that the net is the apparatus of a benign collective consciousness. It is the brain of the planet which transcends into mind through the activities of its users. It can function as a third eye or sixth sense for those who commune with this global coming together. This way of thinking is the paramount form of ethnocentrism and myopic class perception. As discussed in the last section, the third world and most of the first world citizenry are thoroughly marginalized in this divine plan. If anything, this theory replicates the imperialism of early capitalism, and recalls notions such as manifest destiny. If new consciousness is indicative of anything, it is the new age of imperialism that will be realized through information control (as opposed to the early capital model of military domination).

Of the former four promises examined here, each has proven on closer inspection to be a replication of authoritarian ideology to justify and put into action greater repression and oppression. New consciousness is no exception. Even if we accept the good intentions and optimistic hopes of the new age cybernauts, how could anyone conclude that an apparatus emerging out military aggression and corporate predation could possibly function as a new form of terrestrial spiritual development?

Conclusion

As saddened as CAE is to say it, the greater part of the net is capitalism as usual. It is a site for repressive order, for the financial business of capital, and for excessive consumption. While a small part of the net may be used for humanistic purposes and to resist authoritarian structure, its overall function is anything but humanistic. In the same way that we would not consider an unregulated bohemian neighborhood to be representative of a city, we must also not assume that our own small free zone domains are representative of the digital empire. Nor can we trust our futures to the empty promises of a seducer that has no love in its heart.

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O.I

Re: Utopian Promises-Net Realities / Critical Art Ensembl

From: John Perry Barlow

To: nettime-l@desk.nl

Date: Sun, 19 Nov 1995 22:16:20

-0700

At 5:01 PM 11/19/95, Pit Schultz wrote:

>The need for net criticism certainly is a matter of overwhelming urgency.
Pit,

Really? What do you propose we do with your criticisms and indictments? Even if we find the Net to be brimming with toxins to the future commonweal, by what means shall we prevent them?

"Direct action" to control the Net toward the improvement of Humankind is no less perilous in the service of your good intentions than it would be in the service of Senator Exon's. And stopping it is not an option. It is as inevitable as evolution, running, as it does, on the same engine.

A decentralized medium offers but few choices - and they are very personal ones: jack in, jack out, or jack off.

In the end, as Gandhi proposed, "You must be the change you wish to see in the world." There's little else you can do.

Yrs,

John Perry

John Perry Barlow, Cognitive Dissident
Co-Founder, Electronic Frontier Foundation

Home(stead) Page: <http://www.eff.org/~barlow>

Barlow in Meatspace: Salt Lake City 11/19 801/582-5035

Coming soon to: Wyoming 11/20...

In Memoriam, Dr. Cynthia Horner and Jerry Garcia

Time present and time past
are both perhaps present in time future
and time future contained in time past.

--T.S. Elliot, Burnt Norton

I.O

No

From: Geert Lovink

To: nettime-l@desk.nl

Date: Thu, 14 Dec 1995 22:02:24 +0100

The Californian Ideology

Richard Barbrook and Andy Cameron

'Not to lie about the future is impossible and one can lie about it at will' - Naum Gabo 1

As the Dam Bursts...

At the end of the twentieth century, the long predicted convergence of the media, computing and telecommunications into hypermedia is finally happening. 2 Once again, capitalism's relentless drive to diversify and intensify the creative powers of human labour is on the verge of qualitatively transforming the way in which we work, play and live together. By integrating different technologies around common protocols, something is being created which is more than the sum of its parts. When the ability to produce and receive unlimited amounts of information in any form is combined with the reach of the global telephone networks, existing forms of work and leisure can be fundamentally transformed. New industries will be born and current stock market favourites will swept away. At such moments of profound social change, anyone who can offer a simple explanation of what is happening will be listened to with great interest. At this crucial juncture, a loose alliance of writers, hackers, capitalists and artists from the West Coast of the USA have succeeded in defining a heterogeneous orthodoxy for the coming information age: the Californian Ideology.

This new faith has emerged from a bizarre fusion of the cultural bohemianism of San Francisco with the hi-tech industries of Silicon Valley. Promoted in magazines, books, tv programmes, Web sites, newsgroups and Net conferences, the Californian Ideology promiscuously combines the free-wheeling spirit of the hippies and the entrepreneurial zeal of the yuppies. This amalgamation of opposites has been achieved through a profound faith in the emancipatory potential of the new information technologies. In the digital utopia, everybody will be both hip and rich. Not surprisingly, this optimistic vision of the future has been enthusiastically embraced by computer nerds, slacker students, innovative capitalists, social activists, trendy academics, futurist bureaucrats and opportunistic politicians across the USA. As usual, Europeans have not been slow in copying the latest fad from America. While a recent EU Commission report recommends following the Californian 'free market' model for building the 'information superhighway', cutting-edge artists and academics eagerly imitate the 'post-human' philosophers of the West Coast's Extropian cult. 3 With no obvious rivals, the triumph of the Californian Ideology appears to be complete.

The widespread appeal of these West Coast ideologues isn't simply the result of their infectious optimism. Above all, they are passionate advocates of what appears to be an impeccably libertarian form of politics - they want information technologies to be used to create a new 'Jeffersonian democracy' where all individuals will be able to express themselves freely within cyberspace. 4 However, by championing this seemingly admirable ideal, these techno-boosters are at the same time reproducing some of the most atavistic features of American society, especially those derived from the bitter legacy of slavery. Their utopian vision of California depends upon a wilful blindness towards the other - much less positive - features of life on the West Coast: racism, poverty and environmental degradation. 5 Ironically, in the not too distant past, the intellectuals and artists of the Bay Area were passionately concerned about these issues.

Ronald Reagan v. the hippies

On 15 May 1969, Governor Ronald Reagan ordered armed police to carry out a dawn raid against hippie protesters who had occupied People's Park near the Berkeley campus of the University of California. During the subsequent battle, one man was shot dead and 128 other people needed hospital treatment. 6 On that day, the 'straight' world and the counter-culture appeared to be implacably opposed. On one side of the barricades, Governor Reagan and his followers advocated unfettered private enterprise and supported the invasion of Vietnam. On the other

side, the hippies championed a social revolution at home and opposed imperial expansion abroad. In the year of the raid on People's Park, it seemed that the historical choice between these two opposing visions of America's future could only be settled through violent conflict. As Jerry Rubin, one of the Yippie leaders, said at the time: 'Our search for adventure and heroism takes us outside America, to a life of self-creation and rebellion. In response, America is ready to destroy us...' 7

During the '60s, radicals from the Bay Area pioneered the political outlook and cultural style of New Left movements across the world. Breaking with the narrow politics of the post-war era, they launched campaigns against militarism, racism, sexual discrimination, homophobia, mindless consumerism and pollution. In place of the traditional left's rigid hierarchies, they created collective and democratic structures which supposedly prefigured the libertarian society of the future. Above all, the Californian New Left combined political struggle with cultural rebellion. Unlike their parents, the hippies refused to conform to the rigid social conventions imposed on organisation men by the military, the universities, the corporations and even left-wing political parties. Instead they openly declared their rejection of the straight world through their casual dress, sexual promiscuity, loud music and recreational drugs. 8 The radical hippies were liberals in the social sense of the word. They championed universalist, rational and progressive ideals, such as democracy, tolerance, self-fulfilment and social justice. Emboldened by over twenty years of economic growth, they believed that history was on their side. In sci-fi novels, they dreamt of 'ecotopia': a future California where cars had disappeared, industrial production was ecologically viable, sexual relationships were egalitarian and daily life was lived in community groups. 9 For some hippies, this vision could only be realised by rejecting scientific progress as a false God and returning to nature. Others, in contrast, believed that technological progress would inevitably turn their libertarian principles into social fact. Crucially, influenced by the theories of Marshall McLuhan, these technophiles thought that the convergence of media, computing and telecommunications would inevitably create the electronic agora - a virtual place where everyone would be able to express their opinions without fear of censorship. Despite being a middle-aged English professor, McLuhan preached the radical message that the power of big business and big government would be imminently overthrown by the intrinsically empowering effects of new technology on individuals.

'Electronic media...abolish the spatial dimension... By electricity, we everywhere resume person-to-person relations as if on the smallest village scale. It is a relation in depth, and without delegation of functions or powers... Dialogue supersedes the lecture.' 10

Encouraged by McLuhan's predictions, West Coast radicals became involved in developing new information technologies for the alternative press, community radio stations, home-brew computer clubs and video collectives. These community media activists believed that they were in the forefront of the fight to build a new America. The creation of the electronic agora was the first step towards the implementation of direct democracy within all social institutions. 11 The struggle might be hard, but 'ecotopia' was almost at hand.

The Rise of the 'Virtual Class'

Who would have predicted that, in less than 30 years after the battle for People's Park, squares and hippies would together create the Californian Ideology? Who would have thought that such a contradictory mix of technological determinism and libertarian individualism would become the hybrid orthodoxy of the information age? And who would have suspected that as technology and freedom were worshipped more and more, it would become less and less possible to say anything sensible about the society in which they were applied?

The Californian Ideology derives its popularity from the very ambiguity of its precepts. Over the last few decades, the pioneering work of the community media activists has been largely recuperated by the hi-tech and media industries. Although companies in these sectors can mechanise and sub-contract much of their labour needs, they remain dependent on key people who can research and create original products, from software programs and computer chips to books and tv programmes. Along with some hi-tech entrepreneurs, these skilled workers form the so-called 'virtual class': '...the techno-intelligentsia of cognitive scientists, engineers, computer scientists, video-game developers, and all the other communications specialists...' Unable to subject them to the discipline of the assembly-line or replace them by machines, managers have organised such intellectual workers through fixed-term contracts. Like the 'labour aristocracy' of the last century, core personnel in the media, computing and telecoms industries experience the rewards and insecurities of the marketplace. On the one hand, these hi-tech artisans not only tend to be well-paid, but also have considerable autonomy over

their pace of work and place of employment. As a result, the cultural divide between the hippie and the organisation man has now become rather fuzzy. Yet, on the other hand, these workers are tied by the terms of their contracts and have no guarantee of continued employment. Lacking the free time of the hippies, work itself has become the main route to self-fulfilment for much of the 'virtual class'.¹³

The Californian Ideology offers a way of understanding the lived reality of these hi-tech artisans. On the one hand, these core workers are a privileged part of the labour force. On the other hand, they are the heirs of the radical ideas of the community media activists. The Californian Ideology, therefore, simultaneously reflects the disciplines of market economics and the freedoms of hippie artisanship. This bizarre hybrid is only made possible through a nearly universal belief in technological determinism. Ever since the '60s, liberals - in the social sense of the word - have hoped that the new information technologies would realise their ideals. Responding to the challenge of the New Left, the New Right has resurrected an older form of liberalism: economic liberalism. In place of the collective freedom sought by the hippie radicals, they have championed the liberty of individuals within the marketplace. Yet even these conservatives couldn't resist the romance of the new information technologies. Back in the '60s, McLuhan's predictions were reinterpreted as an advertisement for new forms of media, computers and telecommunications being developed by the private sector. From the '70s onwards, Toffler, de Sola Pool and other gurus attempted to prove that the advent of hypermedia would paradoxically involve a return to the economic liberalism of the past.¹⁴ This retro-utopia echoed the predictions of Asimov, Heinlein and other macho sci-fi novelists whose future worlds were always filled with space traders, superslick salesmen, genius scientists, pirate captains and other rugged individualists.¹⁵ The path of technological progress didn't always lead to 'ecotopia' - it could instead lead back to the America of the Founding Fathers.

Electronic Agora or Electronic Marketplace?

The ambiguity of the Californian Ideology is most pronounced in its contradictory visions of the digital future. The development of hypermedia is a key component of the next stage of capitalism. As Zuboff points out, the introduction of media, computing and telecommunications technologies directly into the factory and the office is the culmination of a long process of separation of the workforce from direct involvement in production.¹⁶ If only for competitive reasons, all major industrial economies will eventually be forced to wire up their populations to obtain the productivity gains of digital working. What is unknown is the social and cultural impact of allowing people to produce and exchange almost unlimited quantities of information on a global scale. Above all, will the advent of hypermedia will realise the utopias of either the New Left or the New Right? As a hybrid faith, the Californian Ideology happily answers this conundrum by believing in both visions at the same time - and by not criticising either of them.

On the one hand, the anti-corporate purity of the New Left has been preserved by the advocates of the 'virtual community'. According to their guru, Howard Rheingold, the values of the counterCulture baby boomers are shaping the development of new information technologies. As a consequence, community activists will be able to use hypermedia to replace corporate capitalism and big government with a hi-tech 'gift economy'. Already bulletin board systems, Net real-time conferences and chat facilities rely on the voluntary exchange of information and knowledge between their participants. In Rheingold's view, the members of the 'virtual class' are still in the forefront of the struggle for social liberation. Despite the frenzied commercial and political involvement in building the 'information superhighway', the electronic agora will inevitably triumph over its corporate and bureaucratic enemies.¹⁷

On the other hand, other West Coast ideologues have embraced the laissez faire ideology of their erstwhile conservative enemy. For example, Wired - the monthly bible of the 'virtual class' - has uncritically reproduced the views of Newt Gingrich, the extreme-right Republican leader of the House of Representatives, and the Tofflers, who are his close advisors.¹⁸ Ignoring their policies for welfare cutbacks, the magazine is instead mesmerised by their enthusiasm for the libertarian possibilities offered by new information technologies. However, although they borrow McLuhan's technological determinism, Gingrich and the Tofflers aren't advocates of the electronic agora. On the contrary, they claim that the convergence of the media, computing and telecommunications will produce an electronic marketplace: 'In cyberspace..., market after market is being transformed by technological progress from a "natural monopoly" to one in which competition is the rule.'¹⁹

In this version of the Californian Ideology, each member of the 'virtual class' is promised the opportunity to become a successful hi-tech entrepreneur. Information technologies, so the argument goes, empower

the individual, enhance personal freedom, and radically reduce the power of the nation-state. Existing social, political and legal power structures will wither away to be replaced by unfettered interactions between autonomous individuals and their software. These restyled McLuhanites vigorously argue that big government should stay off the backs of resourceful entrepreneurs who are the only people cool and courageous enough to take risks. In place of counter-productive regulations, visionary engineers are inventing the tools needed to create a 'free market' within cyberspace, such as encryption, digital money and verification procedures. Indeed, attempts to interfere with the emergent properties of these technological and economic forces, particularly by the government, merely rebound on those who are foolish enough to defy the primary laws of nature. According to the executive editor of Wired, the 'invisible hand' of the marketplace and the blind forces of Darwinian evolution are actually one and the same thing.²⁰ As in Heinlein's and Asimov's sci-fi novels, the path forwards to the future seems to lead back to the past. The twenty-first century information age will be the realisation of the eighteenth century liberal ideals of Thomas Jefferson: '...the...creation of a new civilisation, founded in the eternal truths of the American Idea.'²¹

The Myth of the 'Free Market'

Following the victory of Gingrich's party in the 1994 legislative elections, this right-wing version of the Californian Ideology is now in the ascendant. Yet, the sacred tenets of economic liberalism are contradicted by the actual history of hypermedia. For instance, the iconic technologies of the computer and the Net could only have been invented with the aid of massive state subsidies and the enthusiastic involvement of amateurs. Private enterprise has played an important role, but only as one part of a mixed economy.

For example, the first computer - the Difference Engine - was designed and built by private companies, but its development was only made possible through a British Government grant of 17,470, which was a small fortune in 1834.²² From Colossus to EDVAC, from flight simulators to virtual reality, the development of computing has depended at key moments on public research handouts or fat contracts with public agencies. The IBM corporation only built the first programmable digital computer after it was requested to do so by the US Defense Department during the Korean War.²³ Ever since, the development of successive generations of computers has been directly or indirectly subsidised by the American defence budget. As well as state aid, the evolution of computing has also depended upon the involvement of d.i.y. culture. For instance, the personal computer was invented by amateur techies who wanted to construct their own cheap machines. The existence of a 'gift economy' amongst hobbyists was a necessary precondition for the subsequent success of products made by Apple and Microsoft. Even now, shareware programs still play a vital role in advancing software design.

The history of the Internet also contradicts the tenets of the 'free market' ideologues. For the first twenty years of its existence, the Net's development was almost completely dependent on the much reviled American federal government. Whether via the US military or through the universities, large amounts of tax payers' dollars went into building the Net infrastructure and subsidising the cost of using its services. At the same time, many of the key Net programs and applications were invented either by hobbyists or by professionals working in their spare-time. For instance, the MUD program which allows real-time Net conferencing was invented by a group of students who wanted to play fantasy games over a computer network.²⁴

One of the weirdest things about the rightwards drift of the Californian Ideology is that the West Coast itself is a creation of the mixed economy. Government dollars were used to build the irrigation systems, highways, schools, universities and other infrastructural projects which makes the good life possible in California. On top of these public subsidies, the West Coast hi-tech industrial complex has been feasting off the fattest pork barrel in history for decades. The US government has poured billions of tax dollars into buying planes, missiles, electronics and nuclear bombs from Californian companies. For those not blinded by 'free market' dogmas, it was obvious that the Americans have

I. I

No
From: Drazen Pantic
To: nettime-l@desk.nl

Date: Wed, 20 Sep 1995 23:36:19
+0100

Hi everybody!

As I am a new face here, let me introduce opennet.org and myself.

I am a professor at the Department of Mathematics of Belgrade University, teaching probability theory. I do not need to mention that I am desperately addicted to that that vital-virtual thing, Net.

opennet.org is a first domain from Belgrade fully and permanently connected to the Inet. Adrienne von Heteren from Amsterdam (now living in Belgrade) and me have literally created Inet cite. The dream about being connected started about year ago, and after a series of incredible difficulties and obstacles finally we have solved our ontological problem. Solving all kinds of problems one can face making impossible dreams come true, we were often forced to think over the essence of the being connected.

opennet.org is tied to Belgrade independent radio station B92 and connected to incredible supportive xs4all in Amsterdam. In fact we are at the beginning now, but I hope that the progress will be very fast, as there are lot of open minded young people here who need to interact to similar people over the net.

See you all in Amsterdam, January 18-21.

Regards to All

Drazen
drazen[AT]openet.org

I.2

No

From: Anonymous

To: nettime-l@bbs.thing.net

Date: Fri Apr 20 23:17:56 2001

P: Many 'media-works' supposed to be artistic are following the very old Aristotelian principle of mimesis: the work is just imitating nature with a new technology. Here you deal with the nature without any 'naturalistic' reproduction. We experience a complex of processes that are going on and define a new dimension of communication. Could we define it as a model of digital environment?

C: Yes, we are on environments where the senses of the body are connected via interfaces to dynamic architectures. Sometimes these knowbots also have the 'mimetic' potential for dynamic processes, they are representing real 'data fluids' which you can contact and transform. Mimetic not in the meaning of traditional art: mimetic potential means the agent incorporating the process.

We can't use anymore the term representation because you are included now as an observer of reconstructed representations. I would like more to consider the word phenomena.

P: In your installations one feels a massive use of technology. Formally the only material one can see are computers and communication hi-tech equipment. As artists using this technology which is your critical position regarding the economical-political process which is running together with the information world?

C: We are inside the technological system whose direction and speed are defined by the industry and science. Politics, and arts have to follow and it is nearly impossible to do anything without being inside. It is a confrontation which can't work if you play with the traditional ways of art.

You have to be inside so that you can really see the consistency of the new technology, not only to say: "OK this is their world". This is our world and becomes bigger and bigger. We all depend on computers.

I try to keep my vision free to understand what is outside and deal with both of these worlds. There are still many parts of our life which the technological system can't incorporate.

Therefore I define myself an artist who can fight inside this self regulative order. Though I know everything I do could be good for the system because everything is connected but I fight and give up the respect for the big machines I am working with.

P: The industrial revolution has delivered one of the biggest concern of our time:

the pollution of the environment. The South Pole is an environment almost untouched by the man, where it is possible to make important observation about the environmental problem. Many scientists are able to visualize the effects of pollution, but it seems they have much more difficulties to reveal the origins. For an artist should be more important to fight the causes and not to the effects of the industrial pollution.

Y: Yes, a real solution is not fighting against the effects or against the people who destroy the ecosystems. It's necessary to struggle against the thinking of the people who make these strategies, against the scientists and politicians who think they can predict reality by computing nature. It's an old artist's strategy to make politics and scientists aware about the consequences of their concepts of reality.

P: What's your feeling about the time you need to produce this kind of work?

C: It always takes too long to realize a project when you work with technologies. It is a kind of paradox, not only for the technical complexity, also for the economical support.

The production's process of art takes longer than you want. You can't produce ten pieces a year. This is maybe not understandable in the traditional way of art.

P: As we can speak of cyberspace, virtual space, we could think of a different notion of time. Past, future and present are existing together in your installation: the past is the work of the scientist, the present is the interaction in your installation and the future are the potential information going to be updated by the knowbots. How would you define the implicit time of this work?

Y: We are familiar with the notion of cyberspace, how can we modify space, compress space, extend space. I think you can do the same with time and the way you experience it. We make a concept for the practice of vision. The time we try to realize it is the present.

C: Maybe if the work succeeds when somebody gets into our installation he realizes that there is a complex of different new aesthetical and cognitive structures to deal with. We can't offer results in our work, everybody could experiment in his own way, we offer a model which is still in discussion, which offer different layers of nature concepts simultaneously: a traditional physical model with light and temperature zones, a scientific simulation with the illusion of linear references and a networked info-aesthetical model generated by knowbots.

***** INSTAT: HOC UTITUR *****

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2.0

ZKP - interfiction

From: Herbert A. Meyer

To: nettime-l@desk.nl

Date: Thu, 11 Jan 1996 00:42:26
+0100 (MEZ)

ZKP Proceedings 1995

>net criticism<

**Essays/Statements

ASCII-documentation pt I

pre 0.1

TRANSLATED MESSAGE:

*Preface: interfiction - perspectives and myths of counter-public in data-nets

The global data-network is on everyone's lips. Initiatives that plan and promote the further extension of the nets in the big style originate in politics and economy. Goal of this engagement is an efficiency-oriented and economy-

centered utilization of the new structures of communication. The capacity of these projects is already proven within a wide range of areas and especially curious people are working with it yet. However, one can also judge this development skeptically. Traveling on the data-highway and the visit of virtual department stores doesn't differ from the everyday purchase and from newspaper-reading particularly, interfiction lays attention on the question how these multi-functional communication-structures can be used in an innovative and unconventional type and manner. interfiction would like to introduce these new possibilities from another perspective and sets the main focus on the discussion about counter-public net-utilization.

Counter-public has turned itself into the myth. The idea that a critical contact with media leads inevitably to a transformation of the society is obsolete. However, the data-nets offer a new occasion to use this myth constructively. Net-projects try, fascinated of the potentials of the net, to update the mythical dimensions of the electronic structure. Globalization, democratization and free access to information are catchwords. So it is possible within the Internet, for example, to ensure direct access to the entire data-material. As long as 'in real world' the distribution of the calculators is limited the Internet is truly not a global net. The catchword democratization has to be considered skeptically as well. It becomes more and more evident that the new technologies simply entwine itself around the old structures. So there is a new myth of 'counter-public' with an inherent ambivalent character. The world doesn't turn into a global village automatically, just as the data-networks do not inevitable render to a democratization.

Nevertheless the discussion about the net-myths could engage a critical reflection on the use of data-networks. The projects who were invited to the interfiction-workshops try to enable communication and interaction on net-adequate and innovative type and manner, what means in contrast to pure efficiency-oriented projects. This is exactly the topic, that interfiction wanted to process. The two-day workshop took place at Dec the 8th and 9th 1995 to enable a detailed and intensive discussion. Following you will find the transcription of the beginning of the second workshop. sorry, only in German :-)

ORIGINAL MESSAGE:

*Einleitung: interfiction - Perspektiven und Mythen von Gegenoöffentlichkeit in Datennetzen

Die globale Datenvernetzung ist in aller Munde. In Politik und Wirtschaft entstehen Initiativen, die den weiteren Ausbau der Netze im grossen Stil planen und fordern. Ziel dieses Engagements ist eine effizienzorientierte und wirtschaftszentrierte Nutzung der neuen Kommunikationsstrukturen. Diese Projekte sind in vielen Bereichen bereits funktionsfähig und werden von einem besonders neugierigen Teil der Bevölkerung auch schon benutzt. Man kann diese Entwicklung jedoch auch skeptisch beurteilen. Das Reisen auf der Datenautohahn und der Besuch von virtuellen Warenhäusern unterscheidet sich naemlich nicht sonderlich vom alltäglichen Einkauf und vom Zeitunglesen. interfiction stellt sich nun die Frage, wie diese multifunktionalen Kommunikationsstrukturen auf eine innovative und unkonventionelle Art und Weise benutzt werden koennen. interfiction moechte diese neuen Moeglichkeiten aus einer anderen Perspektive vorstellen und den Schwerpunkt auf die Diskussion einer 'gegenoeffentlichen' Netznutzung legen.

Gegenoeffentlichkeit ist selber zum Mythos geworden. Die Vorstellung, dass ein kritischer Umgang mit Medien zwangslaefig zu einer Umgestaltung der Gesellschaft fuehrt, ist veraltet. Die Datennetze bieten jedoch eine neuen Anlass, diesen Mythos konstruktiv zu verwenden. Netzprojekte versuchen, fasziniert durch die Potentiale des Netzes, die mythischen Dimensionen der elektronischen Struktur zu aktualisieren. Schlagworte dazu sind Globalisierung, Demokratisierung und freier Zugang zu Informationen. So ist es innerhalb des Internets beispielsweise moeglich, unmittelbar auf das gesamte Datenmaterial zuzugreifen. Da in der 'realen' Welt jedoch keine globale Verbreitung von Rechnern gegeben ist, ist das Internet kein wirklich globales Netz. Das Schlagwort Demokratisierung ist aehnlich skeptisch zu betrachten.

Immer wahrscheinlicher wird es, dass die neuen Kommunikationstechnologien einfach um die alten Strukturen ranken, diesen zwar partiell neue Moeglichkeiten schaffen, wobei deren Organisation aber unbeschadet bestehen bleibt. Es gibt also einen neuen 'Mythos Gegenoeffentlichkeit' in Datennetzen, der einen grundlegend ambivalenten Charakter hat. Die Welt wird keineswegs automatisch zu einem globalen Dorf. Genausowenig wird die Datenvernetzung zu einer automatischen Demokratisierung fuehren.

Die netzspezifischen Mythen werden aber fuer die von uns eingeladenen Netzprojekte zu einem Anhaltspunkt, wenn es um konkrete Umgangsweisen und Strategien in Datennetzen geht. Im Gegensatz zu einer rein effizienzorientierten Anwendung versuchen diese Projekte auf netzadequate und innovative Art und Weise Kommunikation und Interaktion zu ermöglichen. Dieses ist genau das Thema, das interfiction bearbeiten will. interfiction moechte ein moeglichst breites Spektrum von Initiativen vorstellen, die in den Bereichen Kunst/Kultur, Stadt, Universitaet und Journalistik arbeiten, und sowohl Internet/WWW als auch Mailbox-Systeme benutzen.

Im Zentrum von interfiction stand ein zweitaegiges Seminar. Es fand am 8.12 und am 9.12, jeweils von 13.00 bis 17.00 Uhr statt. Durch die Seminarform sollte eine ausfuehrliche und intensive Auseinandersetzung ermöglicht werden. Im folgenden nun eine Transkriberung des Beginns vom zweiten interfiction-Seminar.

*Transkriberung des Beginns von Seminar 2 - Kassel, 9.12.1995

Legende
/ / = SprecherIn
_ _ = Betonung
(...) = Auslassung
[] = Anmerkung
(->) = Referenz

[Das Seminar wird durch die Veranstalter von Uwe Hermanns, Herbert A Meyer und Gerhard Wissner eröffnet (->URL_1). Es wird auf eine Tischvorlage hingewiesen, die 18 ethische Prinzipien beinhaltet (->URL_1). Diese wurden von Tommaso Tozzi (Strano Network, Italien) anlässlich des Budapest Treffens Metaforum II verfasst (->URL_2). Zu Beginn wird Volker Grassmuck von den Veranstaltern darum gebeten, sein aktuelles Projekt Access for All-FAQ (->URL_3) vorzustellen.]

/Volker Grassmuck/
Zum Rahmen des Projekts: Ich wuerde mir das wuenschen als einen Beitrag fuer die Internet World Expo (->URL_4) im naechsten Jahr, die von Carl Malamud und Vinton Cerf organisiert wird. Ich gehe davon aus, wenn ich mich in dem nicht voellig taueuche, dass es einen Internet-Hype geben wird im naechsten Jahr, der alles in den Schatten stellt, was wir bislang gesehen haben. Die Expo geht nach dem Modell der Weltausstellungen des 19. Jahrhunderts. Es ist also eine industrielle Leistungsschau. Nicht nur - also da sind auch durchaus sozial engagierte Projekte vertreten, aber vor allen Dingen geht es um Technologie, wenn ich das richtig verstehe. Im Rahmen der Expo wuerde ich mir das angestrebte Projekt sehr gut vorstellen koennen. Ich moechte diese access-for-all-Modelle, also Netzwerk-Entwicklung von unten, auch international praesentieren und eine grosse Oeffentlichkeit dafuer gewinnen. Und dazu sollte es folgendes geben: Zunaechst einmal einen access-for-all-File, also einen ersten Entwurf fuer einen theoretischen, politischen Argumentationsstrang: Warum access for all? Dann soll es eine Zusammenstellung von verschiedenen Projekten geben, die man unter dieses Dach fassen kann. Es geht nicht um eine neue Organisation oder sowas, sondern um die gesammelte Praesentation von Projekten, die zeigen, dass wir nicht auf die Telekom, nicht auf Burda und nicht auf Berlusconi und sonstjemanden angewiesen sind. Es geht darum, dass wir Netze selber machen koennen. Ein besonderer Schwerpunkt liegt im Hinblick auf die Gebuehreneerhoehung ab dem 1. Januar auf alternative Loesungen fuer den Local Loop, also fuer den letzten Kilometer bis zur Wohnung. Prenzlert (->URL_5), gestern schon mehrfach angesprochen, soll ein Art Workshop-Charakter haben, wo die verschiedensten Loesungen von Lasern bis zum Babyphon und Packet-Radio und so weiter ausprobiert werden. Und am Schluss soll dabei eine Liste von Starterkits herauskommen, die Projekte irgendwo auf dem Land... also Leute, die vielleicht auch nicht in solchen

Zusammenhang sind, aber trotzdem das an ihrem Ort machen wollen, beugehen koennen und sich sehr konkrete Informationen holen. Bis hin zu Bestellinformationen - wo kriegt man irgendwelche Lasertechnologie moeglichst billig zum Beispiel. Aber auch ueber Organisationsmodelle, Finanzierungsmodelle und so weiter muss man natuerlich nachdenken. Ebenso ueber Software, die bestimmte Gruppen entwickelt haben und die sie bereit sind, mit anderen zu teilen. Die Gemeinschaften, die da jeweils entstanden sind, sollten beschrieben werden. Das Ganze soll dann auf der Next 5 Minutes-Konferenz (->URL_6) praesentiert werden. Bis dahin ist das Projekt natuerlich noch nicht fertig. Es wird aber auch nie fertig werden, sondern es soll nur der erste Kristallisationskern sein, der eine moeglichst grosse Bandbreite von organisatorischen und technischen Modellen vorstellt. Zum Beispiel die Digitale Stadt (->URL_7), die Internationale Stadt (->URL_8), das Zamir-Net in Ex-Jugoslawien (->URL_9), Bulletin-Board-Systeme (->URL_10) und so weiter. Und im Laufe des naechsten Jahres, die Expo laeuft das ganze Jahr 1996, kann das dann Werkstatt-Charakter bekommen, auch die Website. Ueber diesen FAQ-File soll nach Moeglichkeit die Diskussion weiterlaufen und es sollen weitere Projekte angeregt werden, die dann im Laufe des naechsten Jahres entstehen und damit aufgenommen werden.

[Zwischenfragen zur Expo, mit der Bitte, diese genauer zu eroetern.]

/Volker Grassmuck/
Also Industrieschau ist auch ein bisschen zynisch formuliert. Ganz so schlimm ist es nicht. Ist Carl Malamud ein Begriff? Der hat angefangen mit Internet-Talk-Radio, also erstmals Broadcast im Internet, dann freie Programme, Interviews mit irgendwelchen Internet-Figuren, so technische Sachen. Er ist halt ein Hacker, Techno-Hacker. Dann hat er ein Buch ueber ueber Internet-Traveler geschrieben, war in Japan, Thailand, Schweiz. Ein sehr aktiver Mensch aus der Techno-Szene. Industrie ist insofern nicht ganz richtig. Aber die Veranstalter der Expo haben Kanaele zu den ganz Grossen. Es wird eine T3-Backbone-Leitung entstehen von San Francisco nach Washington, nach Amsterdam und nach Tokio. Das Stueck innerhalb der USA und nach Japan scheint schon zu stehen. Das wird von MCI bereit gestellt, das sind keine Hacker mehr. Aber so eine Backbone-Leitung zu legen ist auch fuer Hacker nicht so ganz einfach. Und ansonsten ist die Internet-Expo total offen. Im Prinzip kann jeder dort Pavillons anmelden und events machen. Zusaetzlich soll es auch darum gehen, ausserhalb der Netze Zugangspunkte bereit zu stellen. Und dieses ist auch als Problem erkannt worden. Und da spielt durchaus auch access-for-all, also oeffentliche, kostenlos benutzbare Terminals, als Idee eine Rolle. Der Rahmen ist mir eigentlich nur wichtig, weil er fuer Oeffentlichkeit sorgen wird. Es ist ganz merkwuerdig, in Deutschland ist die Expo ueberhaupt kein Thema. In Japan, in Thailand, in den USA ist sie das Thema ueberhaupt. Alle Leute, die irgendwas mit dem Internet zu tun haben, sind wie wahnsinnig dabei, Pavillions fuers naechste Jahr zu bauen.

[Zwischenfragen. Es wird geklaert, dass die Expo-Pavillions virtuelle Pavillions, also Websites sind. Volker Grassmuck weist noch darauf hin, dass im Rahmen seines Projektes inhaltliche Kriterien, Unterscheidungskriterien entwickelt werden sollen, nach denen man Projekte beurteilen kann. Daraufhin bitten die Veranstalter Tilmann Baumgaertel ueber aktuelle Vorgaenge bei Compuserve zu berichten.]

/Tilmann Baumgaertel/
Bei Compuserve gibt es eigentlich kein Forum, wo die Nutzer in irgendeiner Form auf das Unternehmen einwirken koennen. Fragen stellen koennen. Deswegen hat sich interessanterweise in den letzten Monaten das Helfeforum veraendert, das eigentlich so ein Support-Forum ist, wo man technische Fragen stellen kann, zum Beispiel wie kriege ich meine User-ID, wie kann ich mein Passwort aendern und so weiter. Da ist in den letzten Monaten eine Diskussion aufgekommen, die recht grundsuetzliche Fragen stellt, wie beispielsweise: In welcher Form muessen Sysops ihre

3.0

Re: ZKP ?

From: John Perry Barlow

To: nettime-l@desk.nl

Date: Fri, 5 Jan 1996 21:29:39 -0700

At 11:57 PM 1/5/96, Pit Schultz wrote:

>Hello John Perry,

>

>well i just heard that you will come to the n5m conf. and i

>also heard that you are a bit pissed off, you're not the

>only one and the problem is that anyone is thinking that

>this will be a normal conf.

I am more than a bit pissed off. Since I was going to be in the vicinity anyway, I offered to participate in the conference on several occasions, whether on a panel or taking tickets at the door.

And I never got any sort of response from anyone until yesterday when Geert told me, essentially, that everyone had heard what I had to say in Budapest and at Doors last year and that he couldn't see paying my way over. (Which as I say, I had not asked for since I was going to be there anyway.) He also said I was perfectly welcome to come and sit in the audience.

All of which might not be so irritating were it not for the fact that you have as conference topics a number of areas such as censorship and copyright where I have a great deal more recent, non-theoretical, in the trenches, experience than those who are discussing them.

Further, most of what I have read in the nettime mail-list so far consists of scathing criticism of neo-hippie American Wired culture, which is to say "my" culture, including many charges which I would have loved an opportunity to confront face to face rather than text. But I am not being given that opportunity except as a member of the audience or as another poster to a newsgroup.

So, if what you folks really want is an opportunity to slander us in the privacy of our own circular academic viewpoints, I'll make no further effort to engage you personally in debate.

Yrs,

John Perry

John Perry Barlow, Cognitive Dissident
Co-Founder, Electronic Frontier Foundation

Home(stead) Page: <http://www.eff.org/~barlow>

Message Service: 800/634-3542

Barlow in Meatspace Today: Pinedale, Wyoming

Coming soon to: San Francisco 1/8-9, Pinedale 1/10-17, Amsterdam 1/18-19, Budapest 1/20-23, Palm Springs 1/24-26, Minneapolis 1/27-28, Chicago 1/29, New York 1/29-31, Davos, Switzerland 2/1-4

In Memoriam, Dr. Cynthia Horner and Jerry Garcia

"Everyone has the right to freedom of opinion and expression: this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers."

--Article 19, U.N. Universal Declaration of Human Rights

3.I

Re: ZKP ?

From: Pit Schultz

To: nettime-1@desk.nl

Date: Tue, 9 Jan 96 01:32 MET

Hello John Perry,

>>more than pissed off
well it took a while, again.. first: i cannot say much to the nym organisation but that it is just singular and very chaotic. you, as a worldwide net authority, could use the chance to enter this intended taz as everybody else (not persona non grata but maybe incognito) and just discuss and have fun like the rest of us.

>>scathing criticism of neo-hippie American Wired culture, which is to say
>>*my* culture,

i have a certain respect on what was invented 1968/69 like Unix and Internet, anti-autoritarian movement, sex-pol, drug culture and business, and sure, rock music but well it's a little clumsy today and therefore people work on 'interfaces' or 'gateways' like to the past (Jefferson) or to the right wing hardcore liberals (News Ginnich and PFF) or just to embed it in a diffuse, flexible and cynical ideology production like Wired Magazine (out of control) The biology metaphor and naturalisation of Cyberspace which seems to become one of the consensus over there, comes together with 1. formations of biotechnological power(an own thread, but also a question of copyright and the info-war-paradigm) and a new pax americana, spread out with the standards of the Internetisation of the world, and the reactivation of American Myths which are bound to their own historical lies.

>copyright

A property model based on territorial myth or natural right is always based on the mythification of blood, and a tendency to repeat a violent history. I see also the central question of information property which leads in my view to the question of who has the right to play with the money (and control private police forces). This project seems to aim at a fusion of the sphere of the stockmarkets with the lower levels of production to a new kind of unbound circulation, the orgasmic free spirit of capitalism. (virtual class, third wave, happy few) I heavily doubt if evolution won't spit out such a monster, as we look onto ecological and political problems. I haven't been on that gaya-trip yet to see 'the future and it works' and will also resist to apocalyptic pathos. These arguments seems all a bit overheated, but i agree with you that with the electronic frontier we are facing 'new' social and geopolitical conflict lines.

First, i guess, between the in- and excluded and according to it, establishing 'new' military paradigms. Simply asked: when there will fly the first cruise missiles on illegal web servers and pirate cd-rom factories?!

When one will use VR/C3d controlled non-lethal weapons for conflict zones? Do those conflicts has to get provoked to show the existing power structures?

You should accept the emmergence of a 'net criticism' and see it as a part of your model, that information wants to live (and therefore has to kill some other information?) And it certainly it makes a difference if everything becomes perfect or something went damned wrong. (like the stock quotes of netsape, thats just madly risky) Responsible are partly you surfers of the 'third wave', it's obvious that we can't be ecstatic any more to plug in our electrical machines or cum together in a net.orgasm. There is a thin line when technology can get just another state-religion, in this moment i decide to switch my streams of desire and become heretic.

nettime is more than a medium to make money with the net backlash, it's more than a jerk off sex toy for a sick mind fuck. 'we', as a kind of european tribal and dissident collective subjectiviy, want to have the right to see cyberspace in our own way but are certainly open for a discussion and argument as long as worse conflicts are avoidable through it, and we should be all keep ourselves open to learn in times of such 'rapid changes'. Are we having fun yet?

Viele Gruesse aus Berlin
-pit

ps: you are still invited to write something for nettime, even an anti.manifesto or doing an interview with us, can be on e-mail, maybe after nym..

4.O

<nettime> Portrait of the virtual intellectual

From: Geert Lovink

To: nettime-1@desk.nl

Date: Sun, 20 Jul 1997 16:53:20 +0200 (MET DST)

Portrait of the virtual intellectual
On the design of the public cybersphere

By Geert Lovink

Lecture at 100 days program of Documenta X Kassel, July 13, 1997

Much has been said here about the changing role of the artist, the designer and the architect (for example, from Rem Koolhaas) in the age of cybertechnologies. Clearly, aesthetical professions are undergoing profound changes. However, little has been heard in this context of the intellectual. Are intellectuals condemning themselves to manage the vanishing Gutenberg galaxy? Is the whole idea of the intellectual disappearing altogether, as Russell Jacoby's book 'The Last Intellectual' suggests? Most writers and researchers are by now familiar with the computer as a tool, but this says nothing of the theoretical concepts they may harbour around the internet, multimedia, or hypertext. It is a fashion amongst intellectuals to be sceptical about the so-called 'digital revolution' (who can take those ugly screens seriously anyway?) One perceives a silent wish that with the fading away of the cyber-crazes and net hypes, the technologies themselves will also somehow disappear.

A new distinction between highbrow and lowbrow seems to be in the making. While the 'true devotees' of culture apply themselves to books, opera and painting, the grey, uncivilised classes are to be kept busy with primitive and juvenile 'new' media. The lonely crowds are lured into a state of permanent numbness, resulting in dazed and confused packs of couch potatoes sitting it out in ever lasting zapping-, clicking-, chatting- and surfing-sessions. Digitisation takes command: electronic solitude creates a Cybernetic Waste Land. Included here is a new aristocracy harbouring a deep hatred towards the on-line masses. To rephrase John Carey: 'The crowd has taken possession of media which were created by civilisation for the best people'. The fooling around with immature, 'beta' media stands in sharp contrast with the "sensual perception of the wholeness of the artwork". The elitist, usually government subsidised/state sanctioned and exportable forms of expressions are slipping into open warfare with vulgar and commercial cyberculture. Even to-day, very few intellectuals are prepared to take the digital media seriously. While photography, film and video are now accepted art forms, the hyper-commercial, constantly changing software landscape still lacks substantive intellectual and cultural critique. This is the case even within so called 'art and technology' circles, where many established theorists seem to suffer from techno-enmui. Into this field one can either become like a visionary salesperson or assume the role of moaning defender of established art values.

"Paris, where are you, now that we need you?" Who will finally manage to initiate Paul Virilio so that he will give us a more precise, nay, a more radical, interpretation of the social impacts of the new technologies? Who will critique the neo-liberal cyberhallucinations of Pierre Levy and his 'collective intelligence'? Who will finally stop Baudrillard's tragic complaints? Paris -- once the intellectual capital of the world -- seems to have fallen prey to moralistic debates about the 'most favourite victim status' (as in the case of Bosnia). Here we are seeing most clearly what the current crisis of the intellectual is about. The production of attractive role models got us nowhere. The cultural climate has gone into the defensive mode. The growing anxiety is fluid and can take many forms: sometimes xenophobic, sometimes against the European Union, or just against the State in general. Both the emotional and the rational calls for political engagement are melting away, just like all other information. The intellectual as TV personality (for example, Bernard-Henry Levy) seems to be part of the problem, rather than part of the solution. The need for spokespersons and experts, producing opinions on a day-to-day basis has become an integral part of the current Society of the Spectacle. But the intellectual of the Media Age should not by definition be identical to the figure of the media personality. What Paris of the nineties (as an example) is showing us is the urgent need of 'media literacy': intellectuals who are aware of their real position

within the rapidly expanding media landscapes.

This is partly a generation problem. The generation of the sixties (known in France as 'les quadras'), equipped with the Gramscian political definition of the 'organic intellectual' closely tied to the Party and social movements, is now at the height of its power. It has conquered all possible positions and marched into all possible institutions. But there is no one leading anymore. Policy implementation has replaced avantgarism. The Leninist question: SHTO DYALATSH? (What is to be done) nowadays lacks both subject and object. The 68-generation have become parents, worried by the senseless escapism of their children. Autonomous subcultures (like the 'travellers' in the UK and Germany), though thriving, have become far less visible even when they are not reeling under severe state repression. The remaining political groups seem to have locked themselves in antagonism towards each other and lack the hedonistic, seductive aspects of the rave and drugs culture. Protests against the Euro-policies at the Amsterdam-summit of June 1997, however effective, also illustrated the current crisis in oppositional culture: marches were held both against unemployment and in favor of a jobless way of life. New issues of protest, voiced by street-ravers, soft-drugs users and art-porn enthusiasts were unable to connect with the 'traditional' forms of contestation of the established (new) order.

Back to the intellectual. Take for example Eduard Said, who still sticks to the old, well known definition of the intellectual. In his 1993 Reith Lectures, 'Representations of the Intellectuals' he insisted that the intellectual is 'an individual with a specific public role in society that cannot be reduced to being a faceless professional'. Said warns of the dangers of specialisation and professionalism and instead favours an amateurism which is 'speaking truth to power'. Against specific knowledge, Said highlights general concern. The intellectual should be endowed with 'a faculty for representing, embodying, and articulating a message to, as well as for, a public'. Arguing against rigid sociological class definitions, which define intellectuals solely through their profession, Said turns them into moral agents, defined by their attitude'. The intellectual belongs on the same side with the 'weak and unrepresented'. This requires a 'constant alertness' and 'steady realism'.

This sounds touching and noble, and Said is right when he is stressing that the intellectual and the public are inextricably intertwined. What is missing here is an analysis of the dramatic changes of the public sphere itself. Some cultural pessimists have stated that the public itself has already vanished altogether. The daily reality is that the so-called public domain in the urban realm (for example, streets, squares and parks) is under permanent surveillance and control. More and more of it being privatised. This holds not only true in real, but also in 'virtual', electronic space.

The essay 'Electronic Civil Disobedience', from American group Critical Art Ensemble (CAE) states that, as far as power is concerned, the streets are dead capital. Even though the brick monuments of power still stand, the agency that maintains dominance is neither visible nor stable. According to CAE, the only groups that will successfully confront this new form of power are "those that locate the arena of contestation in cyberspace". The methods of civil disobedience, like picket lines, demonstrations and petitions are largely ineffective and empty rituals. With neither spite nor disdain towards the remaining traditional attempts to question the current world system of global capitalism, it should be stated, in public, and as clearly as possible, that 'contemporary activism has had very little impact on military and corporate policy'.

The same could be said of the intellectual that is still living in the paper world. The days of Foucault's discursive power are over. The system without alternative does not need the magical power of words anymore in order to rule. It is in this sense that we are actually witnessing the much-vaunted 'End of Ideology'. The realm of 'ideas' as such is not dangerous or subversive anymore. Ideology has migrated into other spheres. It morphed itself into software, e-cash, and data. Rationality successfully besieged religions and all other metaphysical expressions and turned them into pure, cold functionalities. The return of fundamentalisms, nationalisms, regionalisms, etc. is not a serious threat to the New World Order. Benjamin Barber's endless variations on the dialectics between 'McWorld' and 'Jihad' are only expressing temporary, and very marginal, conflicts. These conflicts may be bloody and affect the lives of millions of people, but the current catastrophe zones don't make any impact on the Capitalist Condition. A Black Monday on Wall Street might. The war in Bosnia has not disrupted Western economies, though it proved nearly fatal to Bosnia. This time for sure Sarajevo won't throw us into a world war again. That's it.

Alain Finkelkraut's 'Ode to the Croatian State', Bernard-Henry Levy's

use of the Siege of Sarajevo as a stage for his media appearances, or Peter Handke's late and profoundly touristic discovery of the Serbian countryside all marked the end of the intellectual as a public figure with any significant impact. The cynical competition for the 'most favourite victim status' amongst the different ethnic groups made all known methods of outrage and engagement irrelevant overnight. Unlike the days of the Vietnam War, it has become more and more difficult to choose sides. This again is drawing us deeper into a status of passive consumers, bored by the overkill of undistinguishable strains of infotainment. Intellectuals who are only expressing opinions, in the belief that the media-industry (particularly television) still produces common sense content which shapes public opinion, should simply desist -- they should boycott all talkshows and instead engage in fundamental research on the 'state of the media'.

Samuel Huntington, with his 'clash of civilisations', overstates the role of culture within today's global capitalism. This reflects, in my opinion, wishful thinking about the return of the old style intellectual (or priest) who will have the last say in entire societies. Their will to power is of a highly resentful nature. These conservatives are defending a model of the West which no longer exists. The 'clashes' they are predicting might in fact take place in some decades, when, for example, China will have reached the level of the Western economic powers. Within the current situation, we can only interpret these scenarios as a collective, deeply nostalgic re-hash of ideological, cold war-like conflicts that will not come back.

In fact, the intellectual as opinion leader is slowly losing ground. What we see is the rise of the VI, the Virtual Intellectual. These knowledge workers are thoroughly familiar with the 'virtual condition'. They have also come to terms with the declining power of book culture and the public sphere as we have known it. Before we try to outline the shape and task of this upcoming social category, it might be useful to make a distinction between what I call 'Theory Fiction', and the description of a new sociological phenomena.

In 'Theory Fiction' terms, the virtual intellectual might very well be an 'Unidentified Theoretical Object', a UTO, like the ones we described in Adilkno's Media Archive. We could then compare the VI with categories such as the data dandy, or the human body as 'wetware'. Just as the cyberpunk, or the Generation X slacker, or the computer-nerd, the VI might even leave the realm of literature or theory and enter popular culture in order to vanish again after a while. The power of the VI is a potential one: s/he might turn up as a virtual creature, but could as well remain elusive and never leave the conceptual, beta stage.

We need to examine the context of the emerging VI -- the relationship between the computer-literate intellectual and the hard- and software industry. Arthur Kroker and Michael Weinstein did so in their remarkable description of the 'virtual class' in their book 'Data Trash' (1994). This emerging class, with its own 'Wired' ideology, might also have its own 'organic' intellectuals. However our VI is more than just a spokesperson for the new media industry and the battalions of 'digital artisans' infodated to it.

The playful, ironic, and imaginary categories and the critical socio-political analysis of new class formations are two different ways of theory production. In my lecture 'From Speculative Media Theory towards Net Criticism' I contextualized both by putting them in a personal, and at the same time historical, perspective. Here I just want to point out that the virtual intellectual has elements of both: a will to design, to construct the public part of cyberspace, to be 'radically modern', combined with the ability to reflect and criticise the (new) media from all possible perspectives. In both cases it is important to overcome the widespread resentments, cynicism and elitism such a position attracts on the one hand, and over-hyped salestalk on the other. This implies that all forms of technological determinism should be condemned.

What is it that makes this type of intellectual 'virtual'? Like all earlier professions that are now migrating into cyberspace, these new figures will be constituted through their specific mixture of local and global cultures, digitised and non-digitised source material, real and screen-only experiences. The VI is conscious of the limitations of today's texts, without at the same time becoming a servant of the 'empire of images'. Since s/he has been educated in the heritage of the text, the VI now will now be confronted by the problem of the visualisation of ideas. Text-only systems can no longer be auto-poetic. The self-referential tendency of all singular media needs to be corrected and expanded with crosslinks to imagery, audio files and hyper-links -- all embedded in on-line databases. Virtual here also means open, ever changing, in constant contact with other e-writers (and readers), no longer focussed on the closed, hermetic Magnus Opus that defined the 'Age of the Author'. So, on the whole, we may state that the nature of virtual intellectual a technical one. Unlike its

predecessors, s/he is no longer defined through the relation to the political sphere in a classical sense. The 'public sphere' itself will more and more be a product of technical media and lead a true virtual life of its own, no longer connected to places like the coffeehouse, the salon, the boulevard or even the more abstract realm of the newspaper and television discourse. The global capitalist "(wo)man of e-letters" is part of the on-line masses, but does not feel a need to speak on behalf of the internet or some virtual community. The VI also lacks any sentimental drive to represent unprivileged off-line groups. The goal of the democratisation of the media should be the elimination of all forms of mediated representation. We now have the possibility to let people speak for themselves, even if they have little or no bandwidth. Public access to a variety of communication tools and the world-wide support of independent, tactical media might ultimately make the political intellectual redundant.

Thus, the virtual intellectual should be located in the sphere of the negative. Even in the pragmatic work of programming, designing interfaces or the planning of network architecture, the negative should be our starting point. The main threat to a critical praxis nowadays comes from the positive, 'humanistic' intentions, or what Galin Dan the 'dictatorship of good will'. Intellectuals might not so easily commit 'treason' again (Julian Benda, 'The Treason of the Intellectuals', 1927) and might not again be attracted so easily by totalitarian ideologies. But will they be able to resist the current free-market way of thinking, Ignacio Ramonet's now famous 'One Idea System'? The majority of the knowledge workers are no longer employees of the State, nor are they members of the Party. Today's danger is lying in the growing sector of the NGOs and their anti-intellectual pragmatism in the name of the Good, locked in a unholy alliance with the real-time mass media.

Our answer to this will be a gay data nihilism, joyous forms of negativism: resisting all reductive and essentialist strategies, connecting all streams of data from either side of the old and new media, in both real and virtual spaces. Media freedom in this context means leaving the whole media question behind us. It means mixing and sampling the local and the global while flying through our own, selfmade and hybrid data landscapes. And they, just as we, will always remain under construction.

(edited by Patrice Riemens and Linda Wallace)

5.0

<nettime> Last exit to net-criticism?

From: Frank Hartmann
To: nettime-l@desk.nl
Date: Wed, 23 Jul 1997 08:08:00 +0200

Re: <nettime> Geert Lovink's portrait of the Virtual Intellectual
Geert, with his (as always exiting) piece on the virtual intellectual, gave us a sum up of the ideas and essays he (and Pit) republished on nettime and recently got printed here and there, whenever a critical voice was needed by some clueless publisher. A summons for net-criticism, an interim report on net-criticism, adnotes to net-criticism, net-criticism as a work-in-progress for true. It makes me wonder where net-criticism really takes place and what its agenda really is, aside from stressful conference tourism.

But now net-criticism finally arrived at its terminal, the definition of its true actor, the 'virtual intellectual'. It certainly highlights a situation, especially when relating to the aesthetic and moral wholeness some elitist intellectuals (the classic mediators) are anxious to save. And at the same time this text seems to unwillingly fall back into the old quarrel over the best position within the field - a very common manifestation of the classic intellectual.

Critique seems to have lost its object, while stressing the descriptive qualities of what is going on beyond the old intellectual task of managing the Gutenberg-galaxy. Is this truly the end of critique? Information negation as the true core of post-enlightenment: its claim is to lead us out of Gate's software cave, and into the authentic light and warmth of 'joyous negativism' of gay data nihilism. Now this sounds to me a lot like alternatively living that gesture of 'data dandyism'

formerly criticized by the ADILKNO-crew. Economy, history, ideology and ideas seem no longer to exist for the net-intellectual. It is another aesthetisation of the intellectual, thus not so far from the position just overcome, or simply just another strategy to survive in the swamp of the post-massmedia discourse. I also take it to be a coincidence that after the introduction of the term 'virtual intellectual', the grey eminence of net-critique, Arthur Kroker, is presented once more like the hare out of the magician's hat.

Another observation. The quest for 'theory fiction' strongly reminds me of Richard Rorty's attempt to save philosophy by 'edifying discourse', and even more of Umberto Eco, who first published his 'Apocalittici e integrati' in 1964 as a critique of the dualistic cultural critique. Eco not only recommended the intellectual to immerse in mass culture and media, he also did a nice job in producing a theory fiction which made it to the bestsellers-list.

So: d'accord with the general problem Geert presents, but with the reservation that coining another term (like the virtual intellectual) does not lead the way out of this logic of decline fostered by so many traditional intellectuals. Wasn't it Vilém Flusser who, for the intellectual of the future, imagined a conceptual suicide of sorts, as the disintegration of objects and their subjects already became an everyday experience against which our culture holds up so many fictitious belief systems (much underestimated in this context: one of his last writings with the programmatic title 'Vom Subjekt zum Projekt'). The job is not finished yet.
~Frank Hartmann

6.0

nettime: wishful thinking
From: Pit Schultz
To: nettime-l@desk.nl
Date: Sun, 21 Apr 96 16:40 MDT

Dear Nettimers,

time to say something,
first, sorry for all the inconveniences and boredom, sorry also for not having changed the situation when it became 'unfocused'.
apologizes for the hyper-national mail bombs, i think it was all worth of it. in parts a meaningful accident, in other parts product of a crisis in the electronic wish economy, and well, the list is *open* now, ready for your thoughtful contributions, and also for all kinds of notes from a material world.
please do not forget that nettime is not a service, it is not a text tv, it is no boat, ad i am not it's director, instead you define what it is. it's nothing but the sum of our trials.

mapping the shift
what has happened? a turnover, a transformation, the escape from virtuality, the web as a bad love affair, new networks of distrust, net art as feudalistic rescue zone, the massified boredom of techno-lust, the breakdown of electronic imagination, net critique as the official version, the disability of virtual capitalism to reach the zero-degree of superconductive desire and the absolute speed of light age, all kinds of spies vs spies, false priests, dying travelling salemen, the sellout of potlatsch, a ghost city after digital gold rush?
but it's one thing to make lists of keywords, another to find a subjective voice again, which maps the shift from different perspectives. that's what i hope we can do on nettime for the next weeks.

*
let's take a look into the current prawda of the net. did you recognize something? web-whipeout, dissing the beehive thinkers, netizen against republicans info-economy, sucksters on useless webcults, a new lo-tech mailinglist. there never occurred such an obvious transformation in the central organ of net discourse. so does net critique won and becomes the official version of networked truth now?

**
somehow 'in bytacity we solve our problems in our own way'. A killer-meme including the ever possible seed for 'cyberfascism' was detected by several ideological alarm systems anywhere in the world wide west. It was a very calm shift, a subterranean battle, down in the bunkers of the

info-elite one decided to do some sacrifices, the digital revolution eats its children. In many talks i had it became clear, that it's no time to unify but to report from the borders of the net and be aware of the different modes of virtual violence to become human again.

an extremely subjective answer:
from the virtual position of an archaic net god, from the snowy heights of the old world, cyberzarathustra spoke to us, already on the other side, he appeared as an all-american avatar and one could do a breath-taking morph through the multiple mythical subjectivations of the poet, pioneer, priest, cowboy, indian, general, president, hippy, father, son, entrepreneur, prophet, pilgrim, angel, alien, to learn a simple lecture of initiation: the new world is splitted in two halves again, were the 'new' one declares itself independent from the 'old' one we have to leave. our half, the virtual, the new, the rich, the highly technified, the bodyhated and dematerialized, the one with the new marketplaces, and secret knowledge, immune against earthy powers, a civilisation of split mind, in the name of nature and everything which is bigger than real, this 'better part' is ours now, bound to the idea of a virtual america. And you say you didn't believe in it! Any of these concepts cuts a black whole in the wish economy of cyberspace, if we connect them together to a new mind territory, we get something completely monstrous.

terms to forget:
the net is not the territory and other truthful lies, "the net" as metaphysical entity which constitutes real power, a number of metaphor mismatch errors net=life=nature=global_brain=welgeist=mythical_power, computer science as esoteric secret knowledge, the wholly pathos and grandiosity of 'the net' (as ersatz-religion), the wishful thinking of an economic explosion (golden future), the will to push the repeat history button (golden past), the taboo of a disfunctional and unhealthy internet, the obsession to walk in the footsteps of the founder fathers, the obsession to find the eternal woodstock which is hiding in internet +unix (born in 1969), taking the newest Cyberacid driving along the road to nihil, the expectation of new and improved humankind through harder selection, the unavoidable apocalyptic turnover, the clean aesthetics of cyberwar, the doom-day of the net, the male obsession with artificial life, the digital void of the american soul, the wholly mission of bringing virtual freedom to the marking, the obsession with 'innocence' and it's abuse, disgusting flesh, the hate of the own body, mortality, body-fluids, splitted wired desire and it's way to a useful 'mythical external force', information=money, privatisation and cyber-slavery, corporate meta-nations,, an incomplete list of a collective thinking which is hopefully part of the past.

what do you want to do today?
-opening up new genres, adding some examples, practising with little text forms
-implicit net critique, reports from the borders of the net, a-culture-dialogue
-the technological subconsciousness, compile, compress, decode, decipher
-the end of the future hype, unlikely futures, imaginary websites, good ideas
-the etext gathering is still open for Madrid 3cyberconf ZKP2 200p. until May 15

7.0

nettime: Nettimism? No thank you!

From: Igor Markovic

To: nettime-l@desk.nl

Date: Fri, 14 Mar 1997 23:15:39

+0100

No more ideologies - keep cyberspace clean!

With the growth of importance and influence of the nettime (list, circle of people and concepts etc.) people who lived at least a part of their lives in socialism - but not only them - can recognise emerging of some interesting processes. I have in mind selfunderstandable leadership of dominant idea, ideology, viewpoint.

Since the time of the First International and famous Haag congress discussion about leadership and/or problems of representation of other voices is present, particularly in the "left" whatever one could consider into that term. And nettime is "left". There is no doubt about it.

Some recent highlights, at the first look not connected with the topic, warn that there is place for being worried. Set is prepared and only from the actors itself (there is no director in this play!) depend the end. At the

final discussion on Next7Minutes Conference it was kind a lot of discussion about "being neo-marxist" and how to fight "bad" ideologies on the Net, and some reflection were available in several following discussions, including some postings to this list.

Recent private discussion I had with Geert Lovink about meanings of the term "net criticism", and how it should be recognised and used along with Toshiya Ueno's visit to Zagreb start alarm in my head.

It happened before. It also start innocent, it was in good purpose, but it finished into Holocaust. I will dare to try to compare period just before the Soviet revolution and present position of nettime. It's very important to stress that ideologically those two things have very little in common. Only important similarity is at the field of organisation. At the Congress Bolsheviks have very few representative, but they have some of the most eminent individuals of the time, and they somehow manage to turn some syndicalists, anarchists, and Tkachevist on their side, get majority, proclaim marxism-lenism as a favourite ideology and the rest is history. (Lately, during the Spanish civil war it was shown that people do not need some specific leaders who will explain them meanings of life.) What, in my humble opinion happens at the field of net criticism, and around nettime (it work for some other emerging groups, circles or lists) is something with similar characteristics.

First, there is some kind of felling of being something special - it is more then obvious in the discussions, at the conferences and in different articles and papers around. Non-academism could also be a form of elitism. It's nothing bad in being aware of personal values, but it easily could be turned into pejorative elitism. Usually there is no discussion (on-line) with the people from "outside", who do not share enthusiasm for the nettime idea, which is mainly their fault, but it is not good for the idea, which can grow and develop only in constant discussion, re-thinking, and if it is necessary flaming. It happened to the Marxism in Eastern Europe: no real enemies, no controversies, just Marx-Engels Werke. Excellent point in resistance to possible auto ghettoisation were stopping the moderation of the list, unfortunately discussion is still focus only to some specific "inside" points, without broader audience. But possibility exist! It's on the people to use it.

The bigger problem, however, could be (and it already is) insisting on common platform (particularly neo-marxist) and sharing ideologies of resistance/progress or whatever. It was strange before, and it is even stranger today to insist on wide spread organisations against the Others - no matter how "bad" they are. Why is it necessary to insist on some new -ism, on one and ultimate theoretical explanation which will take care and explain to the "common" people how and way they should resist to MegaGodzila, Californian ideology, or McDonalds? History show that it is irrelevant was it done on purpose or not - people in and around nettime have no such ambitions, but danger remains! After all, who saw the Stalin shadow behind Marx in 19th century? Insisting on common aims, or thousands of other phrases like that will produce the Thinkers, the Philosophers, the Politicians who will have prepared answers to problems, and who will then became the Leaders - it doesn't matter do they want to be Leaders or not! They will be installed - from the "common people!" as Leaders, and sooner or later they will have to accept such label, or leave the real life and live quiet life in country house with a gazebo.

Danger is double. First there is no person who can guarantee for itself that such privilege position wouldn't change it at least a bit. Power change people, and in this case ultimate power to be interpreter of what is going on, and how to deal with it, it may finished in the catastrophe. On Stalin's dead Ionescu wrote - very correctly - that it's not the Stalin who was real monster - but all those small Stalins in kolhozes, factories, schools...

Secondly, nettime put together some of the biggest minds at the field of the social implications of the new media, lot of people would like to be part of it, and in minds of people with modest capacity (myself for example) it look like club in the Ivy League. Those people produce a lot of new ideas, which knowledge hungry "ordinary people" just grab and try to digest. Look just what happened with post-modern and Baudrillard! It is necessary for thinkers and theoreticians to permanent fight against such tendencies, and on the other hand they can not do that all the time, they are just human beings.

I have no right answer how to fight those processes - if I describe them correctly in the first place, and it would be very dangerous if anyone will came with the final solution, but recognition of the problem and discussion about it sounds like a good starting point.

Cause, if I have to choose - and it might happen - between Negropontean or Californian or whatever global state and nettimean or rhizomean or netizenshipan or whatever avanguardie of the working class, I have to choose the first one. Not because I like it, but for the simple fact that Soviet revolution failed with the Kronstadt, not with the Berlin wall.

Igor Markovic

Intellectual cooperative Bastard

8.0

nettime: re: Nettimism? No thank you!
From: Frank Hartmann (by way of pit {AT} contrib.de (Pit Schultz))
To: nettime-1@desk.nl
Date: Mon, 17 Mar 1997 07:51:33 +0100

BASTARD answers to Igor Markovic's
 "No more ideologies - keep cyberspace clean!"

Never mind the "cold war myths". The scholarly answer one might give to Markovic's logorrhea is important, but as toothless as a retired academic.
 Markovic tries to be impressive by speaking out of a specific historical situation, in the name of "people who lived at least a part of their lives in socialism". This should give his claims the necessary touch of real-life experience. Thus he shouts: no more ideologies! No more leaders! No more Holocaust! He wants to alarm us and share panic, in order to hide the hollowness in his criticism of nettime, which in all its simplicity follows the well known path of anti-intellectual resentment.

The idea of the possible end of ideology is an ideological idea par excellence. Therefore, we do not even need to consult the referring theory (e.g. Althusser), but recognize the recent developments in the post-Socialist Eastern Europe as a demonstration for the fact that we are far from living in a "post-ideological society".

If we really want to reflect upon the experience of "people who lived at least a part of their lives in socialism", we should not dream about nettime as a kind of a meta-ideological discussion space. We should rather ask: how did the change in Eastern Europe affect the traditional concept of "Ideologiekritik", and how did this change compel us to approach the prerequisites for the function of ideological structures in a new way - in the context of new media theory & practice.

For this aim the metaphor of the primal Bolshevik situation is inappropriate. This reference much more reveals Markovic's frustrated paranoia than sharpening the perception of the historical situation we live in and of the aims a project like nettime might have in it. There is a quite neglectable danger of nettime giving birth to a new Stalin or Hitler. But the real danger is those ignorant people, who try to impose their compensatory paranoia to the discussion as a whole.

All dualistic choices are delusive, be it between left and right, or Negroponte and Lovink, or WIRED and NETTIME - the bandwidth simply is higher than that. We do not have to identify ourselves with sides, be it the Californian vs. any other kind of ideology - there are no polls, we are not up to votes. This is also not about the question if net-critique is a proper neo/post-marxism of sorts, but rather about an awareness of what really matters. The quest for a "clean" cyberspace, free of any ideology, is closer to some "final solution" than Markovic himself might think (a connection impressively revealed by Polish/British sociologist Zygmunt Bauman in his study 'Modernity and Ambivalence'). His wish for cleanliness thoroughly contradicts the idea of the intellectual cooperative he signs for. Bastard, a term coined to express the hybrid energy of new media.

Keep cyberspace clean! Let us stay a little bit more realistic here. As Markovic himself put it - "recognition of the problem and discussion about it sounds like a good starting point".

Boris Buden & Frank Hartmann

9.0

nettime: push media
From: Geert Lovink
To: nettime-1@desk.nl
Date: Sun, 2 Mar 1997 21:31:08 +0100 (MET)

A Push Media Critique
 On the rebirth strategies of Wired magazine
 By Geert Lovink

The March 1997 issue of Wired (5.03) has an unusual cover. No digitari this time. Just a big blue hand on a red background, designed like a warning signal, saying 'PUSH!'. It tries to hold us. Or is it pushing us something into our face? The slogan says: 'We interrupt this magazine for a special bulletin -'. The breaking news is about 'the radical future of media beyond the Web'. The article is written by 'the editors of Wired'. Will they declare a state of emergency for cyberspace?

Why should Wired have to interrupt itself? It is not CNN. Just because of some new audio and video software that is hitting the market? Is the 'shock of the new' indeed so overwhelming that it forced the editors to write a common statement about the rise of so-called 'push media'? There must be something else going on. Wired seems to be in crisis and needs to reinvent itself. Due to the commercialization of the net, big publishing houses, cable giants, telecoms and software companies have moved in, and are now pushing the web into the direction of old-style broadcasting technologies. Wired calls this the 'Revenge of TV' (with a ?). But this is only the logical consequence of its own strategy. For years, Wired has been reporting euphorically about the coming symbiosis of TV and the Net as the ultimate killer app. At this moment, webrowsers are being surrounded by other applications. The WaitWaitWait is about to lose its hegemonic position. The static, book-based idea of 'web pages' will be taken over by much more dynamic audio and video. If the net has to become a mass medium, then it has to merge with the film, tv, cable etc. industry. And if the market says so, it has to happen. That is what the ideology of the free market says. So sit down and watch the next paradigm shift going by on your screen.

Still, we can read a certain discontent, even betrayal in this odd document. We have to wake up from the dream called Web. Suddenly, HTML is described as the language of an 'archive medium. Archive as in stacks of old books in a library.' That's different from what we have heard before. 'The Web is a wonderful library, but a library nonetheless.' This is a smash in the face of all the followers, net slaves, usefull web-idiotis and other digital fellow travellers that have spoilt all their energy and devotion into... building a library. This was not what they promised us.

Wired's own destiny is closely connected to the rise (and fall?) of the World Wide Web. This magazin (founded in 92) is not about the old internet, nor does it deal with hackers issues. It eventually became big because of the commercial interest in the WWW (and multi-media). 'Kiss your browser goodbye' could therefore easily be read as an indication that 'Wired itself' is about to croak, or at least needs to go through a tough phase of rebirth rituals (downseizing, restructuring, sell out, take over, etc.). There are several indications for this, which are all publicly known. The German edition was cancelled, than it failed (twice) to go to Wall Street. Now, Wired TV seems to produce programs but is not (yet) able to broadcast them. The UK-edition seized to exist from March 1st. And for the first time we heard rumours about an internal fight between the techno-libertarian management and some critical and progressive individuals.

The Wired enterprise must have been in big need for a new ideology (or 'vision') and tries to find it in the catch phrase 'push media'. But this pushing does not fit exactly within the previous ideology. Just read what George Gilder is writing about television and why it ought to decline. Economically, the web is still tiny in comparison to, for example, advertisement revenues of television. This was one of the reasons why Wired could not grow any longer. The profit of the magazine had reached its limit. The company was forced to diversify and became a small media-conglomerate. Besides the magazine, Hotwired and the book publishing division Hard Wired, there is now surprisingly also 'Wired TV'. This may sound like Lenin's dialectics: one step forward, two steps back. But only with a television division, Wired Inc. might be able to make the next quantum leap. For this it needed to go to the

stockmarket. Venture capital alone was not enough to ensure the financing of all these different ventures. At least, that's what I think, I am not a Wired watcher.

At this point, the Wired Story stumbles, hesitates and comes up with a curious manifesto that above all reflects the uncertainty about the future of the magazine. For net critics, it might be amusing to see how Wired is being overruled by true media capitalism. But we have to honest: these are all questions that we will all have to face, sooner or later. For example: can we preserve some of the old net values and standards, encourage technical and social innovation and public access, without falling back into the patterns of mass media and the existing culture industry? It can be ironical, to see Wired struggling. But 'Wired bashing' can only have positive results, if we use it as a mirror, not just see it as an imaginary enemy. Even in time of trouble there is the real existing 'Desire to be Wired'.

Wired wants to 'move seamlessly between media you steer (interactive) and media that steer you (passive)'. These push media 'work with existing media' and create an 'emerging universe of networked media'. We have to read between the lines here. It simply means that the Web will have to give up its ideological hegemony it had in the last three years as the 'medium to end all media'. Web is just one channel, amongst many others. The Web is one, as Wired puts it once. A fairly realistic point of view, but not fitting into the original net religion, the Wired visionaries has been preaching. The Web had to replace all other media, intergrate them, that was the idea, or as the 'special bulletin' still states: 'As everything get wired, media of all kinds are moving to the decentralized matrix known as the Net.' In reality, it is going the other way around. The net is moving to the centralized business known as the Broadcasting Media. 'What is about to disappear is the defining role of the old Web.' Irritated and somehow disappointed, the editors have to admit that 'the traditional forms - broadcast, print' - show few signs of vanishing. 'How unfair, they should have disappeared by now. What went wrong?'

The fault also lies in the netizens themselves. 'The subterranean instincts of couch potatoes rise again! In secret, many continued watching tv. The editors thought it was time to face this bitter reality. True, there's a little couch potatoe in all of us. The human desire to sit back and be told a completely ridiculous story is as dependable as the plot of a soap.' Unfortunately, only a few of us have been able to get away from the '45 years of addiction to passive media. Only a handful of us turn out to be up for the vigorous activity of reaching out to engage the world. Bummer.'

In order not to lose its role as the Prawda of Silicon Valley, Wired must take the lead and incorporate the latest developments. But this time, their enthusiasm does not sound very exciting. 'The new networked media borrow ideas from television, but the new media landscape will look nothing like TV as we know it. And indeed, it will transform TV in the process.' What it is failing here is a clear economic analysis. Television is not just a screen or an interface. The introduction of (some sort of) interactivity is most of all a money/profit question, decided by a few companies, in an ungoing war on standards.

Cybernauts, netheads, websurfers, wake up. The boredom will be over soon. 'Push media are always on, mobile, customizable'. These total media arrive automatically and 'always assume you are available.' It is begging for your attention. It will therefore be important, to know how to switch them off. The Push Manifesto is indeed warning us for possible misuse, like government regulation of networked push media and privacy violations ('it finds you rather than you finding it'). Neither old, nor new (in the sense of utopian), push media are rapidly 'closing the gaps between existing media, towards one seamless media continuum.' The totality of the 'unification' seems worry the editors. 'All we can say is, Let a thousand media types bloom. Soon.' But this presumes a deeper knowledge of both new and old realities, for example television.

'Each cycle of extend/unify notches up the ratchet of media complexity. Ontogeny recapitulates phylogeny, in interactive media as in biological media.' This must be Kevin Kelly speaking. We are getting to a conclusion. He has seen it all and stays calm, like all techno-darwinists. For Kelly it is just a stage. Wired and all of us have to go through: 'All media recapitulate the evolution of former media. So online media have evolved from smoke signals (email) to books and magazines (the Web). We are now about to arrive at television (push media)'. It is touching to read how careful and naive the Special Bulletin is trying to describe the zapping behaviour of the viewer. It is obviously a topic Wired did not write about so far. Perhaps it is time for them (and us) to get to know the 45 years old theories of mass communication, the (cultural) studies on the behaviour of the viewer, the specific history of this technology and the economic (monopolistic) forces that are dominating this branch. So, stop speculating about

'push media' and visit your library first.

9.1

Re: nettime: push media
From: David Mandl
To: nettime-l@desk.nl
Date: Mon, 3 Mar 1997 00:34:24 -0500

Excellent piece, Geert!

Wired is either full of shit (the advent of push technology has completely contradicted what they've been saying all along and they're trying to lie about that), or cynical and evil (they knew this is what would happen all along but were talking like revolutionaries at the beginning just to gain market share and credibility with net libertarians).

I can hardly wait for Wired to publish breathless editorials on these exciting phenomena when they happen:

- The death of small ISPs and eventual control of the net by a handful of national (multinational?) providers, quite likely existing mega-corporations like AT&T and Microsoft
- The final death or atrophying of Usenet, the net's oldest forum for open, many-to-many discussion, finally making the net almost completely read-only and devoid of "public space"
- The increasing willingness of net-related businesses to sell users out by cooperating with the U.S. government in exchange for favors: using weak encryption, turning mail logs over to the FBI, supporting anti-privacy legislation, etc.
- Increasingly frequent crackdowns on porn, "illegal" information or "libel," dissident literature, etc., on the net
- The growth of sophisticated dossier-building by employers and governments, and the exchange of information between them
- The invasion of every inch of the net by advertisements

Will Wired support these developments? Will they claim they predicted them all along? Will they try to put their patented radical-techno-postcapitalist spin on them to make them seem somehow like cool third-wave phenomena?

Stay tuned.

--Dave

9.2

nettime: push media
From: Tilman Baumgaertel
To: nettime-l@desk.nl
Date: Mon, 3 Mar 1997 06:38:46 -0500

Hi!

Thank you for your enlighting piece about this silly 'Wired cover story'.

I pretty much agree with your analysis, but I think you have overlooked on important detail, that makes this whole story even more questionable: that Wired magazin itself is in the business of internet-based push media.

I'm not talking about the slightly obnoxious attempts of certain Wired-editors to make Nettimers participate in Chats with their cyber-buddys (the ones that eventually don't take place, haha). I'm talking about the News-Service that Wired offers in collaboration with 'Pointcast',

the pioneers of "push media".

Apparently the news that are published at www.wired.com/news/ are also delivered to "the comfort of your own home" via one of the "channels" of Pointcast, a program that downloads stuff to your computer when you are not using your internet connection, and displays it as a screen saver. You have to subscribe to this service like you would subscribe to a magazine. I do not use "Pointcast" myself, but that's what I learned from various reports in the internet press.

That would make this cover story a bold attempt of "hard sell": "Wired" first creates a demand for "push media", then it is there to meet this demand with a product. If "Wired" manages to put that "push media" - meme into circulation as it did with other ideas, this "Wired News Channel" would certainly be one of the first businesses to profit from this new hype.

Yours,
Tilman

PS: If you want to see grown men or women cry, make them install the "Castanet" -Software. So much for the state of the art of "push-media" ...

IO.O

Re: nettime: push wired?
From: mercedes
To: nettime-l@desk.nl
Date: Thu, 13 Mar 1997 21:16:28
+0100 (MET)

Dear Geert,

>I do not agree with Foucault about the status of critique. He
>might be right, but the effects of his phrases about the End of
>Critique have prevented many of our generation in making rough,
>dirty, daily analyses of the powers-to-be (and making mistakes).

I do partly agree with what you wrote here. But isn't it like this: More than Foucault stopped any critique he got caught from right positions, who tried to hold his writings against the left thinking like: Here, look, your fight is over! It is over in a different sense for me, because I think we have to go over to new strategies, which does not mean stop analyses, but work further on it and hold an own model against it. Like nettime maybe normally is. In fact Foucault never told anywhere anybody to stop thinking, but he created new models in showing that critique has always to change to be still critique.

>I need mirrors, fixed
>objects, texts I can analyze, in order to better understand the
>rapid developments.

Of course there are still these traditional tools of analyses, but they changed the direction, didn't they? It is not about criticizing anything and that's it, but about using it as a mirror, like you said, in order to develop own strategies. I did get very radical about this, which means in detail: I do not care about the mistakes of the "other", but prefer to take up all the evil (gee, my words), annoying things and learn from them. Take the good things away from them, steal them over to my own concepts. (That's what YT in Snowcrash does, kind of) Putting up a border between us in terms of where are their mistakes equals why are they bad would prevent me from learning. I personally criticize in that negative way when I do not understand what and why something is going on. Like as time to think.
>Wired is not an endangered species or some minority that cannot
>defend itself so easily.

I never thought Wired as a victim, nor did I want to defend them, just to hold open this possibility to look at them and take their knowledge and tricks away. To much negative critique can just close that door, I think.

>But Wired is small, Ken Wark is right about that. Even the whole
>media business is nothing compared to other industries. But it's
>our branch. And Wired is my magazine. I haven't missed one issue
>and I am the last one to look down on it, or dismiss it because
>of it's bad quality. Both Mondo 2000 and Mediamatic almost seized
>to exist (as regular publications). And we have not been able yet

>to come up with a critical alternative to Wired. That's why they
>have the field to themselves, still.

There may be the point really. As Mark Stahlmann wrote:
>The answer to your question is that we don't know the answer. The
>Toffler/Kelly world has been working on their view of post-industrialism
>for 40+ years. The post-modernist philosophers have also been building
>their houses for just as long (or longer depending on when you start
>counting).

The reason, why Wired is so big, might be quite obvious. Clever combination of new and more important than ever technology wrapped up in a little bit of culture, spiced and muldered by a little bit of journalistic approach to get it smooth. And the right time, where people want to know these things.

Wonder if we not better start an analyses on the package of information. Style of writing is the context of information, in the net as well as here in our magazine. (I am working for a music magazine called Soundlab - electronic aspects of life -> <http://www.techno.de/soundlab>). As soon as we get more pages, we want to integrate net..., yeah, what, ...culture, this word again! Don't know yet.

Have fun, cu perhaps sometimes, if you stop by in Berlin, would be nice.

Mercedes Bunz

IO.I

nettime: push wired?
From: Geert Lovink
To: nettime-l@desk.nl
Date: Wed, 12 Mar 1997 10:23:26
+0100 (MET)

Dear Mercedes,

my push media critique mirrored the way Wired magazine announced this latest hype, you are right about this. I tried to analyze this long editorial manifesto, which I still see as a very curious document and I linked it to related developments within the Wired corporation. I did not even know at the time about Wired News and their experiments with all the existing push media software.

I do not agree with Foucault about the status of critique. He might be right, but the effects of his phrases about the End of Critique have prevented many of our generation in making rough, dirty, daily analyses of the powers-to-be (and making mistakes). The strategies of disappearance and nice and poetic indirect sayings, caught in the complicated parisian language traps, have kept us away from the capability to clearly see what is going on and intervene and finally draw conclusions and come up with new forms of organization.

(Net) Critique for me is not about some old friend-foe distinction. I do not need enemies. I need mirrors, fixed objects, texts I can analyze, in order to better understand the rapid developments. All the big and small media items and hypes need a certain, underlying structure. Together we have to figure out what this is, otherwise we are only drifting in a sea of virtual signifiers. Critique is a way to understand and has got nothing to do with attack or even 'bashing'. It's a specific way of writing (limited, though) in order to set literary, political, ethical, aesthetical rules and standards. This is perfectly normal in the world of film, theater and books and should also be established for the still very small culture that deals with new media.

Wired is not an endangered species or some minority that cannot defend itself so easily. But I have noticed throughout the years, that is also a group of people which is not so easy to understand. Their agenda is a very specific one and you need a lot of background information in order to understand their editorial policies and decisions. To give you some examples. Who of nettime has ever studied the writings of George Gilder and can show us how his anti-statist, conservative agenda influenced the Wired gang? My group, Adilkno, tried to characterize the cyberculture of the Westcoast, back in the spring of 1994. You

can find this essay in the german Datendandy book (not available in english). Here you can see how are circling around the Wired ideology, not being able to grasp it, surrounded by high piles of books and stories about the USA in the last thirty years, which is in part also our own history.

Mark Dery (ed.) came with his Flame Wars and Weinstein and Krocker with their notion of the virtual class. Only then I understood a bit more, but still, here in Holland, everyone reads Wired, but not one intellectual has yet been able to analyze this magazine. I mean it's political agenda, it's attractive sides and the way it selects the topics. People are impressed and intimidated by the big lead that still exists between the USA and Europe (appr. 3 to 5 years). And this makes the reading of Wired so exciting, also for me. It comes from the future, specially if you are surrounded by the specifics of Old and Deep Europe, like me, going back and forth between Amsterdam and the Balkans.

The Wired group originates from Amsterdam and left in 1991 or 1992 for San Francisco. They were kind of friends with Mediamatic, of which I was an editor at that time, although I did not know them personally. From here we followed their attempts to get money, the zero issue and then their tremendous success, from the very start. It was clear to us that they neither wanted to copy the new age underground style of Mondo 2000, nor the art and theory discourse of Mediamatic. They took a kind of journalistic approach, but without the critical attitude of the investigative journalism. They had to sell something, that was their inner drive. But what? Not hard- or software. It took me a long time to find out what they were 'pushing' and it is still not clear to me all the time.

But Wired is small, Ken Wark is right about that. Even the whole media business is nothing compared to other industries. But it's our branch. And Wired is my magazine. I haven't missed one issue and I am the last one to look down on it, or dismiss it because of it's bad quality. Both Mondo 2000 and Mediamatic almost seized to exist (as regular publications). And we have not been able yet to come up with a critical alternative to Wired. That's why they have the field to themselves, still.

II.O

nettime: submission to nettime lis
From: Bruce Sterling
To: nettime-l@desk.nl
Date: Sat, 8 Mar 1997 01:58:16 -0800
(PST)

Dear nettimers:

It's been very gratifying to follow the discussions of WIRED in the list. While I'm not a WIRED staffer, I am on the WIRED masthead, and I am a virtual San Franciscan thanks to seven years on the WELL.

Those who aren't familiar with the WELL may find its internal practices odd. WELL was a closed bulletin board system long before it ever became a website, and its social practices have been created over literal years of internal discussion. The WELL is something like a tide pool, it's not exactly in the Net and not exactly out of it; data flows in, but has a rather hard time flowing out. I didn't make the WELL's rules, but the rules have made the community, and if you want to play, it's de rigueur to respect their standards.

Every once in a while I see material on nettime which is of particular relevance to WELLbeings, and since I'm not putting this material to commercial use, I crosspost it. I've been cross-posting nettime comments on WIRED -- not all of them, just the ones I found of particular interest -- for almost a year now.

I don't really see anything untoward in this practice. After all, my "Master List of Dead Media" was also posted on nettime, and it was swiftly crossposted to other lists, and sites,

all over the planet. I'm still getting responses to that piece months later. I was glad to have my nonprofit Dead Media Project getting such gratifying publicity from a core demographic of net activists.

Mark Stahlman's bizarre attacks on WIRED's so-called "English Ideology" have been so entertaining that it's well-nigh impossible not to quote him. Naturally when he bravely showed up on the WELL in person, he was immediately subject to rough handling by people who actually know the WIRED milieu at first-hand, and found it hard to believe that Mr Stahlman was serious.

For all I know, there may be people on the nettime list who seriously believe that a popular American magazine on contemporary computer culture is a stalking-horse for a European-inspired cabal of cyber-illuminati inspired by the sinister doctrines of H.G. Wells and bent on global domination. Unfortunately, within the WELL, Mr Stahlman has found little popular support for his thesis. I can understand his distress, but I'm not in command of the WELL audience and can't stop them from making up their own minds after reading his own words. I rather imagine that people on nettime who have closely studied Mr Stahlman's assertions have had their own difficulties in this matter.

Mr Stahlman's copious remarks have inspired me to write an essay. Unfortunately it's not directly relevant to his own statements, but since he's referred in nettime to my essay as "elegant back-to-back rants that have to be read to be believed," and has expressed his cordial hope that I will cross-post them to nettime, I'm ready to oblige him.

Unfortunately I can't cross-post the comments of other WELLbeings, since this would be a violation of WELL Your-Own-Your-Own-Words netiquette. My essay loses some valuable context by being separated from the thread of commentary by other WELLbeings such as ludlow, kk, rushkoff, markdery and Neal, but I hope it will be of some use or amusement anyway.

Note: on the WELL, Mr Stahlman is known as "newmedium [AT] well.com."

Bruce Sterling bruce [AT] well.com

(text follows)

Topic 200 [wired]: Goofy Leftists Sniping at WIRED
#799 of 796: Bruce Sterling (bruce) Fri Mar 7 '97 (06:28)
125 lines

This is a good topic. It's forcing me to wax all magisterial and politico-philosophical. That's a dire occupational hazard for science fiction writers, but even if you're of the stature of H.G. Wells (probably the only science fiction writer with serious pretensions of being a Great Man), you're still not gonna get many people willing to page through all of it.

Except for newmedium himself, clearly a guy of rockbound personal self-esteem whom no mere argument will ever sway, it looks like we're approaching a general consensus that his "English ideology" is silly. It is, and it always was. It scarcely seems possible to demonstrate this any better than ludlow demonstrated it. Certainly newmedium isn't the only guy in the world whose weltanschauung is dependent on gaseous, self-marginalizing verbal sleight-of-hand, and since I'm an SF writer by trade my tolerance for this kind of activity is extremely high, but it's not the same thing as a reasoned argument with historical awareness and proper citation. If one is really trying to live and make political, technical and economic decisions through this kind of empty, glittering rant, one is just plain being goofy.

I have kindly and indulgent feelings towards cats like Stahlman and Rushkoff, as opposed to my thorny relationship with a guy like Mark Dery, someone I can recognize as an actual, authentic cultural critic. Dery is probably wrong about a lot of stuff and may even be kind of dangerous, but compared to him Stahlman and Rushkoff are like a couple of aluminized balloons in the same corral with a cactus. Life is funny that way. It seems to me you could make much the same assessment about H.G. Wells or C.S. Lewis and their roles in a thorny world of twentieth-century realpolitik. You might even make a similar assessment about the only 20th century science fiction writer who has actually seized power in a major government -- Newt Gingrich.

I don't think Wells and Lewis were particularly influential people, even though this would be very flattering to me and mine were such to be the case. But I do want to discuss why it is

that I do prefer HG Wells to CS Lewis, and what relevance this might have to the current, uh, cyberspace situation.

First, this is not a literary judgement on my part. I would not make the category error of saying that CS Lewis was a bad writer merely because I don't like his theology. I think Wells was a very good writer, better than Lewis, especially when Wells wasn't doing propaganda, but Lewis was also clearly a major writer of fantastic fiction. His fantasies are very engaging and have many stellar moments of high imaginative concentration. Lewis clearly had a gift -- that's not under contention here.

The I Ching is great literature too, but if you start tossing hexagrams to govern your life-decisions because the descriptions are so charmingly evocative, well, you've got a non-literary problem.

When I wonder why it is that I prefer Wells to Lewis -- two minor-league combatants in what seems to me a very old struggle -- I think fondly of one memorable battle in this culture war. It was Wells's teacher, Thomas Henry Huxley, in public debate with a guy whom I take to be one of CS Lewis's spiritual ancestors, Bishop "Soapy Sam" Wilberforce.

What Huxley had on his side was a boatload of objective evidence that Charles Darwin had painstakingly scraped up and cataloged over twenty years or so of obscure but dedicated research. What Wilberforce had on his side was a glib tongue and a deep, instinctive, passionate moral revulsion at the thought that human beings were apes.

Huxley won the debate through an exchange of insults. Wilberforce snidely inquired whether Huxley felt that it was his grandmother or grandfather who had been the ape. Huxley riposted (I'm paraphrasing from memory here, being several hundred miles away from my references) that he felt no shame in having an ape for an ancestor, and would prefer that to being the descendant of a man who would deliberately obscure the truth.

Huxley put his finger on it there. There is something deeply shameful about obscurantist mysticism. Mysticism conjures up wonderful feelings within us that make us purportedly aware of the full, marvelous, flattering scope of our numinous humanity, but it's intellectually fraudulent. Mysticism is a retreat, a cop-out, whether it's a retreat into the gospels, the noosphere, astrology, the Tarot, the Bhagavad Gita, Aum Shini Kyo armed yoga, Illuminist conspiracy theory, or even some brand-new amalgam of 'shrooms and cyberspace. It's a cheat, like rising with a flourish to write your proof on the blackboard, getting off to a cracking good start, and then drawing us a large cloudy area labelled "miracles happen here."

I'm not under the illusion that scientists, psychologists or any other biped in a labcoat really understands deep ontological reality or the true nature of the universe. What bugs me is the social practice of deliberately enshrining our ignorance, anthropomorphizing it as a living divine being, and giving it moral and ethical dominion over our lives and imaginations.

In practice, obscurantist mysticism is like the practice of embezzlement. You can't get your budget to add up. The bookkeeping rules are too hard and pernicious, and they probably don't fit your personal situation anyway. You're too weak and anxious to directly face the paralysing prospect of genuine intellectual bankruptcy. So, to keep the business going, you just borrow a few life-giving dollars out of the secret stack of the Great Unknown. You can always put it back later, right? Pascal's Wager will win it back for you, maybe you can win it back at the track... But embezzlers always say this. They don't really reason, they rationalize. And the convenience of free money rots away their integrity and destroys their judgement. They almost always take more and more.

Unfortunately, the "miracles" gambit also expands in just this way. Mystic revelation will grow to cover everything that is emotionally, politically or socially repugnant to the believer. There are always excellent reasons to declare certain things unholy, unthinkable and not subject to question. You mustn't look at this, you mustn't think that; such and such a thing is unnatural, it's blasphemous, it is the sin against the holy spirit, it what we were Not Meant to Know. And why make painful decisions about what to eat, how to dress, who to tug your forelock to? It's all divinely ordained.

For all I know, there may indeed be aspects of human behavior which are so unspeakably blasphemous and horrible that, like a Lovecraft character, my mind might shatter into bicameral fragments from the awful impact of glimpsing them. But I haven't seen any yet, and not from lack of looking around. In practice, this sort of blanket mental prohibition has generally turned out to be about harmless oddities such as worshipping idols, eating pigs, anal sex, and speaking politely to black people.

So I think that what newmedium was demanding earlier is the 1990s version of Soapy Sam's old question: "So: is it your grandson, or your granddaughter who's the hideous, shambling posthuman? Fess up!" And my Huxleyan response would be that my shameless posthuman grandchildren might have a chance to do okay, if we can honestly examine the possibilities without his eerie brand of obscurantist paranoia.

Topic 200 [wired]: Goofy Leftists Sniping at WIRED
#760 of 796: Bruce Sterling (bruces) Fri Mar 7 '97 (06:33)
122 lines

We now (I hope you didn't think I was finished) examine the pressing topic of what kind of ideology might be suited to posthumans.

I see little promise in mysticism. However. While I'm not religious, I can only concur with Neal's earlier cogent remarks on atheists having no better record. Guys who get all hot and bothered about Christianity rarely fail to bring out its dismal record of antisemitism, Biblical justifications for slavery, and inquisitorial practices of the seventeenth century. But let's face it: if you're looking for the big-time practice of those evils in our own century, you can't find better candidates than revolutionary leftist atheists.

The worst thing that could happen to you in the twentieth century was to have your society taken over in a leftist atheist coup. The Nazis, no great believers themselves, were more virulent maybe, but the Nazis were so frankly megalomaniacal that they could barely manage a dozen years in power.

But Marxist-Leninist Stalinist Mao Zedong thought... Let the record speak. The movement's roots were in scientific socialism and the rational investigation of economics and history. Marx was the kind of roly-poly bearded swot that any of us would instantly recognize at a UNIX programmer's convention. Wells was just one among legions of period radicals with scientific utopias in their back pocket. He believed that rational political science would simply sweep away the ills and unseemly quirks of human culture, in much the way that germ theory superseded pre-scientific notions like malaria, in the brisk and proper way that sanitation eliminates cholera. But Wells was no democrat. He was too full of himself. He cherished a deep, heartfelt contempt for the feudal creeps, class snobs and rich bullies standing in the manifest road of History. Like most pre-WWI zealot reformers, Wells had no idea of the havoc that totalizing one-size-fits-all doctrines would create when their arrogant dictates contacted human political reality.

Consider the Russian Revolution. Okay? It's gone now, we can talk about it honestly. Atheist intellectuals with impeccable backgrounds in the European radical press. Started off in a horrible world war. Lights go out all over Europe. Fratricidal civil wars follow. Class liquidations. Mass starvation. Nutty doomed efforts at collective agriculture -- it's the 'scientific' way to feed the masses, it makes great sense on paper. Mass deportations, genocide of minorities (hopelessly backward, stupid, and in the way). Abandonment of all pretense of representative government (why listen to backsliders?). Abandonment of the rule of law, even their own laws and their own Constitution (too much trouble following tedious rules which will only be exploited by bourgeois parasites and "cosmopolitan" lawyers). Suspension, and then abolition of civil liberties. Armies of secret police. Pogroms against secret police by other factions of secret police. One of the most dangerous positions you could possibly have in such societies was a loyal servant of the state.

And I was waxing indignant about Soapy Sam's rhetorical hijinks, so then let's talk about the intellectual crimes of Russian, atheist Marxism. Rampant forgery of historical documents. Censorship on unheard-of scales. Celebrities rendered non-persons, famous events rendered non-events. The Lysenko fraud against biological science (Huxley's favorite field). Scientists put into labor camps and still forced to do technological work behind barbed wire. A mania for classifying anything considered of any conceivable benefit to any imagined enemy, leading to

Mark is doing something similar but vastly more complex -- namely trying to develop a cohesive and rather complete intellectual history of the advocates of technology during the twentieth century....not a small task but one with fascinating relationships, roots and alliances.

Wired has never risen above gosh, golly gee wiz snapshots of some of the players....Big picture views of the "global economy" by the likes of korten and greider are terribly important. Big picture overviews of the intellectual roots of our current situation are just as important. I am fascinated by the tapestry that Mark is weaving. of course I am biased. I let my wired subscription lapse a year ago.

II.3

nettime: Net.Art - the origin
From: alexei shulgín
To: nettime-l@desk.nl
Date: Tue, 18 Mar 1997 01:05:08
+0300

I feel it's time now to give a light on the origin of the term - "net.art".

Actually, it's a readymade.

In December 1995 Vuk Cosic got a message, sent via anonymous mailer. Because of incompatibility of software, the opened text appeared to be practically unreadable ascii abracadabra. The only fragment of it that made any sense looked something like:

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[...]j8~g#\vNet. Art[-^st [...]
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Vuk was very much amazed and excited: the net itself gave him a name for activity he was involved in! He immediately started to use this term. After few months he forwarded the mysterious message to Igor Markovic, who managed to correctly decode it. The text appeared to be pretty controversial and vague manifesto in which it's author blamed traditional art institutions in all possible sins and declared freedom of self-expression and independence for an artist on the Internet. The part of the text with above mentioned fragment so strangely converted by Vuk's software was (quotation by memory): "All this becomes possible only with emergence of the Net. Art as a notion becomes obsolete...", etc. So, the text was not so much interesting. But the term it indirectly brought to life was already in use by that time. Sorry about future net.art historians - we don't have the manifesto any more. It was lost with other precious data after tragic crash of Igor's hard disk last summer.

I like this weird story very much, because it's a perfect illustration to the fact that the world we live in is much richer than all our ideas about it.

Alexei

--

.....moscow wwwart centre.....
http://sunsite.cs.msu.su/wwwart
.....
--

II.0

<nettime> Towards a Data Critique
(for zkp5)
From: Frank Hartmann
To: nettime-l@desk.nl
Date: Tue, 21 Jul 1998 12:28:22
-0400

[this is one of the first texts for the zkp5/nettime bible which came in. please send us your texts, drafts and suggestions to: nettime[AT]desk.nl]

TOWARDS A DATA CRITIQUE

Frank Hartmann

"Data is the anti-virus of meaning"
--Arthur Kroker

"There is no information, only transformation"
--Bruno Latour

The digital datasphere affects all major aspects of cultural production. Is there still a task for critique in this process, aside from cheap falsifications of the techno hype, or from simply articulating fear? What could be the task for a data-critique then, which could succeed to reveal the hidden agenda of the proclaimed 'information society'?

After critique

According to some commonsense view, we have already entered an era beyond enlightenment and critique: the new media reality creates a symbolic totality, an inclusive environment--a perspective from which any critical discourse seems an irresponsibility of sorts. With this new media reality, the level of theory and of its object becomes undistinguishable, and what we need therefore to grasp cyberspace is not a critique of ideology but a more systematic description of media, an analysis of its infrastructure, and an archaeology of the apparatus. This positive view now aligns intellectuals as well as activists and artists under the efforts of technology.

Critique is negative indeed, and that firstly means it is all about limitations. While net-criticism as an activity indicates the limits of the Internet with all its disappointed hopes from the 60ies ideology, data-critique deals with the philosophical and social assessments of digital technology. Necessarily invoking some spirit for the enlightenment which became unpopular after the recent 'death of the subject', the aspects of data-critique are reaching beyond any single-handed notion of progress within the inclusive form of new media.

Philosophers, within their academic discipline, fall short to grasp the meaning of new information and communication technology, as they keep to the beaten track of reading, interpreting and redistributing texts within their classical frame of reference. The academic community, at least the humanities, still largely depends on the gratifications of the paper medium, and that means on traditional 'print-publishing' through 'publishers'. To be media literate otherwise, they consider none of their business. There are several reasons for that ignorance. A quite profane one is 'fear of the machine', which can take on very sophisticated forms: from straight neo-luddism to a moralistic, protestant information-ecology with its apotheosis of the pen and the typewriter. These positions for one, seem to make clear - insisting on their professional identity, the so-called humanities tend to exclude any non-humanist discourse in favour of their quest for autonomous 'subjects' and their hermeneutic privilege of 'making sense'. But there is no way in falling for a Heideggerian promise which supposes to reveal an order of things that still could go undisturbed beyond any stirring by 'media'. There is no such tranquility of being once after 'care' has crossed the river for good.(1)

Global Information Economy in Different Worlds

A range of sociological questions supersede the technological ones. With the new information and communication technologies [ICT], the end of this century provides the first world with a thorough and disorientating crisis concerning the role of work, education and entertainment. The reason for this is a postmodern condition at one hand, a global marketing strategy for these technologies on the other. When in 1995 the National Science Foundation's funds for the Internet backbone structure in the USA finally ran out, new sponsorship was due from somewhere. By going international and also by leaving academic boundaries behind, the providers of the 'net' found their new strategy for economic survival. An American concept was ready to become "the boom to humankind [that] would be beyond measure", pulling everybody into "an infinite crescendo of on-line interactive debugging".(2) While some 95% of the first and 99% of the rest world population is not online--the information highway has no turnoff to their house and home and maybe will never have--the electronic commerce is exploding and the emerging Virtual Class takes their advantage of the bit business, "the production, transformation, distribution, and consumption of digital information".(3)

And again, what are we referring to? For the society in transition, the complex social and cultural matrix of change is not properly known; in the present discourse, cyberspace as the emerging social space is perceived merely by technological metaphors and a market-driven development of the broadband ICT infrastructure. Especially in Europe, yet not without a particular reason: the European ICT-market currently ranges at a total value of ECU 300 billion, and sees an average national per capita

investment in Western Europe of approximately ECU 350.(4) While Internet access still is between 10 and 100 times more expensive in Europe than in the USA(5), the European Commission's propaganda sees Europe as the coming heartland of electronic commerce, pushed by those investments and numerous ICT-policy action plans.(6)

New media and the prophecy of an information society are little more than the figleaf of a failed transition of modernity towards a more social society. Judging from various programmatic papers, the social impact of the broadband media applications are very modest. In the so-called Bangemann-report(7) people in the end only exist as the representation of solid markets under the command of an ideology of total competition within the first world(s). With this 'new techno-utopia of the emerging global market capitalism' (Group of Lisbon) the sole principles of market liberalisation, deregulation and privatisation are applied.(8) In consequence, the recommendations and the proposals of the Bangemann paper seem to serve more to the benefit of the attending companies in this Expert Group themselves.

The lack of proper understanding for a new information economy beyond competition also derives from an uncertainty or even a crisis of the intellectual position and the role of theory within it. The bit business does not need a media theory. The same goes for the new 'Virtual Class', that social segment which--according to Arthur Kroker's observation(9)--benefits most from the virtualization, and which defends information against any contextualization, with its goal of a total 'cultural accommodation to technotopia' exterminating the social potential of the Net.

Intellectual discomfort

While thousands of websites blossom, most intellectuals feel instinctively uncomfortable with this process. Traditional Homo Academicus all ash and sack, has not much clue to what is going on in the flashy online world. Further to their distance, random ASCII fetishists become the new iconoclasts of the Net. Having invested in all that textualism, and having formed this distinctive usenet community, now coping with the masses again, with those impositions of the World Wide Wedge - accompanied with an unquenchable thirst for new software, new applications, more pictures, more entertainment, and more prefab interactivity!

In the beginning, there was the word, then there was programming. In terms of cultural technique, the computer itself substantially changed, as well as our relationship to the machine, in a relatively short time, from numbercruncher to wordprocessor to thoughtprocessor. (10) Moving from mainframe to personal computing (PC) to net computers (NC) and now all of a sudden computers, as we painfully learned to know them, seem to vanish again. Not only they become less significant parts of an integral whole, but also widely integrated into everyday's appliances as in 'intelligent' cars, household machines, shoesoles, and the like. Culture moves towards a state of ubiquitous computing, where these machines form the new environment. Amongst many other things, this indicates new forms of social integration and a new involvement in societal relations. Kant's transcendental subject seems to exist not longer in terms of common categories of sensual perception and logical thought but those of the global electronic datasphere. Which brings to mind McLuhan's phrase, that "in the electric age we wear all mankind as our skin."

All mankind, one world! Should this be the heritage of the age-old philosophical dream of a universal language and a common understanding come true? The misleading term of the Global Village forgot to discuss the severe social constraints which determine life in a village. There is a possibility that the information society becomes as culturally homogeneous as any village lifestyle is. But we will never forget that we live in different worlds.

The ideology of individual liberalism can be seen as a cultural movement from west to east, from north to south, a doctrine of salvation, which sells the benefits for a technocratic elite of the Virtual Class as a paradigm for the global social sphere. The electronic frontier actually is a retro-movement across the Atlantic towards Europe, which proceeded within Europe towards the East with considerable delay. The relatively homogeneous character of 'Cyberspace American Style' was perceived critically from a European perspective, where the loss of cultural diversity was and still is feared. Besides demographic factors, there are several other hindrances for coping with this specific change. The problems with the new electronic boundaries between East and West are not of a mere technical but also a cultural nature. Cultural differences express themselves through different use of communication and techniques: a technical interface always also is a cultural one.

Winds of change, battle on content

Basically, ICT is grossly overestimated as a tool or instrument of change, especially when its brief history (with an open end) is being considered.

Will technology change people, or are new technologies already the expression of change? But then, technology is always only a part of the problem. In the end, we have to ask what will determine the shape of Cyberspace: Asian hardware and American software alone? Cyberspace holds political, socio-economical and cultural issues as well, all of which are up to thorough scrutiny by social and political science--I would like to promote this as a specifically European task. As there is cyberspace, what does it mean for 'us', living in a fragmented world?

Needless to say, that task is a critical one. Why? It once was argued by philosophers that the bourgeois utopia of a democratic, participatory society was the "natural child" of absolutist sovereignty. The critical task of enlightenment was being performed in a time of societal crisis, and thus took on some hypocritical measure. The object of critique firstly being texts and their social implications, e.g. the Bible, enlightenment failed in its task to replace these texts with new content when its critique explicitly was extended towards politics and society as a whole. The benefits of enlightenment meant business for some.

In his critique of aesthetic reason, Kant argued in train of the biblical prohibition of images for an enlightenment which is "just negative" in respect to its task: he not only carried on the age-old quest of intellectuals-- defending their cultural privileges, i.e. textual against any easier accessible cultural techniques, wanting to be the 'true' mediators against any kind of 'deceiving' media -- he also refused to name what this non-pictorial 'Denkungsart' should be, if simple demystification (of the 'childish apparatus' provided by religion and corresponding politics to keep people as their subjects) would not do.(11) Ages before Kant, nominalism already failed to win its battle on content, which started with the intention to distinguish real content from mere metaphysical noise (flatus vocis), and true thought from ideology by ways of, let's say, a proper information economy. Now history shows that a simple purification filter--from thoughts to words, from images to texts, from texts to programs--is not the way it works. Such self-righteous critique easily becomes delusive. This happened to the bourgeois filter of content against transcendence, as the Encyclopedie necessarily failed to be the new Bible for modernity.

Virtual intellectual task force

Re-thinking enlightenment! Still an academic endeavour. Re-programming society! A fading socialist dream. The elements of a data critique are at hand: a task not to be left to the neo-luddites.(12) The Virtual Intellectual--a new figure discovered by Geert Lovink -- will be constituted through his/her specific mixture of local and global cultures: "The Virtual Intellectual is conscious of the limitations of today's texts, without at the same time becoming a servant of the empire of images." Critical activities, being the heritage of the textual realm, "will now be confronted by the problem of the visualisation of ideas."(13)

Critique, according to Kant, concentrates on the form versus the content, on the realisation of 'negativism'. As critique always means differentiation, a data critique follows the modulations of information within a process of circulation. It works on the level of subjectivity, while this implicates some sociological sobriety, some demystification, and some diversity. Since digitalisation alone is not the issue, the question is whether there are alternatives within the pretentious information society project!

Philosophically, it keeps its sceptical distance towards ontological questions concerned with 'truth', and similar traditional encumbrance. In a kindred spirit, Peirce's pragmatism -- stating the fact that "We have no power of thinking without signs"(14) -- made clear that because sign and signified differ according to an ever changing 'interpretant', we rarely have a chance to recall qualities in communication which relate to anything beyond actual sign-use and therefore, media-practice. Thus, the irrelevance of any metaphysical 'meaning' as in 'true representation' of ideas through texts becomes a notion of enlightenment revised, for generations after the overwhelming encyclopedic project of a thesaurus with all available knowledge (as cognitive possessions), or even the notion of 'unified science' (further to d'Alambert or, more recent, Charles Morris, Otto Neurath and others who historically struggled to create a new symbolic 'unification').(15)

Information on information

Hypermodern communication tends to synchronise all aspects, and under these conditions to publish, means instant access to all utterance. The immediacy of media is getting scary. Thoughts are phrases made while having media presence. Simulation and speed are the two concepts which dominate media philosophy. Language is but the soft currency in an economy to increase the turnover of the information industries. After texts there are documents, after structure there is HTML, after style there is VRML. Meanings are offset in dot com. All content is but chunks of inert digital information, waiting for the copy pirates. At any common workplace, no

material objects are being processed, but information. What are the resources of information work? When information becomes decontextualised, as it does, then what we need is more information on information.

Any information which is not contextualised is worthless. Phil Agre imagined intelligent data as he put forward the idea of "living data" by thinking through all the relationships data participate in, "both with other data and with the circumstances in the world that it's supposed to represent".⁽¹⁶⁾ Geert Lovink and Pit Schulz established the notion of a Net Criticism, introducing the fuzzy concept of something like ESCIL, a European Standard Code for (critical) Information Interchange.⁽¹⁷⁾ One could further elaborate on this list; elements of data critique are there. A data critique, in terms of the announced information society, is not. It may be all about creating context, and defining the conditions. About the power of techno-imagination (Einbildungskraft), as media philosopher Vilem Flusser (18) announced it. And content, what content? The Net is a part of creating and/or reinventing cultural context as form, not as content. Concentrating on the form means to keep up cultural tradition. The Net's problem is that the social motive which made it possible is seen totally detached from the technological process, and vice versa. While deconstructing illusions, the age of enlightenment produced some illusions of their own. What is needed is not a New Enlightenment through technically enhanced individuals, as Max More suggested for the hypermodern age (19), but a renewed epistemological agnosticism of sorts, an anti-dualism set against the notion of that 'inner nature' of things which leads to any 'true' forms of representation. Why not call it a data-critique?

References

- (1) Cf. Martin Heidegger's quote of "an ancient fable in which Dasein's interpretation of itself as 'care' has been embedded", Being and Time, Oxford ed., 1962, p.242
- (2) J.R.C.L. Licklider, Robert W. Taylor: The Computer as a Communication Device, in: Science and Technology 1968 [http://www.memex.org/licklider.html]
- (3) William Mitchell: City of Bits. Space, Place, and the Infobahn, MIT Press 1996
- (4) Source: European Information Technology Observatory [http://www.evit-eurobit.de/def-eito.htm]
- (5) Estimated by hourly costs of a local telephone connection over the month; before the privatisation of the telecom with the beginning of 1998, the Austrian PTT e.g. flexed its monopolistic muscles once more by raising telephone costs for private users up to one third in Nov. 1997
- (6) Martin Bangemann: "The opening of Europe's telecommunications markets is the key to the door of the Information Society", Information Society Project Newsletter, Telecoms Special Issue, Nov. 1997 [http://www.ispo.ccc.be/]
- (7) High-Level Expert Group: "Europe and the Global Information Society. Recommendations to the European Council", Brussels 1994 [http://www.ispo.ccc.be/infosoc/backg/bangeman.html]
- (8) Group of Lisbon: Limits to Competition, MIT Press 1996
- (9) Arthur Kroker, Michael A. Weinstein: Data Trash. The theory of the virtual class. St. Martin's Press 1994
- (10) Michael Heim: The Metaphysics of Virtual Reality, Oxford Univ. Press 1993
- (11) Immanuel Kant: Kritik der Urtheilskraft [1790/1793], A124/125
- (12) Thomas Pynchon: Is it O.K. to be a Luddite? The New York Times Book Review, 28. Oct. 1984 [http://www.dds.nl/~n5m/texts/pynchon.htm]
- (13) Geert Lovink: Portrait of the Virtual Intellectual. On the design of the public cybersphere. Lecture at the Documenta X, Kassel, July 1997 - distributed via nettime-l [http://www.desk.nl/~nettime]
- (14) Charles S. Peirce: Philosophical Writings of Peirce, ed. by Justus Buchler, Dover Publ., 1955, p.230
- (15) D'Alembert, Jean LeRond: Discours Preliminaire de l'Encyclopedie [1751], Morris, Charles W. / Neurath, Otto (et al.): International Encyclopedia of Unified Science. Foundations of the Unity of Science. The University of Chicago Press [1938-39]
- (16) Phil Agre: Living Data [http://www.wired.com/wired/2.11/departments/agre.if.html]

(17) Geert Lovink, Pit Schultz: Grundrisse einer Netzkritik [http://www.dds.nl/~n5m/texts/netzkritik.html]

(18) 'Technoimagination' and 'Communicology' are Flusser's terms to complement the technological process; cf. Vilem Flusser: Kommunikologie, Mannheim 1996

(19) Max More: New Enlightenment, European Origins - American Future?, in: Telepolis [http://www.heise.de/tp/english/special/mud/6143/1.html]

I3.0

<nettime> Net Criticism 2.0: a dialog
From: Geert Lovink
To: nettime-l@desk.nl
Date: Tue, 21 Jul 1998 13:37:48 +0200 (MET DST)

Net Criticism 2.0 A Fast Conversation of Two Moderators with Ted Byfield and Geert Lovink

[in preparation for the 'nettime bible', the upcoming book which will be released in november at the Dutch Electronic Arts Festival, V2, Rotterdam]

GL: So let us have an exchange about the current and possible 'net criticism' and how we think this genre should be (further) developed. Who are your masters, big examples? Is NG different from IT-business reporting, investigative journalism, essays? I wonder, for example, what you think of all these books with examples of 'successful' websites and their design. Few people question that genre and discourse. The same counts for software manuals, the dummy books etc. Well, there is (or was) a Wired critique, yes. But how to get beyond that?

TB: You may remember that when phrase like 'net criticism' and 'net discourse' first cropped up, I was pretty skeptical about them. Not about the work being done under those rubrics, but about the possibility of these fields or disciplines: whether the subjects or objects were understood clearly enough to hold together as a project. At the time I drew a parallel to a distinction floating around in some newsgroups devoted to various problems of the net, between abuse *on* the net (flaming, basically) and abuse *of* the net (spam, forged cancels, etc.). We still see this ambiguity, in efforts to elaborate genres that are somehow 'native' to networks and claims that 'the net was used to organize the opposition in Indonesia'. There is that kind of confusion, which hasn't really been worked out, and then there's another kinds of confusion that stems from how quickly the medium (however you want to understand that term) has changed. So I don't think these efforts have come together clearly, but the more recent confusion may be a sign that, as you've called it, a 'Net Criticism 2.0' is coming together. It's certainly needed.

GL: I wonder if we can harass the masses to join a competition about 'net criticism 2.0' and what it should be all about. Or is this already too self-referential? the problem here is really one of positive or rather negative role models, types of text one falls in love with, mind-blowing critiques that shake the fundaments of the current Net (business)...

TB: That's a question for future historians to ask, whether it was all too self-referential. As for 'harassing the masses', who knows? This relates to another ambiguity, namely, what is the net for? Is it instrumental, a means of communication? Is it a medium,

whether for art or for publishing? Is it an empty notebook, or a television, or a telephone, or an arena? It's very easy to think of a particular forum on the net as a kind of context, but what's harder to understand, I think, is the reception of that context--as something for passive edification or entertainment, or as a 'push-back channel' for finished works, or even as a testing ground for unfinished experiments? Some combinations of these possibilities are very vital, others not so vital. So the question might be what's the most vital option? But maybe *that* is too self-referential.

GL: The best discourses are perhaps those which cultivate and differentiate their language and internal reference system without becoming completely obscure, a seductive game of closures and openness. The relatively closed system of the mailinglist can be a good environment to develop a rich set of ideas, before the army of recyclers like academics, journalists, and cultural mediators take over. But by and large it is an irrational process that can not be simulated or even staged. And it should have a certain radical approach. Moderate voices can only come up with sweet synthesis at the end. So the NC 2.0 is in need of new forms of narrowness. The cyber ideology now needs new directions, enemies, targets, and positive goals also, of course.

TB: I used to wonder if, as the net became a normal part of life like the telephone, the possibility of 'net critique' would somehow seem like 'phone critique' --a quaint historical wrong turn. But I don't think so: one reason net 'exploded' was the possibility it opened for circumventing the various establishments of only slightly older generations who had become quite comfortable in their professionalized forms of discomfort: enforcing suddenly stratified structures in academia, journals, galleries, activist organizations, and so on--very much at the expense of those who sought to continue critique, if not 'follow in their footsteps'. And so we saw this fast proliferation of soapboxes, networks, and so on. I don't believe the dissatisfactions and ideals that drove that move are gone, done, settled, we're all happy now, no more problems, everyone is all of a sudden moderate. So there is your potential radicalism. But what are the frustrations and goals these few years later?

GL: Avital Ronell would love your 'phone critique', but anyway, the question now is if we, the users of the Net, simply accept the standard as are now being developed. No more research and development. This is also the starting point of that brilliant 'anti mac' piece that was on nettime a little while ago. It states that the Apple Mac interface has not changed for a long time and that the human-machine interface are lot likely to be revolutionized some time soon. The same can be said of Microsoft and its critics. We are in danger of getting stuck into web normalcy. This could be the point where the real existing frustration comes up. After all the sell outs, mergers, bankruptcies we can think of organizing the discontent of the more experienced users that did not get trapped into cheap cyber fascinations, through new models of trade unions, consumer organizations, and the appearance of the dissatisfied masses that are committing 'electronic civil disobedience'.

TB: I wish I could say that I loved her 'Telephone Book', but no--in part because it 'anticipated' in print some of the big dead-ends that have trapped electronic media ('event' instead of continuity, melange instead of synthesis, hype instead of substance, etc., etc.). There's a danger in falling for the seductive cosmopolitanism or worldliness that the net offers: eclecticism very easily devolves into a reactionary mode, but rarely reveals itself as such because its concern for input and reception provides no basis for saying 'OK, enough for now, we know what our principles are, time to act on them.' I think this is the fascination with the free or open-source software movement: ah, this eclecticism has paid off, now we've found an ideal that's native to network. All well and good, but then these forces come out with a silly 'Open

Content License,' it's like they jumped through Alice's mirror and into the wonderful world of hypertext, but they're 'back' button is grayed-out; they forget that content always was open and still is. Some freedom: so now the 'Communist Manifesto' becomes the compiled binary, and you can only distribute it under OCL, with the 'Grundrisse' 'comments' and 'Das Kapital' 'source code.' David Bannahum jokes about the 'gif economy' and 'wysiwyg society'; what I'd like to see is an 'ascii revolution.'

GL: OCL is one thing, but have you seen the expensive coffee table edition of the Communist Manifesto, published for the 150th anniversary of that text? ascii is now what pulp for the newspapers used to be in the 19th century, a fundamental resource which is driving all these virtual and spacial revolutions forward. But this is not obvious! Code is rapidly becoming less and less visible. We are essentialists in that we like to believe that the elements behind the spectre is that which counts. The same can be said of certain media theories stating that war is the mother of all media technologies. That might be all be true. But the on-line masses are blinded by interfaces, funky imagery. Net Criticism cannot only have that one strategy, to constantly 'uncover' and deconstruct other people's java scripts and clever HTML... We should also understand and 'trust the masses' in their cheap admiration for the ephemeral.

TB: It'll be interesting to see whether the trend toward making code visible (open source) will make it more legible. For many, no: it will be like transliterating hieroglyphs into phonetics. But literacy is a 'technology' too, and from the 11th century it went from being rare in the 'upper classes' to a basic tool for tradesmen; and that 'renaissance of literacy' brought about a 'renaissance of heresy' --people exercising literacy outside of the institutional structures that taught not just the technology but how to interpret, explain, and apply it. (And this wasn't the result of a programmatic push by a progressive intelligentsia; on the contrary, the 'intelligentsia' *fought* it.) So maybe there's a historical wisdom, a new kind of technology in this melange of barely understood code, funky graphics, ephemera--maybe somewhere in that combination that seems so disorderly is the historical force. Let's assume for a minute that the model we've been taught to trust--an intellectual vanguard that supposedly learned compassion from its excesses and respect for 'the masses'--is in fact a reactionary force trying to protect its political patrimony by imposing traditional interpretations and ideals. What could come from this incredible soup of visual and instrumental techniques? We complain and worry about how interfaces are 'stopping' people--but what if those interfaces don't matter at all?

GL: That would be heaven, perhaps even the end of the NC project. Instead of an ecstasy of collective net constructivism, we might expect a return of the (cyber)cultural pessimism. In the end, all the cynical outsiders will be right. But that's unbearable. Recently I was inspired by the idea that the virtual class, venture capitalists and all these suits are not more than 'paper tigers' we should not be afraid of. We still have the ability to organize ourselves (in new ways, yes) and claim hegemony against microsoft, apple, UUNet, compaq, netscape, sun, worldcom and whoever. This had not even been tried. The lonely freelance subjects are so tamed, numbed, still captured in old stories but that will change as soon as this 20th century is over and certain traumatic events have faded away. NC 2.0 should be social science fiction and be ready once the temporary lapse of reason (over the Question of Organization) will be over.

TB: OK, a compromise definition: NC 2.0 should be the atomized foundations of a future we can't imagine. But what we *do* know is that new forms of organization will get caught in the same old traps if they rely on same old analytical tools. So let's break some of those. I nominate the 'Conspiracy' as the first idiotic idea to smash: it involves everything you

say--pessimism, suits, hegemony, and a lonely freelance subject captured by old stories. What is a 'Conspiracy'? An organization that's effective, hierarchical, doesn't talk, and plans to 'rule the world.' So, if someone opposes this organizational model, what values is s/he *supporting*? Ineffectiveness, a happenstance program, hype, and individuated powerlessness. Oh, and 'Conspiracies' are 'Evil.' But what does that mean, other than attributed motives? Yeah, killing people, imprisoning people, people, and exploiting people are unethical--but do we need to consider 'motives' to condemn these things? No, we can condemn them on objective grounds. So what if we ignore this motive of a 'Conspiracy'? We end up with the idealized model of a corporation: effective, responsive, organized, forward-thinking, and growing. Perfectly good ideals for many social organizations. So let's throw this idea of the 'Conspiracy' out--and throw out this fascination with 'motives' while we're at it. So that's my nominee for how to proceed with NC 2.0. What do you suggest?

GL: Conspiracy theories do not honor the Enemy, they want to erase, kill, and delete. But you do really suggest that this line is dominant these days? Because there is little else! I can see similarities with the 'ascii movement' in the sense that it is all about tearing down the corporate-state masks under which a self-explanatory truth will reveal itself, without answer the urgent question of new ways to organize and gain hegemony outside of the neo-liberal project of the global market. It is prolonging a desperate form of individualism which is not even suitable for networks. So NC 2.0 could also be about making free space to design new forms of (collective) subjectivity.

TB: Dominant, I don't know, but growing? Yes. We're building tools that we designed with naive, limited, or idealized assumptions, but the world produces other conditions: so maybe the tools 'break' or maybe they do exactly what we specified but with consequences we never intended--for example, they will run amok. And they provide new metaphors for thinking about older problems, social configurations: society as agriculture, society as steam engine, society as chaos theory, society as cybernetic process. *This* is 'interface culture.' So now the neo-liberal global market likes to talk about itself as 'information flows,' 'frictionless microtransactions,' etc. There is no self-explanatory positive truth 'underneath' these metaphors, just a dialectical relation between them, on the one hand, and where we are and where we want to go, on the other. So I think we agree: NC 2.0 should be a project to articulate and create new powers, new freedoms. When you tear down a wall, you have to put the stones somewhere. So when we tear away at a dumb idea, we find we criticized ideals we need. And you say: The problem is the neo-liberal project of the global market. OK, then: Which parts of it should we tear away at, which parts should we keep, and how do we reconfigure those parts? The answers to this question will begin to give us priorities and the seeds of a plan.

GL: George Soros and others have suggested that we introduce a tax on global trade of stocks and currencies. We could reduce global trade and traffic, stop the silly sale of Dutch flowers in Chile and New Zealand (for example), while at the same time fight for the right of people to freely move from one country to the other. Why this the right only of flowers and dollars? One could focus on local networks and forget the whole international English media culture for a while. And re-enter on the global stage, if necessary. Universal accessibility should not be our principle--it is just one option among many. Attacking the standardized department stores, shopping malls and hotel cultures is another strategy besides the struggles against multinationals like Shell, McDonalds, Nike etc. (this is somehow obvious); and at the same time building up truly numerous transnational networks from below, not merely to exchange but also to collaborate in a direct way, without intermediaries, free of ideology and control, eager to express anger, not afraid to organize and fight back. That is my, very private, vision of net

criticism, the next generation.

I3.I

Re: <nettime> Net Criticism 2.0: a dialog
From: Felix Stalder
To: nettime-l@desk.nl
Date: Fri, 24 Jul 1998 16:12:15
-0700

>TB: ... And you
 >say: The problem is the neo-liberal project of the
 >global market. OK, then: Which parts of it should we
 >tear away at, which parts should we keep, and how do we
 >reconfigure those parts? The answers to this question
 >will begin to give us priorities and the seeds of a
 >plan.

Net Criticism needs clarity to cut through the maze and detect new spaces that are opened by the changing conditions created by the Net, not so much only with in the Net but in the societies and culture which are reorganized by using the technologies.

The 'global market' as a catch phrase is one of the 'mazy' things that create confusion and this confusion is instrumental. It makes any critique seem impossible by presenting something that seems so big and complex that nobody knows where to begin the detailed work which any critique needs to engage in if it doesn't want to be just another layer of 'novelty'.

Let's look at the parts into which the 'global economy' can be dissected:

- * Globalization
- * Globality
- * Globalism

Globalism means the neo-liberal ideology which argues that the market is a 'force of nature' which by its character is out-side the realm of the political and any political invention is to disturb or hinder the way things develop most efficiently, thus creating a situation of additional stress. Globalism is the political ideology that promotes the 'end of politics'.

Globality acknowledges the fact the decisive aspects of our economy, and of our culture -- just count the continents you have recently been to -- are already organized on, or at least being influenced by, a global scale. It furthermore acknowledges that this process is irreversible and that any critique needs to start from here. This is fairly obvious.

Globalization, at last, is where the action is. These are the processes that underlie the further expansion of the scope of Globality and its systems of ordering and reproduction. Globalization, however, does not need to be a one-way street, as the dominant ideology of Globalism suggest, globalization does not mean that 'everything that is solid melts into air', that we are all to succumb under the abstract logic of a deregulated, read market-regulated, economy of behemoths. Globalization also means that previous isolated people and groups can communicate, that strategic action at key nodes can be disruptive for the whole network, that grassroots can coordinate themselves globally, in short, that the local can gain an enormous power.

When we start to separate the ideology of Globalism from the process of Globalization, which are much more diverse and culturally oriented than the neo-liberal model is able to understand, then we will find the in the falt-lines space for action and hope, something not just to criticize but to look forward to.

[The distinction of the three terms is borrowed from Ulrich Beck: Was ist Globalisierung?, 1997]

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Les faits sont faits.
<http://www.fis.utoronto.ca/~stalder>

I4.O

<nettime> Net Crit. 2.0

From: alex galloway

To: nettime-l@desk.nl

Date: Thu, 6 Aug 1998 10:20:52 -0400
(EDT)

>Regarding the Net Criticism 2.0 dialog:

[...]

>Net Criticism 2.0 is spoken about as if it could facilitate the "design"

>of something -- specifically, that it could be about "making free space"

>to design new forms of (collective) subjectivity." As if! An

>alternative position would be to place oneself in the fray, and rather

>than facilitate the design of new forms of subjectivity, the objective

>would be to discover the new forms of subjectivity that are emerging -

>and these not apart from, but deep within the guts of consumer society.

>How is contemporary subjectivity defined today? You can bet it is not

>"outside" of market culture in any sense. You have to come down off the

>perch and enter into the market to understand it. Otherwise, you are

>losing the ability to speak to an entire generation.

jordan - you didn't get the response you wanted, did you! :-)

i'm glad you spoke up because i'm also a little skeptical of the old school
speak.

here's what i heard you saying:

enter in strategic ways

organize and set our own prices

develop critical and resistant market ideologies

extend the market as a network

i like this model... articulation rather than rejection. i think one of the
most exciting things about new media is that it allows us, the programmers,
the freedom to manufacture the core substance of our work. at rhizome (and
i guess at blast too) the model is actually to produce an "organization"
that facilitates cultural production. nettime, with no employees, no
offices, etc., i guess would be the opposite of that--although both are
successful in different ways.

to the skeptics of engagement, a perfect example: rtmark. they are
completely embracing both a corporate aesthetic and a corporate business
model, and they're still punk rock. others like etoy, BIT and technologies
to the people are also embracing the corporate aesthetic.

the responsibility of Net Crit. 2.0 should be to analyse the real workings
of the new media--the "logics" of computer networks, how technology
produces subjects, new aesthetic forms, the structure of online
communities, biometrics, collaborative filtering. i'm less interested in
the back and forth arguments around economics and consumerism.

alex galloway

www.rhizome.org

6

FLOSS

...

O.O

<nettime> My Lawyer is an Artist

From: Aymeric Mansoux

To: nettime-1@kein.org

Date: Fri, 11 Nov 2011 14:23:23

+0100

Most discussions around the influence of the free software philosophy on art tend to revolve around the role of the artist in a networked community and her or his relationship with so-called open source practices. Investigating why some artists have been quickly attracted to the philosophy behind the free software model and started to apply its principles to their creations is key in understanding what a free, or open source, work of art can or cannot do as a critical tool within culture. At the same time, avoiding a top down analysis of this phenomenon, and instead taking a closer look at its root properties, allows us to break apart the popular illusion of a global community of artists using or writing free software. This is the reason why a very important element to consider is the role that plays the license as a conscious artistic choice.

Choosing a license is the initial step that an artist interested in an alternative to standard copyright is confronted with and this is why before discussing the potentiality of a free work of art, we must first understand the process that leads to this choice. Indeed, such a decision is often reduced to a mandatory, practical, convenient, possibly fashionable step in order to attach a "free" or "open" label to a work of art. It is in fact a crucial stage. By doing so, the author allows her or his work to interface with a system inside which it can be freely exchanged, modified and distributed. The freedom of this work is not to be misunderstood with gratis and free of charge access to the creation, it means that once such a freedom is granted to a work of art, anyone is free to redistribute and modify it according to the rules provided by its license. There is no turning back once this choice is made public. The licensed work will then have a life of its own, an autonomy granted by a specific freedom of use, not defined by its author, but by the license she or he chose. Delegating such rights is not a light decision to make. Thus we must ask ourselves why an artist would agree to bind her or his work to such an important legal document. After all, works of art can already 'benefit' from existing copyright laws, so adding another legal layer on top of this might seem unnecessary bureaucracy, unless the added 'paper work' might in fact work as a form of statement, possibly a manifesto. In this case we must ask ourselves what kind of manifesto are we dealing with, what is its message? What type of works does it generate, what are their purpose and aesthetic?

The GNU manifesto

In the history of the creation and distribution of manifestos the role of printing and publishing is often forgotten or given a secondary role. But, what would have become of the Futurist Manifesto without the support of the printing press and the newspaper industry in France and the rest of Europe? Not much, probably. So it is not without irony that one of the anecdotes often given to illustrate the motivations of Richard Stallman to write the GNU Manifesto, the founding text behind the free software movement, is rightly linked to the story of a defective printer. Indeed, very often, the origin of the document starts with a story about a problem Richard Stallman and some colleagues of his faced when Xerox did not give away the driver source code of the printer they had donated to MIT, preventing the hackers at the lab to modify and enhance it to fit their specific needs. In this case, this particular printer model had the tendency to jam and the lack of feedback from the machine when it was happening made it hard for the users to know what was going on.^[1] Beyond the inability to print, and behind what seems

to be a trivial anecdote, this event still remains one of the best examples to illustrate the side effects proprietary software can have in terms of user alienation. The programmers and engineers that were using the printer could have fixed or found a workaround for the jamming, and contributed the solution to the company and other users. But they were denied the access to the source code of the software. Such a deadlock is one of the reasons why the GNU manifesto was written. What is unique in this manifesto, is the idea that software reuse and access should be enforced, not only because it belongs to a long history of engineering practice, but also because software has to be free.

Looking at the text itself, we can see that the tone and the writing style used by Stallman make the GNU Manifesto closer to an art manifesto, than to yet another programmer's rant or technical guideline. As a matter of fact, we can read through the document and analyse it using the specific art manifesto traits that Mary Ann Caws has isolated based on the study of art manifestos produced during the twentieth century.^[2] For instance Caws explains that "it is a document of an ideology, crafted to convince and convert." This is correct, the GNU manifesto starts with a personal story, turns it into a generalisation including other programmers and eventually involving the reader in the generalisation and explaining to her or him how to contribute right away. Caws also characterises the tone of manifestos as a "loud genre", and it is not making a stretch to see this feature in the all-capital recursive acronym GNU and the way it is introduced to the reader. It is the first headline of the manifesto and sets the self-referential tone for the rest of the text, as well as embodying a permanent finger pointing to what it will never be: "What's GNU? Gnu's Not Unix." Furthermore, she reminds us that the manifesto does not defend the status quo but states its own agenda in its collective concern³, which is what Stallman does with the use of headlines to announce the GNU road-map and intentions clearly: "Why I Must Write GNU," "Why GNU Will Be Compatible with Unix," "How GNU Will Be Available," "Why Many Other Programmers Want to Help," "How You Can Contribute," "Why All Computer Users Will Benefit," the GNU Manifesto also instructs its audience on how to respond to the document with the presence of a final section "Some Easily Rebutted Objections to GNU's Goals" that lists and answers common issues that come to mind when reading it. Last but not least, manifestos are often written within a metaphorical framework that borrows its jargon from military lingo and for many the GNU Manifesto is being perceived and presented as a weapon, essential in the war against the main players of the proprietary software industry, such as Microsoft. In fact many hackers saw in the GPL an effective tool in "the perennial war against Microsoft."^[3] Thus, when the copyleft principle, the mechanism derived from the GNU Manifesto, is introduced in the 1997 edition of the Stanford Law Review, it is precisely described as a "weapon against copyright"^[4] and not just a 'workaround' or 'hack'.>From the manifesto to the license...

This particular concept of freedom, as it is expressed in the manifesto, is focused on the usage and the users of software. It will eventually lead to the maintenance by the Free Software Foundation (FSF) of a definition of free software and the four freedoms that can ensure its existence. On top of that, the GNU Manifesto is practically implemented with the GNU General Public License (GPL), that provides the legal framework to enable its vision of software freedom. It means every work that is defined by its author as free software, must be distributed with the GPL. The license itself works as a constant reference to the manifesto, by the way it is affecting the software and its source code distribution. Every software distributed with the GPL becomes the manifestation of GNU, and the license's preamble is nothing else but an alternative text paraphrasing the GNU Manifesto. This preamble is not a creative addition to the license, on the contrary the Frequently Asked Questions (FAQ) of the FSF even insists that it is an integral part of the license and cannot be omitted, thus making form and function coincide.

Even though the GPL was specifically targeting software, it does not take long for some people to see this as a principle that could be adapted or used literally in other forms of collaborative works. As early as 1997, copyleft is mentioned as a valid framework for collaborative artworks in which artists would pass "each work from one artist to another."^[5] Of course, this is suddenly brought to our attention not because of the collaboration itself, but because of its sudden legal validity. Indeed the idea of passing works from one artist to another and encouraging derivative works is nothing new. For instance, back in the sixties, mail artists such as Ray Johnson even used the term "copy-left" in their work,^[6] and it was possible on some occasions to spot the now very popular copyleft icon, an horizontally mirrored copyright logo, marking a mail art publication. In this context copy-left was seen as a symbol of "free-from-copyright relationships" with other artists in a way that was "not bound to ideologies."^[7] In a strange twist, the use of this term is echoing years later, not without cynicism, in some reproductions of Johnson's works which are now stamped "Copyright the estate of Ray Johnson."^[8]

So why a sudden interest in such practices? Precisely because of the growing development of intellectual property in the field of cultural production. At the time, under the 1976 copyright act, the only recognised artistic collaborative work was the joint work, in which it is required that all the authors agree that all their contributions are meant to be merged into one, flattened down, work. This made perfect sense in the context of the print based copyright doctrine but was clearly not working for digital environments where the romantic vision of the author is dissolved in the complex network of branches, copies and processes inherent to networked collaboration. This situation provided much headache to lawyers focused on the copyrighting of digitally born works. One of these works is for instance Bonnie Mitchell's 1996 *iChainArt* project, in which her students and fellow artists were invited to modify a digital image and pass it to someone else using a file server. In such a project the whole process and its different iterations are the work itself, not the final image at the end of the chain. The work exists as a collection of derived, reused and remixed individual elements that cannot be flattened down into one single 'joint work' and as a consequence, from a legal perspective, could neither be protected nor credited properly under the limited copyright regulations.^[9] No surprise then that Heffan picked the Chain Art project as an example of artistic work that could greatly benefit from the GPL and the use of copyleft that can encourage "the creation of collaborative works by strangers".^[10]

...and back to the manifesto

Although this conclusion makes perfect sense legally, it clearly overlooks and diminishes the artistic desire to reflect upon the nature of information in the age of computer networks. Many artists adopted the GPL early on, not because of their wish to collaborate with strangers, but instead to augment their work with a statement derived from the free software ideology. For instance Mirko Vidovic used the free software definition to develop the GNU Art project,^[11] in which suddenly, the GPL becomes a political tag, a set of meta data that could be applied to any work of art. By choosing the GPL as a means of creation and distribution, artists are aiming at implementing an apparatus similar to the digital aesthetics that Critical Art Ensemble (CAE) had described "as a process of copying [a] that offers dominant culture minimal material for recuperation by recycling the same images, actions, and sounds into radical discourse".^[12] The weapon against copyright becomes a flagship for the recombining dreams of the digital resistance as envisioned by CAE. But by directly reusing the GPL, projects such as GNU Art failed none the less to really break through the position of Stallman that refuses to take part in judging if whether or not works of art should be free.

This is why a few lawyers, M^llanie Cl^lment-Fontaine, David Geraud, as well as artists, Isabelle Vodjidani and Antoine Moreau, felt the need to make more explicit the artistic context and motivations of a liberated work of art by creating the Free Art License (FAL), equivalent to the popular free software GNU public License and articulated specifically for the creation of free art.^[13] Suddenly, the license becomes an art manifesto. In the FAL the rules of copyleft are exposed, they stand on their own and enable the artistic creation, not for the sake of creating but as a means to produce singular and collective works. What is seen as freedom is just a very specific definition as envisioned in the GNU manifesto and that can only exist within the set of rules it represents. Moved to an artistic context, the rules to define freedom become a system to make art. In the same way that 'cent mille milliards de po^lmes' was the 1961 Oul^lPo manifestation of creative rules, the free art license is also a combinative manifesto, one that enables free art. It is not a simple adaptation of the GPL to the French copyright law; it is a networked art manifesto that operates within the legal fabric of culture.

Anyone who respects the rules of the FAL is allowed to play this game. Just like the ludic aspect in Oul^lPo's work, and its probable root from Queneau's flirt with surrealism, artists who start to consciously use the GPL and the FAL solely for its 'exquisite' properties might start a superficial relationship with the creative process. Indeed, Raymond Queneau, co-founder of the Oul^lPo reminded us already that we should not stop at the process' aesthetics itself because "simply constructing something well amounts to reducing art to play, the novel to a chess game, the poem to a puzzle. Neither saying something nor saying something well is enough, it is necessary that it be worth saying. But what is worth saying? The answer cannot be avoided: what is useful."^[14] In other words and adapted to the FAL, the network aesthetics are not enough, their existence must be contextualised and positioned to escape its fate of a convenient technological and legal framework. This is why if the game aspect is obvious in the collective works that surround the FAL, we must see beyond the rules that are presented to us to perceive that such an artistic methodology aims to be an answer to the issue perceived by Chon in the analysis of the *iChainArt* project. Namely, to

engage with the fluidity of information and try to turn the clich^lAd attitude of artists towards their unique and immutable contributions to art into a useful game. At the same time the emphasis is put on the collective nature of production and not community work.

The main issue with the intention of the FAL is that unlike the digital aesthetics modeled by CAE from L^lutru^lAamont's ideas,^[15] the mechanism of a free art, against the capitalisation of culture and for the free circulation of ideas within the network can only work by making the machine responsible for this very same capitalisation legitimate. While the mail art derivatives are happening outside of any obvious legal regulations, the copyleft art is literally hacking the system to reach a symbiosis and establish a kingdom within the kingdom. As a consequence these political works are very different from the artistic politics developed after the Russian revolution and World War I. Here, the artist is not an agent of the revolution but the vector of an 'arevolution'. A copyleft art is in the end not so much a critical weapon but instead a cornucopia that operates recursively and only within the frame of its license. Artists that are engaging with it, thus turning the license into a shared manifesto, cannot materialise an anti-culture, a counter culture, nor a subculture, they must create their own from scratch. Instead of seeking opposition and destruction of an enemy, they aim at founding and building.

Conclusion

If we look at 1897 Mallarm^l's 'Un coup de d^lAs jamais n'abolira le hasard', it is possible to only see it as an interesting visual design experiment in poetry. This approach misses the reason why this work exists in the first place. By turning art into the gathering and composing, even painting of both time and space within a text, it reached the apotheosis of parnassianism and symbolism upon which modernism broke through.^[16] A similar issue of complex lineage and contextual information surrounds a document such as the FAL and leads to concurrent 'raisons d^lAtre'. Indeed, the FAL is not just an 'exercice de style', it is the embodiment of several elements that are announcing important changes in artistic practices: a call to turn legal rules into a constrained art system, a reflection on the nature of collaboration and authorship in the networked economy, a living archeology of the creative process by bringing traceability and transparency, and ultimately, the mark of an age of copyright and bureaucratic apotheosis that is pushing artists to develop their practice within the administrative structure of society and embed it in their creative process.

Unfortunately, and this is one of the reasons there is so much confusion and misunderstanding about the use of such licenses by artists and theoreticians, is that, with such a manifesto where form meets function, once the license is used, it triggers a process of rationalisation that leads to a fragmentation of the original ideology and intention into different, possibly contradictory, elements:

* A toolkit for artists to hack their practice and free themselves from consumerist workflows.

* A political statement against the transformation of the digital culture into what CAE calls the "reproduction and distribution network for the ideology of capital".

* A legal and technical framework to interface with the current system and support existing copyright law practices.

* A lifestyle, and sometimes fashion statement.

In practice it is possible for an artist to only see one of these facets and either ignore or not be aware of the others, making the license as manifesto multidimensional, open to different interpretations, not unlike the medium it was drafted in: the law.

[1] Sam Williams, *Free as in Freedom: Richard Stallman's Crusade for Free Software*, ed. Sam Williams (Sebastopol: O'Reilly and Associates, Inc., 2002).

[2] Mary Ann Caws, *Manifesto: A Century of Isms* (Lincoln: University of Nebraska Press, 2000).

[3] *Ibid.* 1, p. 13.

[4] Ira V. Heffan, "Copyleft: Licensing Collaborative Works in the Digital Age," in *Stanford Law Review*, Vol. 49, No. 6 (Jul., 1997), pp. 1487-1521.

[5] *Ibid.*

[6] "From Mail Art to Net.art (studies in tactical media #3)", McKenzie Wark, email on the nettime mailing list, <http://www.nettime.org/Lists-Archives/nettime-l-0210/mzg00040.html>.

[7] "RYOSUKE COHEN MAIL ART - ENGLISH", accessed May 13, 2011, <http://www.h3.dion.ne.jp/~cohen/info/ryosukec.htm>.

[8] Ibid. 6.

[9] Margaret Chon, "New Wine Bursting from Old Bottles: Collaborative Internet Art, Joint Works, and Entrepreneurship," in *Oregon Law Review*, Spring 1996.

[10] Ibid. 4.

[11] "GNUArt", accessed May 13, 2011, <http://gnuart.org>.

[12] Critical Art Ensemble, "Recombinant Theatre and Digital Resistance," in *TDR* (1988-), Vol. 44, No. 4 (Winter, 2000), pp. 151-166.

[13] "Free Art License 1.3," accessed April 19, 2011, <http://artlibre.org/licence/lal/en>.

[14] Constantin Toloudis, "The Impulse for the Ludic in the Poetics of Raymond Queneau," in *Twentieth Century Literature*, Vol. 35, No. 2 (Summer, 1989), pp. 147-160.

[15] Ibid. 12.

[16] Jacqueline Levaillant, "Les avatars d'un culte: l'image de Mallarmé pour le groupe initial de la Nouvelle Revue Française," in *Revue d'Histoire littéraire de la France*, 99e Année, No. 5 (Sept.-Oct., 1999), pp. 1047-1061.

a.
--
<http://su.kuri.mu>

O.I

Re: <nettime> My Lawyer is an Artist
From: Message not available
To: nettime-l@kein.org
Date: Mon, 14 Nov 2011 23:38:05 +0100

Keith Sanborn said :

> Very interesting to consider Mallarmé and OuLiPo in this context.
>
> So is this endgame a condition of history or are there ways out?
> Beyond the mutually exclusive strategies you enumerate? Do you have
> one to propose? Or must we make our own inferences from the
> interstices between the elements of your text?

The only thing that I'd like to propose is an encouragement to artists interested in the topic to keep in mind that free culture is a hub where many agendas and interests will collide and overlap regardless of their personal intention and the one of the license creator. Knowing that might be a beginning of a strategy.

That said, it is worth mentioning the existence of projects that attempt to break down the "multidimensional" nature of some free cultural or open content licenses. Some of which will be familiar to this list's members: the Peer Production License, the Open Art License, the exception GPL aka ethical GPL, personal "forks" of the Free Art License, etc.

In each case, the recipe is the same: isolate an issue that is not compatible with a mode of production, a creation process, a belief or philosophy and then forbid/manipulate it as a condition hard coded in the license.

Such licenses are more than an artistic statement, in the sense of a purely artistic phantasy, they also aim at founding and building a body of cultural expressions. But none of them are a way out, instead it is a

way in, a further nesting into some strange legal matryoshka, building on top of the original copyleft nest within copyright.

Best,
a.
--
<http://su.kuri.mu>

O.4

Re: <nettime> My Lawyer is an Artist
From: Heiko Recktenwald
To: nettime-l@kein.org
Date: Tue, 15 Nov 2011 11:15:43 +0100

Hi

Am 11.11.2011 14:23, schrieb Aymeric Mansoux:

> It is in fact a crucial stage. By doing so, the author allows her or
> his work to interface with a system inside which it can be freely
> exchanged, modified and distributed. The freedom of this work is not
> to be misunderstood with gratis and free of charge access to the
> creation, it means that once such a freedom is granted to a work of
> art, anyone is free to redistribute and modify it according to the
> rules provided by its license. There is no turning back once this
> choice is made public.

This is IMHO pure nonsense. IMHO nothing can stop a producer from changing his mind for the future. Why should it be the way you imagine? What should be the reason for such a limitation ("no turning back") of his freedom? Can you show me, sorry, ONE case where a court has decided in your way?

This artist is a lawyer,
very best,
H.

> The licensed work will then have a life of its own, an autonomy
> granted by a specific freedom of use, not defined by its author, but
> by the license she or he chose.

O.5

Re: <nettime> My Lawyer is an Artist
From: David Griffiths
To: nettime-l@kein.org
Date: Tue, 15 Nov 2011 18:07:40 +0200

Heiko Recktenwald wrote:

> Hi
>
> Am 11.11.2011 14:23, schrieb Aymeric Mansoux:
>
>> It is in fact a crucial stage. By doing so, the author allows her or
>> his work to interface with a system inside which it can be freely
>> exchanged, modified and distributed. The freedom of this work is not
>> to be misunderstood with gratis and free of charge access to the
>> creation, it means that once such a freedom is granted to a work of
>> art, anyone is free to redistribute and modify it according to the
>> rules provided by its license. There is no turning back once this
>> choice is made public.
>
> This is IMHO pure nonsense. IMHO nothing can stop a producer from
> changing his mind for the future. Why should it be the way you
> imagine? What should be the reason for such a limitation ("no turning
> back") of his freedom? Can you show me, sorry, ONE case where a court
> has decided in your way?

With a licence such as the GPL my understanding was that the "no-turning

back point" happens whenever someone else contributes or forks the work
- from this point on agreement has to be reached from all authors before
the licence can be changed - in practice this is not generally possible.

In terms of software, the freedom considered important by the GPL is
that of the users of the work, not the developers (i.e. it should remain
free/open for the users benefit).

cheers,

dave

0.6

Re: <nettime> My Lawyer is an Artist
From: Rob Myers
To: nettime-l@kein.org
Date: Tue, 15 Nov 2011 19:01:26
+0000

On 15/11/11 10:15, Heiko Recktenwald wrote:

> IMHO nothing can stop a producer from
> changing his mind for the future.

They cannot however prevent the people who have received copies of their
work under a licence offering that work to other people under the same
licence.

So yes the artist can stop offering the work under that licence, but
they'll have a hard time suppressing it.

- Rob.

0.7

Re: <nettime> My Lawyer is an Artist
From: Heiko Recktenwald
To: nettime-l@kein.org
Date: Wed, 16 Nov 2011 17:03:10
+0100

Am 15.11.2011 20:01, schrieb Rob Myers:

> On 15/11/11 10:15, Heiko Recktenwald wrote:
>
>> IMHO nothing can stop a producer from changing his mind for the future.
>
> They cannot however prevent the people who have received copies of their
> work under a licence offering that work to other people under the same
> licence.

This is what I am asking myself. I dont think the GPL produces any
obligation, it is just the actual consent of the author that matters and
may change.

IMHO,

best. H.

<...>

0.9

Re: <nettime> My Lawyer is an Artist
From: Message not available
To: nettime-l@kein.org
Date: Thu, 17 Nov 2011 02:24:35
+0100

Dear Florian,

Am 16.11.2011 19:07, schrieb Florian Cramer:

>>> It is in fact a crucial stage. By doing so, the author allows her or
>>> his work to interface with a system inside which it can be freely
>>> exchanged, modified and distributed. The freedom of this work is not
>>> to be misunderstood with gratis and free of charge access to the
>>> creation, it means that once such a freedom is granted to a work of
>>> art, anyone is free to redistribute and modify it according to the
>>> rules provided by its license. There is no turning back once this
>>> choice is made public.
>>>
>> This is IMHO pure nonsense. IMHO nothing can stop a producer from
>> changing his mind for the future. Why should it be the way you
>> imagine? What should be the reason for such a limitation ("no turning
>> back") of his freedom? Can you show me, sorry, ONE case where a court
>> has decided in your way?
>>
> A producer/copyright owner can change their mind about the license of
> a work in the future, but cannot retroactively change a license
> granted in the past if it was an indefinite license.

This is a beautifull idea but is it true?

What is "a licence"?

Is it a thing that you get? No, it is a set of rules on what you can do
with something else, some code or whatever.

And all rules have to be interpreted. Transfers of the code according
to the words of the licence have to be valid.

I would make a difference between the relation between creator A and
user B and the relation between user B and C.

Even if creator A would OWE something to user B, he would owe nothing to
user C.

But I doubt that there is any DUTY of creator A against anybody in those
licences in any legal sense and think that there is nothing but a poem
and actual consent on creator A, that can change.

Best, H.

<...>

0.II

Re: <nettime> My Lawyer is an Artist
From: Rob Myers
To: nettime-l@kein.org
Date: Sun, 20 Nov 2011 12:26:24
+0000

On 17/11/11 01:24, Heiko Recktenwald wrote:

>> A producer/copyright owner can change their mind about the license
>> of a work in the future, but cannot retroactively change a license
>> granted in the past if it was an indefinite license.
>
> This is a beautifull idea but is it true?

Yes.

> What is "a licence"?

A legal grant of permission. In some jurisdictions it is a form of legal contract.

> Is it a thing that you get? No, it is a set of rules on what you can > do with something else, some code or whatever.

Which affect whether you get a particular thing or not.

> And all rules have to be interpreted. Transfers of the code > according to the words of the licence have to be valid.

All legal documents have to be interpreted. The GPL and various Creative Commons licences have been interpreted and upheld by the courts.

> I would make a difference between the relation between creator A and > user B and the relation between user B and C.

> Even if creator A would OWE something to user B, he would owe > nothing to user C.

B owes something to C, though, and B got it from A. A cannot change B's ability to give A's work to C. What A "owes" C depends on how Romantically we view A's work. But C will certainly end up with A's work.

You are right that A and B have different relationships to C: under copyleft A can relicence adaptations of the work, B can't. But that's very different from being able to prevent C from receiving the original work from B.

> But I doubt that there is any DUTY of creator A against anybody in > those licences in any legal sense and think that there is nothing > but a poem and actual consent on creator A, that can change.

As I say, the courts have upheld these "poems". A has no power to prevent C receiving the work from A. We can phrase this as a duty not to prevent C from receiving the work if we really want to.

- Rob.

O.I2

Re: <nettime> My Lawyer is an Artist
From: Aymeric Mansoux
To: nettime-l@keim.org
Date: Mon, 21 Nov 2011 22:54:26 +0100

Rob Myers said :

> On 17/11/11 01:24, Heiko Recktenwald wrote:
>> I would make a difference between the relation between creator A and
>> user B and the relation between user B and C.
>>
>> Even if creator A would OWE something to user B, he would owe nothing
>> to user C.
>
> B owes something to C, though, and B got it from A. A cannot change B's
> ability to give A's work to C. What A "owes" C depends on how
> Romantically we view A's work. But C will certainly end up with A's work.
<...>

Just to add to what Rob and the others have already said, I think there is also a confusion between copyright, moral rights and the effectiveness of the latter within copyleft practices. In theory A can still stop C to keep on making a particular usage of A's work if there is a way to demonstrate that this particular usage, even though fully respecting the terms of the license, is damaging for A's honor and reputation.

That's the simplified general idea. In practice every jurisdiction has its own way to define moral rights and by extension its own cases of

what is considered "damaging". To make things worse the very concept of moral rights does not exist in all jurisdictions. Overall, whether it is defined or not, the whole idea is difficult to put in practice, if not hard to make relevant to a specific context.

In the end, this only concerns very specific situations that will only change the nature and possibly terminate the license or the contract between A and C. B's rights will remain unchanged, as well as the ones from D, E, F, ..., Z because free culture licenses are irrevocable. The GPLv3 and CC licenses are very explicit in that regard. A good illustration of the difficulty to deal with moral right issues is by checking all the mechanisms in CC licenses to make sure A is not wrongly credited for changes that were not endorsed.

So, as stated previously, once the decision is made, is public and that the licensed work has been already copied/distributed, there is no turning back.

a.
--
<http://su.kuri.mu>

I.O

Re: <nettime>The Fading Altruism of Open Source
From: Keith Hart
To: nettime-l@bbs.thing.net
Date: Wed, 19 Dec 2001 04:32:30 -0500

It appears we cant even agree that one major difference between Free Software and Open Source/Linux is the attitude to money and hence to capitalism. Jaromil (below) thinks a statement posted on the net by the politburo settles the issue. But read Florian's 'in it for the money' and even more Stefan Merten's interview, where he imagines a society 'beyond labour, money and exchange' (both below).

Jaromil:

>Free software is a matter of freedom, not price; the word "free"
>has to be intended in this way here. Furthermore, referring to the
>wrong assumption by Keith Hart in this thread:
>> The open source movement is split on the issue of exchange and money
>> payment. Those who follow the Free Software Foundation appear to
>> consider that any hint of money and exchange, even of reciprocity,
>> leads directly to unacceptable compromise with capitalism.
>refer to <http://www.gnu.org/philosophy/selling.html> to have a clear
>point about the free-speech / free-beer issue.

Florian Cramer:

>The real amount of altruism in Free Software
>development may be debated, but any programmer who's mostly or even only
>in it for the money would be stupid to program anything but proprietary
>software (which, no doubt, is more profitable).

Interview with Stefan Merten, Oekonux, nettime, 7/12/01:

>But whereas Free Software
>emphasizes the freedom Free Software gives the users,
>Open Source does not care about freedom. The Open
>Source Initiative (OSI) was founded exactly for the
>reason to make Free Software compatible with business
>people's thinking, and the word "freedom" has been
>considered harmful for that purpose.

>I had the idea that Free Software is something very
>special and may have a real potential for a different
>society beyond labor, money, exchange - in short:
>capitalism - in 1998.

As it happens, I had come across the free speech/free beer distinction without having to consult the gnu website. It still seems to me that the freedom of Free Software is largely, but not exclusively tied up with the normative absence of money. This allows the purists to insist that those who wish to work across the divide 'do not care about freedom' or are 'only

in it for the money'. And behind that, of course, is a desire to preserve the mystique of a hacker elite.

Keith Hart

I.I

Re: <nettime>The Fading Altruism of Open Source

From: Felix Stalder

To: nettime-l@bbs.thing.net

Date: Wed, 19 Dec 2001 10:22:41 -0500

>As it happens, I had come across the free speech/free beer distinction
>without having to consult the gnu website.

I think the free speech / free beer distinction is really counterproductive at this point. I understand its historical value in rallying US hackers in the context of a culture that fetishises "individual freedom" to a degree that it's something that one has no longer to explain or argue for. Free speech = good, in all circumstances. I'm not arguing against free speech, what I'm arguing against is the idea that free speech offers a good metaphor to understand the value of free software / open source.

Lessig, in his new book *The Future of Ideas*, offers a much better definition for what "free" in this context means. He writes, "a resource is 'free' if (1) one can use it without permission of anyone else; or (2) the permission one needs is granted neutrally" (p.12). Our roads, for example, are free in Lessig's sense. This is the case even if a toll charge is levied because the charge is imposed neutrally. Everyone pays the same price independent of the purpose of driving on the road. A road would no longer be free if, say, Coke had sponsored its construction and therefore could prohibit Pepsi trucks from using it.

In this definition, there is no difference in the freedom created by open source or free software.

>It still seems to me that the

>freedom of Free Software is largely, but not exclusively tied up with the
>normative absence of money. This allows the purists to insist that those
>who wish to work across the divide 'do not care about freedom' or are 'only
>in it for the money'. And behind that, of course, is a desire to preserve
>the mystique of a hacker elite.

I agree with Keith, the absence of money per se is not a virtue. Insisting on the evils of money in all contexts, is the simple inversion of the capitalist logic which says making money per se is good. The transformation of resources and their impact is what really matters. And so far, I haven't seen anyone who could show the open source approach transfers time and money (or donated hardware if you prefer) into worse code or less code than the FSF approach.

Felix

-----+-----
Les faits sont faits.
<http://felix.openflows.org>

I.2

Re: <nettime>The Fading Altruism of Open Source

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Wed, 19 Dec 2001 19:31:43 +0100

Am Wed, 19. Dec. 2001 um 10:22:41 -0500 schrieb Felix Stalder:

> capitalist logic which says making money per se is good. The
> transformation of resources and their impact is what really matters. And
> so far, I haven't seen anyone who could show the open source approach
> transfers time and money (or donated hardware if you prefer) into worse
> code or less code than the FSF approach.

By all probability not, because Free Software and Open Source are technically the same - the "Open Source Definition" is almost identical to the "Debian Free Software Guidelines" [and was drafted by the very same author, Bruce Perens]. The both terms don't even describe differences in development methodology. They are diverge in philosophical and political terms: "Open Source" is, according to those who launched the term, about technically better software ('software that sucks less'), "Free Software" is about old-hacker-school freedom of information. -

It's quite ironical that other net cultures - such as this one here - has gotten it the other way round.

Felix, one may of course say that the "Free Software" notion of freedom is naive, but on the other hand the GNU-style "Free Software" movement remains the only one to date that had a consistent agenda and politics against the proprietarization of code and knowledge. (And many of those who dismissed the FSF positions as obnoxious hippie fundamentalism have changed their mind since DMCA, DCSS and Sklyarov.)

The point is not that, say, "Linux" would stand (as "Open Source") against "GNU" (as "Free Software"). The term "Open Source" was coined and disseminated by Eric S. Raymond very late, in 1998, as a rebranding for code that preceded the term for ears or even decades (including GNU, Linux, BSD, Apache, Perl, sendmail etc.) and which had simply been called Free Software before.

Florian

--

<http://userpage.fu-berlin.de/~cantsin/homepage/>
<http://www.complit.fu-berlin.de/institut/lehpersonal/cramer.html>
GnuPG/PGP public key ID 3200C7BA

I.3

RE: <nettime>The Fading Altruism of Open Source

From: Kermit Snelson

To: nettime-l@bbs.thing.net

Date: Wed, 19 Dec 2001 22:21:08 -0800

Florian Cramer:

> By all probability not, because Free Software and Open Source are
> technically the same

This is true, and the fact may be demonstrated by examining the two lists of licenses evaluated by the Open Source Initiative [1] and the Free Software Foundation [2] respectively. Of the dozens of software licenses that may be clearly identified as being on both lists, only the Apple Public Source License is considered "open source" by the OSI but "Non-Free" by the FSF. That one exception may, moreover, be due more to political than technical reasons. The FSF accepts the rest as "free software" licenses, although it nonetheless deprecates many of these as "GPL-Incompatible."

Keith Hart:

> It appears we cant even agree that one major difference between Free
> Software and Open Source/Linux is the attitude to money and hence to
> capitalism.

The two camps have indeed taken very different rhetorical paths to what are demonstrably identical conclusions. I am less optimistic than Felix, who interprets this as evidence of a great movement that is capable of absorbing "very different, even contradictory ideas." I see it the other way around, namely as a single idea that has been absorbing different movements.

There's no other explanation, I think, for the fact that we're hearing so much gung singing lately between left-leaning communitarians and the

libertarian right, and not only on the finer points of software license agreements. Keith's recent proposal in this thread to vacate the legal monopoly of central banks on the issue of legal tender certainly has the potential to throw yet another log on this cozy campfire.

Kermit Snelson

Notes:

[1] <http://www.opensource.org/licenses/index.html>

[2] <http://www.fsf.org/licenses/license-list.html>

I.4

RE: <nettime>The Fading Altruism of Open Source

From: Heiko Recktenwald

To: nettime-l@bbs.thing.net

Date: Thu, 20 Dec 2001 17:15:55 +0100 (CET)

> This is true, and the fact may be demonstrated by examining the two lists of
> licenses evaluated by the Open Source Initiative [1] and the Free Software
> Foundation [2] respectively. Of the dozens of software licenses that may be

You take this blabla much too serious. "Open Source" for example isn't just an idea, a good idea like BSD licences, GNU etc, but first of all it is a label. Something for the "No logo" book. This labelism of the different initiatives has nothing to do with the central concept. Maybe this is why I don't like Linux. So much chaos and desktop cosmetics. I stay with FreeBSD. And I like GNU.
H.

2.0

<nettime> Interview with Stefan

Merten, Nov 2001

From: kadian antal

To: nettime-l@bbs.thing.net

Date: Wed, 5 Dec 2001 13:44:14 -0800 (PST)

Preview of next issue of subsof, online Dec 15
<http://subsof.c3.hu>
// FREE SOFTWARE & GPL SOCIETY //

<< Interview with Stefan Merten, Oekonux, Germany
>> by Joanne Richardson, November 2001

>> Q: Oekonux - an abbreviation of "OEKOnomic" and "liNux" - is a German mailing list discussing the revolutionary possibilities of Free Software. Many people speak of Free Software and Open Source Software interchangeably - could you explain how you understand the differences between them?

The term "Free Software" is older than "Open Source". "Free Software" is used by the Free Software Foundation (<http://www.fsf.org/>) founded by Richard Stallman in 1985. The term "Open Source" has been developed by Eric S. Raymond and others, who, in 1998, founded the Open Source Initiative (<http://www.opensource.org/>). It's not so much a question of definition as of the philosophy behind the two parts of the movement - the differences between the definition of Open Source Software and Free Software are relatively few. But whereas Free Software emphasizes the freedom Free Software gives the users, Open Source does not care about freedom. The Open Source Initiative (OSI) was founded exactly for the reason to make Free Software compatible with business

people's thinking, and the word "freedom" has been considered harmful for that purpose.

>> Q: Free software means the freedom to run, copy, distribute, study, change and improve the software, and these freedoms are protected by the GNU General Public License. The definition presupposes open sources as the necessary condition for studying how the software works and for making changes, but it also implies more. The definition of Open Source is quite close: it means the ability to read, redistribute, and modify the source code - but because this is a better, faster way to improve software. Openness = speed = more profit. The Open Source Initiative proclaims quite proudly that it exists in order to persuade the "commercial world" of the superiority of open sources on "the same pragmatic, business-case grounds that motivated Netscape." But recently, it is the term "Open Source" that has gained popularity - and by analogy everything has become "Open" -- open source society, open source money, open source schooling (to echo some of the titles of panels of the last Wizards of OS conference in Berlin.)

Indeed the Open Source Initiative has been extremely successful in pushing the freedom-subtracted term into people's heads. Today people from the Free Software Foundation always feel the need to emphasize that it's the freedom that is important - more important than the efficiency of production, which is the primary aim behind open source. Of course open sources are a precondition for most of this freedom, but open sources are not the core idea of Free Software and so Open Source is at least a misnomer.

>> Q: How do you mean it's a "misnomer"? The two movements exist and the names correspond to the different ideas behind them. And "Open Source" is the name the people from this initiative chose for themselves, and seems quite an accurate characterization of their focus.

Free Software and Open Source Software are not two movements, but a single movement with two factions, and as far as I can see the distinction plays a major role mostly in the more ideological discussions between members of the two factions. They are collaborating on projects, and sometimes unite, for instance, when it is a question of defending against the attacks of Microsoft
(<http://perens.com/Articles/StandTogether.html>).

And, no, "Open Source" is not an accurate characterization of this faction, since their focus has been making Free Software compatible with business people's thinking. A more correct name would have been "Free Software for Business" - or something like that.

>> Q: What seems misleading to me is that the leftist intelligentsia has begun to use "Open Source" as a cause to promote without realizing the pro-capitalist connotations behind the term.

Today the widespread inflation of the term "Open Source" has a deep negative impact. Often the core idea behind Free Software - establishing the freedom of the user - is not known to people who are only talking of Open Source - be it leftist intelligentsia or other people. I think this is a pity and would recommend using only the term Free Software because this is the correct term for the phenomenon. You don't call "green" "red" if "green" is the right term - do you? After all, even "Open Source" software would not be successful if the practical aspect of freedom was not inherent in its production and use. Interestingly, in an article entitled "Its Time to Talk about Free Software Again," one of the founders of the Open Source Initiative also considers the current development as wrong.
(http://www.perens.com/perens_com/Articles/ItsTimeToTalkAboutFreeSoftwareAgain.html)

>> Q: The idea behind Oekonux began, in kernel form at the first Wizards of OS conference in Berlin in 1999. How did the motivation to begin Oekonux develop from

this context?

I had the idea that Free Software is something very special and may have a real potential for a different society beyond labor, money, exchange - in short: capitalism - in 1998. In September 1998, I tried to make that a topic on the Krisis mailing list. However, next to nobody was interested. In July 1999, I attended the first "Wizard of Open Source" [<http://www.mikro.org/Events/OS>] conference organized by mikro in Berlin, and was especially interested in the topic "New economy?". However, in the context of the idea I mentioned above - the potential to transform society - I found the ideas presented there not very interesting. After the talks I took the opportunity to organize a spontaneous BOF (Birds Of a Feather) session and luckily it worked well. So we sat there with about 20 people and discussed the ideas presented in the talks. At the end I asked all the people to give me their e-mail address.

After the WOS conference, mikro created a mailing list for us - and that was the birth of the Oekonux mailing list which is the core of the project. In December 1999 I created the web site [www.oekonux.de]. Its main purpose is to archive the mailing list. Texts and other material created in the context of the project is presented there as well as links to web sites and pages relevant to our discussion in some way. There is also an English/international part of the project ([www.oekonux.org/archiving] [list-en [AT] oeconux.org]), which, however, is still nearly non-existent. I find this a pity but unfortunately until now there is nobody with enough free time and energy to give this part of the project a real start. So until today all the material is in German and there are only a few translations of the texts. In June 2000 I created another mailing list ([projekt [AT] oeconux.de]) which is concerned with the organization of the project.

During April 28-30, 2001 in Dortmund we had the first Oekonux conference ([<http://www.oekonux-konferenz.de/>]), which brought together people from different areas who were interested in the principles of Free Software and the possible consequences of these principles on their particular field. The conference was attended by about 170 persons from a very broad range of ages and backgrounds, from software developers, to political theorists and scientists. It was a very exciting conference with a perfect atmosphere and another milestone in the way we and - if we're not completely wrong - the whole world is going. The next conference is planned to take place in Nov 1-3, 2002.

>> Q: How active and large is the list?

>From the start we have had very interesting discussions with some silent periods but usually an average of 6-8 mails a day. The atmosphere on the list is very pleasant and flames are nearly unknown. Fortunately it has not been necessary to moderate the list, as it regulates itself very well. The discussions are very contentful and this interview would not have been possible without them. They cover a wide number of details but nearly always stay on the central topic of the list: the possible impacts of Free Software on society. At the moment we have about 200 subscribers at [liste [AT] oeconux.de], who come from a wide range of intellectual traditions and areas of interest. Though of course they all share a common interest in political thought, there are people from the Free Software and Hardware areas as well as engineers of different brands, hard core political people as well as people with a main interest in culture and so on. Though the traffic is quite high we have nearly no unsubscriptions which I think is a proof for the quality of the list.

>> Q: In a previous interview with Geert Lovink [http://www.nettime.org/cgs-bin/wlma_hiliter/nettime/200104/msg00127.html#line=8]

you mentioned that the relationship between free software and Marxism is one of the central topics debated on the list ... Do you think Marx is still

relevant for an analysis of contemporary society?
Could you give an idea of the scope of this debate on the list?

First of all we recognize the difference between Marx' views and the views of the different Marxist currents. Although different brands of Marxism have distorted Marx' thought to the point where it has become unrecognizable, I tend to think that only Marx' analysis gives us the chance to understand what is going on today. The decline of the labor society we are all witnessing in various ways cannot be understood without that analysis. The Krisis group [<http://www.krisis.org>] has offered a contemporary reading of Marx, claiming that capitalism is in decay because the basic movement of making money from labor works less and less. This doesn't mean that capitalism must end soon, but it won't ever be able to hold its old promises of wealth for all. A number of people on the Oekonux mailing list have built upon the Krisis theories and carried them onto new ground. On the list among other things we try to interpret Marx in the context of Free Software. It's very interesting that much of what Marx said about the final development of capitalism can be seen in Free Software. In a sense, we try to re-think Marx from a contemporary perspective, and interpret current capitalism as containing a germ form of a new society.

>> Q: According to many circles, Marx is obsolete - he was already obsolete in the sixties, when the mass social upheavals and the so-called new social movements showed that not class but other forms of oppressive power had become determining instances and that the economic base was not the motor that moved contradictions.

I think that at that time the economic base was not as mature as it has become today. In the last ten to twenty years Western societies started to base their material production and all of society more and more on information goods. The development of computers as universal information processors with ever increasing capacity is shifting the focal point of production from the material side to the immaterial, information side. I think that today the development of the means of production in capitalism has entered a new historical phase.

The most important thing in this shift in the means of production is that information has very different features than matter. First of all, information may be copied without loss - at least digital information using computers. Second and equally important, the most effective way to produce interesting information is to foster creativity. Free Software combines these two aspects, resulting in a new form of production. Obviously Free Software uses the digital copy as a technical basis. Thus Free Software, like any digital information, is not a scarce good; contrary to the IPR (intellectual property rights) people, the Free Software movement explicitly prevents making Free Software scarce. So, scarcity, which has always been a fundamental basis for capitalism, is not present in Free Software: Existing Free Software is available for next to zero price.

More importantly, however, the organization of the production of Free Software differs widely from that of commodities produced for maximizing profit. For most Free Software producers there is no other reason than their own desire to develop that software. So the development of Free Software is based on the self-unfolding or self-actualization of the single individual. This form of non-alienated production results in better software because the use of the product is the first and most important aim of the developer - there simply is no profit which could be maximized. The self-unfolding of the single person is present in the process of production, and the self-unfolding of the many is ensured by the availability of high quality Free Software.

Another important factor is that capitalism is in deep crisis. Until the 1970s capitalism promised a better

world to people in the Western countries, to people in the former Soviet bloc and to the Third World. It stopped doing it starting in the 1980s and dismissed it completely in the 1990s. Today the capitalist leaders are glad if they are able to fix the biggest leaks in the sinking ship. The resources used for that repair are permanently increasing- be it financial operations to protect Third World states from the inability to pay their debt, or the kind of military operations we see in Afghanistan today.

These processes were not mature in the 1960s but they are today. Maybe today for the first time in history we are able to overcome capitalism on the bases it has provided, by transcending it into a new society that is less harmful than the one we have.

>> Q: How can Free Software "overcome" capitalism from the bases it has provided? The idea of a dialectical negation of capitalism (an immanent critique from the inside that takes over the same presuppositions of the system it negates) has frequently been discredited. Both Marx and Lenin's ideas of a dialectical negation of capitalism preserved the imperative of productivity, the utility of instrumental technology, the repressive apparatus of the State, police and standing army, as a necessary "first stage." And if you start from the inside, you will never get anywhere else ... the argument goes.

Free Software is both inside and outside capitalism. On the one hand, the social basis for Free Software clearly would not exist without a flourishing capitalism. Only a flourishing capitalism can provide the opportunity to develop something that is not for exchange. On the other hand, Free Software is outside of capitalism for the reasons I mentioned above: absence of scarcity and self-unfolding instead of the alienation of labor in a command economy. This kind of relationship between the old and the new system is typical for germ forms - for instance you can see it in the early stage of capitalist development, when feudalism was still strong.

>> Q: In what sense is the production of Free Software not "alienated"? One of the reasons that labor is alienated is because the workers sells a living thing - qualitatively different forms of productive activity which in principle can't be measured - in exchange for a general measure, money. As Marx said somewhere, the worker does not care about the shitty commodities he is producing, he just does it for this abstract equivalent, the money he receives as compensation.

It seems you're talking about the difference between use value - the use of goods or labor - and exchange value - reflected in the price of the commodities that goods or labor are transformed into by being sold on the market. It's true that the use value of goods as well as labor is qualitatively different. It's also true that the exchange value of a commodity - be it a commodity or wage labor - is a common measure, an abstraction of the qualitative features of a product. But after all you need a common measure to base an exchange on. One of the problems of capitalism is that this abstraction is the central motor of society. The use of something - which would be the important thing in a society focusing on living well - is only loosely bound to that abstraction. That is the basis of the alienation of work performed for a wage. In Free Software because the product can be taken with only marginal cost and, more importantly, is not created for being exchanged, the exchange value of the product is zero. Free Software is worthless in the dominant sense of exchange.

Free Software may be produced for numerous reasons - but not for exchange. If there is no external motivation - like making money - there must be internal motivations for the developers. These internal motivations, which are individually very different, are what we call self-unfolding (from the German term "Selbstentfaltung", similar but not completely the same as "self-development"). Without

external motivations, there is not much room for alienation.

Of course self-unfolding is a common phenomenon in other areas, such as art or hobbies. However, Free Software surpasses the older forms of self-unfolding in several ways and this is what makes it interesting on the level of social change:

- * Most products of self-unfolding may be useful for some persons, but this use is relatively limited. Free Software, however, delivers goods which are useful for a large number of persons - virtually everybody with a computer.

- * Most products of self-unfolding are the results of outmoded forms of production, like craft-work. Free Software is produced using the most advanced means of production mankind has available.

- * Most products of self-unfolding are the fruits of the work of one individual. Free Software depends on collaborative work - it is usually developed by international teams and with help from the users of the product.

- * All products of self-unfolding I can think of have been pushed away once the same product becomes available on the market. By contrast, Free Software has already started to push away software developed for maximizing profit in some areas, and currently there seems to be no general limit to this process.

So contrary to older forms of self-unfolding Free Software provides a model in which self-unfolding becomes relevant on a social level. The products of this sort of self-unfolding can even be interesting for commercial use.

>> Q: Some theorists have analyzed the internet as a kind of "gift" economy. In other words, it is not subject to measure and exchange. Things are freely produced and freely taken. And unlike exchange, which has a kind of finality (I pay one dollar I buy one bottle of Coca Cola, and it's over), the gift, since it cannot be measured, is a kind of infinite reciprocity. Gifts are not about calculation of value, but about building social relationships. Do you see Free Software as a gift 'economy'?

I don't like talking about gifts in Free Software or in terms of the Internet in general. There is no reciprocity in Free Software as, similarly, there is no reciprocity on the Internet. I have used thousands of web pages and millions of lines of code contained in Free Software without giving anything back. There simply is no reciprocity and even better: there is no need for reciprocity. You simply take what you need and you provide what you like. It's not by chance, that this reflects the old demand of "Everybody according to his/her needs".

Indeed there are several attempts, which are at best misleading, to understand the Internet and/or Free Software in terms of capitalist dogmas. The talk about "gift economies" is one of them, because it focuses on gifts as some sort of - non-capitalist but nonetheless - exchange. Even worse is the talk of an "attention economy" which defines attention as a kind of currency. The Internet, and especially Free Software are new phenomena which can't be understood adequately by using the familiar thought patterns of capitalism.

>> Q: In what sense is "GPL Society" beyond the familiar thought patterns of capitalism?

With the term "GPL Society" we named a society based on the principles of production of Free Software. These principles are:

- * self-unfolding as the main motivation for production,
- * irrelevance of exchange value, so the focus is on the use value,
- * free cooperation between people,

* international teams.

Though the term has been controversial for some time, today it is widely accepted in Oekonux. I like the term particularly *because* you can't associate anything with it that you already know. GPL Society describes something new, which we try to discover, explore and understand in the Oekonux project. Ironically, part of this process of understanding has reached the conclusion that a GPL Society would no longer need General Public License because there won't be any copyright. So at least at this time maybe it should be renamed :-).

As I tried to explain Free Software is not based on exchange so neither is a GPL Society. How a GPL Society may look like concretely can't be determined fully today. However, at present there are many developments which already point in that direction.

* One development is the increasing obsolescence of human labor. The more production is done by machines the less human labor is needed in the production process. If freed from the chains of capitalism this development would mean freedom from more and more necessities, making room for more processes of self-unfolding - be it productive processes like Free Software or non-productive ones like many hobbies. So contrary to capitalism, in which increasing automation always destroys the work places for people and thus their means to live, in a GPL Society maximum automation would be an important aim of the whole society.

* In every society based on exchange - which includes the former Soviet bloc - making money is the dominant aim. Because a GPL Society would not be based on exchange, there would be no need for money anymore. Instead of the abstract goal of maximizing profit, the human oriented goal of fulfilling the needs of individuals as well as of mankind as a whole would be the focus of all activities.

* The increased communication possibilities of the Internet will become even more important than today. An ever increasing part of production and development will take place on the Internet or will be based on it. The B2B (business to business) concept, which is about improving the information flow between businesses producing commodities, shows us that the integration of production into information has just started. On the other hand the already visible phenomenon of people interested in a particular area finding each other on the Internet will become central for the development of self-unfolding groups.

* The difference between consumers and producers will vanish more and more. Already today the user can configure complex commodities like cars or furniture to some degree, which makes virtually each product an individual one, fully customized to the needs of the consumer. This increasing configurability of products is a result of the always increasing flexibility of the production machines. If this is combined with good software you could initiate the production of highly customized material goods allowing a maximum of self-unfolding - from your web browser up to the point of delivery.

* Machines will become even more flexible. New type of machines available for some years now (fabbers, [http://www.enx.com/fabbers/index.shtml]) are already more universal in some areas than modern industrial robots - not to mention stupid machines like a punch. The flexibility of the machines is a result of the fact that material production is increasingly based on information. At the same time the increasing flexibility of the machines gives the users more room for creativity and thus for self-unfolding.

* In a GPL society there is no more reason for a competition beyond the type of competition we see in sports. Instead various kinds of fruitful cooperation will take place. You can see that today not only in Free Software but also (partly) in science and for

instance in cooking recipes: Imagine your daily meal if cooking recipes would be proprietary and available only after paying a license fee instead of being the result of a world-wide cooperation of cooks.

>> Q: This sounds very utopian: Free Software as the sign of the end of capitalism and the transformation of the new society? How do you predict this transformation coming about - spontaneously, as the economic basis of capitalist production just withers away?

I hope these more or less utopian thoughts give an idea of the notion of a GPL Society as it is currently discussed within the Oekonux project. And it's not Free Software in itself which may transform capitalism. Instead, the principles of the production of Free Software - which have developed within capitalism! - provide a more effective way of production on the one hand and more freedom on the other. The main question is how is it possible to translate these principles to other areas.

I tried to explain how Free Software - as a germ form of the GPL society - is inside as well as outside of capitalism. I think Free Software is only the most visible of the new forms which together have the potential to lead us into a different society. Capitalism has developed the means of production to such an extent that people can use them for something new. Of course, the transformation also requires a political process and although historically the preconditions now are better than ever before there is no automatic step that will lead to the GPL society. People have to want this process. However, I'm quite optimistic that they will, because Free Software shows us, in microcosm, how a better life would look, so the GPL Society is in the best interest of people. And Oekonux is there to understand the process of this change, and perhaps at some point our thoughts may help to push the development forward :-).

3.0

[Nettime-bold] Re: [graham@seul.org: Re: [ox-en] Threads "The Fading Altruism of Open Source" on <nettime>]
From: Florian Cramer
To: nettime-bold@nettime.org
Date: Fri, 18 Jan 2002 14:15:21 +0100

Am Mon, 14. Jan. 2002 um 23:51:38 +0100 schrieb jaromil:

[quoting Graham Scaman from seul.org:]

> 3. They've provided a prediction as to what should happen as the recession
> in technology hits in America - the number of people writing free software
> should go through the roof. I don't think there's going to be any such
> event - but it should be something perfectly testable (just watch
> freshmeat and compare the number of entries from Stefan Merten with the
> number from Americans :-).

In an interview on <http://kerneltrap.com/article.php?sid=459>, Matt Dillon, a major developer of the FreeBSD operating system (and former Linux kernel hacker), has his own answer on whether Free Software is altruistic or not. It is, without knowing it, quite a good response to the recent on the economy of Free Software in Nettime (and, apparently, Oekonux):

Matt Dillon: Well, I could say something about open-source in general. Specifically I would like to say something about open-source and making money. There are two kinds of open-source programmers in the world. No, make that three kinds: There is the open-source programmer who is still in school, the open-source programmer who has a real job, and the open-source programmer who tries to make a living

out of his open-source programming.

In many respects, each individual goes through ALL of the above phases. We've all been in (or are in) school, we all must eventually make a living, and having been somewhat disillusioned by real work we have all either tried or will try to make a living from our open-source endeavours. This last item -- making a living from open-source, has been over-stressed by the open source community (mainly Linux related developers) over the last few years. Guys, if you haven't figured it out by now it is mostly an illusion! The hype made it possible. The crazy stock market made it possible, but it didn't last now did it? If I take a hundred people I know only two or three can make a living from their open-source work (and I'm not one of them today!).

The open-source community has to come to terms with this. Don't let it get you down! I read LWN.NET (Linux Weekly News) every week and I see a definite trend towards mass depression as the internet craze settles down into something a bit more sustainable. Don't let it get to you! Face the issue squarely and come to terms with what it means for your own work. If an older generation (that's me! At 35! God I feel old!) can teach the younger generation of programmers/hackers anything it is that the character of open-source will always be with us, with or without wall-street, and that we open-source programmers do not do these things for a 5-minute spot on CNN, we do these things because they are cool, and interesting, and make the world a better place for everyone. That is our legacy. We are not an anarchy, we are a charity. A very *LARGE* charity I might add!

Florian

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<http://userpage.fu-berlin.de/~cantsin/homepage/>
<http://www.complit.fu-berlin.de/institut/lehpersonal/cramer.html>
GnuPG/PGP public key ID 3200C7BA

4.0

[Nettime-bold] Re: <nettime>The Fading Altruism of Open Source
From: Keith Hart
To: nettime-bold@nettime.org
Date: Wed, 19 Dec 2001 04:32:30 -0500

It appears we can't even agree that one major difference between Free Software and Open Source/Linux is the attitude to money and hence to capitalism. Jaromil (below) thinks a statement posted on the net by the politburo settles the issue. But read Florian's 'in it for the money' and even more Stefan Merten's interview, where he imagines a society 'beyond labour, money and exchange' (both below).

Jaromil:

>Free software is a matter of freedom, not price; the word "free"
>has to be intended in this way here. Furthermore, referring to the
>wrong assumption by Keith Hart in this thread:
>> The open source movement is split on the issue of exchange and money
>> payment. Those who follow the Free Software Foundation appear to
>> consider that any hint of money and exchange, even of reciprocity,
>> leads directly to unacceptable compromise with capitalism.
>refer to <http://www.gnu.org/philosophy/selling.html> to have a clear
>point about the free-speech / free-beer issue.

Florian Cramer:

>The real amount of altruism in Free Software
>development may be debated, but any programmer who's mostly or even only
>in it for the money would be stupid to program anything but proprietary
>software (which, no doubt, is more profitable).

Interview with Stefan Merten, Oekonux, nettime, 7/12/01:

>But whereas Free Software
>emphasizes the freedom Free Software gives the users,
>Open Source does not care about freedom. The Open
>Source Initiative (OSI) was founded exactly for the
>reason to make Free Software compatible with business

>people's thinking, and the word "freedom" has been
>considered harmful for that purpose.

>I had the idea that Free Software is something very
>special and may have a real potential for a different
>society beyond labor, money, exchange - in short:
>capitalism - in 1998.

As it happens, I had come across the free speech/free beer distinction without having to consult the GNU website. It still seems to me that the freedom of Free Software is largely, but not exclusively tied up with the normative absence of money. This allows the purists to insist that those who wish to work across the divide 'do not care about freedom' or are 'only in it for the money'. And behind that, of course, is a desire to preserve the mystique of a hacker elite.

Keith Hart

4.1

[Nettime-bold] Re: <nettime>The Fading Altruism of Open Source
From: Felix Stalder
To: nettime-bold@nettime.org
Date: Wed, 19 Dec 2001 10:22:41 -0500

>As it happens, I had come across the free speech/free beer distinction
>without having to consult the GNU website.

I think the free speech / free beer distinction is really counterproductive at this point. I understand it's historical value in rallying US hackers in the context of a culture that fetishises "individual freedom" to a degree that it's something that one has no longer to explain or argue for. Free speech = good, in all circumstances. I'm not arguing against free speech, what I'm arguing against is the idea that free speech offers a good metaphor to understand the value of free software / open source.

Lessig, in his new book *The Future of Ideas*, offers a much better definition for what "free" in this context means. He writes: "a resource is 'free' if (1) one can use it without permission of anyone else; or (2) the permission one needs is granted neutrally" (p.12). Our roads, for example, are free in Lessig's sense. This is the case even if a toll charge is levied because the charge is imposed neutrally. Everyone pays the same price independent of the purpose of driving on the road. A road would no longer be free if, say, Coke had sponsored its construction and therefore could prohibit Pepsi trucks from using it.

In this definition, there is no difference in the freedom created by open source or free software.

>It still seems to me that the
>freedom of Free Software is largely, but not exclusively tied up with the
>normative absence of money. This allows the purists to insist that those
>who wish to work across the divide 'do not care about freedom' or are 'only
>in it for the money'. And behind that, of course, is a desire to preserve
>the mystique of a hacker elite.

I agree with Keith, the absence of money per se is not a virtue. Insisting on the evils of money in all contexts, is the simple inversion of the capitalist logic which says making money per se is good. The transformation of resources and their impact is what really matters. And so far, I haven't seen anyone who could show the open source approach transfers time and money (or donated hardware if you prefer) into worse code or less code than the FSF approach.

Felix

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Les faits sont faits.
<http://felix.openflows.org>

4.2

[Nettime-bold] Re: <nettime>The Fading Altruism of Open Source
From: Florian Cramer
To: nettime-bold@nettime.org
Date: Wed, 19 Dec 2001 19:31:43 +0100

Am Wed, 19. Dec. 2001 um 10:22:41 -0500 schrieb Felix Stalder:

> capitalist logic which says making money per se is good. The
> transformation of resources and their impact is what really matters. And
> so far, I haven't seen anyone who could show the open source approach
> transfers time and money (or donated hardware if you prefer) into worse
> code or less code than the FSF approach.

By all probability not, because Free Software and Open Source are technically the same - the "Open Source Definition" is almost identical to the "Debian Free Software Guidelines" [and was drafted by the very same author, Bruce Perens]. The both terms don't even describe differences in development methodology. They are diverge in philosophical and political terms: "Open Source" is, according to those who launched the term, about technically better software ("software that sucks less"), "Free Software" is about old-hacker-school freedom of information. -

It's quite ironical that other net cultures - such as this one here - has gotten it the other way round.

Felix, one may of course say that the "Free Software" notion of freedom is naive, but on the other hand the GNU-style "Free Software" movement remains the only one to date that had a consistent agenda and politics against the proprietarization of code and knowledge. (And many of those who dismissed the FSF positions as obnoxious hippie fundamentalism have changed their mind since DMCA, DCSS and Sklyarov.)

The point is not that, say, "Linux" would stand (as "Open Source") against "GNU" (as "Free Software"). The term "Open Source" was coined and disseminated by Eric S. Raymond very late, in 1998, as a rebranding for code that preceded the term for cars or even decades (including GNU, Linux, BSD, Apache, Perl, sendmail etc.) and which had simply been called Free Software before.

Florian

--
<http://userpage.fu-berlin.de/~cantsin/homepage/>
<http://www.complix.fu-berlin.de/institut/lehrpersonal/cramer.html>
GnuPG/PGP public key ID 3200C7BA

4.3

[Nettime-bold] RE: <nettime>The Fading Altruism of Open Source
From: Kermit Snelson
To: nettime-bold@nettime.org
Date: Wed, 19 Dec 2001 22:21:08 -0800

Florian Cramer:

> By all probability not, because Free Software and Open Source are
> technically the same

This is true, and the fact may be demonstrated by examining the two lists of licenses evaluated by the Open Source Initiative [1] and the Free Software Foundation [2] respectively. Of the dozens of software licenses that may be clearly identified as being on both lists, only the Apple Public Source License is considered "open source" by the OSI but "Non-Free" by the FSF. That one exception may, moreover, be due more to political than technical reasons. The FSF accepts the rest as "free software" licenses, although it nonetheless deprecates many of these as "GPL-Incompatible."

Keith Hart:

> It appears we cant even agree that one major difference between Free
> Software and Open Source/Linux is the attitude to money and hence to
> capitalism.

The two camps have indeed taken very different rhetorical paths to what are demonstrably identical conclusions. I am less optimistic than Felix, who interprets this as evidence of a great movement that is capable of absorbing "very different, even contradictory ideas." I see it the other way around, namely as a single idea that has been absorbing different movements.

There's no other explanation, I think, for the fact that we're hearing so much group singing lately between left-leaning communitarians and the libertarian right, and not only on the finer points of software license agreements. Keith's recent proposal in this thread to vacate the legal monopoly of central banks on the issue of legal tender certainly has the potential to throw yet another log on this cozy campfire.

Kermit Snelson

Notes:

[1] <http://www.opensource.org/licenses/index.html>
[2] <http://www.fsf.org/licenses/license-list.html>

4.4

[Nettime-bold] RE: <nettime>The Fading Altruism of Open Source
From: Heiko Recktenwald
To: nettime-bold@nettime.org
Date: Thu, 20 Dec 2001 17:15:55 +0100 (CET)

> This is true, and the fact may be demonstrated by examining the two lists of
> licenses evaluated by the Open Source Initiative [1] and the Free Software
> Foundation [2] respectively. Of the dozens of software licenses that may be

You take this blabla much too serious. "Open Source" for example isnt just an idea, a good idea like BSD licences, GNU etc, but first of all it is a label. Something for the "No logo" book. This labelism of the different initiatives has nothing to do with the central concept. Maybe this is why I dont like Linux. So much chaos and desktop cosmetics. I stay with FreeBSD. And I like GNU.
H.

4.5

[Nettime-bold] Re: <nettime>The Fading Altruism of Open Source
From: Talan Memmott
To: nettime-bold@nettime.org
Date: Thu, 20 Dec 2001 13:51:21 -0800

> The point is not that, say, "Linux" would stand (as "Open Source") against
> "GNU" (as "Free Software"). The term "Open Source" was coined and
> disseminated by Eric S. Raymond very late, in 1998, as a rebranding for
> code that preceded the term for cars or even decades (including GNU,
> Linux, BSD, Apache, Perl, sendmail etc.) and which had simply been called
> Free Software before.

Just thinking about this a bit....

The Open Source examples, seem almost like 'terra' for the net... BSD, Apache, Perl, sendmail...
Something like 'Open Source' becomes 'Open Space'...
Overgrown from some feudal practice of power... Beyond Governance... Great Plains...

4.6

[Nettime-bold] Re: <nettime>The Fading Altruism of Open Source
From: Harald Hillgärtner
To: nettime-bold@nettime.org
Date: Fri, 21 Dec 2001 19:49:16 +0100

Am Donnerstag, 20. Dezember 2001 17:15 schrieb Heiko Recktenwald:

>> This is true, and the fact may be demonstrated by examining the two lists
>> of licenses evaluated by the Open Source Initiative [1] and the Free
>> Software Foundation [2] respectively. Of the dozens of software licenses
>> that may be
>
> You take this blabla much too serious. "Open Source" for example isn't just
> an idea, a good idea like BSD licences, GNU etc, but first of all it is a
> label. Something for the "No logo" book. This labelism of the different
> initiatives has nothing to do with the central concept. Maybe this is why
> I don't like Linux. So much chaos and desktop cosmetics. I stay with
> FreeBSD. And I like GNU.

... And I do like GNU/Linux, cause it's both Free Software, and I really like plurality (or "chaos" in other words). In addition I like "desktop cosmetics" and a command line interface on the same time on the same machine, cause I can use both on specific tasks and I like the idea of "non-proprietaryization of code and knowledge", which is the main difference between Open Source and Free Software and which is one of the most valid argument in this debate (thanks to Florian Cramer). And this idea of non-proprietaryization is the lesson, which has to be learned by the proprietaryization of Unix in the 80s. Harald.

5.0

[Nettime-bold] Re: <nettime> The Fading Altruism of Open Source Development
From: Florian Cramer
To: nettime-bold@nettime.org
Date: Wed, 12 Dec 2001 15:43:05 +0100

Am Wed, 12.Dec.2001 um 00:56:27 +0100 schrieb oliver frommel:

> The Fading Altruism of Open Source Development by David Lancashire
> First Monday, volume 6, number 12 (December 2001),
> URL: http://firstmonday.org/issues/issue6_12/lancashire/index.html

Thanks for providing the link!

To quote from the article and attempt some answers:

>> The most fundamental question of all: why does open source
>> development occur in the first place?

This question applies as well to, say, Nettime (where people freely give away their some of their intellectual work) and all other non-profit volunteer projects. The work of Free Software may just be more pervasive and hence visible to scholars than other volunteer projects because (a) it translates very immediately into everyday use value, (b) its products are infinitely reproducible (also true for Nettime, but not true for all non-Internet volunteer work). - And: Free Software may be the most sophisticated non-profit volunteer project in the way it ensures the free circulation of its products, through the copyleft.

David Lancashire's article is an interesting read about the regional distribution of Free Software development, yet as I think problematic or even wrong in many of its core assumptions. But, after of all, I do not see the claim the title makes, "The Fading Altruism of Open Source Development" backed up or elaborated anywhere in the text.

While the First Monday article recognizes the entanglement of Free Software development with academia to some degree, it fails, in my view, to interpret this entanglement in cultural and economical terms. Free Software development grew and continues to grow out of student projects at university computer science departments (MIT: GNU project and X11, UC Berkeley: BSD Unix, University of Helsinki: Linux, Universität Tübingen: KDE), and the Free Software copyleft was invented to preserve the traditional academic freedom of information for computer code.

Other points:

>> The combination of highly-complex and anti-proprietary projects offers
>> the only quadrant in which the tension - between economic and cultural
>> assumptions about underlying human behavior can meaningfully be
>> compared. It is an unfortunate fact then, if a somewhat revealing one on
>> its own, that there are so few successful projects which fall into this
>> category.

To me it rather seems an unfortunate, if a somewhat revealing fact what the author David Lancashire thinks are facts of Free Software:

>> Linux, an operating system begun in 1991 in order to provide a
>> free alternative to commercial UNIX systems, is the most prominent
>> example. The second-most so is undoubtedly GNOME, a free graphical-user
>> interface (GUI) for UNIX-compatible systems begun in 1996 to compete
>> with the partly privately-owned K-Desktop Environment (KDE) suite for
>> UNIX and the completely proprietary Microsoft Windows.

- Linux is an operating system kernel started in 1991 which, by itself (i.e. without a compiler, linker, boot loader and core system libraries, init and login daemons and userspace operating system tools), is a non-functional piece of software. As a matter of fact, it was started not to provide a free alternative to proprietary Unices, but a POSIX-compliant (i.e. more functionally more complete) alternative to Andrew Tanenbaum's free Minix operating system.

- Not Linux, but GNU was started (in 1984) in order to provide the free alternative to commercial (proprietary) Unix systems. It ended up creating fully functional free equivalents of all core Unix components (compiler, linker, system libraries, userspace operating system tools - the contents of /bin, /sbin and /lib on any "Linux distribution" is almost 100% GNU) except the kernel.

It's easy to claim, as in the above quote, there is a lack of "highly-complex and anti-proprietary" Free Software if one doesn't seem to know GNU, the free BSD operating systems (FreeBSD, NetBSD, OpenBSD), the X Window System, Mozilla, the Debian GNU/Linux distribution - and wilfully excludes gcc, Perl, Python, PHP, PostgreSQL, Emacs, Apache, sendmail and other highly complex Free Software projects from one's consideration.

What's more, Lancashire makes questionable assumptions about Gnome, KDE and Windows:

- KDE is not "privately owned" in any way, but one of the most decentralized and non-corporate Free Software projects. Its code is released under the GNU General Public License (GPL); it relies on a library ("Qt") which is developed by a company, but equally available under two Free Software licenses including the GPL since a couple of time. (The fact that Qt was proprietary is history; and Qt never was a part of KDE itself.)

- Quite on the contrary to the assumptions of the article, Gnome development is much more in corporate hands: The core developers are employed by Ximian and Red-Hat (with Ximian, the company of Gnome's founder and project leader Miguel de Icaza, being the major driving force).

In addition, Gnome development is supervised by the "Gnome Foundation" whose function is to, official quote, "coordinate releases of GNOME and determine which projects are part of GNOME" and "act as an official voice for the GNOME project" - <http://foundation.gnome.org>. Members of the Gnome Foundation include, next to free developers, Ximian, Red-Hat, Hewlett-Packard and Sun. (Sun also made Gnome the new desktop interface of its proprietary Unix "Solaris".)

- The comparison of KDE and Gnome to Windows is mismatched. Both KDE and Gnome are only sets of (a) high-level libraries and component models and (b) basic graphical desktop user components (menus, window manager, file managers, configuration panels, utilities) they are not desktop operating systems on their own, but operate on top of "third party" graphical user interface libraries (Qt and GTK respectively)

which in turn operate on top of a "third party" graphical display engine (= the X Window System) which in turn operates on top of "third party" core operating systems (GNU/Linux, *BSD, proprietary Unices etc.).

Windows, on the other hand, has always been a unit of a graphical display engine (GDI), graphical user interfaces libraries (MFC), high-level desktop components (OLE/Com) and basic graphical desktop user components (Explorer, Start menu etc.) on top of a core operating system (DOS) and has become a fully self-contained operating system including kernel, OS userspace, graphical display engine at least since Windows NT 3.51.

>> With a combined total of over 430 developers, no other two projects
>> approach the "authority" of these cases as benchmark examples of
>> their kind.

This is wrong, and so I doubt the study has a good empirical base. The (truly non-corporate) Debian project <<http://www.debian.org>> alone has 908 regular developers. In the case of Gnome, the results concerning US-American and non-US-American involvement are likely to be distorted by the fact that it is largely an American project with US-American companies involved - while the (more or less competing) KDE project is largely a project of European developers. (This interesting cultural split has been noted several times on Slashdot.org, an American forum which, since a couple of months, shifted its own bias from Gnome to KDE).

After all, the study's _economical_ analysis seems questionable to me because it does not - but should - differentiate between "private"/"privately owned"/"commercial" on the one hand and "proprietary" on the other (as in the second-last quote). As many Free Software projects - like the RedHat GPL Edition, RedHat's/Cygnus' GNU C compiler, GNU Ghostscript, Ximian Gnome, Ximian Evolution, Trolltech's Qt - demonstrate, "commercial" doesn't have to mean "proprietary". In fact, the GNU project involved commercial operations from the beginning on. Richard Stallman financed the Free Software Foundation (and kept himself alive) by expensively selling GNU software on streamer tapes. Interviewed in 1984, the BSD project leader and inventor of the "vi" editor Bill Joy said about GNU Emacs that it was "a nice editor too, but because it costs hundreds of dollars, there will always be people who won't buy it." <<http://www.cs.pdx.edu/~kirkenda/joy84.html>>

Some other quotes:

>> Mexico contributes three times as many developers to Gnome as Linux,
>> and Finland (perhaps understandably considering its status as the
>> homeland of Linus Torvalds) appears unwaveringly in the Linux camp.

The high involvement of Mexicans in Gnome would probably have surprised the author as little as the high involvement of Finns in Linux if he knew that the Gnome project was founded in Mexico by a Mexican, Miguel de Icaza, who continues to be its chief developer.

Perhaps another proof for the problematic empirics of the study:

>> If this simplified model can explain the relative erosion of open
>> source production in the United States, can it explain the rise of it
>> Europe? Primarily, it should be clear that if the opportunity cost of
>> working on open source projects is lower for European developers than
>> their American counterparts, the potential benefits Europeans gain
>> from working on them are much greater as well. In a global economy
>> lacking perfect labor mobility and characterized by wage-inequality
>> across countries, we expect individuals to produce free software if
>> doing so can help them shift to a higher wage-level. This
>> "fixed-cost" analysis implies (as Lerner and Tirole suggest in their
>> paper) that developers may embrace open source work as a way to
>> tap-into lucrative corporate networks abroad. This may explain why
>> open source development is more popular in Canada than the United
>> States, although the data from Europe is inconclusive on this
>> question. This also helps to explain why the majority of open source
>> developers are relatively young. Older, settled programmers have less
>> need to establish a monetizable reputation than their younger, more
>> mobile counterparts, given less time in which to amortize its
>> immediate costs.

My own casual insight into free software hacking rather suggests that

(a) free software developers are younger because they are typically students or freshly graduated - and probably more idealistic than older people,

(b) free software developers are disproportionately located in Europe because the public acceptance and deployment of free software is higher (in relative terms) in Europe than in the US, resulting in a condition

where

- many computer science departments make Free Software development part of their curriculum and encourage to write Free Software as C.S. diploma projects. (Linux, for example, was Linus Torvald's diploma project at the C.S. department of the University of Helsinki.) After all, C.S. departments and university computing centers had a pressing need for a free Unix-compatible operating system. (AT&T Unix used to be almost free for universities in the 1970s but was relicensed after the AT&T breakup.)

When I first visited meeting of my local Linux User Group in 1996, they took place in the C.S. department of a local university whose department white board proposed several Linux kernel hacks as diploma projects.

- Because of the higher deployment of Free Software in Europe, European C.S. graduates may have a higher chance to work in Free Software environments on in-house projects (databases and network infrastructures, embedded controllers etc.). Even if these projects are not for public release, they typically generate free code (or free documentation) on the side, because other free software had to be bugfixed/extended for the project purpose or simply because a certain tool had to be written to accomplish a certain task within a project.

While Linus Torvalds and Miguel de Icaza used their reputation to go abroad and work in the U.S., proving that this indeed may be a motivation to write Free Software, this certainly fails as a general model and explanation. - Why, then, is it that Indian and Russian programmers hardly contribute to Free Software development at all?

Many Free Software developers I know have left-wing political views though and see work on Free Software as unalienated labour for which they are willing to make economical sacrifices.

- A motivation and lifestyle that I guess everyone who works in the arts, academia or media (and probably everyone on Nettime) knows quite well...

Florian

P.S.: While I have great sympathy for the conclusion that...

>> the insights political economists can shed on these movements allow
>> for a much more nuanced view of development than is made by advocates
>> of post-scarcity gift cultures.

...and think it is necessary

(a) to revise Raymond's enthusiastic distortion of the (quite nonideal) gift cultures described by Marcel Mauss

(b) not to speak of "post-scarcity economics" by falsely drawing from non-scarce immaterial goods (= software and information which is scarce only in its dependence on material carriers/hardware) to scarce material goods (energy, food, clothing, housing, etc.).

it still remains true that, since the 1980s, the software industry has made software artificially scarce by declaring it a material commodity. A questionable and, via the enforcement of "intellectual property" laws, increasingly totalitarian commodification to which Free Software provides an alternative. (- An alternative with the well-known downsides of economic self-exploitation of its producers, although they [still] are in an economically more comfortable position than those working in other fields of culture.)
P.P.S.: The fact that the Debian GNU/Linux distribution, probably the largest high-quality collection of Free Software, has grown to six full CD-ROMs/4 GB of compiled binaries (from two CD-ROMs back in 1997) is my empirical evidence against any claim about "the fading altruism in Free Software development".

--

<http://userpage.fu-berlin.de/~cantsin/homepage/>
<http://www.complix.fu-berlin.de/institut/lehrpersonal/cramer.html>
GnuPG/PGP public key ID 3200C7BA

5.1

[Nettime-bold] Re: <nettime> The Fading Altruism of Open Source Development

From: Craig Brozefsky
To: nettime-bold@nettime.org
Date: 12 Dec 2001 10:42:10 -0600

oliver frommel <oliver@firstfloor.org> writes:

> hello,
>
> i don't know if this has already passed the nettime mailing list but i
> could not find anything in the archive .. it is a fairly interesting
> article about the economic and cultural background of free software
> development. it is long and has a lot of images so i only post the url ..
>
> The Fading Altruism of Open Source Development by David Lancashire
> First Monday, volume 6, number 12 (December 2001).
> URL: http://firstmonday.org/issues/issue6_12/lancashire/index.html

I started reading this and then I got to the outline of their analysis
was immediately turned off. It's like the guy looking for his car
keys under the street lamp cause that is where it's brightest.

--
Craig Brozefsky <craig@red-bean.com>
<http://www.red-bean.com/~craig>
Ask me about Common Lisp Enterprise Eggplants at Red Bean!

5.2

[Nettime-bold] Re: <nettime> The Fading Altruism of Open Source Development

From: Felix Stalder
To: nettime-bold@nettime.org
Date: Wed, 12 Dec 2001 12:39:49
-0500

I never understood why people think of Open Source in terms of „altruism“.
Perhaps, it's due to some confusion related to the "saintly" image of
Richard Stallman, but it's the completely wrong approach and shows a very
limited understanding of economic relationships where things are more
varied than than selling things vs giving them away.

To make a long argument short, altruism is, if anything, the effect of Open
Source but not its cause. For Open Source to work, people do not need to be
altruistic, or at least not all of them. As far as I can see, many of the
developers who contribute to Open Source do so in the context of their
professional work, be it as members of academic institutions -- where
publishing and visibility has nothing to do with altruism but is a
necessity of survival -- or in the context of companies who use and extend
Open Source software in the work they do for clients.

But let's forget for a moment software and look at another great Open
Source project: the law. Nobody would claim lawyers as a profession to be
altruistic, even though there are certainly individuals with altruistic
motives. Many of them are highly paid and some are very much motivated by
money. Nevertheless, they all contribute to a great Open Source project.
The law and the court proceedings (ie. the code) are public and if you
want, you can use an argument made in one case by someone else in your own
case. In fact, this is standard practice and crucial to the efficient
working of the legal system. This is how the system learns and evolves and
how it avoids to be clogged with an endless numbers of identical cases. If
lawyers could copyright their arguments (i.e. restrict other lawyers from
using them), the system would break down, particularly the Anglo-American
system of common law.

In some ways, creating the law is similar to creating software. The first
copy (i.e. deciding the first case in a new area) tends to be very

expensive, but subsequent copies (i.e. deciding further similar cases) are
much cheaper.

The problem -- and the reason why lawyers make a good living -- is that
there are rarely identical cases, or, at the very least, it is very hard to
tell if a case is identical to one that has already passed through system.
What you pay a lawyer for is her knowledge of the relevant cases and her
work to take whatever necessary from them and then customize it for your
own context and needs. Sometimes this "customization" is relatively
trivial, sometime this includes a significant contribution to the evolving
public knowledge base.

To some degree, the same model applies to Open Source Software development.
What you pay, say, IBM for when they install a new server with Linux on it,
is the service they provide to you for customizing what is out there (Linux
etc.) to your own idiosyncratic needs. And rarely, your needs are exactly
the same than other people's needs.

Many people who contribute to Open Source Software work in contexts that
produce software but don't sell it. Be it that they are academics/students
or be it that they sell services. Taking from and contributing to free code
is in both cases a strategy that makes sense for very "selfish" reasons,
even though they also contribute to the free knowledge base.

-----+-----
Les faits sont faits.
<http://felix.openflows.org>

5.3

[Nettime-bold] Re: <nettime> The Fading Altruism of Open Source Development

From: oliver frommel
To: nettime-bold@nettime.org
Date: Wed, 12 Dec 2001 22:38:52
+0100 (CET)

On Wed, 12 Dec 2001, Florian Cramer wrote:

> ..
> It's easy to claim, as in the above quote, there is a lack of
> "highly-complex and anti-proprietary" Free Software if one doesn't seem to
> know GNU, the free BSD operating systems (FreeBSD, NetBSD, OpenBSD),
> the X
> Window System, Mozilla, the Debian GNU/Linux distribution - and wilfully
> excludes gcc, Perl, Python, PHP, PostgreSQL, Emacs, Apache, sendmail and
> other highly complex Free Software projects from one's consideration.
>

this is true but there are a lot of "parallel projects" trying to make
money from free software (through consulting mainly, in accordance with
stallman's views, or customization of free software).

e.g. activestate tries to make money from perl, python, mozilla, php ..
(www.activestate.com)
"Sendmail, Inc. develops commercial products and services
that simplify the deployment of sendmail" (www.sendmail.org)

postgresql offers commercial support
<http://www.ca.postgresql.org/users-lounge/commercial-support.html>

a lot of development on the gnu c (and others) compiler system was
traditionally done by the cygnus corporation (now integrated into redhat)

when you look at a lot of recent projects like e.g. JBOSS (www.jboss.org)
that use "industry standards" like the j2ee (java2 enterprise edition) it
is clearly not the fun that is the primary motivation for the free
software programmers in this field.

I do not criticize people making money through consulting etc. but it I
think you need to take that into consideration as the author of the
article does.

I think you are right in stressing the difference between commercial
(what? software? enterprises? ..) and proprietary software. But if you
take into consideration that "free" software does create complex

relationships I find it hard to accept a synthetic separation between the software product "as such" and the dependencies it creates. Think of the creation of industry standards making users and developers somehow dependent on the original creator, complex software makes its users dependent in the developers.

>
> While Linus Torvalds and Miguel de Icaza used their reputation to go
> abroad and work in the U.S., proving that this indeed may be a motivation
> to write Free Software, this certainly fails as a general model and
> explanation. - Why, then, is it that Indian and Russian programmers
> hardly contribute to Free Software development at all?
>

There are some developers from Russia. E.g. Alexey Kuznetsov has done a lot of work on the networking code. This shows a weakness of Lancashire's empirical research: it neglects the quality of contributions to free software, even the quantity of contributions per developer.

> Many Free Software developers I know have left-wing political views though
> and see work on Free Software as unalienated labour for which they are
> willing to make economical sacrifices.
>

many software developers I know have right-wing libertarian views, with a strong disregard for what any possible end user might want, usually a lot of free software developers don't even regard other human beings as equal to any degree (this is what Lancashire describes in the paragraph about Neuronancer, Turtle etc.). You might recognize a certain misogynous attitude in hacker culture in general ("GUIs are for girls", "real men use command line", "real men use linux", you could go on like this for quite a while). The same goes for "gay operating systems" and so on. It would be interesting to analyze the composition of the "free software community" in terms of race for this matter (I remember irc sessions with about 100 people doing free software development with participants mainly from the US, among all one african american, having to fight permanent harassment). For me this shows that any explanations in terms of gift or even GPL culture are less plausible than Lancashire's analysis which still might have its own flaws.

Oliver

5.4

[Nettime-bold] Re: <nettime> The Fading Altruism of Open Source Development
From: scotartt
To: nettime-bold@nettime.org
Date: Thu, 13 Dec 2001 13:15:13 +1100

On Wed, Dec 12, 2001 at 10:38:52PM +0100, oliver frommel wrote:

> when you look at a lot of recent projects like e.g. JBOSS (www.jboss.org)
> that use "industry standards" like the jee (java2 enterprise edition) it
> is clearly not the fun that is the primary motivation for the free
> software programmers in this field.

Well, look at the Jakarta Tomcat servlet engine, which is "the" standard servlet engine, not just "a" standard servlet engine. Tomcat is the "reference implementation" of the Servlet specification of Sun Microsystems' J2EE standard.

And IBM gave away a big chunk of its IDE code to the Eclipse project: the idea is an open source development environment that is modular and can be extended with both proprietary and open source solutions. Also part of IBM's Websphere use the Jakarta ANT product in it, as well as the fact that their webserver technology is based on Apache. IBM, and lots of other big IT corporations like Oracle, have embraced both Java (ultimately owned by their competitor, Sun Microsystems, although now opened to a "community process"), and indeed, Linux and Open Source.

The open source paradigm has been well embraced by many large IT

corporations. Jakarta project products are found in widespread use throughout corporate development.

regards
scot.

5.5

[Nettime-bold] Re: <nettime> The Fading Altruism of Open Source Development
From: Heiko Recktenwald
To: nettime-bold@nettime.org
Date: Thu, 13 Dec 2001 04:10:28 +0100 (CET)

Hi,

On Wed, 12 Dec 2001, Felix Stalder wrote:

> I never understood why people think of Open Source in terms of „altruism„

> But let's forget for a moment software and look at another great Open
> Source project: the law. Nobody would claim lawyers as a profession to be
> altruistic, even though there are certainly individuals with altruistic
> motives. Many of them are highly paid and some are very much motivated by

Isn't the legal system in some form "altruistic" per se?

But I wouldn't call it "Open Source". Casebooks are books. Ideas are free anyway. At least outside of the world of patents for gifts etc..

H.

5.6

[Nettime-bold] Re: <nettime> The Fading Altruism of Open Source Development
From: Keith Hart
To: nettime-bold@nettime.org
Date: Thu, 13 Dec 2001 13:51:18 -0500

This message is triggered by Felix Stalder's of the above header. Felix and I appeared together on a panel he organised for the wos2 conference in Berlin during October. It was entitled open_money, a subject I will return to below, as a way of introducing my own writing. But first I want to comment on his remarks about altruism and the law in relation to open source. I should say that I find us in broad agreement on the general issue of open source, the internet and democracy.

The opposition selfish/altruistic is depressing because it speaks of a huge gap between the individual and society. This corresponds to our experience, where we are told on the one hand that each of us is a unique subjective personality, while society is a mass of remote objects governed by forces we neither understand nor can influence. The task of personal development and social organisation is rather to find way ways of integrating the two, the individual and the collective, self-in-the-world. And the most longstanding human arrangements do precisely that. We have to be self-reliant to a high degree and we have to learn to belong to others, to be connected at the same time. This is the human predicament and few entirely succeed. The issue therefore is not to be either selfish or altruistic -- each position is childish -- but to aim for what I think of as the human idea, to combine self-interest with recognition that the interest of everyone else in society affects us too, thereby dissolving the contradiction between the individual and the collective. I would claim that this principle was independently invented twice, by Gautama and John Locke.

But that would take us a bit far from what I want to say.

I wish to take issue with Felix's argument that the law in contemporary western societies offers an unambiguous point of reference for assessing the value of open source software development. It is true that English common law is unusual in making public law the normative outcome of individual citizens exercising their rights, with a heavy reliance on judicial precedent over statutory law. It is also true that the body of case law is available to lawyers as a basis for their arguments. But I think it would be wrong to say that the law is therefore open in the sense that all citizens have free access to it. First, as Felix implies, the law in many cultures is dualistic in a way that English common law was intended not to be. In most European languages there are two words for law, not one (eg loi/droit), reflecting a sharp division between public and private law, between the state and the people. Second, for centuries the judges and the legal profession have operated with a jargon that is closed to the general public. Third, access to the law, never mind justice, has been highly stratified. I could go on. Michael Lewis's recent book on the astonishing achievements of kids using the internet (The Future Just Happened, 2001) includes the case of a 15 year old who became the most highly ranked legal adviser on an internet site heavily populated by professional lawyers. The medical profession likewise once offered little hope that people might win some measure of control over their own minds and bodies, a situation that the internet may be changing. And surely one test of a civilisation is whether or not it helps its individual members to be self-reliant or autonomous. Ours does not. The law then is a bad example for arguing that open source software development can safely cross the border separating sharing without payment from commerce.

The open source movement is split on the issue of exchange and money payment. Those who follow the Free Software Foundation appear consider that any hint of money and exchange, even of reciprocity, leads directly to unacceptable compromise with capitalism. Linux, on the other hand, is rapidly being integrated with big business. Feelings run high on both sides, but especially on the first, which I would call purist, if not puritan. At the same time, the controversy over Microsoft's monopoly and the attempts to break it have pushed the open source movement into the mainstream of political debate. It raises interesting questions about whether some software developers are at the cutting edge of a new democratic politics or perhaps are little different from lawyers and doctors, in that their arcane practices are beyond the grasp of the vast body of citizens. Does it matter if some of them do it without money payment?

Perhaps a much bigger and related issue is whether the internet is fast losing the freedom of its early years. Here the case of writers like Lawrence Lessig (The Future of Ideas) is that private copyright, pushed by corporate capital and the legal profession, is breaking up the internet commons. The example of software development remains central to this case. It all seems to me an entirely healthy recasting of the political debate in terms that invite each of us to interrogate what we may have taken for granted. What is the commons and does it matter whether we lose free access to it? It means that the long argument about the social effects of markets and capitalism can be extended not just to software engineering, but to the street and parks, to language and literary traditions, indeed to the whole social infrastructure we live by. My interest is in exploring the possibility that money itself might become a commons to which all of us would have open access, open source money; if you like, a money that, instead of being supplied remotely by central agencies as a scarce commodity, might be something we could all make for ourselves.

To this end, I have been working on community currencies for over a year now with Michael Linton and Ernie Yacub in British Columbia. We are writing a book called Common Wealth. The subtitle is less stable than the title. At present it is 'building community and economic democracy with open money'; but it might be 'open money as a commons' or something like that. I hope to share some of this writing in progress with the nettime list. But at this stage, I would point readers towards a website: www.openmoney.org.

This is the second book on money I written recently. The first is Money in an Unequal World (Texere, 2001), first published as The Memory Bank (Profile, 2000). There is more about the book, including various downloadable items at www.thememorybank.co.uk. My concern there is with the consequences of the communications revolution for the forms of money and exchange. I suggest that money and language are the two great vehicles of communication we have and that their development is converging. I also set out to disentangle the market from capitalism, in the belief that more humane and equal forms of exchange involving money are both possible and necessary. This is the broad basis for my underlying agreement with the position outlined by Felix in his message to the list. There is a lot more to be said, but this is my way of introducing myself to the conversation constituted by nettime.

Keith Hart

I never understood why people think of Open Source in terms of „altruism“. Perhaps, it's due to some confusion related to the „saintly“ image of Richard Stallman, but it's the completely wrong approach and shows a very limited understanding of economic relationships where things are more varied than than selling things vs giving them away.

To make a long argument short, altruism is, if anything, the effect of Open Source but not its cause. For Open Source to work, people do not need to be altruistic, or at least not all of them. As far as I can see, many of the developers who contribute to Open Source do so in the context of their professional work, be it as members of academic institutions -- where publishing and visibility has nothing to do with altruism but is a necessity of survival -- or in the context of companies who use and extend Open Source software in the work they do for clients.

But let's forget for a moment software and look at another great Open Source project: the law. Nobody would claim lawyers as a profession to be altruistic, even though there are certainly individuals with altruistic motives. Many of them are highly paid and some are very much motivated by money. Nevertheless, they all contribute to a great Open Source project. The law and the court proceedings (ie. the code) are public and if you want, you can use an argument made in one case by someone else in your own case. In fact, this is standard practice and crucial to the efficient working of the legal system. This is how the system learns and evolves and how it avoids to be clogged with an endless numbers of identical cases. If lawyers could copyright their arguments (i.e. restrict other lawyers from using them), the system would break down, particularly the Anglo-American system of common law.

In some ways, creating the law is similar to creating software. The first copy (i.e. deciding the first case in a new area) tends to be very expensive, but subsequent copies (i.e. deciding further similar cases) are much cheaper.

The problem -- and the reason why lawyers make a good living -- is that there are rarely identical cases, or, at the very least, it is very hard to tell if a case is identical to one that has already passed through system. What you pay a lawyer for is her knowledge of the relevant cases and her work to take whatever necessary from them and then customize it for your own context and needs. Sometimes this "customization" is relatively trivial, sometime this includes a significant contribution to the evolving public knowledge base.

To some degree, the same model applies to Open Source Software development. What you pay, say, IBM for when they install a new server with Linux on it, is the service they provide to you for customizing what is out there (Linux etc.) to your own ideosyncratic needs. And rarely, your needs are exactly the same than other people's needs.

Many people who contribute to Open Source Software work in contexts that produce software but don't sell it. Be it that they are academics/students or be it that they sell services. Taking from and contributing to free code is in both cases a strategy that makes sense for very "selfish" reasons, even though they also contribute to the free knowledge base.

5.7

[Nettime-bold] RE: <nettime> The Fading Altruism of Open Source Development
From: Kermit Snelson
To: nettime-bold@nettime.org
Date: Fri, 14 Dec 2001 23:37:51 -0800

The open source paradigm should not be identified with altruism. This was Felix's main point, and I very much agree. I also agree that software developers, like lawyers, can make a good living by selling their time rather than licensing their product. This is hardly news, however. (And the example of US legal celebrities such as Alan Dershowitz and Melvin Belli shows that the path to true riches in the law lies not on billable hours, but on widely distributed and copyrighted product.)

But then Felix goes on to call the law "a great Open Source project." Although it's clear to me that he intended this statement to serve only as a qualified analogy, I think it's politically important for the record to show

that this is far from being the case in practice. The fact is that large amounts of the legal apparatus and of the law itself are copyrighted and commercially licensed.

As Felix points out, the common law system requires that prior court decisions be published and indexed. This massive publishing task, however, is carried out not primarily by governments, but for profit by large commercial entities such as Thomson and Reed Elsevier. The actual practice of precedent-based law today depends on case, statute and authority finders, nearly all of which are the extremely expensive and copyrighted products of commercial publishing empires.

Not only is the legal research apparatus licensed at great expense, but sometimes so are the statutes themselves. Building codes, fire codes and commercial codes provide many examples of laws that are written and copyrighted by private organizations and then adopted as public law by the legislatures. In the USA, this has resulted in counterintuitive (to say the least) situations in which state governments cannot hold copies of their own laws without paying large royalties to the private corporations that wrote them. Needless to say, US citizens in such cases are also obliged to pay these private organizations in order to learn the laws to which they are subject.

In the UK the Crown asserts copyright on all laws, although it currently waives its rights with respect to legislation. But with respect to other public assets such as Ordnance Survey mapping, it vigorously exercises the Crown copyright with the express purpose of commercial exploitation. The assertion of Crown copyright on legislation makes it entirely legal for the Crown to do the same with the public statutes should it so choose.

If the law holds a lesson for the open source software development paradigm, it is that it is becoming extremely difficult even for governments to finance the increasingly technical and massive task of creating and administering the law without resorting to copyright and other restrictive measures. Universities are in a similar situation with respect to research. Any political response to the threats posed by these developments to democracy, free inquiry and free software must be based upon an objective and accurate understanding of the economic and technical realities upon which this political situation is based.

Kermit Snelson

5.8

[Nettime-bold] Re: <nettime> The Fading Altruism of Open Source Development

From: jaromil

To: nettime-bold@nettime.org

Date: Sun, 16 Dec 2001 19:26:43 +0100

On Wed, Dec 12, 2001 at 12:39:49AM -0500, Felix Stalder wrote:

> I never understood why people think of Open Source in terms of
> _altruism_. Perhaps, it's due to some confusion related to the
> "saintly" image of Richard Stallman, but it's the completely wrong
> approach and shows a very limited understanding of economic
> relationships where things are more varied than than selling things
> vs giving them away.

On Fri, Dec 14, 2001 at 11:37:51PM -0800, Kermit Snelson wrote:

> The open source paradigm should not be identified with altruism.
> This was Felix's main point, and I very much agree. I also agree
> that software developers, like lawyers, can make a good living by
> selling their time rather than licensing their product. This is
> hardly news, however. (And the example of US legal celebrities such
> as Alan Dershowitz and Melvin Belli shows that the path to true
> riches in the law lies not on billable hours, but on widely
> distributed and copyrighted product.)

By reading David Lancashire's article and by following this thread i still don't understand if you're voluntarily blurring differences between "free software" and "open source" or you are simply ignorant: in the latter case please refer to <http://www.gnu.org/philosophy/free-software-for-freedom.html> and

<http://www.gnu.org/philosophy/drdoobs-letter.html>; to be sure you have it clear, i quote here a brief statement from the second document:

The GNU GPL embodies the firm philosophy of the free software movement; it doesn't come from the open source movement. I am not a supporter of the open source movement, and never have been.
(Richard Stallman)

Once cleared such a crucial difference for the discussion i'd like to add my point of view about free software: _it is_ altruism, it has a philosophical background which is a solid spark in a free software developer's mind; furthermore motivation is given as well by the possibility to learn from and reuse code of other experienced programmers willing to share knowledge and much is done also by a development framework which finally _works_ as it should (and it's free[i]) anybody here knows about the costs a programmer had to sustain to distribute bytecode produced with a reliable compiler, about 10 years ago anyone ever read about the industrial revolution and the role property of production systems played into it?; it's about the pleasure to research into a field one is sincerely interested, about the craftsmanship spirit of self production which is dramatically disappearing IRL substituted by mass-production omologation.

Free software is about solidarity, quoting Richard Stallman in one of his first theorizations on free software:

Why I Must Write GNU

I consider that the golden rule requires that if I like a program I must share it with other people who like it. Software sellers want to divide the users and conquer them, making each user agree not to share with others. I refuse to break solidarity with other users in this way. I cannot in good conscience sign a nondisclosure agreement or a software license agreement. For years I worked within the Artificial Intelligence Lab to resist such tendencies and other inhospitalities, but eventually they had gone too far: I could not remain in an institution where such things are done for me against my will.

So that I can continue to use computers without dishonor, I have decided to put together a sufficient body of free software so that I will be able to get along without any software that is not free. I have resigned from the AI lab to deny MIT any legal excuse to prevent me from giving GNU away.

[...]

"The GNU Manifesto", Richard Stallman
Copyright (C) 1985, 1993 Free Software Foundation, Inc.
Permission is granted to anyone to make or
distribute verbatim copies of this document.

and of course it's about reputation which i would nt define "ego-boost": i see such a phenomenon much more present in other contexts which right here i see engaging the katarutical exercise of blurring a different philosophy to make it easier to reach.

enfin, to mark distances, i must state "je ne parle pas logique, je parle generosite" : this answer Andre Breton gave in an analog situation makes me once again comfortable in underlying the differences i see in our languages, and approaches.

[1] Free software is a matter of freedom, not price; the word "free" has to be intended in this way here. Furthermore, referring to the wrong assumption by Keith Hart in this thread:
> The open source movement is split on the issue of exchange and money
> payment. Those who follow the Free Software Foundation appear
> to consider that any hint of money and exchange, even of reciprocity,
> leads directly to unacceptable compromise with capitalism.
refer to <http://www.gnu.org/philosophy/selling.html> to have a clear point about the free-speech / free-beer issue.

--
jaromil [] <http://dyne.org> [] GnuPG _key_id_
EDEE F1B9 DC92 76C0 6D46 D77A 58B0 8AD6 (5B6E 6D97)

5.9

[Nettime-bold] RE: <nettime> The Fading Altruism of Open Source Development

From: Felix Stalder
To: nettime-bold@nettime.org
Date: Sun, 16 Dec 2001 14:56:56 -0500

Kermit Snelson wrote:

>But then Felix goes on to call the law "a great Open Source project."
>Although it's clear to me that he intended this statement to serve only as a
>qualified analogy, I think it's politically important for the record to show
>that this is far from being the case in practice.

I entirely agree with your qualifications. Indeed, I intended the law analogy as a very partial one. Besides the limitations that you point out, there are obviously further aspects that make the legal system very different from Open Source. Perhaps the most important is that in many cases only members of a select group, e.g. barred lawyers, are allowed to practice the law. There is a clear, and vigorously maintained, difference between professionals and lay people. The same difference exists in closed source software. In the open source community, however, the boundaries between developers and users are sliding and primarily dependent on dynamic knowledge and commitment, rather than on static certification. This, I think, is a really important factor in the vitality of the movement.

The reason why I brought up the shaky analogy to law is to highlight that there are other areas of our society that are based on a public knowledge base (with the qualifications you added) and that this does not preclude, for the better or worse, their inclusion into the main stream and nor their economic viability.

Indeed, one could argue that many of the most sensitive aspects of a democracy are based on publicly accessible knowledge (at least in theory) and that it might be time to include the emerging information infrastructure into this category. What a democracy needs is transparency, accountability and participation, and open source can contribute to this on a technical level.

Keith Hart wrote:

>The opposition selfish/altruistic is depressing because it speaks of a huge
>gap between the individual and society. This corresponds to our experience,
>where we are told on the one hand that each of us is a unique subjective
>personality, while society is a mass of remote objects governed by forces
>we neither understand nor can influence. The task of personal development
>and social organisation is rather to find way ways of integrating the two,
>the individual and the collective, self-in-the-world.

When I talked about 'selfish' versus 'altruistic' motivations of open source contributors, I took them as opposites which are usually regarded as mutually exclusive. What I meant was that the way the process is currently organized there is no real difference between the two, or, to be more precise, the difference is on the level of the personal input, rather than in the systemic output. In other words, no matter why you produce open source code, the result is always open source code, which someone else can you to whatever purpose she sees fit. Because the code is open, it is impossible to program a hidden agenda into open source code, in the way MS software is rumored to have hidden backdoors and secret keys. This, to some degree, keeps the software neutral and prevents personal motivations to be translated into code that would conflict with the motivations of other members of the community.

There is a long-standing discussion over whether Open Source is left wing or a right wing movement which also crept up in this thread.

Florian Cramer wrote:

>Many Free Software developers I know have left-wing political views though
>and see work on Free Software as unalienated labour for which they are
>willing to make economical sacrifices.

To which oliver frommel replied:
> many software developers I know have right-wing libertarian views.

And I'm sure there are many open source developers who are totally apolitical....

What I'm trying to understand is this: Does the shift from an impersonal commodity to a personal service relationship (on the economic level) combined with an abundant pool of resources and a task so complex that it is managed most effectively in a collaborative way, does this to some degree mitigate otherwise competing interests between the 'self' and the 'community'?

It is certainly not a given, but perhaps the open source experience shows a way into this direction.

Felix

-----+-----
Les faits sont faits.
<http://felix.openflows.org>

5.10

[Nettime-bold] Re: <nettime> The Fading Altruism of Open Source Development

From: Florian Cramer
To: nettime-bold@nettime.org
Date: Tue, 18 Dec 2001 21:18:09 +0100

Am Mon, 17 Dec 2001 um 02:59:32 -0500 schrieb jaromil:

> By reading David Lancashire's article and by following this thread i
> still don't understand if you're voluntarily blurring differences
> between "free software" and "open source" or you are simply ignorant:

Yes, it is indeed disappointed that a term that was (quite consciously) coined as a depoliticized new economy marketing buzzword for Free Software has so widely been adopted in "critical" net cultures.

The "Open Source FAQ" of the Open Source Initiative says:

The Open Source Initiative is a marketing program for free software. It's a pitch for "free software" on solid pragmatic grounds rather than ideological tub-thumping.
<<http://www.opensource.org/advocacy/faq.html>>

> Once cleared such a crucial difference for the discussion i'd like to
> add my point of view about free software: _it is_ altruism, it has a

In fact, I argued along similar lines in my initial response because I had jaromil - a great hacker, btw. - in my mind, regardless the fact that much if not all Free Software development is coupled with commercial software enterprise or side-projects. The real amount of altruism in Free Software development may be debated, but any programmer who's mostly or even only in it for the money would be stupid to program anything but proprietary software (which, no doubt, is more profitable).

Florian

--
<http://userpage.fu-berlin.de/~cantsin/homepage/>
<http://www.complint.fu-berlin.de/institut/lehrpersonal/cramer.html>
GnuPG/PGP public key ID 3200C7BA

5.11

[Nettime-bold] Re: <nettime> The Fading Altruism of Open Source Development

From: Felix Stalder
To: nettime-bold@nettime.org
Date: Tue, 18 Dec 2001 21:14:11 -0500

>> By reading David Lancashire's article and by following this thread i
 >> still don't understand if you're voluntarily blurring differences
 >> between "free software" and "open source" or you are simply ignorant:
 >
 >Yes, it is indeed disappointed that a term that was (quite consciously)
 >coined as a depoliticized new economy marketing buzzword for Free Software
 >has so widely been adopted in "critical" net cultures.

I quite deliberately (con)fuse the two, though I'm sure I'm also ignorant.
 I think separating now FSF/GNU and Open Source/Linux is like trying to
 separate the ingredients of a meal after it has been cooked. It's pretty
 pointless. It's clear that Linux and other Open Source projects heavily
 built on FSF work, however, I think it's also clear that without Linux (and
 other projects) the great FSF would have remained a rather closed, albeit
 pure, medium-sized club.

One of the most interesting aspects in this entire movement is the degree
 to which it has been able to absorb very different, even contradictory
 ideas. Any attempt to purify this heterogeneous beast (to use a
 semi-Latourian term) is pedantic at best, destructive at worst.

So far, I think the politics are still in the code, not in the label, and I
 cannot see much difference between Open Source/Linux GPL code and FSP
 GPL
 code. But then again, I'm not a hacker.

> but any programmer who's mostly or even only
 > in it for the money would be stupid to program anything but proprietary
 > software (which, no doubt, is more profitable).

Which is not necessarily true. I guess John Gilmore is still quite wealthy
 (good for the EFF). However, this is totally besides the point. Whether
 someone makes money or not is not really the question, the question is the
 quality of the output and its impact on others. The rest, from my point of
 view, is a life-style question.

Felix

-----+-----
 Les faits sont faits.
<http://felix.openflows.org>

6.0

[Nettime-bold] Free Software and the lack of cool artists and philosophers

From: Florian Cramer
 To: nettime-bold@nettime.org
 Date: Thu, 6 Dec 2001 13:14:03 +0100

>From Martin Schulze's writeup of the 8th Linux Kongress:

[Note: The Linux Kongress which this year took place in
 Enschede/Netherlands is the traditional, hardcore-technical meeting of
 Linux system developers. - Martin "Joey" Schulze is an important
 developer of Debian GNU/Linux and guru in #LinuxGER (IRCNet) and
 #Debian
 (LISC). -FC]

> Also, interesting discussions about Free Software versus propriety
 > Software came up ending in the question "Does Free Software actually
 > use its power to come up with impressingly new ideas and use the
 > freedom to implement and try them? (*) An amazing (or depressing, for
 > what it's worth) number of Free Software Projects target at
 > reimplementing software that is already known in the commercial and
 > proprietary market.
 >
 > Since Free Software isn't bound to marketing droids and company bosses
 > dictating the goals and features of a particular software, it should
 > be perfectly suited to implement new ideas and come up with drastical
 > changes. However, looking at many Free Software projects this doesn't
 > seem to be the case. New questions came up as: Why are companies
 > required to come up with new ideas so often? Why are special design
 > centers needed for a new GUI to appear? Maybe the Free Software
 > Community lacks a number of cool artists and philosophers?

[...]

> (*) Some new ideas that were invented through Free Software include
 > BIND (internet nameserver, without it, the internet wouldn't be able
 > to exist), c-news and INN (Usenet news servers, electronic bulletin
 > boards etc.), themes (themable widget libraries, think of Gnome and
 > KDE), Enlightenment (even though some people may miss some
 > functionality, but it's look is definitively new), X11 (the ability to
 > export displays over the network), xiafs (who of you does remember the
 > filesystem Frank Xia designed?), HTML (of course, crediting Tim
 > Berners-Lee), Emacs (ever saw a lisp interpreter that can actually
 > edit files? Lacks a decent editor, but hey...), Languages like Perl,
 > Python and Ruby.

[Full text at
 <<http://www.infodrom.org/Debian/events/LinuxKongress2001/report.html>>]

Florian

--
<http://userpage.fu-berlin.de/~cantsin/homepage/>
<http://www.complit.fu-berlin.de/institut/lehrpersonal/cramer.html>
 GnuPG/PGP public key ID 3300C7BA

7.0

<nettime> gentrification of hacking

From: biella
 To: nettime-l@kein.org
 Date: Sat, 15 Aug 2015 12:16:23
 +0200

Hi,

I want to chime in but can only do so briefly as I am at CCC camp and
 not online much. I found the essay provocative and it is undeniable that
 these processes are under way but two things come to mind: this cycle has
 long existed and in many quarters of the hacker community from the
 security industry to hardware (the Homebrew club went from an informal
 association of hackers building association to a capitalist gold mine).
 These processes are deeply cyclical and on going and I don't really
 expect them to go away given how central computing is to capitalism.

What was omitted was the rather expansive politicization of hacking we
 have witnessed in the last five years thanks to the likes of Wikileaks
 and Anonymous (or as Julian Assange put it "The political education of
 apolitical technical people is extraordinary.") This is not to say we
 should not worry about cooptation/gentrification/recuperation. But it is
 as important to understand what has helped secure this flowering of
 political activism today so that we can protect it in the future.

I wrote a paper, Weapons of the Geek about the political turn in
 hacking. It is under review but am happy to share for those who want to
 see an early copy. I am also pasting a section of the introduction below.

Biella

Even as they attain to a social primacy alongside the global
 communications technologies they have helped steward, entrenched
 stereotypes have precluded serious studies of the contemporary politics
 of hacking. Peering past the caricatures, we can see that hackers have
 long used their skills for protest and overt political transformation
 (Jordan and Taylor 2004). Hacking itself has long exhibited a powerful,
 albeit latent, political sub-text (Soderberg 2012; Wark 2004). But in the
 past five years, activist-motivated hacking has significantly enlarged
 its scope and continues to demonstrate nuanced and diverse ideological
 commitments. Many of these commitments cannot be reduced to
 "libertarianism," that ideology universalized by many observers as the
 crux of hacker politics. For one, civil disobedience has surged in a
 variety of formats and styles, often in relation to leaks and
 exfiltration. We see lone leakers, like Chelsea Manning, and also
 collectivist and leftist leaking endeavors, perhaps best exemplified by
 Xnet in Spain. Other political engagements, similarly irreducible to
 libertarian values alone, center around collective engagements at the
 level of software: hackers have recently coded up protocols (like
 BitTorrent) and technical platforms (like The Pirate Bay) to enable
 peer-to-peer file sharing and anti-copyright piracy (Beyer 2014).

McKelvey, forthcoming); since the 1980s, free software hackers have embedded their collectively produced programs with legal stipulations that have powerfully tilted the politics of intellectual property law in favor of access (Kelty 2008; Coleman 2013). Across Europe, Latin America, and the United States, anti-capitalist hackers run small but well-functioning collectives that offer privacy-enhancing technical support and services for leftist crusaders: Anonymous, a worldwide protest ensemble specializing in digital direct dissent, has established itself as one of the most populist manifestations of contemporary geek politics -- requiring no technical skills to contribute (Coleman 2014); and finally, on the more liberal front, civic and open government hackers throughout North and South America have sought to improve government transparency by creating open standards and applications that facilitate data access and sharing (Gregg and DiSalvo 2013; Schrock, forthcoming). Julian Assange, one of the most prominent activist hackers, has recently highlighted the rather dramatic turn to activism and political engagement among geeky technologists. "The political education of apolitical technical people is extraordinary" (2014: 116), he noted during an interview.

There are no obvious, much less given, explanations as to why a group once primarily defined by obscure tinkering and technical exploration now engages so frequently in popular media advocacy, traditional policy and lawmaking, and activism -- including forms of civil disobedience so risky that some in the community are currently in prison or living in exile. Working technologists are economically rewarded in a step with doctors, lawyers, and academics -- and yet these professions produce far fewer politically-active practitioners. Why and how have hackers who enjoy a significant degree of social and economic privilege managed to preserve pockets of autonomy? What historical, cultural, and sociological conditions have facilitated their passage into the political arena, especially in such large numbers? This does not mean hackers should be blindly celebrated or denigrated, (as has often been the case in the popular literature on hackers), but it does beg for analysis and explanation.

Ideally, the beginnings of an answer would deeply chart hacker activity along two distinct vectors: the historical and the socio-cultural. However, an article of this length affords only a single thread of analysis. While my article will gesture at historical events and circumstances, this article will foremost provide an introductory inventory of a basic outline of an explanation -- of the sociological and cultural attributes most likely responsible for the unprecedented and multitudinous intensification of hacker politics during the last five years. To begin, let's consider the idea of the 'hacker' itself.

Dear Brett,

your essay is brilliant and obvious at the same time. I did enjoy reading it, but still feels like scratching the surface as it does not dig into other historical examples of cultural gentrification.

<...>

7.1

Re: <nettime> gentrification of hacking

From: Brett Scott

To: nettime-l@kein.org

Date: Sun, 16 Aug 2015 20:58:32 +0200

Thanks Biella,

You're much more of an expert on this than I am, so it's good to see this. My main objective was to stir up debate a bit to keep people on their toes, rather than necessarily believing in the 'death of the hacker'. A lot of my writing has an ambiguous relationship to factual reality, or I often deliberately mix together descriptive accounts of things with normative accounts of things I'd like to see, and sometimes they blend into one... well, perhaps this is a way of saying that I am less an academic than I am a shit-stirrer, and sometimes I will make things cruder than they actually are in order to push a political agenda. I want the politicization to continue, and pointing out the forces against politicization is one way I do that. Hope this makes sense

Looking forward to seeing 'Weapons of the Geek' when it comes out!

Hope CCC camp is fun

Cheers!

Brett

[AT] suitpossum

On 15/08/2015 12:16, biella wrote:

Hi,

I want to chime in but can only do so briefly as I am at CCC camp and not online much. I found the essay provocative and it is undeniable that these processes are under way but two things come to mind: this cycle has long existed and in many quarters of the hacker community from the security industry to hardware (the Homebrew club went from an informal association of hackers building association to a capitalist gold mine). These processes are deeply cyclical and on going and I don't really expect them to go away given how central computing is to capitalism.

<...>

7.2

Re: <nettime> gentrification of hacking

From: John Young

To: nettime-l@kein.org

Date: Sun, 16 Aug 2015 15:40:24 -0400

Gentrification of hacking is by those studying, reporting, historicizing, philosophizing, theorizing, aestheticizing, curating (spit) it. As with gentrification in general, it refines the reification, a deft academic opportunism, one might be so vulgar as to say the very product of nettime and every growing crowd of cohorts. Amazon-ian in intent.

Gentrifiers dare not hack, but do inveigle their way into hacker havens, publish about hackers, testify against hackers, consult with governments about hackers, speechify hackerdom at security fora, advise film and media about hackers, produce hacker-derived aesthetic objects, even advise crude and obnoxious hackers about advancing careers as hacker, ex-hacker, hacker informer, undercover cop, covert agent academic with hacker cred, and if all goes well sign on to distinguished institutions, cybersecurity corporations, and duplicitous NGOs like In-tel-Q where PhDs are taxidermied for showboating at DefCons and CCCs, then on to global appearances via speaker bureaus and paid conferences.

Gentrifiers are allergic to jail themselves but do exploit the few hackers who get nabbed through the assistance provided to law enforcement by gentrifiers, not least by cedebrifying hackers so that officials are induced to go after them for budget enhancement.

So goes gentrification in all its vile piggish manifestations. Behold the origin of the term to cloak, deceive, defuse dissent, advance the interests of property holders. White hat hacker cartels are making a killing policing gentrification cyber real estate.

7.3

Re: <nettime> gentrification of hacking

From: Gabriella "Biella" Coleman

To: nettime-l@kein.org

Date: Mon, 24 Aug 2015 09:03:59 -0700

Hi,

Sorry for the delay. Post camp life turned out to be far more complicated than expected but I managed to cobble together a bit of a

short reply below. But given how these discussions tend to metabolize rather rapidly, I realize I might be too late.

On 15-08-17 06:00 AM, [1]nettime-l-request [AT] mail.kein.org wrote:

Message: 1
Date: Sun, 16 Aug 2015 20:58:32 +0200
From: Brett Scott [2]<b.r.scott.06 [AT] cantab.net>
To: [3]nettime-l [AT] kein.org
Subject: Re: <nettime> gentrification of hacking
Message-ID: [4]<mailman.6.1439805601.55365.nettime-l [AT] mail.kein.org>
Content-Type: text/plain; charset=us-ascii

Thanks Biella,

You're much more of an expert on this than I am, so it's good to see this. My main objective was to stir up debate a bit to keep people on their toes, rather than necessarily believing in the 'death of the hacker'. A lot of my writing has an ambiguous relationship to factual reality, or I often deliberately mix together descriptive accounts of things with normative accounts of things I'd like to see, and sometimes they blend into one... well, perhaps this is a way of saying that I am less an academic than I am a shit-stirrer, and sometimes I will make things cruder than they actually are in order to push a political agenda. I want the politicization to continue, and pointing out the forces against politicization is one way I do that. Hope this makes sense

It does, to a point. We clearly reside in the same camp: we want to encourage the processes of radicalization among the technorati. And your piece is provocative enough (and written well enough) so that people read it in large numbers and it ricocheted far and wide across many sites. You did stir the pot of conversation, which is a really good thing.
Still as already stated, my worry, which is less academic and more pragmatic, concerns precisely how to most productively push a political agenda. The window of activist activity we are witnessing is both remarkable (and remarkably robust) but completely fragile--and again precisely due to the economic dynamics you lay out. Your piece may have identified a problem (one again that is more cyclical, and on going than new) but it also missed an opportunity to nudge those who harbor a political/activist sensibility toward the site of struggle. These are exciting times precisely because there is rich and active terrain of struggle with large numbers of hackers and geeks willing to enter fully into the political arena. A number of folks tweeting your piece made it seem like there was once possibilities and now they have slipped through our fingers. That is a dangerous (and empirically wrong message) to send to the public at large.
There is no need to belabor the point but I guess I raise it a final time for the sake of future writings. I just think you could have been more effective--as a shit-stirring provocateur--had you loudly and proudly pointed to those who have decided not to accept the path of gentrification for the sake of a better world so that others with a activist sensibility could join their rabble rousing party :)

Take care,
Biella

Biella

7.4

Re: <nettime> gentrification of hacking
From: John Hopkins
To: nettime-l@kein.org
Date: Mon, 24 Aug 2015 10:57:58 -0700

Biella --

some musings on your note:

7.5

Re: <nettime> gentrification of hacking
From: Florian Cramer
To: nettime-l@kein.org
Date: Wed, 26 Aug 2015 15:42:03 +0200

When Stephen Levy wrote "Hackers" in 1984, his description of hacker culture and his write-up of the hacker ethic were, to a considerable part, based on Richard Stallman. Already in that year, Levy called Stallman the "last of the true hackers". Stallman created the GNU Project in the same year out of frustration of what had become - or how little had remained - of the original M.I.T. hacker culture. Even the GNU Project itself involves "gentrification" in the sense that development of some of its subprojects (such as the GNU C Compiler, the GNU C Library and the GNOME desktop) has become largely corporate. GNU intentionally never imposed prohibitions on commercial and particular political/military uses of software licensed under its terms. This position continues to be criticized by other hackers, for example by Felix von Leitner from Chaos Computer Club.
All this suggests that the "gentrification of hacking" is not a new phenomenon, but that it has been a part of hacker culture since its early days.
-F

7.6

Re: <nettime> gentrification of hacking
From: Erich M.
To: nettime-l@kein.org
Date: Thu, 27 Aug 2015 02:11:17 +0200

On 2015-08-26 15:42, Florian Cramer wrote:

> When Stephen Levy wrote "Hackers" in 1984, his description of hacker
> culture and his write-up of the hacker ethic were, to a considerable
> part, based on Richard Stallman.

Right. And these hacker ethics are derived from the "ham spirit" of the early 1920ies. That was right after the first ever machine centric war "Gentrification?". Ladies and gents of nettime-list are you for real? cccamp2015 was like an amateur radio fieldday, but futuristic and steampunk as well.
Can you imagine a five days outdoor event of 4.800 people in the midst of nowhere without any blue lights or uniforms ever visible? No fights none stone drunk, nothing. But 40 GBit local, 10 GBit uplink. 8 GSM stations, own SIMs, 2.700 fones on the DECT wireless network, all interconnected. Not to forget the military field 4 KM telephone system and the ham UHF repeater station. The latter technologies were really in use, when the nets were run down and +2000 people had to be evacuated temporarily because all these high tents, antenna masts were not grounded adequately any more. 5 days of 37 C and a sandy ground, surrounded by water. An evil high power capacitor eye in the landscape facing a another pole in the troposphere potentially VERY evil.
Here is a report what happened...

<http://fm4.orf.at/stories/1761897/>

This is all not about gentrification which is a ridiculously useless because purely ideologic term btw.
cccamp has always been the breeding ground for projects presented at congress thereafter.
You could not distinguish between hackers, hams or makers. Rather young families, even singles or pairs in their 30ies or 60ies.
Wait what? gentrification? What about adding some field research to your

free flow of hypotheses'
73 de Erich M. OE3EMB

Post/scripte Jaromil, where the fuq are you when you are needed in a discussion? LOL

<https://moechel.com/kontakt> PGP KEY 0x2440DE65
fingerprint A564 1457 71C3 E907 6D78 429E 76F3 C66E 2440 DE65

7.7

Re: <nettime> gentrification of hacking
From: Antonio
To: nettime-l@kein.org
Date: Thu, 27 Aug 2015 03:04:55 +0200

I am sure that many of you already read these articles or they know them by heart

Nonetheless I feel like refreshing your memory:

<http://peerproduction.net/issues/issue-3-free-software-epistemics/peer-reviewed-papers/free-software-trajectories-from-organized-publics-to-formal-social-enterprises/>

<http://peerproduction.net/issues/issue-3-free-software-epistemics/debate/there-is-no-free-software/>

Also, since "gentrification" is the key issue in here, I would like to quote this passage from Blake in his review of Richard Smith (2003) work which I think could fit the ongoing discussion: A

"In actuality, networks may contain ubiquitous actants occupying fluid positions, who like Deleuze and Guattari's (1987) 'journeymen' and 'monsters' operate in relation to mechanisms of control but also retain lines of escape of their own. This can be illustrated by Neil Smith's (1999) analysis of the position of artists in the gentrification process. In the Lower East Side artists can be seen to have a meditating influence in gentrification, since low rents and government subsidy may attract them to an area, raising its cultural image enough to attract gentrification. Nevertheless they have a ubiquitous role in this process, since rising prices may finally push many artists out of the neighbourhoods and some may therefore support activities from original residents resisting gentrification. At the same time however, artists may benefit from new markets created by the gentrifiers, leading to the presence of oppositional art in mainstream galleries. In this sense artists can be seen to occupy a fluid position in the networks linking gentrifiers with the established community. Thus they may be seen as an example of the non-conforming identities described by Star (1991: 39), in that they operate 'between the categories, yet in relationship to them'."

a.

8.0

Re: <nettime> [Fwd: Re: [ox-en] Felix Stalder: Six Limitations to the Current Open Source Development Methodology]
From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Tue, 2 Sep 2003 17:06:03 +0200

Am Dienstag, 26. August 2003 um 17:07:02 Uhr (+0200) schrieb Felix Stalder:

> These limitations refer to the kind of problems that can be addressed
> through the current form of social organization developed in the Open
> Source Movement. The way Open Source Projects are organized reflects
> the specifics of problem -- developing software -- and thus they
> cannot serve as a model to address problem with very different
> characteristics.
>
> This does not mean that other problems, for example, the development
> of drugs, cannot be organized in an open way, but this 'open way' will
> have to look very different from the way Open Source Software projects
> are organized because the problem of creating drugs is very different
> from the problem of creating software. In other words, there is an
> intimate relationship between the characteristics of the problem and
> the social organization of its solution.

A good example are "Open Content" licenses. They have departed significantly from Free Software/Open Source licenses wherever they allow to restrict modification and commercial distribution of a work. Therefore, the two major "Open Content" licenses, the GNU Free Documentation License (used by, among others, the Wikipedia) and the Open Publication License, are non-free or non-Open Source. As a consequence, the Debian project recently considered moving software documentation released under the GNU GDL into its non-free section. - The same is true, btw., for the 12 licenses "Creative Commons" <<http://www.creativecommons.org/>> offers of which only 4 qualify as "Free" or "Open Source" according to the Debian Free Software Guidelines and the Open Source Definition. If "Open Content" needs other legal regulations than Free Software, then obviously because of the different social issues of writing, for example, books as opposed to writing software. (Which doesn't mean that these fields couldn't converge very soon - for example through the need for authors to write complex XML markup, use revision control and content management systems etc., so that the traditional distinction will get more and more blurred.)

Nevertheless, this is a good opportunity to question the venerable copyright statement of Nettime:

"distributed via <nettime>; no commercial use without permission".

In order to turn Nettime into a truly public and free resource, I suggest to change this line into

"distributed via <nettime>; unless stated otherwise by the author, permission is granted to copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.1"
-F
--
<http://userpage.fu-berlin.de/~cantsin/homepage/>
<http://www.complint.fu-berlin.de/institut/lehrpersonal/cramer.html>
GnuPG/PGP public key ID 3200C7BA, finger cantsin [AT] mail.zedat.fu-berlin.de

9.0

<nettime> Free Software as Collaborative Text
From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Tue, 19 Sep 2000 11:39:31 +0200

(This is the manuscript of a lecture I held on the panel "Minor Media Operations" at the Interface 5 conference in Hamburg. I hope it's of some interest to Nettime subscribers. The text is also available in PDF and html format from my homepage <<http://userpage.fu-berlin.de/~cantsin/>> -FC)
Free Software as Collaborative Text

Florian Cramer
<[cantsin \[AT\] zedat.fu-berlin.de](mailto:cantsin [AT] zedat.fu-berlin.de)>

September 15, 2000 [1]

What is Free Software?

Why discuss Free Software in the context of net arts and net cultures?

Since about two years, Free Software--or "Open Source"--has drawn increasing attention from artistic net cultures. The Wizards of OS conference, first held in Berlin in 1999, was the most prolific event to bridge the gap between the arts, humanities and social sciences on the one hand and Free Software culture on the other. The politics of copyleft and free distribution of code and knowledge soon turned out to be a common ground of discourse. In this paper, I will take a different aspect into consideration by reading Free Software as a net culture and its code as a multi-layered, collaborative text. Seen as a literary practice, Free Software development is an avant-garde of writing in digital networks, and even more: Since Free Software is at the heart of the technical infrastructure of the Internet, it has--to a large extent--written its own digital network.

Definition of Free Software

In this paper, "Free Software" does not refer to "Freeware", "Shareware" or other proprietary software given away at no cost--like Microsoft Internet Explorer, QuickTime and Real Player--, but is understood in accordance with the definitions of Free Software Foundation <http://www.fsf.org> as software which is "free as free speech, not as free beer". Among the best-known examples of Free Software are the Linux kernel, the GNU tools and the Apache web server.

Since 1998, the term "Free Software" competes with "Open Source", a term launched by a group around the writer and programmer Eric S. Raymond. According to this group, "Open Source" is only a different name for the same thing to gain more mainstream acceptance in the world of computing.[2] The Open Source Definition [Opeb] therefore draws upon the older Free Software Guidelines [Deb] of Debian, a non-commercial GNU/Linux distribution made by volunteers.[3] The guidelines can be summarized as follows:

1. Free Software may be freely copied.
2. Not only the executable binary code, but also the program source code are freely available.
3. The source code may be modified and used for other programs by anyone.
4. There are no restrictions on the use of Free Software. Even if Free Software is used for commercial purposes, no license fees have to be paid.
5. There are no restrictions on the distribution of Free Software. Free Software may be sold for money even without paying the programmers.

Since the same criteria apply to "Open Source", the two concepts indeed do not differ in technical terms. Yet each of both terms has its ambiguities: While "Free Software" tends to get confused with Freeware and Shareware,[4] "Open Source" is easy to be mixed up with "open standards"--like the HTML format and the http protocol--and with software like Sun's Java whose source code is publicly available, but only under a restrictive license. It is particularly important to differentiate "Open Source" and "Free Software" from open standards. While open standards are unified technical specifications set up by committees like the Internet Engineering Taskforce (IETF) and the World Wide Web Consortium (W3C), "Open Source" or "Free Software" developers code whatever they like for their own fun, and they are free to split their projects and develop the code into separate directions if a consensus can no longer be reached.[5]

Since misconceptions of "Open Source" are so common, I will stick with the less popular, but somewhat clearer term "Free Software".

Free Software History

It is not accidental that history of Free Software runs parallel to the history of the Internet. The Internet is built on Unix networking technology. Unix used to be free for academic institutions in the 1970s, and it has been either the base or model of the common Free Software operating systems BSD and GNU/Linux.

Any ordinary E-Mail message still reveals the affinity of the Internet and Unix technology: E-Mail itself is nothing but the Unix mail command. An E-Mail address of the form xy[AT]z.com is made up of what's historically a user name on a multiuser Unix system and, following the "[AT]", the system's host name. This

host name is resolved via the free Unix software bind according to the Internet domain name system (DNS); DNS itself is nothing but a networked extension of the Unix system file /etc/hosts. Since the Internet has marginalized or even replaced proprietary computer networks like IBM's EARN/Bitnet, Compuserve, the German Btx and the French Minitel, Unix networking technology is standard on all computing platforms.

In the 1970, Unix particularly attracted student hacker communities at the MIT and at the University of California at Berkeley. The concepts of open, decentralized computer networks and free Unix-like operating systems originated in the computer science labs of these institutions. By the early 1990s, the "hacker" software written there had evolved into

1. the BSD family of operating systems with the free versions FreeBSD, NetBSD and OpenBSD. All of them use a codebase that was originally developed in Berkeley under the project leadership of Bill Joy.
2. the GNU/Linux operating system. All major Linux-based operating system distributions--RedHat Linux, SuSE Linux, Turbo Linux, Debian GNU/Linux, Mandrake Linux, Corel Linux OS and Caldera OpenLinux, to name only a few--build on the GNU software written since 1984 by the Free Software Foundation (FSF) and on the Linux kernel written since 1991 under the project leadership of Linus Torvalds.[6] The FSF was founded and is still being led by former MIT hacker Richard M. Stallman.

Open technology has been a key factor for the acceptance of computers and networking: The open architecture of the IBM Personal Computer made computers cheap and popular since the 1980s, and with the open architecture of the Internet, networking became popular in the early 1990s. Lately, Free Software has made high-end Unix server computing available to anyone willing to learn the technical details. Whether Free Software can become as popular on mainstream desktop computers and eventually de-commoditize all computer software, remains to be seen, but is not the question I want to investigate here.

Free Software as a Net Culture

In the middle of the 1990s, "net culture" became the keyword for artistic, art-critical and political discourse in the Internet. The term was closely identified with mailing lists like Nettime <http://www.nettime.org> and Rhizome <http://www.rhizome.org>, conferences like the one where I present this paper and print publications like the Nettime anthology [BMBB*+99]. "Net culture" used to be pronounced as a singular noun in these forums and media referring only to the discourse they created.

Free Software is an outstanding example that there is not one, but many net cultures. It predates artistic net cultures in the Internet by roughly twenty years. The Free Software copyleft can be seen as the quintessential reflection of this long experience. Invented to preserve the traditional academic-artistic freedom of speech and citation in the digital realm, the copyleft has radically rewritten it nevertheless. The concept that code, i.e. text, may not only be freely copied, but even modified ("patched"), willfully recycled and commercially redistributed by anyone without the author's permit is foreign to the post-medieval Western arts and sciences. In print culture, such practices are considered plagiarism and theft.

Even for the digital net arts, the copyleft remains an unresolved challenge. Many, if not most net artworks depend on proprietary authoring and display software.[7] and the distribution terms of their code are rarely clarified.[8] Yet Free Software has as subtly as significantly influenced the digitally networked arts. Without free E-mail server software like Majordomo <http://www.greatcircle.com/majordomo/> and Sendmail <http://www.sendmail.org>--and the overall possibility to set up inexpensive servers using the GNU/Linux and BSD operating systems on stock PC hardware--, the artistic net cultures of Nettime et.al. hardly could have operated non-commercially and with free participation.[9] Friedrich Kittler's observation that artistic tools conceptually shape what is made with them [Kit85] also applies to the net arts. The fact that Majordomo and Sendmail became major tools of artistic net activity is an important--but of course not the

sole—explanation why contemporary Net.art tends towards conceptual, discursive and text-heavy work instead of the immersive “virtual reality” environments many critics had expected them to deliver. The latter would have required expensive proprietary software for design and display, closed high-speed networks and, as a result, dependence on highly funded institutional infrastructures, limited community participation and top-down instead of bottom-up organization of this particular net culture.

Free Software as Writing

The relevance of Free Software for other net cultures is not limited to the tools it has created and the infrastructures it has made possible, simply because those tools themselves are the very object of Free Software culture: they are text, results of complex textual processing. Moreover, this text is being produced with tools which themselves are free code.

While the phenomenon that text is being built with tools which are source text themselves applies to the proprietary software as well, there is an important difference: Free Software source text is not withdrawn from the public. It cannot be abandoned by company management and does not disappear when development has ceased. All Free Software builds up to a public repository of text-coded, free-to-use knowledge. It accumulates to an archive. Instead of being written from scratch, new Free Software can be built from whatsoever is in that archive. Free Software therefore is highly intertextual. Free Software development is the earliest and still most successful practice of collaborative writing in computer networks. With its system of textual production and politics of code, Free Software is by far the more advanced net literature than what is commonly understood as net poetry and net fiction.[10] Free Software may be seen simultaneously as

- * a freely accessible, ever-growing body of code—a text archive;
- * recursive (i.e. self-applied) text processing, since available text is used both as a source and as a building tool to create new code;
- * text processing even through the medium of text, because Free Software development infrastructures mostly depend on mailing lists and command-based version control systems.
- * a “hacker” culture which advocates freedom of information and codes its politics into the legal texts of the copyleft.

The coded copyleft might be the clearest interstice between Free Software as a net culture and Free Software as net text. Both these aspects already come into play when Free Software is being written. Free Software development is typically achieved by self-organized volunteer projects whose members communicate and collaborate via the Internet. The development work consists of:

1. Writing program source text

This involves evaluating of available Free Software source code for possible inclusion and adaption. It also involves picking—and compiling—the coding tools which themselves are Free Software source text.

To accommodate its own needs, Free Software has developed the arguably most sophisticated writing tools for the distributed authoring of text. Particularly outstanding is the Concurrent Versioning System (CVS)[11] (Ced99) which allows authors to take portions of text—regardless whether it is written in programming language or in natural language—over the Internet, work on them at home, and synchronize the changes with the revisions of other collaborators any time. CVS-based writing might be the technically most radical departure from the typewriter-and-mail paradigm in text editing to date.

2. Writing documentation text

Documentation is both internal and external to the program source text when the latter contains annotations and separate reference documentation is being written. Free manuals remain a political issue within Free Software development. A number of companies base their business model on giving away the software under free licenses and charging for documentation and support.[12] In the ideal case however, a second textual recursion occurs within in Free Software which is common in all modern knowledge systems since Diderot’s and d’Alembert’s Encyclopédie[12]. The text teaches the reader all steps which were necessary for its creation so that all the information it contains

may be re-applied to itself.

3. Communication over mailing lists, bugtracking systems and IRC

Free Software development teams almost exclusively constitute themselves and communicate over the Internet, in mailing lists and on IRC servers. Interpersonal communication therefore is a third layer of text which regulates the design of both program and documentation source text. It operates as a cybernetic feedback loop for the development process.

4. Writing legal text

Free Software is legally defined. It is software under certain licenses, i.e. legal documents. The most common types of copyleft include the GNU General Public License <http://www.gnu.org/copyleft/gpl.html>, the BSD License and the Perl Artistic License. Whether program source text is free solely depends on whether it is copylefted. Legal text therefore is the fourth layer of text regulating the entire flow of text generated in Free Software projects.

Free Software is thus a highly sophisticated system of recursive text generation for a public pool of knowledge. It is text code created from text code with text-coded tools and textual communication over networks. The types of texts processed in Free Software are extremely diverse: They include executable binaries,[13] text written in programming languages, text written in natural languages for documentation, text written in natural languages for communicating and steering development, and legal texts defining the fair-play rules of the recursive textual processing.

Objections

Both the Free Software engineering and the net artistic camps are traditionally skeptical about attempts to read Free Software in terms of the net arts. The objections were particularly voiced when the Linux kernel was awarded the Golden Nica in the “net” category of Ars Electronica 1999. At the Wizards of OS conference in the same year, the net artist Alexej Shulgin argued that Free Software is “functional” while Net.art is “non-functional”, self-sufficient code.[14]

I do not find this point viable from an analytical perspective, since the division between “functional” and “non-functional” is purely arbitrary and subjective. I/O/D’s Web Stalker [I/O97], an experimental Web browser and well-known Net.art work, is arguably more “functional” than the teddy bear desktop emblem txdy which is contained in all major GNU/Linux distributions. Moreover, the distinction between “functional” Free Software and “non-functional” Net.art falls back into late-romanticist notions of the absolute artwork versus lower craftsmanship. It also neglects that with its multiple self-applications of text, the development and use of Free Software is to a large extent its own purpose. No other operating system is as open and seductive to be used as an end to itself as GNU/Linux.

Just as arbitrary as the distinction between “functional” and “non-functional” software is that between program source code and poetry. To date, all attempts to formally define poetry and poetic language have failed. The decision whether a text is poetry will always be up to the reader. The notion of “program code” versus “poetry” was first put into question by the French poet and mathematician François le Lionnais, who co-founded the Oulipo group with Raymond Queneau. In 1973, le Lionnais released a volume of poetry written in the programming language Algol. The practice has been revived in the 1990s by people who write poems in the Perl scripting language.

Conclusion

Read as a net literature and a net culture, Free Software is a highly sophisticated system of self-applied text and social interactions. No other net culture has invented its computer code as thoroughly, and no other net culture has acquired a similar awareness of the culture and politics of the digital text.

Much Net.art, net literature and critical discourse about them has focused on the aesthetics and politics of desktop user interfaces. In its focus on code, Free Software shows that net cultures are about more than just what is between people and the network. To date, it remains a rare example of electronic

literature which does not confuse the Internet with web browsers.

(Acknowledgement: This paper was written using the Free Software programs LyX, LaTeX, bibtex, bibtex, pdflatex, latexhtml, lynx, XEmacs and GNU Ghostscript on an office and a home PC running Debian GNU/Linux with reiserfs, XFree86 and larswm.)

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Footnotes:

- ¹ This paper was presented at the conference Interface 5 on the panel Minor Media Operations, Hamburg, Warburg-Haus, September 15, 2000
- ² To quote from Raymond's Frequently Asked Questions about Open Source: "The Open Source Initiative is a marketing program for free software. It's a pitch for free software on solid pragmatic grounds rather than ideological tub-thumping. The winning substance has not changed, the losing attitude and symbolism have." [Opea]
- ³ Both the Debian Free Software Guidelines and the Open Source Definition were originally drafted by Bruce Perens, a Free Software developer and editor of the website technocrat.net <http://www.technocrat.net>.
- ⁴ I.e. binary-only software which can be downloaded freely and used without licenses fees (Freeware) or by paying comparatively small licenses fees (Shareware).
- ⁵ A prominent example is the XEmacs <http://www.xemacs.org/text> editor which "forked" its codebase from GNU Emacs <http://www.gnu.org/software/emacs/emacs.htm>. The same would be impossible in open standards development. The social dynamics and institutional control of open standards development is excellently described in Jeanette Hofmann's (German) essay Der Erfolg offener Standards und seine Nebenwirkungen [Hof99].
- ⁶ There is an ongoing debate in Free Software culture whether operating systems based on the Linux kernel should be called "Linux" or rather "GNU/Linux". In order to be functional at all, a "Linux" setup relies upon the GNU C Compiler (gcc)

to translate all program sourcecode into machine-executable binary software, the GNU C Library (glibc) as the interface between the Linux kernel and userspace applications, and the GNU tools for the basic user commands. Although it is possible to replace at least the GNU tools and the glibc with non-GNU workalikes, all common "Linux" distributions use the Linux + GNU software setup. I will therefore stick with the name "GNU/Linux" where I refer not only to the kernel, but to the whole operating system.

⁷ Such as Macromedia's Shockwave and Flash in "Net.art", Opcode's MAX in electronic music and Eastgate's Storyspace in hypertext fictions.

⁸ The artist group 0100101110101101.ORG
<http://www.0100101110101101.org> put this issue up front when it mirrored and partially modified well-known Net.art web sites on its own web site.

⁹ Early artistic computer networks like the Thing BBS <http://www.thing.net> changed their subscribers (at least in Berlin) before they migrated into the Internet.

¹⁰ How net literature-- "hyperfiction" and "new media poetry"--relates to poetic practices rooted in programmer's cultures is discussed in more detail in my (German) paper [Cra00].

¹¹ Among those companies are O'Reilly publishers, Sendmail Inc., VA Linux, Scriptics, Helix Code and Eazel. All of them are involved in the development or documentation of critical components of GNU/Linux operating systems.

¹² I thank Wau Holland for pointing this out to me in a preparatory meeting for the first Wizards of OS conference.

¹³ Which can be read as "text" if text is linguistically and semiotically defined as a finite number of discrete signs chosen from a finite set of signs. In computing, "text" is rather colloquially understood as code from natural-language alphabets as opposed to binary code. Being a philologist, I refer to the prior concept of "text".

¹⁴ According to [Bos98] the label "Net.art" was coined in 1996 by the net artist Vuk Cosic. It has been associated with a particular generation of net artists since (involving, among others, Cosic himself, Heath Bunting, Olia Lialina, Alexej Shulgin, jodi and I/O/D).
c/o Freie Universität Berlin, Seminar für Allgemeine und Vergleichende Literaturwissenschaft, Hüttenweg 9, 14195 Berlin

--
Florian Cramer, PGP public key ID 6440BA05
<<http://userpage.fu-berlin.de/~cantsin/>>

9.1

Re: <nettime> Free Software as Collaborative Text
From: Ronda Hauben
To: nettime-1@bbs.thing.net
Date: Wed, 20 Sep 2000 12:56:05 -0400 (EDT)

Florian Cramer <paragram@AT.gmx.net> wrote:

> Free Software History

Good to see an effort to look at the history of the Internet and the connection with Free Software.

- > It is not accidental that history of Free Software runs
- > parallel to the history of the Internet. The Internet is built
- > on Unix networking technology. Unix used to be free for
- > academic institutions in the 1970s, and it has been either the

Actually Unix wasn't free in its earliest days, when John Lion in Australia and Robert Fabry wrote and asked for the sources from AT&T. It

was available at a "nominal fee". It was a token payment, I think \$110 Australian (\$150 US).

That was in the 1974 period.

I don't know what the situation when the Australians or the folks sending their tapes or Berkeley began sending out the BDS tapes.

(There is some discussion of all this in chapter 9 of Netizens.
<http://www.columbia.edu/~hauben/netbook>)

- > base or model of the common Free Software operating systems
- > BSD and GNU/Linux.

- > Any ordinary E-Mail message still reveals the affinity of the
- > Internet and Unix technology: E-Mail itself is nothing but the
- > Unix mail command. An E-Mail address of the form xy[AT]z.com is
- > made up of what's historically a user name on a multiuser Unix
- > system and, following the "[AT]", the system's host name. This
- > host name is resolved via the free Unix software bind
- > according to the Internet domain name system (DNS); DNS itself
- > is nothing but a networked extension of the Unix system file
- > /etc/hosts. Since the Internet has marginalized or even
- > replaced proprietary computer networks like IBM's EARN/Bitnet,
- > CompuServe, the German Btx and the French Minitel, Unix
- > networking technology is standard on all computing platforms.

Actually the Unix networking character was the bang symbol ! and an address might look something like utzoo!utcsrgv!peterr That was the path for the address on uuup.

The agreement to use "[AT]" which was the Internet meeting came at a meeting in I thought the 1980's where people like Mark Horton and Jon Postel and others were there to figure out a common addressing mechanism.

So the "[AT]" doesn't come historically from the UNIX side of all this

Bernard Lang has an interesting article in the Feb 2000 issue of La Recherche which describes in a bit of a different way the connection between early Unix and the ARPANET, and he refers

- > In the 1970, Unix particularly attracted student hacker
- > communities at the MIT and at the University of California at
- > Berkeley. The concepts of open, decentralized computer
- > networks and free Unix-like operating systems originated in
- > the computer science labs of these institutions. By
- > the early 1990s, the "hacker" software written there had
- > evolved into

Actually at MIT it was the AI labs and they used the pdp 10 machines -- one was the ITS (Incompatible Time Sharing).

I didn't think these were UNIX machines at this period.

Actually UNIX was only created at Bell Labs in 1969-1970's and announced in 1974. Chapter 9 in Netizens gives this background.

(...)

Also it is interesting to see your references to "open architecture".

I recently wrote something for an encyclopedia on computers and computer history about open architecture and found very little has been written about it even though it is indeed the basis for the Internet's architecture.

- > Open technology has been a key factor for the acceptance of
- > computers and networking: The open architecture of the IBM
- > Personal Computer made computers cheap and popular since the
- > 1980s, and with the open architecture of the Internet,
- > networking became popular in the early 1990s.

I thought the bbs culture also supported the spread of a free software in the 1980s.

Perhaps also looking at the ARPANET tradition of the free spread of software would be of interest. And on early Usenet there were newsgroups dedicated to spreading software.

Usenet was an early means of not only spreading Unix software but also discussion about how to deal with the bugs. Chapter 10 in Netizens describes this evolution.

That's all I have time to comment on now. Good to see the effort to take on such topics, and it is important to put them in their historical

context as that gives an idea of what is being built on and hence helps provide a sense of direction forward and of the progress being made.

Cheers

Ronda
ronda[AT]panix.com
<http://www.ais.org/~ronda/>
<http://www.columbia.edu/~hauben/netbook/>

9.2

Re: <nettime> Free Software as Collaborative Text
From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Thu, 21 Sep 2000 13:24:25 +0200

Am Wed, 20.Sep.2000 um 12:56:05 -0400 schrieb Ronda Hauben:

- > Good to see an effort to look at the history of the Internet and
- > the connection with Free Software.

And thank you very much for your valuable corrections! I will apply your bugfixes ASAP.

- > I thought the bbs culture also supported the spread of a free software
- > in the 1980s.

The BBS culture I know from here (Germany) was rather commercial and inclined towards WareZ. Most BBSs were run against subscription fees and frequently charged additional fees for their download areas. The software available on them were DOS, Amiga or Atari Shareware/Freeware binaries. Still in the early 1990s (i.e. between 1990 and 1993), the GNU, BSD &c. software was available in the academic computer networks (EARN/Bitnet w/ Internet gateway at the university where I first went online).

Florian

IO.O

<nettime> the ?Cathedral? and the ?Bazaar??
From: Holford-Lovell, Donna
To: nettime-l@kein.org
Date: Sun, 1 Feb 2009 13:46:55 -0000

Dear All

It would be great to get your opinion on the following:

I am looking at open source and implementing this metaphor to a curatorial practice. What effect would this have on exhibiting artists? Would the audience benefit?

Also anyone with an interest in Eric S. Raymond's free software development model. I would like to know the following:

1. What are your personal views about the 'Cathedral' and the 'Bazaar'?
2. If you subscribe to one of these models how much of it applies to the whole of your life?
3. Do you jump from one to another to suit your needs?
4. Besides in a software engineering world, can the Cathedral and the Bazaar be seen anywhere else? or could it be applied to something else?

I believe we need to get art out of its Cathedral & could this metaphor work?

Many thanks
Donna

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IO.I

Re: <nettime> the ?Cathedral? and the ?Bazaar??
From: Florian Cramer
To: nettime-l@kein.org
Date: Sat, 7 Feb 2009 17:17:42 +0100

Hello Donna,

> I am looking at open source and implementing this metaphor to a curatorial
> practice. What effect would this have on exhibiting artists? Would the
> audience benefit?

There already is a rich tradition of applying Open Source/free software principles to art; "curatorship" seems a bit problematic as a term (which it is not only in this context), self-organization may be more appropriate. Examples can be found in the hack meetings which, particularly in Italy, were hybrids of activist and artistic events, and many related Internet art projects. But actually, the tradition is older than even the terms "Open Source" and "free software". Since Ray Johnson's New York Correspondence School in the 1950s, the Mail Art network had its own codified system of decentralized, international, open participation art exhibitions, events and publications, with the festivals and non-juried exhibitions of older avant-garde movements forming yet another historical pretext.

> Also anyone with an interest in Eric S. Raymond's free software development
> model.

He pitched it "Open Source" as a more business-friendly term, against the older, more activist term "free software".

> I would like to know the following:
>
> 1. What are your personal views about the ?Cathedral? and the ?Bazaar??

Again, a lot has already been written about this (for example, in "First Monday" shortly after the Raymond's text appeared). Retrospectively, I think there have been many confusions and urban myths about this essay. Like Roland Barthes' "The Death of Author", it is a text that, polemically speaking, nobody seems to have read yet everybody has an opinion about. Among those urban myths are:

- that Raymond pitches an Open Source "bazaar" model against a proprietary Microsoft-ish "cathedral" model of software development. But in fact, it is about the decentralized development of Linux, the operating system kernel supervised by Linus Torvalds (and not what is commonly referred to as the whole Linux operating system), versus the classical small, closed committee style of development that had been characteristic for GNU software, the free BSDs and the X Window System. On top of that, the text is not even literally about Open Source because the term did not yet exist when it was first published.

- Looking back at the above point more than ten years later, it is probably fair to say that a clear-cut division of "bazaar"- and "cathedral"-style development methods no longer exists in Free Software development. The development of the Linux kernel has become more hierarchical, with several layers of developer hierarchies that a patch needs to go through in order to be accepted into the main line kernel, while on the other hand the development culture of GNU and BSD software has adapted itself better towards the Internet than in the 1990s. (The now-standard use of networked version control systems like Subversion and git is a clear empirical indicator.)

- While not using the term "Open Source" in its initial version, the essay fully preempts the later Open Source-vs.-Free Software controversy by

discussing open, distributed development processes as technically superior to closed processes. (There are striking similarities to Bertalanffy's earlier General Systems Theory with its claim that in nature and society, only open systems survive while closed ones die of entropy, and of course to Popper's theory of the open society as the counter-model to societies founded on philosophical idealism.)

I remember an article from the German IT journal iX that, ten years after the manifesto, checked those claims and soundly disputed their black-and-white rhetoric. For example, Open Source and distributed development are clearly not a 100% cure against software bugs and security leaks (as opposed to Raymond's statement that "given enough eyes, all bugs are shallow"). There have been terrible bugs and security nightmares - such as the recent Debian OpenSSL bug - even in high profile FLOSS software projects. And the dialectics is also true: If there are not enough eyes, bugs can be annoying, for example in FLOSS multimedia authoring software from Cinelerra to PD that thrive on very small and often amateur programmer communities (as opposed to the OS kernels, file systems, network stacks, database servers etc.).

It is probably fair to put Raymond's essay into the context of other optimistic late-1990s Internet theories of "crowd wisdom", "smart mobs" etc., that promote a similar cybernetic vision of a self-organizing critical mass that is the magic solution to all problems. Linux and, more recently, Wikipedia show that these theories are not completely off and that networked collaboration can amount to critical mass. But none of these projects are without their own issues (such as conservatism: Linux reimplemented Unix instead of the arguably more advanced and interesting Plan9 or Lisp Machine kernel architectures because Unix kernel architecture is the textbook knowledge of every computer science student; Wikipedia nowadays insists, in its angst-ridden compliance to culturally conservative Wikipedia-bashing, on print publication references for everything that is claimed in a Wikipedia article), and "open collaboration" is not a magic bullet.

Mail Art may again serve as a good example, because it was so obsessed with egalitarianism that participation implied to never reject other people's project contributions although the phenomenon of "junk mail" was common and deplored even in the 1970s and 80s.

It should be noted, in case you're not familiar yet with Raymond's ultra right-wing libertarian political background, that he chose metaphors of the "bazaar" versus the "cathedral" quite on purpose - referring to a free market model versus regulated production.

> I believe we need to get art out of its Cathedral &

It is certainly true that art, inasmuch we speak of the contemporary (visual) art system, is still feudalist in its structure. It is the only of the modern arts whose economy is firmly based on the notion of one material fetish object, with reproduction (unlike in books, music records, films, software) being merely a second-rate, plebeian illustration of the "original". Its sponsors are the modern successors to the old feudal authorities; back then, the church and the courts, nowadays rich people as the new aristocrats and, through its grants and subsidies, the state as the authority that has replaced the church.

-F

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blog: <http://en.pleintekst.nl>
homepage: <http://cramer.pleintekst.nl?go>
[gopher://cramer.pleintekst.nl](http://cramer.pleintekst.nl)

IO.2

Re: <nettime> the ?Cathedral? and the ?Bazaar??
From: John Young
To: nettime-l@kein.org
Date: Sun, 08 Feb 2009 11:33:05 -0500

It should be noted that "open source" has been appropriated by

the spy-media-education industry as an asymmetrical method for taking from open sources but not giving back, instead classifying putting within password-gated campuses the open source material in order to obscure that the filchers have a pecuniary interest in freely cultivated goodies.

So say the SMEs and their beneficiary contractors in their openly proclaimed suck-you fuck-you policy to advertise for adjunct-academic and edu-start-ups to participate in (get bribe money for) in national security (spit) national patriotism (spit) endeavors, hand out a few contracts to the willingly witting desperately-seeking down but not out bazaarists, and shut-out the disfavored with cathedral-like secrecy (tenure) orders, learning from the churches and banks to profess uncton for believers and tithers while gathering wealth for the belly laughers of TARP for the top.

Bill Gates himself did that, preached that, as did Steve Jobs. It is the golden egg luring millions to the openly promise medals of freedom from merciless religion of higher pecking order education then reap the profits from the bloodsucked students are dunned for ursurous loan-repayments into the sky-high-paid admins' baskets. Consider Wikipedia and a host of like openers savaging of contributed labor, abetted by herds of martines enforcing just what can be reputably (spit) published.

Net non-profits (spit) are no different than the others in bait and switch via oh so weary rules of engagement for the unruly. Extreme unctuousity is bedevilment with strapped-on angel wings.

Now, for free my gang offers surefire immortality and depthless wisdom, PayPal us \$100 for the top secret URL at golden-egg. domain. Don't believe anything else, motley fool.

II.O

<nettime> Open letter to the Free Software Movement

From: Jaromil

To: nettime-l@kein.org

Date: Thu, 26 Sep 2019 17:02:33 +0200

This is an open letter to all the people who, in their good faith, are concerned about the recent events which have shaken the long-standing leadership of the Free Software Movement and the GNU project.

Online:
<https://www.dyne.org/open-letter-to-the-free-software-movement/>

RT: <https://twitter.com/DyneOrg/status/1177233578771591168>

Context:
<https://www.wired.com/story/richard-stallmans-exit-heralds-a-new-era-in-tech/>

Dear hackers, first and foremost let us say that, as a collective and in the true uncompromising spirit of the teachings of Free/Libre Software/Society, we are capable of doing much better than what has just happened.

Many of us work everyday towards ensuring that everyone, regardless of their ethnicity, religion, gender, or neurotypicality, can participate, learn and share in our communities. We do not claim we are perfect, we sometimes make mistakes, some of them guided by systemic patterns and structures of power still entangling us, and some of them just due to our human nature. But we claim our right to learn every day how to become better at including all contributions and opinions, and this implies the ability of making mistakes without being destroyed by them.

In the past years it has become clear that our movement and our ethos has transformed the world as we know it, with all the courage and all the mistakes considered; some of us rose to fame, while some others wore masks, both as a message and as a protection from the regime of global espionage. In any case, many of us have sacrificed a great deal of comfort in life to change what needed to be changed.

Let us not be mistaken about the cause that brought us here and let us not forget where the injustice comes from.

Let us not forget then what we, the people, have successfully built so far, resisting to the incredible pressure that corporate corruption and military regimes have put on us. Let us not forget that the battle is still raging and we are losing sight and positioning.

Open Source, as an economic model based on knowledge acquisition by corporate powers, is part of the problem.

Free/Libre Software, as an uncompromising philosophy and ethics focused on knowledge sharing and participation, is an important part of the solution.

The era of benevolent dictators for life in Free software projects is probably coming to an end. And we shall be relieved as well as empowered by that: it is now our turn to stand strong, united as a movement, to defend our values without compromise and to improve the quality of our interactions. It is now our turn to look beyond personal responsibilities, to acknowledge that if a context is poisoned by bullying, machism and sexist behavior, it is not just the fault of a single person, but of all those who tolerate and support those conducts. We have now the opportunity to point to the problem and to solve it and this will improve our movement, the Free Software movement.

What we really don't need to do is to ignore, denigrate or disown the values of the Free Software movement.

We need to honour the pride of the people of India who had the courage to stand up against the "free basic" campaign. We need to support the courage of all those defending network neutrality from attacks capable of putting under control the political integrity of entire continents. We need to facilitate the synergy between community networks in Oaxaca enabled by software written by activists all around the World. We need to empower the self-determination of entire populations in an age in which computing is as pervasive as our own social relationships.

We need to reclaim our freedom from an ever-watching system of control and prediction that judges us from the algorithmic projection of our own intentions. We need to defend our freedom to be able to denounce all of this and speak freely by means that connect us, all over the world, without borders, intermediaries and censorship.

We need to be conscious of where we are standing in this fight.

As a trans-national movement, united by solidarity, awareness and ethics, we shall not negotiate the motivations we fight for.

We would not publish this letter if we would not think it was extremely urgent to do so. The Free Software movement is losing ground, grip and resources, and the scarce resources available to the movement are not even shared equally. Global meetings that are vital to our legacy and development are at risk of being shut down or assimilated by corporate corruption: the Free Society Conference and Nordic Summit (FSCONS) will not take place this year, after many iterations that have hosted outstanding standards of diversity. The biggest community-based event for free software developers in the world, FOSDEM, is at risk of violating many of its foundational principles by welcoming corporate sponsors, who contribute to the dilution of meaning and ethical urgency of Free Software by supporting corporate Openwashing campaigns.

And this is just a small account from Europe. We know that, wherever you are in the world, if you have been in this movement, you are probably struggling as well. Believe us now when we say that it will not help to burn the Man, to obliterate the memory of our cause, to expunge someone's contributions to it by means of an angry mob; that would be an act of harassment we cannot be able to accept.

We will start improving as a movement when we show the highest notion of what a movement can be: capable of reflection, understanding and healing its wounds, ready to evolve and progress while maintaining the integrity of its aims.

We are not the problem, we are part of the solution.

The Free World needs the Free Software movement.

7

Critique Art Politics

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O.O

<nettime> 50 Ways To Leave Your Lover

From: Brian Holmes

To: nettime-l@kein.org

Date: Tue, 22 Jul 2008 23:57:08 +0200

50 Ways To Leave Your Lover,
Or, let's find a completely new art criticism

For most of the twentieth century, art was judged with respect to the previously existing state of the medium. What mattered was the kind of rupture it made, the unexpected formal or semiotic elements that it brought into play, the way it displaced the conventions of the genre or the tradition. The prize at the end of the evaluative process was a different sense of what art could be, a new realm of possibility for the aesthetic. Let's take it as axiomatic that all that has changed, definitively.

The backdrop against which art stands out now is a particular state of society. What an installation, a performance, a concept or a mediated representation can do with its formal, affective and semiotic means is to mark out a possible or effective shift with respect to the laws, the customs, the measures, the mores, the technical and organizational devices that define how we must behave and how we can relate to each other at a given time and in a given place. What you look for in art is a different way to live, a fresh chance at coexistence. Anything less is just the seduction of novelty - the hedonism of insignificance.

If that's the case (if the axiom really holds), then a number of fascinating questions arise - for the artist, of course, but also for the critic. Where the critic is concerned, one good question is this: How do you address yourself to artists or publics or potential peers across the dividing lines that separate entire societies? How do you evaluate what counts as a positive or at least a promising change in the existing balance of a foreign culture?

I'm sure you immediately see how difficult this is. Already in the past, it was hard enough to say that a particular aesthetic tradition and a particular state of the medium defined the leading edge, the point at which a rupture became interesting. Yet still there were times when all the painters seemed to flock to Rome, then later to Paris, then later to New York City; and so through the sheer aggregation of techniques and styles, the fiction of a leading edge could be maintained, at least by some. But in the face of a simultaneous splintering and decline of what used to be called "the West," and a correlative rise of some of "the Rest," who could seriously say that certain local, national or regional laws, customs, measures, mores and technical or organizational devices are really the most interesting ones to transgress or even break into pieces, in hopes of a better way of being? Or to be even cruder about it, and closer to the actual state of things: Who can seriously claim that the Euro-American forms of society are the benchmark against which change must be measured - even if those societies are still the most opulent and most developed and most heavily armed with all the nastiest of technological weapons?

Let's face it, the task of a transnational critique for the new arts of living within, against and beyond the existing states of the world's societies is daunting to say the least. However, I think all is not lost

in this domain, for three connected reasons. The first is that over the last, say, fifty years, and particularly over the last fifteen, we have seen the still very superficial but nonetheless real emergence of something like a world society. To put it another way, there is now some kind of connective tissue (call it the transnational economy, the transportation system and global English) that does bind our possibilities of life together, though without in any way reducing them to being identical. The second is that the vast proliferation of readily accessible archives (libraries, web pages, video banks, record collections, museums) offers at least some chance to rapidly sample all sorts of information and impressions about what kind of shape a particular society is in, and even what kinds of steps are being made to try and change it. And third, given the above and maybe a good translator too, what you can do is actually try to stage a dialogue with the people you are meeting, and hope that some of them respond, give you pointers, correct your mistakes, calm down your unconscious arrogance and add their own reflections and aesthetic productions into the mix - not only to obtain a better and more useful critique of their society, but also of yours. Which last, I might add, is something essential and desperately needed, particularly if you are a European or an American.

The above is a theoretical program, but also just a reflection on some experiences as a critic and activist out in the wide world. The most recent of these experiences was particularly interesting: I was invited to participate in and to evaluate a project of artistic remembrance and envisioning, focused on the American military bases that are now (maybe) in the process of closing and moving out of the South Korean city of Dongducheon, and indeed of a range of sites around the DMZ, even as a new megabase is prepared further to the south in a place called Pyeongtaek. This was an incredible chance to get a first-hand look at what I think is the scourge of American and Western democracy, namely what Chalmers Johnson calls the "empire of bases." (And I happen to think that the first-hand look, however fleeting and superficial, is of tremendous importance whenever you really want to learn anything). As it turned out though, this was also an incredible chance to start getting to know a unique spot on the earth, South Korea, which for the worst of reasons has been particularly close to the U.S. over the last six decades, despite the fact that many many Koreans would really rather close that never-ending chapter called the Cold War on the Korean Peninsula.

The trip was too short, but still amazing, and it got me to do some new things in criticism (maybe dubious ones), like using a pop song for starters rather than a quote from Foucault, and approaching street demonstrations via Korean feminists rather than Toni Negri. In the end I had to conclude that the old French saying, "Celui qui aime a toujours raison" (those who love something are always right), is in fact wrong, since we humans are capable of awful loves, and not only in aesthetics. That said, we're also uniquely capable of starting all over again, as y'all probably know in your intimate experience. And so let's ask the question: What would tomorrow look like without 750+ American military bases scattered across the earth? With a little help from some new friends, I tried to go further with that line of inquiry, as you can see right here:

<http://sunsetproject.wordpress.com>

And now the dialogue is open for whoever has inspiration.

best, Brian

O.I

Re: <nettime> 50 Ways To Leave Your Lover

From: Michael H Goldhaber

To: nettime-l@kein.org

Date: Wed, 23 Jul 2008 09:32:17 -0700

Brian,

I read your whole piece with interest, but I disagree with its two of its stated or inherent premises.

First, art does not have to justify itself by offering a different way to live or to coexist. To put it most simply art justifies life; it is why we are here, or it can be.

Second, while a visit to South Korea or any other host to our hundreds of bases can show what empire is like and what it does to its targets, to find the sources of the outlook that backs these bases, we have to look at American political life. A simple economic justification in terms of empire would be hard to demonstrate: China and India, which never had American bases, are far more important to us economically than countries that do have them. Likewise, Vietnam, which succeeded in throwing out our bases seems to be on a trajectory not terribly different from S. Korea or China. Nor is "cultural imperialism" strongly correlated with where the bases are. "Pirated" videos and music spread our culture far more effectively than does military occupation. Indian and Chinese immigrants with degrees in medicine, science or engineering increasingly fill occupational niches that Americans do not enter in enough strength, for whatever reason.

So what does cause continued imperialism? For one thing, America's inward looking. Our politics is mostly localist and parochial, and yet politicians end up making decisions to sustain foreign involvements on the basis of little knowledge. It is always safer to view the outside world as menacing rather than benign. It is always safer to refer to the US as the greatest country and to assume that the world needs our armies and weapons rather than not. A pointless patriotism helps hold this disparate country together, much as India is partially held together by such means. And, as in the case of the British empire, what keeps ours going is mostly habit / a bad habit, but hard to change / perhaps addiction would be the better word.

If the US is so inward looking, doesn't reporting such as yours from South Korea help create balance? Very little, I suspect. The internal "patriotic" reading would only be that some Koreans are "ingrates," who "don't know what's good for them," which implies they need our protection despite themselves. While "ingratitude" might be taken as a reason to leave, in practice it only seems to reinvigorate the myth of the necessity of staying, much as the American casualties so far in Iraq become, for the right at least, a reason not to leave. The possible difference there, as it was in Vietnam, and even in the Korean war, is really the threat of future casualties, but if these can be diminished, so will the pressure to pull out.

This imperialism can only be changed, I think, if it either becomes unaffordable or if a really different US self-conception can take hold, for instance of our being simply one country that ought to be striving to live cooperatively with the rest of the world. I think we should take heart that the Iraq war has proved so unpopular despite no draft and despite the US death toll being far below Vietnam levels. I think a new "Iraq syndrome" will sharply reduce the tendencies towards such active military adventures for another generation. But dismantling the existing network of bases is another story. To give up the addiction to military spending and the idea that the military offers a good career for certain young people will be less rather than more easy if the US monetary economy keeps declining. The only hope I see is the rise of an utterly new sense of who we are. That, of course, will be intensely resisted.

Best,
Michael

0.2

Re: <nettime> 50 Ways To Leave Your Lover

From: Brian Holmes

To: nettime-l@kein.org

Date: Wed, 23 Jul 2008 19:18:35 +0200

Hello Michael -

And first of all, thanks for your reading! Always interesting to hear your views.

> First, art does not have to justify itself by offering a different way
> to live or to coexist. To put it most simply art justifies life: it is
> why we are here, or it can be.

Well, art is also famously what people disagree about, which is OK by

me. I offered a distinctly political definition of art, one which does not simplify or deny all the subtle potentials of form and metaphor and reference that I do appreciate, but instead suggests that all those qualities come into strongest relief and offer the greatest resonance in ourselves when they stand out against the background of a society and, rather than justifying life as it is, open up possibilities of becoming different. A definition which seems relevant to much good art these days, and could be interesting to disagree about too!

> So what does cause continued imperialism? For one thing, America's
> inward looking. Our politics is mostly localist and parochial, and yet
> politicians end up making decisions to sustain foreign involvements on
> the basis of little knowledge. It is always safer to view the outside
> world as menacing rather than benign. It is always safer to refer to the
> US as the greatest country and to assume that the world needs our armies
> and weapons rather than not. A pointless patriotism helps hold this
> disparate country together, much as India is partially held together by
> such means. And, as in the case of the British empire, what keeps ours
> going is mostly habit — a bad habit, but hard to change — perhaps
> addiction would be the better word.

This seems to me a little naive, Michael, if you can excuse me saying so. I think that "their" empire (I would never call it "ours") is upheld not just by our localist politics (of course that lets it go unchallenged, you are right) but above all because it is in the interest of certain people to uphold it. I do not believe that America went to Iraq out of parochialism or ignorance, but because the party of war, oil and engineering saw immense profits in setting up shop there. Similarly, I think that the army, air force and navy all stay in South Korea because the maintenance of that Cold War standoff helps justify, not just U.S. presence in that particular country, but on outposts all over the world. Arms production, engineering contracts and the maintenance of high-paying officer jobs associated with rank, privilege and amazing technology to play with are some of the benefits of prolonging Cold War conditions, which is why the Pentagon set about looking for a "near peer" right after 1989, and finally decided to accept a "long war against terrorism" instead.

Beyond the direct military establishment, the free trade and free capital flows from which the United States has prospered so disproportionately since WWII are linked in the minds and strategies of the corporate and political elites to the regulatory presence of a world-spanning army, which has also been the reason that our huge debts have been shouldered by other countries such as Japan, since manufacturing exports declined in the 1970s. One of the most bald statements of this kind of "free trade guaranteed by the military" doctrine can be found in Thomas Barnett's recent books; but when you look closer at the intellectuals staffing the State Department over the last 60 years, the same doctrine is everywhere, from Kennan and Acheson on forward. That this is an addiction - to power, to profit, to oil, to big projects and machines - is something I would agree with.

> If the US is so inward looking, doesn't reporting such as yours from
> South Korea help create balance? Very little, I suspect. The internal
> "patriotic" reading would only be that some Koreans are "ingrates," who
> "don't know what's good for them," which implies they need our
> protection despite themselves.

Along these lines, even a cursory scan of the Internet will dredge up exactly those kinds of opinions from the largest group of Americans having anything to do with the two Koreas, namely, ex- and current servicemen. It is much as you say. And I definitely agree that finding ways of convincing these kinds of people is a real problem. Even Mark Gillem, the author of America Town and himself part of the air force, does not read as very convincing from the viewpoint that one finds on these Internet sites about Korea.

> This imperialism can only be changed, I think, if it either becomes
> unaffordable or if a really different US self-conception can take hold,
> for instance of our being simply one country that ought to be striving
> to live cooperatively with the rest of the world. I think we should take
> heart that the Iraq war has proved so unpopular despite no draft and
> despite the US death toll being far below Vietnam levels. I think a new
> "Iraq syndrome" will sharply reduce the tendencies towards such active
> military adventures for another generation.

Yes, I think you are right and I also think it is interesting to add to that feeling of rejection. The low American profile after Vietnam was a good thing imho.

> But dismantling the existing
> network of bases is another story. To give up the addiction to military
> spending and the idea that the military offers a good career for certain
> young people will be less rather than more easy if the US monetary
> economy keeps declining. The only hope I see is the rise of an utterly

> new sense of who we are. That , of course, will be intensely resisted.

Yes, I think that's where art can become so interesting as a force of change! If all of us want it to, anyway. There again is another reason that I chose the definition of art that I initially put forth.

Thanks again, Michael, for your perspectives.

best, BH

0.3

Re: <nettime> 50 Ways To Leave Your Lover

From: Michael H Goldhaber

To: nettime-l@kein.org

Date: Wed, 23 Jul 2008 12:02:51 -0700

Brian,

Rather than being naive, I think I was engaging in a kind of shorthand, leaving out intermediate reasons. Of course there is military-industrial complex which tries to perpetuate itself, but it is successful only because others at times believe its clumsy arguments. Also, oil companies may indeed profit from invasions such as of Iraq, but mostly because the threat of war helps increase the price of oil, which would probably have gone up anyway. The threat of instability in Nigeria, say, without any US intervention, increases the price as well. So the military costs incurred by invading Iraq, say, are unnecessary on that score. Even if the oil interests believed otherwise, they would not have been able to invade Iraq if the public were not convinced that reasons entirely unconnected with oil were at stake. As for the argument that America's place in the world economy depends on our having bases and a round-the-world military presence, I think the examples I gave of the value to us of India and China show that view is itself naive. Finally, countries like German and the Netherlands demonstrate that having an imperial presence is quite unnecessary for economic success.

It could well be argued that US military expenditures drag down the US economy, as Seymour Melman used to argue, calling the result "Pentagon Capitalism." The counter-argument to that: military Keynesianism (mK) as a necessary economic stimulant to keep capitalism going internally. As I argued against Melman in the 80's, government spending on anything other than the military tends to compete with "private enterprise," which is why we have military expenditures rather than say single-payer health care (which would drive insurance companies out of business). We could spend the money on, say, going to Mars, but it is too clear to too many people that we don't need to do that, while "defending our way of life" is, as I noted, harder to argue against. While "national security" provides some rationale for confining military expenditures to non-out-sourced industries and so does to some degree prop up the internal economy, there is now too much "leakage," so that mK now is not particularly effective. Even at its bloated levels, it is also probably too small to be of substantial effect, certainly not what is needed when the US monetary economy turns down. The world today cannot afford the level of destruction commensurate with WWII that would do a similar economic job today. (At least I hope that is off the table.) So today, Melman would probably be right. American imperialism is an irrational (and naive) addiction that only helps the most narrowly defined interests. Still, tapering off will not be easy. Some will suffer directly, and they will shout much louder than the much larger group of those who would benefit mildly and mostly indirectly.

Best,
Michael

0.4

Re: <nettime> 50 Ways To Leave Your Lover

From: Ed Phillips

To: nettime-l@kein.org

Date: Thu, 24 Jul 2008 10:50:43 -0700

> Of course there is military-industrial complex which tries to perpetuate
> itself, but it is successful only because others at times believe its
> clumsy arguments.

There is indeed, Michael. Thanks for dialog-ing here about this about this matter of...

If we are to seize the means of production of truth itself in cyberneticscapes, it actually behooves, I think to ask not only what clumsy arguments are believed, but rather why the sales job for a bizarre complex that is directed at more and more excessive, spectacular, even arbitrary displays of power that will never be used is so successful. Here the image comes to mind of jet fighters that rotate on a dime. Something so insanely exorbitant in expenditure, flaming, flaring off, exploding in test after test.

I ask myself what it serves to reassure in a body politic that is profoundly insecure.

We promise "security", and a nice comfortable home, and an aggregate 10% return on your capital.

Here our comrade Sloterdijk-Diogenes is really helpful: Quaro Homines

As some kind of internet-cyberscape squatters I take us to be looking for the human agency in all this madness and circumstance. The question, the discussion now has a kind of squatter's right to lift up a lamp in the midday to enquire into how our personal political economy has actually siezed the means of the production of truth, the means by which a discourse listens to itself, the way "governmentality" understands itself in a kind of pidgin kynical nettime argot.

To Keith hart, a kind of storimasta, that entering into dialogue is going to look different than it is to you or Brian or I.

Brian keeps making some very fundamental points that I do not see mentioned enough, and he is thinking "with" them:

1. Is to think in terms of geocapital and the nation states and Empire(s) as a complex interweaving, a totality.

Here the agents of capital and the agents of nation states act in the mode of "on behalf of", in a kind of Empire that even as it exploits every new market, to excesses of gain and destructive creation, has to understand itself, to justify itself.

Too much discourse is too focused on a "naive" nation state, too much the kid blown away by the display, by the spycraft, the operations, by the show, when the apologists openly discuss and attempt to liberalize, to understand the very global order that they cannot quite map themselves even as they hold the levers of power.

Some of these agents view themselves as charged with maintaining regular prices and steady growth, to ensuring that world markets and economies are following along on their business cycling just fine act as they say. They fail spectacularly at times, and the prices reset.

We are in a completely unprecedented world that has seen and is seeing huge shifts. Many of the institutions of the previous era of geoeconomics are registering a profound shift. The dramatic rise of the central banks with their portfolio rounding little offshoot sovereign wealth funds. The presence of China felt everywhere.

The crisis in financialization is a child of surplus and a puncturing of cultural inflation (of a set of easy-debt inspired valuations) at the same time.

Brian asked Keith about the "looters". My minds-eye flashed with a headline: Dutch Pensioners Accused of Looting.

Dutch pension fund (world's third largest) Stichting Pensioenfonds ABP, in a press release in which they mentioned their intent to move some of the 40% of their portfolio that was invested in debt instruments (still bow tie pension fund respectable banking investment) revealed that the reason the only lost 5% this last half year is that well they had 13% in those evil commodities and I think 9% in hedge funds, the kids with the naked shorts in the global pool.

In the politics of global finance, the hedge funds are specialized, politically incorrect exploiters of new markets in financialization. There is something of a homologue to the excessive expenditure on the security state in the fact that the hedge fund niche emerged from portfolio security and risk management. What begins as a way to hedge up or secure something, gets up on a monkey's paw and takes revenge on its creators, cronos eats his own children. Structured investment vehicles, originally mandated to hedge bank portfolios bring them down. The very same broker-dealers are shorted down by their own trading arms.

The agile security state gets bogged down in a quagmire of its own making in afghanistan-pakistan-iraq-iran. What begins as Rummy's life force removal of despotry becomes the greatest sign up and organization of feudal-peasant jihadis against global security state capital and the place where the security state discovers its own powerlessness. The power is eating itself in gruesome Goya fashion and here I cannot remove the image of Kronos slurring in the ripped carcass of one of his children from my eyes.

In a game of endless deferral that is represented so perfectly by that still most stable investment in big central bank treasuries, debt rises as the perfect embodiment, even with its excessive self destroying aspects. Witness the gobbling up of treasuries by China and the petrodollar states in the last few months. Only a small percentage of their surplus goes to command capital investment, a small but no less important percentage.

And China piles up its own debt to its very bios.

This is most likely no end point, but a way stage in which the prosthetic net kritik is called short, as stunned as the tourists were and are who both walked around the world trade center towers stunned by their sheer verticality and then even more stunned by their absence.

The amero-european housing bubble is a crisis in the ideology of "Home Beautiful" and comfortable estrangement as our old friend Diogenes-Sloterdijk might say. Stunning in rise and fall.

"You are blocking my Sun light" says the kritik to the Emperor.....

0.5

Re: <nettime> 50 Ways To Leave Your Lover

From: Brian Holmes

To: nettime-l@kein.org

Date: Fri, 25 Jul 2008 01:54:57 +0200

Ed Phillips asked:

> why the sales job for a bizarre complex
> that is directed at more and more excessive, spectacular, even arbitrary
> displays of power that will never be used is so successful. Here the image
> comes to mind of jet fighters that rotate on a dime. Something so insanely
> exorbitant in expenditure, flaming, flaring off, exploding in test after
> test.

I was wondering about exactly this today, as I read in the New York Times about four air force generals seeking \$16 million in public monies to build two-room designer-appointed "comfort capsules" for their personal transport through the imperial skies. But then my curiosity only mounted higher as my eye moved further down the page, where I read about the Bush administration plans to use \$230 million of "counter-terrorism" money to upgrade Pakistan's F-16s. "The officials... said the timing was driven by deadlines of the American contractor, Lockheed Martin." No further comment about those deadlines then ensued...

> Brian keeps making some very fundamental points that I do not see mentioned
> enough, and he is thinking "with" them:
>
> 1. Is to think in terms of geocapital and the nation states and Empire(s)
> as a complex interweaving, a totality.

Thanks for noticing that, Ed. One of the real interesting things that became concrete for me in South Korea (though I already understood it theoretically) was the way that Fordist and military-industrial development has been driven, in both countries, by the deliberate maintenance of red-alert status at the 38th parallel. Far-off sites of conflict that Americans only see in the movies serve as pretexts for the development of the most sophisticated weapons imaginable (never forget that the US military budget is now as big as the rest of the world's combined). Meanwhile on the soil of that far-off site something different has been happening: build-up of heavy industry under dictatorial discipline until from 1960 to 1988, then rapid neoliberalization peaking with the 1997 Asian crisis to throw the country open to outside capital looking to feed on educated labor. The complex interweaving produces very different political and cultural outlooks as part of one internally differentiated system. Yet I would agree with Keith that this does not make "totality," not even the totality of something called capitalism. The imperial interweave is a system of power, it's dominant, it imposes its militarist will in staggeringly violent and absurd ways, yet there is so much else to life under the sun and the stars and the electric streetlamps. No less important than the act of looking into the eye of power is the act of looking away.

best, BH

0.6

Re: <nettime> 50 Ways To Leave Your Lover

From: Ed Phillips

To: nettime-l@kein.org

Date: Fri, 25 Jul 2008 11:28:43 -0700

> complex interweaving produces very different political and cultural
> outlooks as part of one internally differentiated system. Yet I would
> agree with Keith that this does not make "totality," not even the
> totality of something called capitalism. The imperial interweave is a
> system of power, it's dominant, it imposes its militarist will in
> staggeringly violent and absurd ways, yet there is so much else to life
> under the sun and the stars and the electric streetlamps. No less
> important than the act of looking into the eye of power is the act of
> looking away.

Yes. Exactly, Brian. One system, human made, human struggled over which is something that I think that our squatting here on nettime is about.

Another way to look at power is at its insecurity, it's vulnerability. Not only is it not total in a deterministic sense, our sense of determinism being the index of a collective passivity, it is profoundly insecure and in need of constant reassurance.

Empire has always been so. When I first saw Velasquez's portrait of that grandly dominant despot, Felipe el Segundo, I could see as clearly as I see the profound weakness and insecurity and even pathos of our "fearless" pygmy leaders, Felipe's profound insecurity before the gaze and the brush of the artist, of the other.

The insecurity before the gaze of those who wield the means of the production of representation or vorstellung. The despot feels that profound insecurity because he has a first person seated view of the hallucinations, of the hallucinated reinvestment in old dead fig leaves, old dead emblems and magical insignia of a power that never was. The very form that power takes is of a reinvestment in what one hopes must have been a reassuring hallucination at some previous time by some prior regime of power.

Power, and here I mean very particular people acting as agents of power, hallucinates and reinvests in outmoded hallucinations first and then samples and tests and adapts as best it can it's very clumsy and unwieldy hallucinations and representations.

Prosthetic power is even more insecure as it adapts itself also to the technical apparatus and machine ontology that is coming into being even as the multitude is coming into being.

0.7

Re: <nettime> 50 Ways To Leave Your Lover

From: Ed Phillips

To: nettime-l@kein.org

Date: Fri, 25 Jul 2008 13:38:51

-0700

> Empire has always been so. When I first saw Velasquez's portrait of that
> grandly dominant despot, Felipe el Segundo, I could see as clearly as I see
> the profound weakness and insecurity and even pathos of our "fearless"
> pygmy leaders, Felipe's profound insecurity before the gaze and the brush
> of the artist, of the other.

It's funny how as I typed that up, I replaced, in a kind of slip, Felipe el cuarto with el segundo, his dead ancestor, in comparison to which el cuarto came off as some kind of dandyish pygmy, even as Bush II is to his father. The state as Empire grows in power as it decays in form and representation. Velasquez's realism is a kind of leading, testing edge of a regime deeply committed to hallucination and counter-reformation. It needs the labyrinth of a tentative, delayed realism to keep alive the obscurity of its hallucination. Velasquez plays with and represents that labyrinth of representation in which the ghostly sovereign appears in a glass darkly.

<...>

0.8

Re: <nettime> 50 Ways To Leave Your Lover

From: Eric Kluitenberg

To: nettime-l@kein.org

Date: Sun, 27 Jul 2008 15:34:22

+0200

Thank you Brian for a challenging and stimulating set of ideas and suggestions!

Also for your report from Korea.

A minor contribution here on two points you are making, some comments more than a criticism.

On Jul 22, 2008, at 23:57, Brian Holmes wrote:

> For most of the twentieth century, art was judged with respect to the
> previously existing state of the medium. What mattered was the kind of
> rupture it made, the unexpected formal or semiotic elements that it
> brought into play, the way it displaced the conventions of the genre or
> the tradition. The prize at the end of the evaluative process was a
> different sense of what art could be, a new realm of possibility for the
> aesthetic. Let's take it as axiomatic that all that has changed,
> definitively.

As I have come to understand this is that rupture is part of process of negation, a negative dialectics as some have called it (Adorno / Lyotard), in the case of the visual arts a 'negative dialectics of the image'. Now the point of negation is not the replacement of one mode of the visual by another, alternative one. Much rather the object of negation is to 'break' the image, to show its dysfunctionality, to expose that every image hides more than it reveals.

This negation then opens up an experiential void, a non-space and a non-time (Lyotard has discussed at length how Kant had already described

this as a "UnForm" (non-form) in his analytic of the sublime). In critical aesthetics this idea has been expanded and transformed further: In the experiential void opened up by the negation of the visual no imagination or life is possible. It is the very threat of the end of life as such. To put the threat to life at bay new modes of the visual are (immediately) put in place. Perhaps our brains are hard-wired to do this. But in this moment of negation, the breaking of the image, of the visual, an infinity is opened up, an infinity of possible modes of the visual, an infinite range of alternatives, one of which has to be (temporarily) adopted.

The real point of the negation and this negative dialectics as it was emblematically embodied by the bold quest of the avant-gardes, was not to find a somehow "better" alternative for that which was negated (perspective, unity of space, unity of time, surface, support, material, medium, etc etc...) but much rather to reveal the infinity of possibilities, the infinite space of alternatives.

Now what has changed and where I would follow you in most of your analysis is that the context in which art, criticism, and critical cultural production operate, has diversified to the point where multiplicity has replaced revolt.

The second important change is that I think that the kind of practices that were previously labelled as avant-garde have long been supplanted and taken over by actors in non-art contexts, stimulated and accelerated by the expansion of the digitised media infrastructures. The negation of symbolic structures now plays out and articulates itself in a much wider social and political domain, which makes your next remarks all the more present:

> The backdrop against which art stands out now is a particular state of
> society. What an installation, a performance, a concept or a mediated
> representation can do with its formal, affective and semiotic means is to
> mark out a possible or effective shift with respect to the laws, the
> customs, the measures, the mores, the technical and organizational
> devices that define how we must behave and how we can relate to each
> other at a given time and in a given place. What you look for in art is
> a different way to live, a fresh chance at coexistence. Anything less is
> just the seduction of novelty - the hedonism of insignificance.
>
> If that's the case (if the axiom really holds), then a number of
> fascinating questions arise - for the artist, of course, but also for the
> critic. Where the critic is concerned, one good question is this: How do
> you address yourself to artists or publics or potential peers across the
> dividing lines that separate entire societies? How do you evaluate what
> counts as a positive or at least a promising change in the existing
> balance of a foreign culture?

Adopting the formula outlined above I would say that the negation of dominant modes of symbolisation serves not just to point out and develop alternatives, but first of all to show that an infinite range of alternatives exists in which every possible mode of symbolisation (image, sound, text) hides more than it reveals (about actual social realities on the ground).

This is where I see the real significance of such 'symbol-hacking' practices, which can of course never stand on their own. They become a force for change when there is a local application and the material means to bring them further - but then we get into the discussion of strategies and tactics. Here I wanted first to comment on the theoretical proposition you made. How this then works for activists, artists, critics in oractice is the next step.

The second comment relates to the use of the concept of Empire. I wonder if the concept of Empire is really productive here to address your question of finding "a different way to live, a fresh chance at coexistence", which I read as a call for pluralism and multiplicity. Empire, however, suggest the rise of a hegemonic and more or less unitary form of social and economic/political organisation (along with its military extensions). Of course in Negri and Hardt's vision there are many internal struggles and conflicting actors within the body of Empire, but still they seem guided by a similar organisational logic and set of (hegemonic) objectives.

If, however, I look somewhat naively at geopolitical developments around me, I see much more of a fractalisation of Empire at the moment, i.e. the emergence of a multitude of self-similar, but self-contained empires. Importantly, these factual-empires also contest and counter-act each other to the point where their objectives and strategies become so heterogeneous that I wonder how productive the rather monolithic concept of Empire still is to analyse, let alone do something useful with this heterogeneity.

Much rather I would opt for an approach focused on a simultaneous localisation and multiplication of alternatives to such hegemonic forces and leave the concept of Empire behind.

Finally, on the reduction of American bases and how this plays out locally, in the case of your report in S-Korea, highly fascinating!

In such a localised address to a shift in 'hegemonic domination', I see the most productive approach to a new form of social and cultural critique. It will be very difficult to build that critique convincingly, given the lingual, cultural, material, economic and social rifts that separate the various actors that would need to be included in this, and also given the reliance on a global pigeon-English that many of us are struggling with..., but still this could be truly productive.

A problem that worries me on a more day to day basis and that follows directly from your account of the reduction and shifts of foreign US military basis is the question of the demilitarisation of society, and the technology and research sector in particular. It seems to me that there is a continuing legacy of the cold war era in which the military / industrial complex attempts to hold its ground, not just in the US, but also in the Russian Federation and many of the post-Soviet and other 'Western' powers, in terms of contracts, jobs, positions, production-infrastructures, international market-shares, entrenched financial positions. I.e. this is now a completely post-ideological space of political action.

Especially the domain of technological research and development has become so deeply militarised (fuelled even further by the 'war on terror' discourse) that it becomes difficult to imagine how to get rid of this condition. A reliable inside source told me years ago that even a relatively 'civil'-looking institution such as the MIT Media-Lab was at the time supported for more than 65 percent by military funding, carrying out projects that are conducted in utter secrecy, about which we can safely assume that they exist, but about which we cannot get any reliable information as to what they are and what they aim for. Stuff that you will never see on their public web pages. No doubt this percentage has only grown since, and it is presumably even worse in many other technological R&D centres.

How do "we" as cultural producers, critics, artists, deal with such realities if we are so prominently working in and with the products of this technological domain? How to bring this back to the civil domain?

Some 'help' might be expected from the apparent economic demise of the US, making it increasingly difficult to provide for the upkeep for the world's largest army (hence the reduction and re-alignment of foreign US military bases). In effect, the upkeep is currently mostly financed by China. This is, however, certainly not a problem of the US alone, and it plays out very differently in different contexts. The shared problem faced is how to turn this trend around (without a complete collapse), how to civilise the technological domain?

This is one area where the search for alternatives seems highly urgent, and it will require more than a process of mere 'negation' - A process of negation of dominant symbolic modes of hegemonic domination only serves to show that an infinity of other worlds is possible, I would say.

Well anyway, just some thought on a damp Sunday afternoon (it's hot and wet in Amsterdam).

bests,
Eric

0.9

Re: <nettime> 50 Ways To Leave Your Lover

From: Brian Holmes

To: nettime-l@kein.org

Date: Sun, 27 Jul 2008 21:54:26 +0200

Concerning the concept of artistic rupture, Eric Kluitenberg wrote:

> As I have come to understand this... rupture is part of process of

> negation, a negative dialectics as some have called it (Adorno / Lyotard),
> in the case of the visual arts a 'negative dialectics of the image'. Now
> the point of negation is not the replacement of one mode of the visual by
> another, alternative one. Much rather the object of negation is to 'break'
> the image, to show its disfunctionality, to expose that every image hides
> more than it reveals.

...

> The real point of the negation and this negative dialectics as it was
> emblematically embodied by the bold quest of the avant-gardes, was not to
> find a somehow "better" alternative for that which was negated
> (perspective, unity of space, unity of time, surface, support, material,
> medium, etc etc...) but much rather to reveal the infinity of
> possibilities, the infinite space of alternatives.
>
> Now what has changed and where I would follow you in most of your analysis
> is that the context in which art, criticism, and critical cultural
> production operate, has diversified to the point where multiplicity has
> replaced revolt.

This way of thinking, developed from Adorno to Lyotard among many others, is one of the more powerful and compelling stories that can be told about the vanguard "overcoming of art," and my thanks to Eric for bringing in this precise theoretical level of conversation. When I said, "let's take it as axiomatic that all that has changed," I was indeed thinking of the end of any transcendence of artistic representation, and therefore of any reason or art to go on referring to art alone, to its sequential evolutions and/or ruptures. Of course, the idea that there is one single story of the avant-gardes in the 20th century is itself totally dubious, but I think that many of the stories which have been elaborated lead to the point art serves as some sort of ever-changing mediation between an active multiplicity and an existing context of social reality. How that kind of mediation works is, I think, the subject for a micropolitical aesthetics - but I'd like to touch on that in a later reply to Snafu's excellent post on productivism. As Eric says here,

> How this then works for activists, artists, critics in practice
> is the next step.

Concerning the "existing context of social reality" which forms the backdrop to any next step, that is definitely where geopolitical thinking becomes an issue. How to name the context? Is there any overarching structure? If so, how to avoid supporting it with one's own conceptual activity?

> The second comment relates to the use of the concept of Empire. I wonder
> if the concept of Empire is really productive here to address your
> question of finding "a different way to live, a fresh chance at
> coexistence", which I read as a call for pluralism and multiplicity.
> Empire, however, suggest the rise of a hegemonic and more or less unitary
> form of social and economic/political organisation (along with its
> military extensions). Of course in Negri and Hardt's vision there are many
> internal struggles and conflicting actors within the body of Empire, but
> still they seem guided by a similar organisational logic and set of
> (hegemonic) objectives.

Well, what I am talking about is first of all best approached as classical imperialism, not Empire in Hardt and Negri's sense of a centerless, networked imperium -- because what we have seen in the past five years, with the Iraq war, is clearly an attempt to project a specifically American sovereignty onto a resource-rich country. Beyond the war, I think the case for American hegemony is very strong and tends to be understated, if only because people on the left would understandably like to see other alternatives. However, lucidity is also important. The acts of the Bush administration have forced me, as a responsible citizen, to look at the consequences of US military bases all over the world, military domination of space, financial domination through the continuing status of the dollar as international reserve currency, techoscientific domination through the fruits of military R&D spending, cultural domination through global English and the benchmark status of American universities, etc. etc. All of this is, to be sure, in decline, and that is probably why it has gotten so ugly in recent years. But decline can go on for a long time... and in the meantime, unfortunately, this whole construct of military-industrial imperialism continues to furnish the basic definitions of what is good in life, including the canonical measures of economic growth and prosperity inherited from the Fordist/Cold War era, which still hold sway among all the official bodies and orient, for the worst, the development of the EU in particular (not to mention China). The really obscene victory of US hegemony is making everyone desire and love this bloated form of overdevelopment.

Now, I definitely do not have a one-dimensional view of all this, because the geopolitical study that I have carried on within the Continental Drift project definitely suggests that regional

bloc-formation and the increasing sovereignty of countries that already have a continental scale (China, India, Russia) is the wave of the future. I see two likely scenarios over the next 20 years. Either continued American decline will allow other major actors to literally "buy in" to the American hegemony, eventually achieving a true intra-imperial distribution of power and consequent tempering of the US capacity to go lashing out with its military when the other major players do not agree -- and then we will really reach the state that Hardt and Negri described in *Empire*. Or, the existence of any worldwide hegemony will gradually fade, and much greater power will accrue to the continental ensembles, giving rise to some kind of truly multi-polar world. In the best of cases this could lead to the "fractalization" you suggest, with interesting roles for multiple kinds of plurality in the system (not that there isn't plurality already, but this would be quantitatively and qualitatively different, more heterogeneous). Or, in the worst of cases, we could easily get rivalries between blocs, resource wars, etc.

The obvious thing that keeps these scenarios at a distance is the gigantic disproportion between the US military and all the rest. But it may be that popular resistance of all kinds will finally prove that to be an "ineffective disproportion" -- finally answering Madeleine Albright's famous question by showing that having such a great army really is useless, and thus opening up the possibility, at least, of more positive scenarios. This is the geopolitical reason why I am antimilitarist. The other reason is unreflected and immediate: I don't think men with guns is the way to solve any problem.

> Much rather I would opt for an approach focused on a simultaneous
> localisation and multiplication of alternatives to such hegemonic forces
> and leave the concept of Empire behind.

It can be a very good philosophical approach and also the right one. I think, to base alternative strategies on (including aesthetic strategies). However the trick is keeping reality enough in mind that you can actually hope to change it, i.e. leave the military-industrial pimp behind and find some better lover.

> -----
>
> Finally, on the reduction of American bases and how this plays out locally,
> in the case of your report in S-Korea, highly fascinating!
>
> In such a localised address to a shift in 'hegemonic domination', I see
> the most productive approach to a new form of social and cultural
> critique. It will be very difficult to build that critique convincingly,
> given the lingual, cultural, material, economic and social rifts that
> separate the various actors that would need to be included in this, and
> also given the reliance on a global pigeon-English that many of us are
> struggling with..., but still this could be truly productive.

Yes, to the extent that we have a world society, we do need a cultural critique that can work through global divides, with all the quite fascinating and, I think, rewarding difficulties that you mention. In my opinion, this kind of dialogical exchange is one of the ways to leave behind the imperial tendency to oppressive hegemony, but without falling back into essentialism and identity-thinking.

> A problem that worries me on a more day to day basis and that follows
> directly from your account of the reduction and shifts of foreign US
> military basis is the question of the demilitarisation of society, and the
> technology and research sector in particular. It seems to me that there is
> a continuing legacy of the cold war era in which the military / industrial
> complex attempts to hold its ground, not just in the US, but also in the
> Russian Federation and many of the post-Soviet and other 'Western' powers,
> in terms of contracts, jobs, positions, production-infrastructures,
> international market-shares, entrenched financial positions. I.e. this is
> now a completely post-ideological space of political action.

You are so right. The vampires are keeping the cold warbody "alive" so that they can maintain the dead-end mode of production that has been put in place since, or rather by, the Second World War.

> Especially the domain of technological research and development has become
> so deeply militarised (fuelled even further by the 'war on terror'
> discourse) that it becomes difficult to imagine how to get rid of this
> condition. A reliable inside source told me years ago that even a
> relatively 'civil'-looking institution such as the MIT Media-Lab was at
> the time supported for more than 65 percent by military funding, carrying
> out projects that are conducted in utter secrecy, about which we can
> safely assume that they exist, but about which we cannot get any reliable
> information as to what they are and what they aim for. Stuff that you will
> never see on their public web pages. No doubt this percentage has only
> grown since, and it is presumably even worse in many other technological
> R&D centres.

>
> How do "we" as cultural producers, critics, artists, deal with such
> realities if we are so prominently working in and with the products of
> this technological domain? How to bring this back to the civil domain?

I think this remains the key question. In my reading, for instance, A Thousand Plateaus is entirely about this question, it's about subverting and derailing the war-machine of the state, mostly from within, through the undermining of what they call "royal science." It is true that one always works largely on the state's domain (that's the very definition of hegemony, it sets the terrain for everyone). So the question you raise is really the central problem, culturally as well as politically.

> Some 'help' might be expected from the apparent economic demise of the US,
> making it increasingly difficult to provide for the upkeep for the world's
> largest army (hence the reduction and re-alignment of foreign US military
> bases). In effect, the upkeep is currently mostly financed by China.

Actually, Japanese capital remains tremendously important as well... Along with Middle Eastern and European money, the genius of empires has always been to get others paying tribute. Basically because they want the protection of -- or are frankly afraid of -- the empire's military. However, this seems to be headed for a change. A collapse of the dollar, a real run on the dollar, would signify a radical change. We will see... I am not betting on it as I think that everyone is afraid of such a violent turnaround. I think the strategy of the other world powers is to hollow the US out from the inside, and then just wait and see what can be done about the hard core of the military, wait and see whether it will really decline along with the middle class and the old bridges and levees and so on. The strategy of the US, as Brzezinski said flat out in *The Grand Chessboard*, is to hold on to hegemony as long as possible.

> This
> is, however, certainly not a problem of the US alone, and it plays out
> very differently in different contexts. The shared problem faced is how to
> turn this trend around (without a complete collapse), how to civilise the
> technological domain?

Thanks, Eric, it is great to see that we can finally ask a big question again. All that tactical shyness was kinda buggin' me...

> This is one area where the search for alternatives seems highly urgent,
> and it will require more than a process of mere 'negation' - A process of
> negation of dominant symbolic modes of hegemonic domination only serves to
> show that an infinity of other worlds is possible, I would say.

Indeed, the continued return to avant-garde negation is pointless. I think it is intimately bound up with the tautological self-reference of art to itself alone, which is strangely persistent, mainly because it was institutionalized as the definition of modern art (another zombie category as Ulrich Beck puts it). My off-the-cuff manifesto was meant to say that self-reference and radical negation ought to be things of the past for art - stages which have truly been overcome - so I heartily agree with the above!

> Well anyway, just some thought on a damp Sunday afternoon (it's hot and
> wet in Amsterdam).

Hmm, can we hope for more such reflective weather in the future? It's pretty hot in Paris but it only rains at night!

> bests,
> Eric

my best to all as well, Brian

O.I.O

Re: <nettime> 50 Ways To Leave Your Lover

From: Michael Gurstein

To: nettime-l@kein.org

Date: Sun, 27 Jul 2008 08:04:56

-0700

I happened to be in Seoul at what was I guess, roughly the same time as Brian and had some parallel thoughts on developments there that might be of

interest... (I was attending, as a Civil Society representative, an OECD Ministerial meeting on the Future of the Internet Economy...

(This is taken from a somewhat longer trip report...

2. Canada and the OECD Ministerial
Canada hosted the first event in this series in Ottawa in 1998 and much was made at various points particularly in the beginning about the Seoul event being somehow linked to the Ottawa event. Unfortunately for Canada the comparison between Canada in the Internet economy in 1998 and in 2008 is something of an embarrassment. Where in 1998 Canada was an active innovator in a wide range of areas concerning the Internet Economy and (not incidentally) Society, in 2008 it was clear that Canada had either been more or less stagnant in the interim period (and thus slipping behind its international competitors in whatever tables concerning the Internet Economy one might wish to focus on).

Where other countries notably in this instance Korea but also the EU had chosen to provide significant support for infrastructure development and R&D, Canada had (currently governed by Neo-Liberal ideologues) pretty much withdrawn from any public involvement in these areas. And where Canada in 1998 had had a very progressive/inclusive national policy approach to extending participation (and the related benefits of the Internet--Economy and Society) to all, this had by 2008 disappeared from the public agenda.

The benefits of a public policy approach to broad Internet inclusion are manifestly obvious in Korea where some 90 per cent of the populations is Internet connected almost all, with very fast broadband connectivity. This has proven to be a tremendous spur to various aspects of the Internet economy including the ever-receding grail of innovation but also to overall appropriation of the Internet into all aspects of both commercial life and daily life. Canada by losing sight of the social goals of the extension of Internet access and use has seemingly as a consequence allowed itself to drift backwards in those areas.

Michael Gurstein

I.O

<nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: Geert Lovink

To: nettime-l@keim.org

Date: Mon, 11 May 2009 21:29:14 +0200

On the event of the Montevideo/Netherlands Media Art Institute 30th anniversary, departing curator Susanne Jaschko put together a one day symposium entitled Positions in Flux. Régine Debatty at We Make Money Not Art blogged about it. Unfortunately, I was only able to attend the morning session. The event on May 8 2009 took place in Trouw Amsterdam, the followup of Club 11. From what I heard, Positions at Flux had a critical take towards the common media art discourse and asked relevant questions. It was a relief to see that the attention was, for once, not focused on history, preservation and conservation. Cultural heritage has already taken over way too much attention space--in part because this is one of the few areas where there is still plenty of funding. Sigh. Just for one day, no celebration of "medium religion" or "art meets science". Director Heiner Holltappels opened by noticing that new media art is not easily accepted by fine art. Traditional art has become eclecticism. According to Heiner, all art is technology based. The subject of the symposium was a visible break with the video art heritage that Montevideo has been known for. Politics topics, a courageous step! "Is there a future for us?" is a question not many institutions dare to ask. In the Dutch daily De Volkskrant of that day, ex-Montevideo curator Bart Rutten (now Stedelijk Museum) took up the role of expressing the ambivalent feelings of the Dutch art establishment towards the new but no longer young art form. Whereas he praised Montevideo's work, he himself had moved on. "You can ask yourself if Montevideo should continue to show only media art works. In this way they preserve their specialism. It was my main reason to leave."

In Zero Comments I mapped the current challenges for new media arts.

While society at large is inundated with (new) media, the art branch that deals with the digital moved itself in a ghetto. While this analysis still holds up, many in the sector openly admitted the shortcomings and are now putting in place strategies to escape the dead end street. Technology has lost its original fascination, while spreading even faster in society. Is this a reason enough to abandon the field? While experimentation with electronics and the digital might have lost its aura and the spirit of curiosity has somewhat faded, the field of new media arts at large is still growing, despite institutional setbacks here and there. What most participants shared was the feeling that, despite the intimidating institutional violence of the large players, museums will die or become a zoo if they do not deal with the Digital. Some say new media arts lacks the timeliness and the depth. Whereas ICA London closed its media lab, Laboral in the North of Spain, which opened in 2007, is now a large exhibition space, devoted to media art. Chairman Chris Keulemans emphasized that new media arts was always at it best when it criticized the media itself, with its codes and nodes. Each of the three presentations in the morning session gave a different answer to the question how relevant political work could be produced.

The Iraqi-American artist Wafaa Bilal is known from his installation Domestic Tension, in which the artist lived in a gallery space for a month, pointed at by paint ball gun operated by web users. Shoot an Iraqi had 80 million visitors and, according to Bilal, was a "strange mix of aesthetic pain and pleasure." What made the work so popular was the power of viral connections, in particular through chatrooms and video he put online. What happened here was a confrontation between conflict zone and comfort zone, disengagement and engagement, virtual versus physical platform -- both in the case of the artwork and war in Iraq itself. Bilal concluded that the body has its own language that is not in sync with the electronic reality. Bilal made a distinction between interactive works, in which the end-states is already determined, and dynamic pieces that are open ended. A lot of the old school new media art is interactive. Increased user participation was illustrated in Bilal's story of the "virtual human shield", a group of people that gathered to protect the artist from being shot at. Dog or Iraqi was a month long online debate who gets waterboarded: a dog or an Iraqi? Bilal also briefly discussed his modded version of a 2003 US shooting game that he renamed into Virtual Jihad. Instead of killing Saddam the user can now hunt GW Bush. This and other projects were documented in Wafaa Bilal, Shoot an Iraqi (City Light Books, San Francisco, 2008).

Former EtOy Hans Bernard of Uebermorgen.com didn't show projects but read a text concerning the role of "European techno fine art avant garde." I am great fan of Uebermorgen. It's in fact becoming impossible to list all their interventions and hacks. Uebermorgen is all about "surreal outcomes", not bound by any medium. "The transformation from digital to physical is important. The work is not pop art, it is rock art. We are not activists, we are actionists." For a while seeking large audiences was a thrill, but that's no longer the main motivation. There is a new strategy for each new project. Bernard did his best to prove that Uebermorgen's intentions were neither political nor ideological. The aim should be Art, not Politics. Communication is the 9-5 job, but that not the passion. Bernard's insistence on the non-political status didn't convince. Uebermorgen's claim, not to have any political agenda, refers to an ancient, rigid definition that was already problematic in the late seventies when I studied political science. Maybe in Austria politics is still associated with corrupt parties and fat, ugly politicians but elsewhere in the world people use a much broader definition of "the political". His insistence on artistic freedom is amiable but the idea that once art becomes political it turns into politics and seizes to be art, simply doesn't hold. His separation between the private opinion of the artist as a citizen and the Artist as a public figure is problematic for the same reasons. Bernard's insistence that "perception and production need to be separated" sounds good--but we all know that visual arts no longer operates outside "perception management." Autonomy, at least in the Dutch context, is the official state religion. We all anticipate aesthetic impact, even if we reject the categories of the day and undermine the dominant visual logic. Hans, there are no commissars anymore that control the ateliers. If there is any censor it's probably the Politically Correct Self. So, if we state, "in production we need to be free," there is no one who will stop us -- but ourselves.

Knowbotic Research, teaching and working in Zurich, was the third presenter. Their translocal distributed temporary works avoid--and seek--the Political in yet another manner. Christian Huebler showcased the Blackbenz Race project between Prishtina and Zurich, a city marketing proposal that was refused because of its negative image of the proper Swiss finance capital. The broader idea was to play with the Kosovo-Albanian-Swiss people that hover in-between places. Code words are fog, smoke, blurred spaces and multiple identities. The self-built

stealth boat project has a similar intention. The micro audiences become actors here. Activism doesn't need more exposure and transparency. Art doesn't need moral outcry. The celebrity industry took over this role. Art questions and creates new spaces for reflection. What's required are slow spaces. All three projects showed that new media art "doesn't need to be a monade, merely celebrating itself." (Huebler) This is the age of entering other contexts, times and spaces—assisted by production houses that have in-house knowledge about the specificity, and the Eigenartigkeit, of digital technologies.

I.I

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: jo van der spek
To: nettime-l@kein.org
Date: Wed, 13 May 2009 17:27:22 +0200

<citaat van="Geert Lovink">

>Activism doesn't need more exposure and transparency.

I agree, the obsession with media by activists is killing activism and (re)producing mirrors of narcissism, aka transparency....

>Art doesn't need moral outcry.

It does not NEED it, but some kinda passion is imho an important generator. This passion can be questioned, exposed or reflected on. That is why I agree with you that

> Art questions and creates new spaces for reflection.

> What's required are slow spaces.
Yes, but why not also new confrontations, new dynamics, tactics, etc?
And indeed, why not reflect on morality as well!

Jo van der Spek
mam.streamtime.org

I.2

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: Florian Cramer
To: nettime-l@kein.org
Date: Thu, 14 May 2009 22:28:59 +0200

On Monday, May 11 2009, 21:29 (+0200), Geert Lovink wrote:

> While society at large is inundated with (new) media, the art branch
> that deals with the digital moved itself in a ghetto.

This is too true, and that branch has to reinvent itself from scratch or it will collapse very soon (if it isn't already collapsing). But it goes for the entire 'new media' field, including academic new media studies which have used up their credit within the humanities. It's already happening in arts education where famous media art schools have been rolled back or integrated into Fine Art courses.

It's not even a question of too narrow technological focus, but one of perceived artistic quality. Historically, 'media art' has been a tactical alliance between radical artists from Nam June Paik to ubermorgen.com and high tech academic research lab art that has no

whatsoever contemporary art credits. From the late 60s to today, one hand washed the other - the former brought the artistic credibility, the latter the money and infrastructure. Festivals like STRP or ars electronica perfectly illustrate it. However, the research lab art, particularly in the form of 'interactive installations', has always dominated the field in sheer mass, quantity and visibility. A visitor who would visit an arbitrary new media festival with an interest in contemporary art would see, first and most of all, preposterous machine parks. Or, in friendlier terms, it's the kind of art that rather belonged, as an educational or aesthetic gimmick, into a museum of technology than into a contemporary art discourse.

However, I find it hard to get past a certain attachment to the "media art" ghetto because it tends to combine the very worst (even painfully, unspeakably stupid and monstrously worst) with - IMO - the very best to be found in contemporary art. Uberrnorgen are an excellent example, needless to drop further names here. And I'm afraid that abandoning that ghetto, although it's theoretically the right thing to do, will in the end result in even greater collateral damage.

Since the 1990s, the so-called Fine Arts do provide no really desirable environment either, likely they're even worse. It is telling enough that the term "Fine Art" suddenly has become a universally accepted standard while, not a long time ago, any self-respecting contemporary artist would have fiercely rejected it if not opposed it. In the past ten years of reading contemporary art magazines or visiting art biennales and Documentas, I've been flabbergasted by the lack of vision and radicalism in this field. It has morphed, somewhat comparable to New (composed) Music after the 1960s, into an academic discourse ruled by a neo-bourgeois jet set of hipster curators posing as cultural theorists on the basis of a not-even-half-baked knowledge and recycling of postmodern philosophy and cultural studies. The system consists of artists who have been academically trained to produce works - along with non-understood theory lingo - that fit the required curatorial buzz. Along with this development, the paradigm of the white cube and art works as good-looking exhibition objects has become stronger than ever before and rules out any art practice not fitting this format. All the while, the system thrives on the delusion that it still represents visual art as a whole although, unlike, for example, in film where 'highbrow' and 'lowbrow' still coexist, its popular forms like comic books, tattoos, fantasy figurines, t-shirt illustrations, wildlife paintings... have long been excluded from its system.

I dare to claim that under "saner" conditions, no Documenta and no Biennale curator would get around artists like uberrnorgen or the Yes Men, just like no Documenta curator got around Beuys in the 1970s and 80s. Instead, we get artists like Mike Kelley all over the art world in whose work I'm either not getting something or indeed seeing the Emperor's new clothes. ("Review" babble like http://www.frieze.com/issue/article/tomorrow_never_comes/ affirms the suspicion that the art world has no clue either.)

> Director Heiner Holtappels opened by noticing that new media art
> is not easily accepted by fine art. Traditional art has become
> eclecticism. According to Heiner, all art is technology based.

This is true, yet contemporary art has mostly given up on reflecting its media. [I can almost hear an iPhone-wearing curator saying that reflecting one's media is outmoded modernism.] It's most obvious in the way video installations have become its mainstream format, in the form of video loops shown in booths inside exhibition spaces. Video is just taken as a documentary TV or wannabe-cinematic format, as if radical video art from Paik to Infernal had never happened. (It seems as if most contemporary artists actually don't know it anymore which is comparable to painters no longer knowing about abstract painting.) One should perhaps advise Montevideo just not to leave its video art roots behind.

-F

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blog: <http://en.pleintekst.nl>
homepage: <http://cramer.pleintekst.nl?70>
gopher: <http://cramer.pleintekst.nl>

I.3

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: Matze Schmidt
To: nettime-l@keim.org
Date: Fri, 15 May 2009 17:23:12 +0200

Thursday, May 14, 2009, 10:28:59 PM, one wrote:
> On Monday, May 11 2009, 21:29 (+0200), Geert Lovink wrote:

>> While society at large is inundated with (new) media, the art
>> branch that deals with the digital moved itself in a ghetto.

> This is too true, and that branch has to reinvent itself from
> scratch or it will collapse very soon (if it isn't already
> collapsing).

Mh, so let it be killing itself, the Reinvent Yourself-Discourse is a line from the Pet Shop Boys from the 90s and says nothing than "Nobody knows the trouble I've seen" in a 'modern' reinvented (sic!) way. But I cannot see the trouble of this hard front line between a Paik and a Uebermorgen. For example the "1001 Songs of eBay" of uebermorgen is just a funny funny project I can implement over the weekend dealing with online politics sex. And this confused and disoriented waiting for the new-old avantgarde like "Let's do many Paiks" is boring and does not have anything to do with the real world in which electronics are the basis of the doings. What was really radical in a Paik? Fucking the Porta Pack with Alternative TV-Ideas or the TV-Sets with a magnet? Were the neo-dada fluxus guys radical anyway or just radical?

> as if radical video art from Paik to Infermental had never happened.
> (It seems as if most contemporary artists actually don't know it
> anymore which is comparable to painters no longer knowing about
> abstract painting.) One should perhaps advise Monteideo just not to
> leave its video art roots behind.

I'd like to point out at this point that institutions like Monteideo are revolutionizers of money, e.g. they payed Jaromil for working on dynebolican stuff and by this means they are able to rescue the middle-class fantasies of a free arty market of software on the basis of electronics, a market without too much money and with lower prices, with all effects of an open source software "z" driven by the mediate support of the state.

But while talking to them some years ago the Monteideo people turned out to be very naive in political questions. They have no idea about economy and no idea of what is going on out of their field. That's okay, as long as they incorporate all folklore and avantgarde at the same time, because it is their mandate and mission.

Matze Schmidt

I.4

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: jaromil
To: nettime-l@keim.org
Date: Sun, 17 May 2009 14:05:54 +0200

-----BEGIN PGP SIGNED MESSAGE-----
Hash: SHA1

re all,

first of all thanks Matze for your consideration of my activity, but let me warn you are overestimating the benefits of my collaboration with Monteideo / Time Based Arts ... which is now called Nederlands Instituut voor Mediakunst (NIMK, BTW): it takes more to be "rescuing the middle-class fantasies of a free arty market of software" as you say, if we speak of a national institute that started in a squat in Amsterdam 30 years ago and has seen a constant flow of contributions by various people through all these years, most of them really worth considering.

On Fri, May 15, 2009 at 05:23:12PM +0200, Matze Schmidt wrote:
> I'd like to point out at this point that institutions like
> Monteideo are revolutionizers of money, e.g. they payed Jaromil for
> working on dynebolican stuff

if it would be just the action of redistribution of wealth, then it wouldn't be revolutionary at all. Some artists produced and distributed by Monteideo did become rich, but for them Monteideo mostly contributed to the production quality of their artworks rather than direct funding.

just consider that if my lifestyle would be "middle-class fantasy" i could not afford to sustainably live in Amsterdam relying on my current employment, but lucky me i'm not a yuppie :) and i'm fine like that. for the minimum support i get, needed as i care to support me and my extended family when needed, i have to do much more than just developing "my own projects", but still all results can be free to the public: that shouldn't be special for a public institution, right? i believe this is the good signal NIMK gives - not such a revolutionary one, but pretty honest: there are often various degrees of corruption leading public institutions to play commercially with public resources.

other than that, we can call "progressive attitude" - rather than revolutionary" - when institutions are keen to interact with liminal contexts, with dwellers on the dystopian hearth pulsating in every metropolis of our "Free Western World". This kind of interaction (and the respect for the uncommon ground in between) is indeed part of the heritage of a city like Mookum A - unfortunately decaying rapidly as Europe is turning into a Fortress for the privileged and their fears of the disinherited children of the welfare mirage.

at last about the interaction i mention here: i'm not sure how to define it, its likely not a negotiation nor a compromise, i'm just sure it is necessary in any case: whether we accept the upcoming institutionalised "Reinvent Yourself" strategy or not. I would recommend a case-by-case analysis in this regards, rather than thinking universally... like institutions often do :^)

regarding your vague critiques let me reply:

> with all effects of an open source software "z" driven by the mediate
> support of the state.

dyne.org development is not driven by any state, corporation or institution rather than by the many problems these power structures generate. we dedicate most of our free time to peer reviewed free software development in socially relevant contexts (please note "development", not provision of services) and as hackers we operate pragmatically, on-line as well in various different on-site contexts.

> But while talking to them some years ago the Monteideo people
> turned out to be very naive in political questions. They have no
> idea about economy and no idea of what is going on out of their
> field. That's okay, as long as they incorporate all folklore and
> avantgarde at the same time, because it is their mandate and mission.

i'd be curious to know what you consider "naive in political questions": myself i've felt enriched by the past 4 and more years spent in Amsterdam, by my colleagues at NIMK (which is not so unformed in its composition BTW) as well by the squatters in A'dam, from De Bierkoning to the Waag Society.

backing my objection, i'll point you out some coverage on NIMK's 30 years symposium (just happened last week):

<http://www.we-make-money-not-art.com/archives/2009/05/the-netherlands-media-art-inst.php>

pasting you here the transcription of my intervention at this symposium, let it be also a contribution to this interesting discussion thread:

At the NIMK's symposium "Positions in Flux" I've taken the occasion to share thoughts on the current perception of Free Software and Open Source philosophy in art, along with some overdue criticism of the Creative Commons hollow hype, as well as the Creative Industries and their systematised processing of art for the global market. Even if not obvious, I believe the dynamics of these two phenomena are related; among the quoted in the intervention are Benjamin Mako Hill's "Towards a Standard of Freedom: Creative Commons and the Free Software Movement"[1] and Florian Cramer's post on nettime "The Creative Commons Misunderstanding"[2], while the vigorous critique of the Creative Industries stands on Rana Dasgupta's essay "The Next Idea of the Artist (Art, music and the present threat of creativity)"[3]

Here below a short transcript:

"Open Source" doesn't mean free access, nor open space or open air; it presumes a seamless[4] approach to design as a response to the increasing reliance on technology and its accessibility; it is interactive without prescribed boundaries, following a combinatorial, generative approach to development; it is peer to peer as no producer can control further interaction patterns; it is grassroot as creations are born out of initiative and cohesion based on needs felt and understood in first person by community members.

About Creative Commons, its motto "Some rights reserved," is a relatively hollow call: the slogan factually reverses the Free Software and Open Source philosophy of reserving rights to users, not copyright owners, in order to allow the former to become producers themselves. The dis/appropriating loop of creativity must be recursive to be fruitful: not only production means belong to the people using them, further creations should be free to be recombined, rights must be granted focusing on people interacting, not just those providing the interactive infrastructure.

Unfortunately there is a diffuse lack of perception for alternatives offered by the Open Source and Free Software approach over current profit models. As a present problem, also deriving from the lack of understanding of the importance of grass-root creativity, top-down cultural management is patronising art production: mass media aesthetics of an entirely sanitised and efficient creativity, of the sort that will not rely on unstable people and can therefore be globally rationalised.

That the great artists of modern Western culture managed to produce what they did, despite the danger and intensity of their effort, was due in large part to improvised social forms built around close-knit networks where thought and affect circulated with high velocity, and where it was possible to try out forms of non-conventional human relationships that would not destroy, nor be destroyed by, a life of art. Seen from an historical perspective, in the second half of the twentieth century many of the functions of creative networks were already taken over in Europe by institutions (government funding bodies, universities, museums, etc) and much of their excessive feeling was neutralised. This was only a small part of a general process of the time: the absorption of human emotion into bureaucratic channels, and the emergence of a social coolness, an inefficiency of feeling.

At this stage in the twenty-first century, we are in the middle of another large-scale restructuring of ideas of creativity and culture. As one of the most significant generators of image and value, creativity now has become a critical resource for the global economic engine. What creativity is, and how it can be systematised and circulated, are therefore urgent questions of contemporary capitalist organisation. As cultural producers are thrust into the full intensity of globally dispersed, just-in-time production, new images of creative inspiration and output are required that sit tidily within the systematised processes of the global market. Creativity must be rendered comprehensible, transparent and rational; there can be none of the destructive excesses evident in the lives of many of the greatest artists of European history. Creativity must circulate cleanly and quickly, and it should leave no dirty remainder. For what interests Hollywood, and the market in general, is not creativity as a complex human process, weighed down in bodies and relationships and empty days, but creativity as an abstraction, free of irrationality and pain, and light enough to hover like a great logo above the continents.

Perhaps, as the logic of systematised production occupies the terrain of human creativity more completely, we will reach a stage where we surrender all knowledge about this troubling domain, and it will become entirely alien to us. Perhaps one day we will be terrified of

what explosive dangers might rise up from the creativity of human beings.

[1] http://mako.cc/writing/toward_a_standard_of_freedom.html

[2] <http://www.nettime.org/Lists-Archives/nettime-l-0610/msg00025.html>

[3] http://ranadasgupta.com/texts.asp?text_id=45

[4] <http://www.themobilecity.nl/2008/01/05/designing-for-locative-media-seamless-or-seamful-experiences/>

- -

jaromil.dyne.org developer, <http://jaromil.dyne.org>

PGP: 779F E8B5 47C7 3A89 4112 64D0 7B64 3184 B534 0B5E

I.5

Re: <nettime> Media Mutations - Life | Registration | Simulation (was: Political Work in the Aftermath of the New Media Arts Crisis)
From: xname
To: nettime-l@keim.org
Date: Sun, 17 May 2009 15:40:16 +0200 (CEST)

> jaromil said:
 > Montevideo / Time Based Arts ... which is now called Nederlands
 > Instituut voor Mediakunst (NIMK, BTW)
 > if we speak of a national institute that started in a squat in
 > Amsterdam 30 years ago

Hello,

I did not remember that the 'Nimk' was started in a squat: isn't this the story of Paradiso and Melkweg?

As far as I know the 'Netherlands Media Art Institute' was born when 'Monte Video' and 'Time Based Arts' merged (1993).

Monte Video was founded by René Coelho in 1978, and initially operated from his house in Amsterdam. (was that squatted? I tend to doubt.) Monte Video focused on video art and provided equipment for producing works and space to show them (soon collecting and distributing... video-tapes!).

Time Based Arts was founded in 1983 by the Association of Video Artists, so it was an artists run association creating a network for distribution; it was more performance oriented than Monte Video, according to the story that was narrated to me, and which I deduced from the collection. (Can anyone confirm this, please?) Were they squatting? But they were getting funding... I am somewhat curious.

Maybe other people on this list know more.

There is a page of history on the nimk.nl, but I saw no wikipedia entry on this topic.

I find the *story of this institute quite beautiful and paradigmatic in the development of the (non-linear) chain of media mutations (which could off course be expanded):

happening/performance (art=life)
 electronic art
 video-art (art=registration)
 media-art, software-art (art=simulation)

I paste it below.

Best,
 Eleonora

== ==

****History****

1978

Monte Video is founded by René Coelho. From his home on the Singel in Amsterdam he makes equipment and documentation available, and furnishes one room as a gallery. The first video artist whose work is shown here on the Singel was Livinus van de Bundt. Coelho's inspiration. Other artists, such as Bill Viola, Gary Hill, Shelly Silver and Gabor Body, soon make contact. It is not long before Monte Video has a large selection of works available for rental.

1983

Thanks to government funding Monte Video is able to move to Amsterdam North. There is now sufficient space to offer regular presentations. Not only Dutch artists, but also those from other countries are given a chance to show their videos or installations.

1986

Government funding received by Monte Video is cut back to almost nothing. Monte Video does receive several small transitional grants from the city of Amsterdam.

Time Based Arts, which had been founded in 1983 by the Association of Video Artists, is fast becoming well-known as a distributor of video art, and continues receiving government funding.

1986-1993

René Coelho continues on his own. Monte Video moves back to his home on the Singel. The acquisition of production facilities, distribution, documentation and promotion goes on, financed from his own income and by organizing large projects. One of these, as an example, was 'Imago', an exhibition of Dutch video installations which toured worldwide for five years beginning in 1990. There were also plans laid for the first conservation programs for video art.

The chairman of Time Based Arts, Aart van Barneveld, died; his death was followed by many conflicts within the organization. In the early 1990s Time Based Arts also lost its subsidies and threatened to go under. Monte Video and Time Based Arts decide to provide a joint art program for Amsterdam cable TV, Channel Zero.

1993

Time Based Arts merges with Monte Video. Their work is continued under the new name of Netherlands Media Art Institute, Montevideo/Time Based Arts. This fusion does free up national funding. In both 1997 and 2001 the grants are expanded and converted into a structural subsidy for four years.

1993-2002

The Netherlands Media Art Institute moves twice, in 1994 to the Spuistraat and in 1997 to its present location on the Keizersgracht.

The Institute continues to grow through these years, and adopts the following mission statement: The Netherlands Media Art Institute supports media art in three core areas: presentation, research and conservation. At the same time, through its facilities it offers extensive services for artists and art institutions. Among these services are educational programs, to be developed to accompany all activities.

and

****History of the Collection****

The collection of the Netherlands Media Art Institute, Montevideo/Time

Based Arts reflects the turbulent history of the Institute. In addition to

the collection of Monte Video, the predecessor of the Netherlands Media

Art Institute, the Institute administers the collections of four

institutions: the Lijnbaan Center (1970-1982), Time Based Arts

(1983-1994), De Appel (1975-1983) and the Institute Collection

Netherlands. This combination of artists' initiatives (Time Based Arts, De

Appel and the Lijnbaan Center) and more formal institutions (Institute

Collection Netherlands and the present Netherlands Media Art Institute)

affords the collection a surprising diversity. In addition to renowned

artists like Bill Viola, Nam June Paik and Gary Hill (who were represented

in the collection as far back as the 1970s), there are internationally

known Dutch artists who experimented with the medium for only a short

period in the 1970s, such as Marinus Boezem, Jan van Munster and Pieter

Engels.

Before any institutions at all had yet been created for the purpose of

collecting small centers were set up in various parts of The Netherlands

which facilitated and promoted the use of video by and for artists. The

earliest examples of this were Agora Studios in Maastricht, the Lijnbaan

Center in Rotterdam (itself a merger of the studio of Venster in Rotterdam

and the video studio which was set up for the Sonsbeek exhibition in 1971

in Arnhem), and a couple of individuals such as the artists Miguel-Ángel

Cárdenas and Jack Moore in Amsterdam, who made their cameras available for

other artists. Many of the works which were made in this earliest period

of Dutch video art only surfaced from oblivion in the course of the 1990s.

Surprising discoveries among them are the works of Dennis Oppenheim, Terry Fox, Wim Gijzen, Nan Hoover and Tajiri.

With the arrival of the collection of De Appel an enormously rich collection of video records of performances was added. De Appel flourished in the 1970s as one of the most progressive international work sites for performance art. The collection of this institution contained unique works by Vito Acconci, Laurie Anderson, Gina Pane, Carolee Schneemann and others. But in addition to records of events in her own gallery, Wies Smalls, the founder of De Appel, also built up a collection of international video art in order to enable the Dutch public to become acquainted with what was happening internationally, including work by Douglas Davis, Ulinke Rosenbach, Joan Jonas and Alison Knowles.

In the early 1980s, with De Appel as its base, efforts were begun to establish an association for video artists, which later created the Time Based Arts Foundation. The collection of this artists' association, in addition to works by artists based in The Netherlands, such as Abramovic/Ulay, Hooykaas/Stansfield, Ben d'Armagnac, Christine Chiffron and Lydia Schouten, also included work by international artists like Mona Hatoum and General Idea.

Time Based Arts maintained an active collection policy, in which any artist who worked with video could try to have his or her work included in the collection. As it grew the collection became enormously diverse and afforded a good overview of the various ways that video could be employed in the visual arts. Through in to the 1990s Time Based Arts played an important role in the collection, distribution and support of video art until, in 1994, under pressure from the municipal authorities of Amsterdam, it entered into a merger with Monte Video.

René Coelho began his video gallery Monte Video in 1978, and in doing so laid the foundation for the present Institute. Monte Video was a gallery which specialized in electronic art and especially in video art that sought out the creative possibilities and qualities of the medium itself. An important impetus for establishing the institution was the work of the Dutch video pioneer Livinus van de Bundt. He was therefore the first artist to be shown in the gallery. Later the Vasulka's, Bert Schutter, Peter Bogers, Matthew Schlanger and many others followed. In addition to the works that were to be seen in the gallery, Monte Video began to be active in collecting and distributing work. Bill Viola, Gary Hill, Shelly Silver and Gabor Body were for instance artists who 'stabled' their work with Monte Video. The gallery owed its international success chiefly to this. When in the 1990s the conservation of video works became a pressing problem, the then merged Montevideo/Time Based Arts established itself as the goad and later as the center of technical expertise for carrying out the Conservation of Dutch Video Art project. As well as the collections described above, there was integral cooperation with museums that over the course of time had also collected video work. In addition to much technical research, the conservation efforts also prompted considerable recording work and research into content. Among questions dealt with were the status of the vehicle, the significance of the material chosen and establishing the boundary conditions for proper exhibition. Because of the differences in approach among the institutions from which they came, considerable time was spent integrating the collections with one another, and getting the possibilities for the use of the works coordinated with one another. But now, with the end of the conservation project in sight, the gaps between the collections appear to be closing ever more, and we can proudly present our multi-faceted collection to the public, as we do here.

I.6

**Re: <nettime> Media Mutations - Life
| Registration | Simulation
(was: Political Work in the
Aftermath of the New Media Arts
Crisis)**

From: Matze Schmidt

To: nettime-l@kein.org

**Date: Mon, 18 May 2009 11:22:02
+0200**

>> [...] Arts

> what art

> True, art

In short: No money (as one of the forms of profit) without art, no art without politics. This is a simple formula and any Baudrillard would have secretly subscribed this, even in an epoch of ended (Hegel and followers) or never realized (Debord and followers) art. The fact is, we* don't need art as art, but -- and someone like jaromil shows this to us** -- we need other conditions, as painting, code or video or diy-cooking if you like. I don't care -- changing media is always good. But we are not able to produce the conditions' now' -- like someone like jaromil is may thinking -- because the conditions produce us, alienate us they will always produce us (products produce consumption and vice versa), but these conditions are (straightforward now) have to be uncaged from ruling modes of production, in the meat sector reproduced by national institutions (ZKM in Germany, Ex-Montevideo in NL, your personal MTV at home). The New Media Arts Crisis is not my crisis, It's just the crisis of the middle-class (Yuppie or not, fallen programmer or rising video-installer) in form of some arts with newer or older media, may it a t-shirt or an lcd. So there is no aftermath here but the effects of a mixed up (I love this status and condition) highbrow, baby! elite meshed with an alternative "green" and independent business party with no idea of real coding out there (forget networks, they are roped parties).

* and ** Me, I and you as the readers who follows this text.

M

I.7

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: Renee Turner

To: nettime-l@kein.org

Date: Fri, 15 May 2009 18:07:37 +0200

Hi Florian,

You point towards a classic issue, the relevance of context. What do different registers (fine art, media art, design, activism, popular culture etc.) give to a particular work and what does a categorization exclude, meaning what does it make *impossible*. Every register influences interpretation, (in)visibility, production and funding.

- > Since the 1990s, the so-called Fine Arts do provide no really
- > desirable environment either, likely they're even worse. It is
- > telling enough that the term "Fine Art" suddenly has become a
- > universally accepted standard while, not a long time ago, any
- > self-respecting contemporary artist would have fiercely rejected
- > if not opposed it. In the past ten years of reading contemporary
- > art magazines or visiting art biennales and Documentas, I've been
- > flabbergasted by the lack of vision and radicalism in this field. It
- > has morphed, somewhat comparable to New (composed) Music after the
- > 1960s, into an academic discourse ruled by a neo-bourgeois jet set
- > of hipster curators posing as cultural theorists on the basis of a
- > not-even-half-baked knowledge and recycling of postmodern philosophy
- > and cultural studies. The system consists of artists who have been
- > academically trained to produce works - along with non-understood
- > theory lingo - that fit the required curatorial buzz.

Can you speak more specifically about which curators, what art educational programs, which artists and what practices? For a constructive debate, it's important to avoid caricatures, otherwise there's a risk of creating false enemies, or missing out on how to best counter the real ones.

And as an aside, I have to admit when I read "not-even-half-baked knowledge" and "non-understood, I caught myself wondering who are the guardians of proper interpretation when it comes to theory. (not to mention, which theories) After all, couldn't theory be mutable in different contexts or even hackable? In other words, can it too be practiced, tested and changed once it hits the ground or encounters a specific situation or discipline?

- > Along with this development, the paradigm of the white cube and art
- > works as good-looking exhibition objects has become stronger than

- > ever before and rules out any art practice not fitting this format.

It's true the white cube is a dominant force to be reckoned with (or not, depending on what art world you dwell in :-), but interventionists/social/political practices have also continued.... (both of the digital and analog sort). You mention UBERMORGEN, and I would add The Temporary Travel Office, SubRosa, Mongrel, AUDC, Jorge Blasco's Cultures of the Archive, Marcelo Expósito's various projects, The Center for Land Use Interpretation, Beatriz da Costa and others... Maybe "tactical" is a red thread through these works?

- > All the while, the system thrives on the delusion that it still
- > represents visual art as a whole although, unlike, for example, in
- > film where 'highbrow' and 'lowbrow' still coexist, its popular forms
- > like comic books, tattoos, fantasy figurines, t-shirt illustrations,
- > wildlife paintings... have long been excluded from its system.
- >

hmmmm....not sure about this, having worked as a hybrid artist/designer/curator/media artist/collaborator for some time now, again I reiterate that there are many different artworlds (and for that matter artists/inhabitants/vagrants). Sometimes they intersect, rub next to each other, come into agitation or simply run on parallel tracks. (Not too dissimilar from the so-called new media world.) Think of open source practitioners, the Max/Flash folk, and those that poach the web's detritus for their own purposes, they're all a part of new media arts, but each tend to dwell in different corners of the digital universe (or maybe not, if you're one of those cross-pollinators :-)

- > Instead, we get artists like Mike Kelley all over the art
- > world in whose work I'm either not getting something or indeed
- > seeing the Emperor's new clothes. ("Review" babble like
- > http://www.frieze.com/issue/article/tomorrow_never_comes/ affirms
- > the suspicion that the art world has no clue either.)

I haven't seen this particular work so hesitate to judge. I do however find it a little problematic to make sweeping statements about the Emperor's New Clothes and the "art world's" cluelessness based on one review and one artist.

- >> Director Heiner Holtappels opened by noticing that new media art
- >> is not easily accepted by fine art. Traditional art has become
- >> eclecticism. According to Heiner, all art is technology based.
- >
- > This is true, yet contemporary art has mostly given up on reflecting
- > its media. [I can almost hear an iPhone-wearing curator saying that
- > reflecting one's media is outmoded modernism.]

ouch, how stereotypes do prevail. I wonder if there would be a paradigm shift if he/she had been envisioned with a pre-paid nokia. :-)

Renee
<http://www.geuzen.org/>
<http://www.fudgethefacts.com/>
http://www.geuzen.org/female_icons/

I.8

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: Florian Cramer

To: nettime-l@kein.org

Date: Sat, 23 May 2009 02:05:03 +0200

Hey Renee,

- > You point towards a classic issue, the relevance of context. What do
- > different registers (fine art, media art, design, activism, popular
- > culture etc.) give to a particular work and what does a categorization
- > exclude, meaning what does it make *impossible*. Every register
- > influences interpretation, (in)visibility, production and funding.

Yeah, and inevitably, these registers are not just different chosen perspectives we have on particular works, but also institutional and disciplinary contexts in which workers have to put their work and whose written and unwritten rules they can't avoid abiding.

> Can you speak more specifically about which curators, what art > educational programs, which artists and what practices?

I was really thinking of the contemporary art system as it has been described by its own protagonists, for example in Isabelle Graw's 2008 book "Der grosse Preis", or has been analyzed, with means that really deserve the term "artistic research", by Hans Haacke as early as in the 1970s in such pieces as "The Chocolate Master". And many people have criticized that system from within, from Henry Flynt in the 1960s to the writer and "Thing Hamburg"-blogger Michel Chevalier today. I think it is legitimate to make a sweepingly general critique of the contemporary art system just as it is legitimate to generally criticize and attack the music industry and contemporary popular music system for example. That doesn't mean that there would be absolutely no good music coming out of that system. But unlike other culture industries, the contemporary (Fine) Art system often falsely believes in its own autonomy. And it's my general experience and opinion that the art I'm more interested in is more often than not to be found in places outside that system. In the 1960s, this was true for Fluxus and Situationism, in the 1970s and 1980s for the Mail Art Network and postpunk, and in the 1990s for Net.art, the Luther Blissett project or the alternative pornography movement. Today, to speak in terms of our both hometown Rotterdam, I'm finding the interesting contemporary arts at places like WORM and De Player and only rarely at Witte de With, for example.

> For a constructive debate, it's important to avoid caricatures, > otherwise there's a risk of creating false enemies, or missing out > on how to best counter the real ones.

Well, this is true, and I admit that my posting was polemical - and emotional. My gripes with the contemporary art system are also based on bad personal experience and confrontations such as the one with the "Just Do It" exhibition <[http://www.mail-archive.com/nettime-1\[AT\]bbs.thing.net/msg02876.html](http://www.mail-archive.com/nettime-1[AT]bbs.thing.net/msg02876.html)>.

> hmmm....not sure about this, having worked as a hybrid artist/ > designer/curator/media artist/collaborator for some time now, again > I reiterate that there are many different artworlds (and for that > matter artists/inhabitants/vagrants).

Indeed. It's just that the particular art world I mentioned above - and which can be roughly described as the art world of the many biennials, the Documenta, contemporary art spaces like PS.1 and KW, contemporary art journals like October, Texte zur Kunst, Springerin and Metropolis M, too often monopolizes the term "art" for the art that it represents. Admittedly, its system can be permissive and include 'outside' practices, particularly when a curatorial subject requires it. However, it would be possible to map the institutions mentioned above just by the overlap of the people they involve, and come up with a fairly good representation of what makes up contemporary art.

The same is true, no doubt, if you take ars electronica, transmediale and ISEA, plus Leonardo, Neural, Rhizome and Nettime, ZKM and ICC Tokyo, and pin down the system "media art". But just as that latter system is now being - deservedly - questioned and undergoing a huge - if not terminal structural crisis, I think it is as legitimate to question the contemporary Fine Art system, and the Western concept of autonomous art. So, going back to Geert's initial report about the discussion about the crisis of "Media Art" at Montevideo Amsterdam, I think that it can't be a solution to integrate a very questionable "media art" system into an equally questionable contemporary art system. [As it is now happening, in education, too, for example in the Zurich art school media department where Felix Stalder teaches, and where the media programme has been rolled back into Fine Art on the Master level.]

> Sometimes they intersect, rub next to each other, come into > agitation or simply run on parallel tracks. (Not too dissimilar from > the so-called new media world.) Think of open source practitioners, > the Max/Flash folk, and those that poach the web's detritus for > their own purposes, they're all a part of new media arts, but each > tend to dwell in different corners of the digital notion universe > (or maybe not, if you're one of those cross-pollinators :-)

Yep, only that what you describe above is really declining and may not see much art funding or support in the future. The writing is on the wall.

>>> Director Heiner Holzapfel opened by noticing that new media art >>> is not easily accepted by fine art. Traditional art has become >>> eclecticism. According to Heiner, all art is technology based. >> >> This is true, yet contemporary art has mostly given up on >> reflecting its media. [I can almost hear an iPhone-wearing curator >> saying that reflecting one's media is outmoded modernism.] > > ouch, how stereotypes do prevail. I wonder if there would be a > paradigm shift if he/she had been envisioned with a pre-paid nokia. > :-)

I should have told that the above example was taken from a real life experience, although it's admittedly a deliberate caricature when I blew it out of proportion as above. I agree very much with Brian that artistic practices (to put it as broadly) are deeply intertwined in culture and communication. There's a good chance, and I really mean this, that I am getting old - in punk terms: a boring old fart - who's insisting on outmoded viewpoints. But I think that critiques of modernism, as legitimate as they are, become problematic when they're used to legitimize and maintain the status quo. [An extreme example is the contemporary art gallery scene and private collections in Berlin and their intrinsic links to the German discourse of "Neue Bürgerlichkeit" ("new bourgeoisie") <http://de.wikipedia.org/wiki/Neue_Bürgerlichkeit>.] The current economic, political and social developments should render all notions of posthistoire and non-rupture in the fabric of culture and communication, and hence also in the arts, all the more obsolete. They also question the bourgeois insistence on artistic practice as a product of individual subjectivity. And finally, the contemporary art field has been much ahead of the media art system in postcolonialism; however, if this reflection is serious, it should not exclude the notion and system of art itself.

Well, anyway, since the Geuzen collective of which you're a member operates in its own carefully chosen grey zone between art, activism, design, media, research and education, I actually think that our standpoints are quite similar, just that our points of departure regarding the usefulness of the contemporary art system might differ. For me, the projects of De Geuzen are a very good example for a post-autonomous artistic practice. Again, although I'm no friend of the media art system, I'm quite sure that it would be practices like those of the Geuzen that would suffer and struggle to find institutional support once the "media art" system will have vanished and been replaced with the existing contemporary art system (particularly the more cut-throat kind of the USA, Germany and England, with people who are anxious not to pollute Fine Art with applied or sociocultural practices they hate and detest as non-artistic [1]).

Florian

[1] a good example would be Berlin's Künstlerhaus Bethanien, a renowned contemporary arts space, whose director Christoph Tannert bitterly fights a group of squatters and their sociocultural center in his own building.

--
blog: <http://en.pleintekst.nl>
homepage: <http://cramer.pleintekst.nl/70>
gopher: <http://cramer.pleintekst.nl>

I.9

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: Renee Turner

To: nettime-1@kein.org

Date: Mon, 25 May 2009 13:37:41 +0200

Hi Florian,

My apologies for a slightly delayed response. I completely agree that there are aspects within the art world which need critical scrutiny. I

was simply asking for specificity, and I appreciate that you've taken the time to clarify.

> But unlike other culture industries, the contemporary (Fine) Art > system often falsely believes in its own autonomy.

I wonder if this is true. Feminist/post colonial practices have often argued the opposite and with much efficacy. Think of Jean Fisher's critical texts, Adrian Piper's work and Lucy Lippard's writing and curatorial projects and even the recent educational department at Goldsmiths of Irit Rogoff, all of these practices seem to point to an art world/system which is political, embodied and implicated.

> And it's my general experience and opinion that the art I'm > more interested in is more often than not to be found in places > outside that system. In the 1960s, this was true for Fluxus and > Situationism, in the 1970s and 1980s for the Mail Art Network and > postpunk, and in the 1990s for Net.art, the Luther Blissett project > or the alternative pornography movement.

I'm also interested these movements, practices, antics/prankties, but unlike you, I see them as a part of a complex and multifaceted art world (not outside of it). I find it problematic to define the system as only popular art mags, the market and large institutions when there's so much other interesting work going on. (not to mention, how would you classify those of us involved in art education?)

> Today, to speak in terms of our both hometown Rotterdam, I'm finding > the interesting contemporary arts at places like WORM and De Player > and only rarely at Witte de With, for example.

Yes, here we can look into specific curatorial approaches and talk about who these various institutions and orgs are addressing, (this takes more time than I have now... but I'm nonetheless interested in exploring this further at a later juncture) >>> Indeed. It's just that the particular art world I mentioned above > - and which can be roughly described as the art world of the many > biennials, the Documenta, contemporary art spaces like PS.1 and KW, > contemporary art journals like October, Texte zur Kunst, Springerin > and Metropolis M, too often monopolizes the term "art" for the art > that it represents. Admittedly, its system can be permissive and > include 'outside' practices, particularly when a curatorial subject > requires it. However, it would be possible to map the institutions > mentioned above just by the overlap of the people they involve, > and come up with a fairly good representation of what makes up > contemporary art.

I agree, this *is* truly the crux. It's crucial to map the overlap of people/institutions and ask ourselves who's setting the agenda, who's controlling the funding and whose *corner* of art world is being represented, and moreover, what do these representations make impossible, meaning what do they render invisible.

> They same is true, no doubt, if you take ars electronica, > transmediale and ISEA, plus Leonardo, Neural, Rhizome and Nettime, > ZKM and ICC Tokyo, and pin down the system "media art". But just > as that latter system is now being - deservedly - questioned and > undergoing a huge if not terminal structural crisis, I think it is > as legitimate to question the contemporary Fine Art system, and the > Western concept of autonomous art.

It's absolutely legitimate to question art's autonomy, and it's been happening for some time now. Besides the previous examples listed above, recently there has been much debate about the proliferation of biennials how art feeds into a neoliberal agenda.

> So, going back to Geert's initial report about the discussion about > the crisis of "Media Art" at Montevideo Amsterdam, I think that it > can't be a solution to integrate a very questionable "media art" > system into an equally questionable contemporary art system, [As it > is now happening, in education, too, for example in the Zurich art > school media department where Felix Stalder teaches, and where the > media programme has been rolled back into Fine Art on the Master > level.]

In many respects this cycle has happened to photography (remember when John Tagg wrote that no history of art photography could be written without taking into account, pornography, daguerreotypes, propaganda and family snapshots.) Or video's roots in activism, home videos, street journalism (Martha Rosler's essay: Shedding the Utopian Moment).... there's much to learn from these histories of assimilation. It's important to look at how institutionalization "tames" media...disciplines the discipline. But while questioning the systems of Fine Art, Media Art etc, I think as producers, viewers, educators and implicated accomplices, it's imperative to ask what do

we want to see happen or change.

As a graduate student in the eighties, I was taught by Harmony Hammond, a painter and co-founder of Heresies. In her painting class, she reserved time to present her personal collection of artists' works she felt were under-represented by the mainstream art world. It was a small but extremely powerful gesture. Eventually, in 2000 the collection was published under the title, Lesbian Art in America: A Contemporary History. I learned much from Harmony, but the most influential part of her teaching was watching her practice *otherwise*.

So in this context, I'm asking myself how can I/we practice *otherwise* and how might that *doing* nudge or broaden the scope of dominant discourses and visual regimes.

best,

Renee
<http://www.geuzen.org/>
<http://www.fudgehefacts.com/>

I.O

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: carlos katastrosfsky

To: nettime-l@keim.org

Date: Sun, 17 May 2009 10:59:58 +0200

what i am always wondering about is why the media arts field is so concerned with its media, is dealing with "new media" or "old media" an excuse for making good or bad art? IMO defining art by its media is on the same level as defining art by its subject. not getting over these definitions will result in a ghetto-situation sooner or later. the problem -IMHO- is not that media art is not recognized by the fine art world but that the fine art world is dealing with other subjects. when was the last big exhibition dealing solely with 'painting' or 'sculpture' you've seen? ars electronica and the others are doing that every year: 'new media art' with changing subtitles.

the same problem persists when new media artists and theorists insist on "politicalness" and "radicality", those terms don't say anything about certain works either, no matter which media is used in it. they only say that they may be recognised as "political" in a certain time in a certain context. but that doesn't say anything about it's 'artness' either. 'art' doesn't become art by having specific characteristics but by a specific kind of processual reference to it." (J. Rebenitsch. Aesthetik der Installation)

and -please hit me hard if i'm wrong- the "fine art world" questions such things, this "eclecticism" and "cluelessness" some are claiming exist, but despite the ugly quest for the next blockbuster there is a lively scene developing things further without thinking about making "political art" or "painting", seen from this point of view i think that hans' claim "The aim should be Art, not Politics." is totally right, even if it is harshly criticized by geert. to put it bluntly: if i want to learn something about politics i would read a book with proper information about it and not go to see art that repeats the common sense that there are bad things existing in our world. i want to see art. neither new media nor politics.

carlos

--
<http://katastrosfsky.cont3xt.net>
<http://cont3xt.net>

I.II

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: Rama Hoetzlein
To: nettime-l@kein.org
Date: Sun, 17 May 2009 11:48:02 -0700

i agree.. i'm new to nettime, but following it silently until now, and have been doing research in this area.
here are a few earlier notes i've made on this topic:
<http://www.rchoetzlein.com/theory/>

in my view, the problem is that new media theory - the theory side anyway (not the art) - is largely defined by what we read from new media theorists, such as lev manovich and baudrillard. yet these philosophers do their primary work in "media theory" itself, that is the anthropological study of how media influences culture. thus, their central message is that media has meaning, and meaning changes culture:

"True, art is on the periphery for me. I don't really identify with it. I would even say that I have the same negative prejudice towards art that I do toward culture in general. My point of view is anthropological. From this perspective, art no longer seems to have a vital function; it is afflicted by the same fate that extinguishes value, by the same loss of transcendence." - Jean Baudrillard

i do not deny their contributions to media theory of course, but despite the fact that they may be open about their field of study (as this quote shows), the new media arts has not moved to define itself as an "art form", but rather defines itself in terms of media. of course, as an artist, i disagree about defining media art in such post-modernist terms (that is, purely as an outgrowth of culture). contrast the view of art above with this one:

"The activity of art is based on the fact that one, receiving through his or her sense of hearing or sight another's expression of feeling, is capable of experiencing the emotion which moved the one who expressed it." - Leo Tolstoy

New media art should be defined from an art-philosophical perspective. In this view, meaning is present in all works, to varying degrees, regardless of how they might be appropriated by culture. At what time in history was art not appropriated by culture? None the less, people continued to create art. The process of art-making is one of creating meaning, and this relation between the artist and the work is not changed despite how the object is ultimately appreciated, used, or abused by culture.

-rama hoetzlein

I.I2

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: Brian Holmes
To: nettime-l@kein.org
Date: Sun, 17 May 2009 23:32:13 +0200

Rama Hoetzlein wrote:

> New media art should be defined from an art-philosophical
> perspective. In this view, meaning is present in all works, to
> varying degrees, regardless of how they might be appropriated
> by culture. At what time in history was art not appropriated by
> culture? None the less, people continued to create art. The process
> of art-making is one of creating meaning, and this relation between

> the artist and the work is not changed despite how the object is
> ultimately appreciated, used, or abused by culture.

It's great to read such a fundamental comment. I shall add something. My viewpoint includes both Tolstoy's and Baudrillard's. I find that informatic art (my own off-the-cuff term, but surely better than new media) is compelling precisely when it places subjective expression within the most strongly coercive social arena of our time, namely the digital networks. Your idea that there is an art-philosophical perspective that could exclude or bypass social determinism seems, begging your pardon, somewhat naive. What is more, I think all the interest of art itself disappears when it is shorn from the contexts of power and held up as a pure conductor of subjectivity. Approached in that way, the art work tends to become no more than a mirror for our own emotions and fantasies -- far from any state of empathy, Einfühlung or whatever one chooses to call it. So I am not surprised that you move from Tolstoy's fascinating quote (reproduced below) to the "relation between the artist and the work." I guess I am more interested in, well, media: the way the work relates the artist to others.

However, your observation about new media theory (Kittler and McLuhan were recently mentioned here) is spot on. What we are given from the podium, over and over again, are lessons about the power of technoscientific systems. The predicament of the human singularity, caught within the net of determinisms yet resisting, creating another reality and expressing this rather fantastic adventure through whatever kind of material or semiotic medium has been chosen, is left out of the story, which thereby becomes a monument to the crushing regularity of the status quo. The same thing, of course, happens to resistant political action in the hands of the sociologists and the Heideggerian philosophers of an essential, "historial" alienation. Both ethics and aesthetics take it on the chin.

In my view, the great inspiration for new media theory has come from hackers themselves, who create alternative possibilities for existence within the overwhelmingly powerful networked environment. This is why, in essays which are inseparably about art and technics, I tend to use concepts like "reverse engineering" or "escaping the overcode." Expression, for me, is the rupture of code, an excess which does not abolish the labyrinth in which we are caught, but at least opens up a possible new path through it.

That's one approach. There could be many others. The problem, as you point out, is that usually there are not, because the theory very rarely meets any actual practice. The necessary discussion of technological power holds the center stage. Of course that is easier for the whole "new media" social circuit, because then you don't have to think very much, or feel very much, or try very hard to find out what might be at stake in a particular work.

This list, I guess, is about the best place to talk about how to approach media art. Thanks to all for starting the conversation. I'm ready for more. Let the thousand info-aesthetics bloom!

best, BH

I.I3

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: Rama Hoetzlein
To: nettime-l@kein.org
Date: Sun, 17 May 2009 17:24:51 -0700

Brian, thanks for your reply. In general, i'm glad to see that we're mostly in agreement. Based on my observations of nettime-l, disagreement is often the norm, so i'm glad to see that there is some consensus between us that the new media theorists are currently the only option we've been given, and that we really need some alternatives. Now, for some responses.

> Your idea that there is an art-philosophical perspective that could
> exclude or bypass social determinism seems, begging your pardon,
> somewhat naive.

I'm not suggesting that art-philosophy can bypass social determinism. I have no illusions about the difficulty the artist faces in creating any real social change, since my view of art does not negate any of the real research done by the media theorists. My own view is that the idea of art-for-social-change is long outdated. You suggest that hackers are the source of real inspiration in new media theory because they alone are able to transform the media itself, and thus undermine the system toward some possible escape path. Yet, there is no reason to believe that even if the media itself changes, that society will too. In my view, the only way we could overcome the current technoscientific system would be due to a deep, fundamental transformation in all individuals - and while I believe art is capable of doing this one person at a time, I don't think any one artwork, hacker or otherwise, is capable of really altering the technoscientific system we find ourselves in on a global level. Thus, all social change we talk about now is still part of that system. This is the media theorist perspective, of course - which I agree with - but as an artist, its incomplete.

The reason I advocate art-philosophy is for the sake of the individual, and the field of art itself. While I just said the artist is powerless to transform culture, perhaps to a degree greater than most would like, the artist is _not_ powerless to transform him or herself, and others which that person touches through the art.. Despite whatever the technoscientific system may do, to create art is an intentional act by an individual, and thus has an immutable meaning just by virtue of being "created". We get to choose what is created (this does not make it good art necessarily).

That meaning is present in all work "to varying degrees". By this, I mean that we each have a unique relationship to our artwork. For some, it is a mirror of personal emotions and fantasies (and probably my own work most of the time), while others may be able to communicate more. So, I'm not evaluating art. Some is good, some is not. However, having an art-philosophical does not automatically reduce our works to emotional fantasies. In fact, it is more likely to result in genuinely empathetic works since it creates a solid foundation for art based on a philosophy in which art is encouraged to be empathetic, rather than responsive to a system.

I'm simply stating -- which I think we perhaps both agree with here -- that so far we have not been given any other alternative view of new media art other than that proposed by the new media theorists. The way out of this problem is, I believe, through a philosophy of art whereby the artist has full awareness of the problems of society (hopefully), yet continues to create works of art despite this. It is possible to have no illusions about the inability of art to bring about explicit social change, but understand that it can bring implicit change through individual communication.

-rama

I.I4

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: ben . craggs
To: nettime-l@kein.org
Date: Mon, 18 May 2009 08:42:05 +0100

> what i am always wondering about is why the media arts field is so
> concerned with its media. is dealing with "new media" or "old media"
> an excuse for making good or bad art? IMO defining art by its media
> is on the same level as defining art by its subject. not getting
> over these definitions will result in a ghetto-situation sooner or
> later. the problem -IMO- is not that media art is not recognized
> by the fine art world but that the fine art world is dealing with
> other subjects. when was the last big exhibition dealing solely
> with "painting" or "sculpture" you've seen? ars electronica and the
> others are doing that every year: "new media art" with changing
> subtitles.

<...>

An interesting addition to this would be the emergence of 'New, new media arts'. I am thinking here, of practices in the field currently defining itself as bioart. Here the medium that is being manipulated is a form of living or semi-living matter, or tissue. Bioartist. Eduardo Kac and curator Jens Hauser have sought to specifically identify this new art practice, expressly on the basis of the medium itself. Bioarts, they argue, are most definitely not those works that take bios or a form of life, as a subject, but manipulate it as a medium. That said, the manipulation of living tissue can be executed through a number of divergent practices, specific technologies, and it is these that seem to be defined by some as the media, not the living tissue they manipulate. I guess a somewhat simplistic comparison would be between with identification of various 'digital media' in abstraction from the advances in computer technology on which they are based.

My current work in the field of bioart is increasingly pushing me towards a frustration at the distinction between art/science/media/technology/old/new that recurs in the majority of literature, and if I am not wrong seems to predicate this current discussion. In the light of these new practices I have been working towards re-imagining what art and media are in themselves, as technologies and processes not as distinct practices - the specific media or declared purpose seem less relevant from this perspective. So I wonder whether 'meaning' is present in all works, to varying degrees, regardless of how they might be appropriated by culture' could be extended beyond a simple valorisation of art.

It also seems that those new media theorists, such as Manovich and Baudrillard are somewhat restricted in their approach in that new media is perceived in a somewhat teleological sense, newness for the sake of newness, with new theories to match new media - without asking what is actually recurring in new media. IMO it seems that most new media, are really just old media anyway, particularly so in bioart. Is the creative growth of tissue not what we do continually as part of our natural bodily processes? Would it be facetious then to ask whether all media be considered from this original perspective, negating the discussions about relative newness or cultural categorization (ie it's art, it's science, it's technology, it's media).

Ben

I.I5

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: carlos katastrofsky
To: nettime-l@kein.org
Date: Mon, 18 May 2009 16:11:26 +0200

> The way out of this problem is, I believe, through a philosophy of
> art whereby the artist has full awareness of the problems of society
> (hopefully), yet continues to create works of art despite this.
> It is possible to have no illusions about the inability of art to
> bring about explicit social change, but understand that it can bring
> implicit change through individual communication.
>

but can "change" be a parameter for art? what is to be changed through art? I agree that a "change" in whatever direction is possible but IMO art mustn't be reduced to it. to me art is also something I can admire without thinking of having to change something, in fact even if I see some really good "political art" the first step is to admire it (wow, great work) and then to think about consequences. art is something autonomous. to me such an approach would free it from being a mere form of communication, a medium, or "new media art", but at the same time it can be all of that.

best,
carlos

I.16

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: Rama Hoetzlein
To: nettime-l@kein.org
Date: Mon, 18 May 2009 10:11:25 -0700

exactly.. even if we are fully unconcerned with political art, when you say "wow, great work", thats just and only what i mean by implicit change (you are changed).. art is autonomous here because, while the work may or may not be political, this implicit change defines only the meaning-relation between the artist, the work, and the viewer. And that relationship is established independent of the impact of media on society, i.e. politics. A philosophy of art should provide a foundation for complete autonomy, and this is done by observing that the basis of art is creating and appreciating.. keeping in mind that theory only gets you so far as an artist.

rama

I.17

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: Brian Holmes
To: nettime-l@kein.org
Date: Tue, 19 May 2009 15:44:02 +0200

carlos katastrosfky wrote:

> if i see some really good "political art" the first step is to admire
> it (wow, great work) and then to think about consequences. art is
> something autonomous. to me such an approach would free it from being
> a mere form of communication, a medium, or "new media art", but at the
> same time it can be all of that.

What does one admire a piece of art? What is its autonomy? And what could be its consequences? I have asked myself these questions for years. Like most thinking people, I have come to a few conclusions. And since I like the idea that art can be "all of that" - a form of communication, a medium, new media art - I would like to share these conclusions with you.

Humans are excessively complex by nature, and inherently social. We are defined by the surfeit of symbolic activity that goes on in our brains and indeed, in our full sensorium, and that comes out not only from our mouths but in all sorts of gestures and postures and practices directed toward the senses and symbolizing activities of others. A long anthropological tradition running from Sapir through Levi-Strauss to Sahlins holds that so-called "primitive" societies are no less complex than modern ones: their languages show comparable range and variety, but are (according to Levi-Strauss) oriented differently, more concrete in one case, more abstracted in the other. There is so much going on in any human being and between any group of human beings that just ordering or harmonizing all this excessive symbolization - I mean, excessive over what the utilitarians think of as the simple quest for satisfaction or corporeal pleasure - becomes a problem in itself. Because madness always lurks on the edges of our reeling imaginations, and then there is also depression, or anger, or jealousy, or prejudice or extreme paranoia, indeed a great number of obscure problems that can disrupt the life of the one and of the many.

Religion has been the great social technique for bringing all this roiling thought, expression and sensation into some kind of predictable pattern and harmony, constituting entire narrative and figural universes, with their built environments, rituals, music, poetry, smells, tastes, etc, all associated and carefully correlated with orders of kinship, canons of

sexuality, responsibilities of care, expressions of tenderness, commandments, prohibitions and the like. What we now call art, as it gradually detached itself from religion and became a series of aesthetic traditions interpretable and modifiable by individuals - as it became autonomous in other words - seems to have taken on the role of being the sensuous and ideational mirror of the individual's proper "fit" with society; it became a way of continuing the vast and mostly imaginary conversation about the ways that the one relates to the many, and vice-versa. However, this conversation was no longer necessarily about harmony: because depending on the very particular context, the proper "fit" could have aspects of a "misfit," and the quest for an idealized harmony could involve extreme disruptions of the status quo, disruptions appearing both in art and in life itself. Just think about the Antigone of Sophocles and you will see that this kind of problematic was not invented with the romantics, it goes back quite a ways. Clearly it gets particularly intense in modern democracies, where we are all brought up to conceive ourselves as both legislators and revolutionaries.

Now, amusingly, one of the reasons I ever even bothered to think about such complex and excessive things, so far from "direct political action" and what have you, is that for many years I have found myself with a certain nagging problem of getting up in the morning. Perhaps others have experienced this! It so happens that on certain mornings I may spend as much as an hour just thinking about a certain constellation of things: a group of people, an artwork, a political issue, a line from a song, a concept, a phrase from a book, an image, a rhythm. Without showing any particular signs of anxiety, insanity, delirium, fever, swine flu or whatever, I still found it necessary to bring such constellations of ideas and sensations into some kind of dynamic pattern that would lend a spring to my step, a direction to my speech, an effectiveness to my gestures. Being a bit of a misfit - according to the aforementioned tradition in the democratic societies - I had to work on this question of how to fit all this in, nonetheless: how to fit into my own overflowing symbolic and sensate world, first of all, and how to fit that world into the multitude of others with whom daily activity brings me into contact. Thus I began to think that what is pleasing, satisfying, attractive, intriguing, inspiring, shocking, repellent, etc in the formal allure of artworks is also somehow the result of other people's struggles with the excess of symbolization in which they are embroiled, and that the "success" of the artwork (wow, great work) is always some variation on the "infinite theme of the artist(s) trying to break out of one universe and "fit into another - whether we're talking about a purely abstract universe "of chromatism or rhythm, or some Hegelian quandry of historical "dialectics, or the current discussion about cap and trade, or the latest "dispute over the coolest tattoos in the punk or heavy-metal circle that "encloses your secret passion. An aesthetic form doesn't directly solve any "of the weighty social problems - but it helps get a world together, it "helps structure a pattern and a dynamic and an enthusiasm, which is always "a good start.

So how 'bout the politics then? Well, according to my little theory, the personal is clearly both aesthetic and political, because if you can't get out of bed you are definitely not going to make it to the office, the march, the meeting, the voting booth, the library, or wherever your activity is going to have some consequences in terms of organizing social relations. What is more, this is not just my little theory, because going back to Plato's Republic or maybe the Rig Vedas, social thinkers have been very conscious of the influence of things like music on the order and harmony of the community, the city, state or whatever. Indeed, not long ago we saw with dazzled and almost disbelieving eyes that a great nation-state like China could put a significant fraction of its resources into organizing an aesthetic display which was not just supposed to knock everybody out, American style, with its overwhelming show of wealth, but also and above all to enact and celebrate an ideal of harmony and societal coordination which, from my anarcho-individualist viewpoint, was at once vastly impressive and also frankly terrifying, because here I could see an intensive use of all the latest, hypercomplex aesthetic techniques to knit together an order that could power a vast authoritarian economic machine and infuse it with the enthusiasm and belief of the many - which is a lot, when we're talking China. So you want new media? Replay your avi file of the opening ceremonies of the 2008 Olympics.

What I am trying to get at with all of this is that art is essentially media, it is not merely but essentially about communication, only what is communicated is not just a phrase or a slogan or a piece of information, but a problematic attempt to reconfigure a world on every level of sensate and imaginary experience. That can be an attempt to fit in or to stick out, to harmonize or to disrupt, to smash the current relation of self and society or to conserve it or to invent another one; but insofar as art is expression, it always projects this struggle over the shape and balance of a world towards the ears and eyes and excessive imaginations of others. When we say that art is autonomous, we situate it in the long democratic tradition where the self, autos, tries to help establish the law, nomos, accordingly which it can freely develop in the company of fellow human beings. Now, the problems of this attempt at autonomy are almost infinite,

they are sexual, technical, ecological, emotional, mystical, contractual, material, they involve philosophy, science, babies, great art and also the plumbing. And they always involve the relations of individuals and groups to others whose worlds they do not understand, whose rhythms they most not feel pulsing in their own veins, whose tacit concepts of harmony and disruption are not expressed by the same patterns and shapes and colors and combinations of tones. So when I say, Wow, great art - as I often do, just the way people in the new media arts circles have done for years at festivals sponsored by Philips and Microsoft and Sony and the like - the first consequence for me is to inquire into the world from which that art arises and to which it points, and eventually to see how I fit into or desire to break out of that world. This means that a deep and searching criticism can never just be criticism of the work, it always has to look further back, into the world from which it sprang, and ahead to the consequences of a potential change in the worlds we share, or at least to the consequences of a change in the way that *I* or *we* will relate to other worlds in the future.

Finally, it seems to me, in my anarcho-democratic world, that to say Wow, great art, without inquiring into the consequences, is one of the closest things one can do to never getting out of bed, i.e. it's close to sleepwalking. Because at best, you would then be just letting the great art fit into your own great dream, or letting it be the colorful and striking tattoo that will fit you into your small chosen circle. That's at best - because in the present world of biopower and noopoer, just admiring a work in itself and for itself can mean accepting without question the world that it mediates, which in the case of the networked technologies sold by Sony and Microsoft Philips and abused by a vast array of corporations and governments, can be an extremely predatory world, configured precisely in order to capture your consciousness and extract some value or utility out of your passions and dreams. Value that can ultimately be devastating for the collectivity (as in the debt-fueled consumption boom of this decade), utility that can make you into the most terrible of instruments (like the voters lured by nationalist rhetoric into supporting our proliferating wars).

It has been years since I read Lev Manovich, so what follows may be totally unjust to his work, but as I recall, what always irritated me in his writing was a kind of smug insistence that the new media were essentially defined by a certain kind of rhythm, a certain multiplication of screens, a certain connection to databases, etc. - in other words, that the new media were essentially defined by the dominant trends of contemporary capitalist society. For me this seemed like a total abdication of criticism itself, and it also seemed to be a sort of cheerful, "I'm on the winning side" version of the dark technological determinism and philosophical doomsmaying promoted by the post-Leftist thinkers in the wake of Baudrillard. What I missed was the very question of autonomy, and some recognition of its quasi-infinite complexities as they've been ceaselessly developing from the Neolithic to now, in the long and discontinuous series of messages passed from human world to human world. Imho, the poverty of new media art - its "crisis" - has intrinsically to do with the poverty of media critique tout court. It is the failure to see how the cultural politics of individuals and groups are mediated in the work, how they are expressed at every level of their ineluctable complexity and excess over the "mere communication" of what already exists.

best, Brian

I.I8

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis
From: Michael H Goldhaber
To: nettime-l@kein.org
Date: Tue, 19 May 2009 12:30:11 -0700

Thanks for some beautiful and thought-provoking statements, especially Brian's and Carlos's. I would add that to me the real medium of all art is attention, attention the viewer or reader or listener must pay, feels consciously drawn to pay, in a deepening and all encompassing way. That attention amounts to a transformation of self — into the mind and body of the artist, as it were. The rest of the world falls away for that moment, and so does time — the moment might be a long one — and, as Brian suggests will recur later on, in recollection and

reflection.

If that is art, it is always political, because it always takes the attention payer out of the "system," whatever it might be and however much the managers of the system in fact solicited the artist - or the work to begin with. The huge abstract paintings of the 1950's cold only fit on the walls of the rich, but nonetheless, as long as they were there, they took over those walls, and made the space different from what the collector might have intended, and the same goes for Renaissance art and art of other periods.

The reason different media come in is that the artist has an on-going problem as to how to capture attention as distractions and competition multiply. In some way, to be really focussed on, art must avoid being too easy to experience, for then it can become just the background, just decoration or elevator music, or something that can always be attended to "later" — I.e., usually never. This is a serious and significant problem for new media as well, including much Internet art.

Expressly political art can only succeed, it seems to me, if it comes from the inner depths. For instance, I just finished reading Istvan Kertesz's "Fatelessness;" I don't think it is intentionally political but it certainly made me boil with anger at the human mistreatment and neglect of others. Such art brings what was already there inside us and adds to its centrality. But that doesn't happen often. In my experience most political art is superficial and therefore bad, just as likely to turn off sympathetic feelings in the viewer as the opposite.

Incidentally, I don't know that good art necessarily causes us to think "Wow! I admire that." But it doesn't easily let go of us.

Best,
Michael

I.I9

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis
From: eyescratch
To: nettime-l@kein.org
Date: Sat, 23 May 2009 10:30:31 -0400

On Tue, May 19, 2009 at 9:44 AM, Brian Holmes <brian.holmes [AT] wanadoo.fr> wrote:

> So you want new media? Replay your avi file of the opening ceremonies of the 2008 Olympics.
>
> What I am trying to get at with all of this is that art is essentially media, it is not merely but essentially about communication, only what is communicated is not just a phrase or a slogan or a piece of information, but a problematic attempt to reconfigure a world on every level of sense and imaginary experience.

Much of media studies is obsessed with witnessing an existence that is part of mediality, to borrow a term from the previous discussion, by placing great emphasis on inserting the observer into the equation. Nevertheless these studies formulate a distinction to preserve some authorship role. What this kind of representational relationship ignores is that it precludes any kind of intervention in favor of a conservation. If the art cannot be conserved because it is conceptual or a piece of code, the identity of the author is preserved and celebrated. This is because a piece of media arrives at its monetary value by being bundled with products that claim to correct the injustices, needs, or ailments being described in that piece of media. The media is monetized either for its value of showing a certain lack or showing the idealized completion that a product might fulfill. An authorship identity, it turns out, can fulfill this marketing function nicely for the lack of any particular object that might or might not exist or lacks monetary value, culminating it seems these days in a guarded wikipedia entry.

Turns out, while searching for a word to describe the process of entering into communication via media I looked up mediated. There is plenty of secondary literature on McLuhan using this word to capture the processes McLuhan describes, but he himself only uses the word mediated with the original definition to describe the arbitration that happens in a conflict. Using the term mediated in the sense that a form of communication is performed via media, still implies that there is an exchange occurring where each party must sacrifice some of their preconceptions in a productive process that is manufacturing representation. Otherwise this representation veers very quickly towards the ideological.

<http://eyescratch.tk>

I.20

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: Florian Cramer

To: nettime-l@kein.org

Date: Mon, 18 May 2009 23:04:49 +0200

On Sunday, May 17 2009, 10:59 (+0200), carlos katastrosfky wrote:

> what i am always wondering about is why the media arts field is so
> concerned with its media. is dealing with "new media" or "old media"
> an excuse for making good or bad art? IMO defining art by its media
> is on the same level as defining art by its subject. not getting
> over these definitions will result in a ghetto-situation sooner or
> later.

I am not so sure whether I agree. It all depends on your definition of "media". The problem is that the word "media" means quite different things in different contexts: In the arts, it traditionally refers to the material means of expression from which artworks are created [painting, sculpture, photography, video, performance - that were also the media meant with such terms as "intermedia", "mixed media" and "multimedia" since the 1960s]. In communication studies, "media" is practically synonymous with mass media and refers to an apparatus and system of communication, including newspapers, radio, TV, Internet. In other humanities, there is a notion of media as any symbolic or semiotic carrier.

For example, in the contemporary art (but not media art) world, there just has been a series of exhibitions on pornography, from "BodyPolitics" in Rotterdam to "The Porn Identity" in Vienna. One could call pornography a medium and thus say that these exhibitions were curated from a media perspective. After all, the ars electronica did almost the same thing with its "Next Sex" theme in 2000. Or, a random example taken from just having browsed the Tate Modern site and its blurb on the current exhibition "Stutter": "The onomatopoeic word 'Stutter' refers to an act of speech interrupted by agitated, spasmodic, or involuntary repetitions. As the title for this exhibition, it suggests a metaphor for questions of disruption and discontinuity in processes of thought, systems of communications or conceptions of knowledge." Again, this is pretty close if not identical to curatorship from a media and communications viewpoint.

> the problem -IMHO- is not that media art is not recognized by the
> fine art world but that the fine art world is dealing with other
> subjects.

If I take, for example, the subjects of the last nine transmediale festivals ("Do It Yourself", "Go Public", "Play Global", "Fly Utopia", "Basics", "Reality Addicts", "Unfinish", "Conspire", "Deep North"), they could just as well have been the names of contemporary art exhibitions at PS.1 in New York, KW in Berlin, Witte de With in Rotterdam, or any other contemporary art space.

> when was the last big exhibition dealing solely with "painting" or
> "sculpture" you've seen? ars electronica and the others are doing
> that every year: "new media art" with changing subtitles.

One could just as well say that contemporary art deals with "white cube installation art" with changing subtitles.

> the same problem persists when new media artists and theorists
> insist on "politicalness" and "radicality".

The same terms abound in the contemporary art discourse if you read, for example, "October" or "Texte zur Kunst".

> those terms don't say anything about certain works either, no matter
> which media is used in it. they only say that they may be recognised
> as "political" in a certain time in a certain context.

IMO art is, like any public expression, always political. Art that claims not to be political being all the more political as a matter of fact (with symbolist l'art-pour-l'art being a prime example). What I would describe as the political-artistic quality in the art of, for example, ubermorgen is that unlike 'actual' politics, it can be willfully and even criminally irresponsible. One could admittedly dismiss this as a romanticist argument, but it has nevertheless a lot going for it, not just if we look at gothic aesthetics and Bataille's aesthetics of evil, but also at more recent artistic practices like Otto Muehl's commune and Eastern European art since the 1980s.

> but that doesn't say anything about it's "artness" either. "art"
> doesn't become art by having specific characteristics but by a
> specific kind of processual reference to it." (J. Rebentisch,
> Aesthetik der Installation)

Not knowing the full context of this quote, I nevertheless find such systemic definitions of art quite risky. If the basic quality of art - in the sense of 'Fine Art' - lies in its self-reference to its own system, then it would be something very narrow and ultimately boring, and something already exhausted by Duchamp in the 20th century. It would pay a high price for having, since the 19th century, rid itself from more popular forms of visual culture. Such a definition does not even apply to the arguably most elitist forms of other contemporary arts such as poetry and contemporary classical music, since poetry can still be defined outside its own system as highly condensed/conjugated language and new music as highly organized sound. - On top of that, it is an exclusively Western concept of art which blatantly contradicts the post-1990s efforts of integrating postcolonial considerations into contemporary art. Remarkable enough, these integrations never question the concept of "art" itself - although the concept of autonomous art only exists in Western cultures or as a Western cultural import in, for example, Asian countries (which traditionally do not separate art from craft).

> if i want to learn something about politics i would read a book with
> proper information about it and not go to see art that repeats the
> common sense that there are bad things existing in our world.

True. Only that exhibitions like Documenta XI have been haunted by this concept of art.

-F

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blog: <http://en.pleintekst.nl>

homepage: <http://cramer.pleintekst.nl:70>

gopher://cramer.pleintekst.nl

I.21

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: carlos katastrosfky

To: nettime-l@kein.org

Date: Tue, 19 May 2009 15:14:35 +0200

> I am not so sure whether I agree. It all depends on your definition of
> "media". The problem is that the word "media" means quite different things
> in different contexts:

i agree, but exactly this is the point: media theory is swallowing

everything, but where are its boundaries? what i am trying to find as artist (neither theorist nor philosopher) is a definition for art that goes beyond a mere definition as "media" in whatever sense. that is why i am aiming on the much-maligned term of "autonomy" (and i'm following here the previous mentioned philosophy of j. rebentisch), to me this doesn't mean art is somewhat apologetic or dealing solely with itself (l'art pour l'art - i guess you had this in mind when stating "[...] If the basic quality of art - in the sense of 'Fine Art' - lies in its self-reference to its own system, then it would be something very narrow and ultimately boring. [...]"). art is made to be seen/heard/whatever - to be experienced, and this experience is what defines art and not media. it can change in time - we quite surely don't experience cave paintings in the same way the ones did who made them- but i'm not sure if "the media" does, no matter if it's read as "painting/drawing" or as "hunting scene". what i am hoping to find by this is a possibility to think about "art" and neither media nor porn or politics. these are -let's say- "themes" that can be interpreted, but i hope that art goes beyond being a good designed set of political opinions. i mean, what political context is reflected in leonardo's "last supper"? we surely can speculate but do we know? these are things that are bound to their time and context but nevertheless we still perceive it as "art".

> If I take, for example, the subjects of the last nine transmediale
> festivals ("Do It Yourself",
[...]
> One could just as well say that contemporary art deals with "white cube
> installation art" with changing subtitles.
[...]
> The same terms abound in the contemporary art discourse if you read, for
> example, "October" or "Texte zur Kunst".

yeah, exactly, and this what the "art world" makes as boring as "new media art". what i had in mind when saying that the "fine art world is dealing with other subjects" was not the (i would like to call it nonexistent) contemporary discourse. what can be seen in the fine arts field (but not in the big biz -documenta, psi, kw, ...) is an inclusion of possibilities in expression and perception which i never saw in any media-art discourse (though i have to admit i am far from following everything in that area).

> Not knowing the full context of this quote, I nevertheless find such
> systemic definitions of art quite risky. If the basic quality of art
> - in the sense of "Fine Art" - lies in its self-reference to its own
> system,

i'm sorry if this comes through that way, i'm not the best in formulating things. i never wanted to present art as solely self-referential system. if autonomy is read as autonomy of the object (l'art pour l'art) i would agree totally with you. but seen from the viewpoint that "art" may not lie in an object but somewhere between the object and the observer (experience, perception) an autonomy of art is essential.

thank you all for your replies :-)

best,
carlos
--
<http://kastrofsky.cont3xt.net>
<http://cont3xt.net>

I.22

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: Station Rose
To: nettime-l@kein.org
Date: Sun, 24 May 2009 13:52:26 +0200

On Sunday, May 17 2009, 10:59 (+0200), florian cramer wrote:

>If I take, for example, the subjects of the last nine transmediale
>festivals ("Do It Yourself", "Go Public", "Play Global", "Fly

>Utopia", "Basics", "Reality Addicts", "Unfinish", "Conspire", "Deep
>North"), they could just as well have been the names of contemporary
>art exhibitions at P.S.1 in New York, KW in Berlin, Witte de With in
>Rotterdam, or any other contemporary art space.

but it wasn't like that cause it was happening ONLY in a festival
<ghetto> situation

as I see it, many art people are not going to events like transmediale, cause its not seen as an important place for art. I don't go, besides when we are actively part of it.

looks like media art is not sexy enough, the exhibits, as part of festivals, are often too prudish. everything sensual seems forbidden,

too often it s needs written explanations to understand the (political) work.

I do not believe - and I say that as an artist- that the written word is necessary to <understand> a piece of art.it can help and make details transparent, but its not necessary in advance.

my own experience with Station Rose media art projects-like recently LogInCabin in MAK Vienna- is : they are recognized & seen in art spaces, museums by the art scene, but not as much in a so called media art context as festivals are.

basically my impression is that as long as a discussion like that one goes on, it makes clear that the art world is something and the media art scene is out of it.

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Station Rose digital_audio - visual art <http://www.stationrose.com>
..... Gary Danner & Elisa Rose

Frankfurt - Cyberspace - Vienna.

* recent project: 20 Digital Years, "LogInCabin" mediasculpture at MAK Vienna_sold
* new: "Interstellar Overdrive CD" Japan release (2.09)

I.23

Re: <nettime> Political Work in the Aftermath of the New Media Arts Crisis

From: John Hopkins
To: nettime-l@kein.org
Date: Wed, 20 May 2009 17:01:58 -0600

carlos kastrofsky wrote:

> what i am always wondering about is why the media arts field is so
> concerned with its media. is dealing with "new media" or "old media"

exactly Carlos...

this revolves around the common (still, ongoing, & perhaps permanent!) problem of identifying creative impulses by their materialized remains (media, mediated forms). There are precisely identical histories of the rise of (materially) specialized festivals, research centers, art school departments, workshop venues, etc etc -- photography, for example. Where are all the institutions and organizations and events that swirled around that particular material result of creative impulse? They are gone, gone, gone. Abd the ones who remain -- does anyone think they are center for radical creative experimentation? Most people don't even remember them. the Rencontres Internationales de la Photographie and the Ecole Nationale de la Photographie in Arles, etc etc, huh, who cares?

when there is this material obsession, it is bound to be outmoded simply because things aren't IT, looking at the world as a bunch of things doesn't reveal the phenomenal nature of life: another words, focusing on

the detritus that is left, dead, after the creative forces have altered the local universe -- well it's simply a death cult and is a dead end. <>yawn>> why ponder on it? Better to skip the material categorization process altogether 'cause it IS a dead end...

jh

2.0

<nettime> open letter to art critics

From: Geert Lovink

To: nettime-l@keiin.org

Date: Thu, 25 Oct 2012 15:03:18

+0200

(Written in response to the lack of debate during last weekend's Creative Time conference in NYC. I think art criticism is important source of inspiration and reference (or not) for net critique. The letter also refers to the ongoing, almost funny neglect by the 'art world' of 'new media'. /geert)

An open letter to critics writing about political art
- Stephen Duncombe & Steve Lambert

Last weekend Creative Time held their fourth annual summit on the current state of artistic activism. Over two days, scores of political artists from around the world gave short presentations and organized longer workshops. Hundreds of people participated.

The critical response, so far, has been underwhelming: few critics attended and those that did had little substantive to say. It would be easy to account for the overall silence and dismiss the surface commentary with some snarky criticism of our own about a bullshit art world with their head up their ass who can't recognize that something important is happening right in front of them. And while this may be self-righteously satisfying, it is not very helpful. We want to help.

How this event was -- and wasn't -- covered is indicative of the state of criticism when it comes to political art. The problem is not necessarily lazy criticism, but the fact that we don't have a developed vocabulary with which to understand, and criteria with which to evaluate, political art and activist artists. In an effort to develop a language and criteria with which artistic activism can be usefully criticized, we offer the following seven questions for the critic to consider:

1. Does it work?

Art about politics is not necessarily political art. The function of political art is to challenge and change the world. This should be obvious, but there is plenty of "political art" which uses social injustice and political struggle as mere subject matter: making these forces objects for contemplation and, perversely, appreciation. The point of political art is not to represent the world but to act within it.

Thus, the first question to ask of political art is: Does it Work? We don't mean: does it work aesthetically? but does it work politically. This entails asking more questions. Questions like: What does the artist want to achieve with their work? What change do they see happening through their work? How will this change happen? Who is affected, what affect will the work have on them, and what actions will these people take?

We're not suggesting that there's one criterion of efficacy for political art, nor is there one goal that all political arts should move towards. What we are saying is that political artists, if they want to change the world, need to think about what they want their work to do. And critics, if they want to seriously interrogate and evaluate this work, have to both examine those political aims and ask whether the artist has succeeded.

It is hard to truly succeed as a political artist. Many times, an artist aims short and sets out to "intervene" and "raise awareness" about a social problem or political issue. This is the low hanging fruit of political art. Other work sets out to have a direct impact in a discernible way. Using art to defeat a pending policy, or elect a politician. This is more ambitious on the part of the artist, and easier -- if not boring -- for the critic of political art to judge. Much harder, much more ambitious, and therefore much more difficult to evaluate, is art that intends to change the very way we see, act and make sense of our world -- including what we

understand to be politics itself. It is hard to measure the long term total victory of a shift in the culture.

2. Who is the audience?

The art critic is the audience for most art, and therefore it's quite valid for the critic to write from his or her own perspective. The audience for political art is quite different. Political art, by its very name, has the "polis" as its audience and this constitutes a much broader demographic -- one in which the art critic is confronted with readings of art radically different than their own. As diverse as we'd like to imagine the audience for most art to be it draws from a very narrow population, one in which the art critic is at home. But when the audience is a wider public, the tried and true perspective of the veteran art critic comes up short. The critic of political art needs to place themselves in the minds of very different people. This takes humility. It may even require taking the radical step of talking to the audience, asking them what they see, what they think. These are basic techniques of journalism and ethnography that an art critic may not be accustomed to.

3. What is the relevant tradition?

The tradition that serves conventional art criticism doesn't often work when it comes to political art. Drawing together art's historical and theoretical connections, while impressive to the writer's erudite readership, and possibly entertaining, is largely irrelevant. There are connections to be drawn, to be certain, but the valid ones here are more likely to be found in histories of social movements and textbooks in the fields of marketing, advertising, and public relations. Theories in human cognition and decision making, for example, are far more applicable, useful, and insightful into the work of the artistic activist than discussion of its relation to the newest aesthetic or Albers' color theory. The training most critics have is not sufficient for fully understanding this work. Indeed, knowledge of sociology, community organizing, or rhetoric lends crucial insight into what political artists are doing, and whether they are doing it well. You are not alone in your ignorance. We readily admit that many artists are in dire need of this knowledge as well.

4. What medium and why?

For art critics, medium is important. It situates the work within an historical canon, provides context and meaning, and a sense of continuity. For the artistic activist medium is important too, but as a means: the instrument through which one reaches the audience to effect change. Therefore, discussions about means are dependent on political considerations, such as who is the audience, how they are most effectively reached, and so on.

To privilege one medium over another in the absence of a discussion of efficacy is to miss the point. A good political artist's practice is promiscuous when it comes to medium. Critical Art Ensemble said it best with four words. The artistic activist works: "by any media necessary." A good critic, therefore, judges the political artist on the mastery of the medium they choose for the task at hand.

5. What kind of mastery is required?

Fine artists are often rewarded for the degree of control and mastery over their medium. We valorize artists who can transform materials to fully express their vision without compromise.

Political art, however, is engaged in the world. The world is messy. It has a lot of moving parts. This material is impossible to fully control or master -- and shouldn't be (unless you have fascist ambitions). Whereas compromise for the traditional artist means diluting their vision, compromise for the political artist is the very essence of democratic engagement.

The venue for the traditional artist is galleries and museums -- controlled spaces where the art itself does not need to speak very loudly because all attention is focused on it. Political art has a dauntingly large venue: the street, the marketplace, the mass media. This is an out-of-control space where one competes with the cacophony rather than retreating into silence and solitude. Political art, responding to this space, is often brash and loud. Subtlety is sometimes not its strong point. But we shouldn't fault a creative activist practice for what's inherently required of it. Indeed, it should be judged on how well it opens up a space, is read, and understood within this arena.

Some art lovers may be turned off by this focus on the practical and tactical, but for creative activists these concerns are essential. We are not, however, arguing that the informed art critic should simply be judging political art on how effective it is in communicating a message. Aesthetics matter -- but they needn't be seen in opposition to efficacy. If

one's goal is to affect change, form serves function. Art that succeeds aesthetically also has a better chance of succeeding politically. Beautiful art is art that people are drawn towards. The power of art lies in its ability to open up a space to ask questions rather than deliver answers. We think this makes for good politics too.

6. What am I missing?

The "art world" is truly a world all its own, with separate cultural spaces, communities, and languages. The detachment of fine arts from popular culture is the norm.

Alternatively, for creative activists, popular culture is their briar patch. Whereas in fine art, engaging in this terrain is read as pandering, ironic, "critical," and at all times, exceptional, for political artists it is the rule. In order to reach everyday people one must speak in a language they understand. This can be interpreted as dumbing things down. It is not. In order to convey complex radical ideas in a vernacular largely developed for and oriented toward consumer sales and crass manipulation requires a great deal of intelligence and skill. And the better you do it, the more likely it is to be overlooked.

Within the fine art world to stand out and be noticed is a clear sign of success. In the practice of artistic activism you are more successful the more your art weaves into the fabric of popular culture -- lost to the art world. The entire effort is shrouded in camouflage.

Critics are forgiven for passing over the best of this work in the past, but let's all begin to look more carefully, ok?

7. What's my role as a critic?

The relationship between artists and critics is often a fraught one. Critics can be lauded for how well they skillfully and cleverly demolish and denigrate artists' work. This aligns with the dominate competitive logic of the commercial art world. This is the paradigm, in part, that political art is trying to change. Despite this cannibalistic tendency, we all know that makers and critics live in symbiosis. This is especially true when the art operates in the broader society and the function of the work is not to be a unique and valuable object but to effect the world.

In this realm, the art critic is part of the team, with everyone working towards the big win of a better world. Being a good team member for artists means making powerful work. Being a good team member for the critic means offering insightful, relevant, and instructive criticism.

Art critics raise questions. Questions are good. But questions for what purpose? If you're a political artist, and you're primarily showing people how smart and clever you are, you're not producing good political work. The energy is misdirected. The same goes for critics. If you're writing primarily as a demonstration of how smart and clever you are, you have lost the soul of being a critic.

The critic might want to ask themselves, why am I writing this? Am I clarifying and illuminating the work? Am I instructing the artist and the audience so that better work is produced. Or am I "problematizing" as a demonstration of my prowess as a thinker. ("Problematizing" is too often used as a cheap substitute for understanding, analyzing and aiding.)

Being a critic, like being an artist, involves some degree of selflessness. There is a larger purpose. The critic, through their attention and analysis of the work, provides a helpful service.

Of course we all know this, but it's easy to get off track.

It's bigger than you and it's bigger than the art.

Modern art is rooted in the belief that the artists' individual expression is important. In turn, the individual critic's opinions about said artists and art are important. Think Pollock and Greenberg.

With political art a bigger game is being played. There are still individual artists and individual critics, but the stakes are not about the reputations of artists and critics. What's at stake is the transformation of the entire society. If this sounds grandiose, you may be in the wrong business.

We don't train people to be good political artists in our art schools. Most institutions are slow to adapt and are, at best, fighting the old myth of the lone genius artist expressing their vision in spite of society, rather than moving forward towards a world in which artists work collectively in an embedded engagement with society.

Call us optimists, but we assume anyone producing creative work to affect power is doing it from a sincere and passionate place. If it's not working,

it's not because they don't care enough or aren't committed. It's because we haven't developed a critical tradition that helps artistic activists strengthen their work. Political art needs help.

This is why we need you.

Because we're all in this together.

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See also:
<http://artisticactivism.org/2012/10/an-open-letter-to-critics-writing-about-political-art/an-open-letter-to-art-critics/>

The Center for Artistic Activism: artisticactivism.org
Steve Lambert: vistasteve.com
Stephen Duncombe: stephenduncombe.com

2.1

Re: <nettime> open letter to art critics

From: Brian Holmes
To: nettime-l@kein.org
Date: Thu, 25 Oct 2012 15:14:35 -0500

An open letter to critics writing about political art
- Stephen Duncombe & Steve Lambert

2.2

Re: <nettime> open letter to art critics

From: Flick Harrison
To: nettime-l@kein.org
Date: Fri, 26 Oct 2012 07:44:07 -0700

When I read a sentence like this:

"Much harder, much more ambitious, and therefore much more difficult to evaluate, is art that intends to change the very way we see, act and make sense of our world -- including what we understand to be politics itself."

I see my life story unfolding in a single problem.

This kind of subtle, provocative or ontologically-challenging work means, for one thing, an audience limited to those interested in both art and politics simultaneously.

I would add, however, that the words "art" and "politics" could be swapped in that sentence, with equal truth.

When engaging with activists there is a demand for practical political art: agitprop, posters, propaganda, fundraising videos, etc. When the artist strays from dogma, they become useless, if not dangerous, to movements. Meanwhile, engaging the art world with politicized art brings the spectre of partisanship (with its threat to state funding & rich donors) if not simple disinterest or politically-motivated rejection.

Therefore at the same time as you call for more critical consideration of political art, I'd call for more political consideration of it as well.

I'm currently in a collective doing what's called here "publicly engaged" art; that is, artist residencies in community centres etc where the act of bringing people together to make art is seen as a positive political action. The content of the art is irrelevant to that - except insofar as

the content must emerge from the participants, rather than from above. It's important to push for high-quality final product, to create a dedicated team, etc, but the politics is contained in the form of the project rather than in the results.

Here's our website:

<http://somethingcollective.ca/>

Critical reception for this kind of art, as far as I can tell, is pretty slim. It's not considered "good enough" to warrant proper critical review, sort of like community theatre, and the political process contained in the work isn't relevant to art theory, or something.

Headlines Theatre is another group that does this kind of work in a different way - they do Boal-based Theatre of the Oppressed projects, i.e. interactive forum theatre with audience members getting on stage to try to work out the characters' problems. The theatre critics often don't really consider it proper theatre, though there is the occasional review.

This one is from Jerry Wasserman, who is the head of the UBC Theatre and Film Department, which I suppose is as legit as it gets, although UBC is more production- than theory-oriented:

http://www.vancouverplays.com/theatre/reviews/review_after_homelessness_09.shtml

In any case, my latest work is this video I created with an anonymous activist group in Newfoundland, who took advantage of my residency at Black Bag Media Collective to get me on board their anti-pesticide campaign. I'd love to hear any critical reaction to it.

<http://youtu.be/QEoZJWmcBjk>

-Flick

create a space and an audience with which we can engage and hone our abilities. I regret having had to put down my pencil for several years after co-convening a very successful conference on The Art of Collaboration held at UC Santa Cruz in 2008. Word did not get out about the conference contributions, to my regret.

All the best,
Margaret

2.3

Re: <nettime> open letter to art critics

From: Margaret Morse

To: nettime-l@kein.org

Date: Sat, 27 Oct 2012 09:52:48 -0700

Dear Flick,

I agree with you and Geert that publicly engaged art is important and that it gets little critical attention. What struck me about the theater review from Vancouver--

http://www.vancouverplays.com/theatre/reviews/review_after_homelessness_09.shtml

-- is that it provided a valuable description of the remarkable performance as well as the reviewer's despair about the eventual prospects for success of this emerging form of theater in actually providing actionable ideas for social change. The Vancouver play offers the audience the delicious opportunity to see some audience members actually intervene in the performance and take the unfolding narrative in another direction again and again. Furthermore, we have a life/art connection of the actors and the audience who have experienced difficult and demoralizing life events and lived. What failed for the critic was the reception by the audience, particularly in the focus discussion afterwards.

However, the stakes here are far more fundamental. Why not think about this as a matter of practice and cultivation? Why should a public be good at this when they have so few opportunities to develop their critical capacities? For me, this genre takes off from Bertolt Brecht's ideas and pushes them further along. Brecht's performance practices aim at activating critical faculties that lead to action in the world--the audience should be able to see unfolding dramatic events in the life course as far from inevitable. That entails a number of performance practices typical of a Brecht play--for instance, the actors don't embody or identify with their roles; the narrative is constantly being interrupted with moments for reflection; dramatic events are put within a larger socio-political context and discourse. We critics of publicly engaged art also need more practice in writing on such performances. We also need to

8

Tactical Media

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O.O

<nettime> The ABC of Tactical Media

From: Geert Lovink

To: nettime-l@desk.nl

Date: Fri, 16 May 1997 09:38:11

+0200 (MET DST)

(This manifest was written for the upcoming opening of the web site of the Tactical Media Network, hosted by the Waag, the Society for Old and New Media: <http://www.waag.org/tmn>). It will contain the archive of the web site and on-line journal of Next Five Minutes 2, a database of addresses, the archive of VPRO TV's "Worldreceiver" program and a new "broadcast site" with samples of new work, made by tactical media groups from all over the world. Contact: roos [AT] waag.org).

The ABC of Tactical Media

By David Garcia and Geert Lovink

Tactical Media are what happens when the cheap 'do it yourself' media, made possible by the revolution in consumer electronics and expanded forms of distribution (from public access cable to the internet) are exploited by groups and individuals who feel aggrieved by or excluded from the wider culture. Tactical media do not just report events, as they are never impartial they always participate and it is this that more than anything separates them from mainstream media.

A distinctive tactical ethic and aesthetic that has emerged, which is culturally influential from MTV through to recent video work made by artists. It began as a quick and dirty aesthetic although it is just another style it (at least in its camcorder form) has come to symbolize a verite for the 90's.

Tactical media are media of crisis, criticism and opposition. This is both the source their power, ('anger is an energy': John Lydon), and also their limitation, their typical heroes are: the activist, Nomadic media warriors, the prankster, the hacker, the street rapper, the camcorder kamikaze, they are the happy negatives, always in search of an enemy. But once the enemy has been named and vanquished it is the tactical practitioner whose turn it is to fall into crisis. Then (despite their achievements) its easy to mock them, with catch phrases of the right, "politically correct" "Victim culture" etc. More theoretically the identity politics, media critiques and theories of representation, that became the foundation of much western tactical media are themselves in crisis. These ways of thinking are widely seen as, carping and repressive remnants of an outmoded humanism.

To believe that issues of representation are now irrelevant is to believe that the very real life chances of groups and individuals are not still crucially affected by the available images circulating in any given society. And the fact that we no longer see the mass media as the sole and centralized source of our self definitions might make these issues more slippery but that does not make them redundant.

Tactical media a qualified form of humanism. A useful antidote to both, what Peter Lamborn Wilson described, as "the unopposed rule of money over human beings". But also as an antidote to newly emerging forms of technocratic scientism which under the banner of post-humanism tend to restrict discussions of human use and social reception.

What makes Our Media 'Tactical'? In 'The Practice of Every Day Life' De Certeau analyzed popular culture not as a domain of texts or artifacts but rather as a set of practices or operations performed on textual or text like structures'. He shifted the emphasis from representations in their own right to the 'uses' of representations. In other words how do

we as consumers use the texts and artifacts that surround us. And the answer, he suggested, was 'tactically'. That is in far more creative and rebellious ways than had previously been imagined. He described the process of consumption as a set of tactics by which the weak make use of the strong. He characterized the rebellious user (a term he preferred to consumer) as tactical and the presumptuous producer (in which he included authors, educators, curators and revolutionaries) as strategic. Setting up this dichotomy allowed him to produce a vocabulary of tactics rich and complex enough to amount to a distinctive and recognizable aesthetic. An existential aesthetic. An aesthetic of Poaching, tricking, reading, speaking, strolling, shopping, desiring. Clever tricks, the hunter's cunning, maneuvers, polymorphic situations, joyful discoveries, poetic as well as warlike.

Awareness of this tactical/strategic dichotomy helped us to name a class of producers of who seem uniquely aware of the value of these temporary reversals in the flow of power. And rather than resisting these rebellions do everything in their power to amplify them. And indeed make the creation of spaces, channels and platforms for these reversals central to their practice. We dubbed their (our) work tactical media.

Tactical Media are never perfect, always in becoming, performative and pragmatic, involved in a continual process of questioning the premises of the channels they work with. This requires the confidence that the content can survive intact as it travels from interface to interface. But we must never forget that hybrid media has its opposite its nemesis, the Medialien Gesamtkunstwerk. The final program for the electronic Bauhaus.

Of course it is much safer to stick to the classic rituals of the underground and alternative scene. But tactical media are based on a principal of flexible response, of working with different coalitions, being able to move between the different entities in the vast media landscape without betraying their original motivations. Tactical Media may be hedonistic, or zealously euphoric. Even fashion hypes have their uses. But it is above all mobility that most characterizes the tactical practitioner. The desire and capability to combine or jump from one media to another creating a continuous supply of mutants and hybrids. To cross borders, connecting and re-wiring a variety of disciplines and always taking full advantage of the free spaces in the media that are continually appearing because of the pace of technological change and regulatory uncertainty.

Although tactical media include alternative media, we are not restricted to that category. In fact we introduced the term tactical to disrupt and take us beyond the rigid dichotomies that have restricted thinking in this area, for so long, dichotomies such as amateur Vs professional, alternative Vs mainstream. Even private Vs public.

Our hybrid forms are always provisional. What counts are the temporary connections you are able to make. Here and now. Not some vaporware promised for the future. But what we can do on the spot with the media we have access to. Here in Amsterdam we have access to local TV, digital cities and fortresses of new and old media. In other places they might have theater, street demonstrations, experimental film, literature, photography.

Tactical media's mobility connects it to a wider movement of migrant culture. Espoused by the proponents of what Nie Ascherson described as the stimulating pseudo science of Nomadism. The human race say its exponents are entering a new epoch of movement and migration. The subjects of history once the settled farmers and citizens, have become the migrants, the refugees the gastarbeiders, the asylum seekers, the urban homeless.

An exemplary example of the tactical can be seen in the work of the Polish artist Krzysztof Wodiczko who 'perceives how the hordes of the displaced that now occupy the public space of cities squares, parks or railway station concourses which were once designed by a triumphant middle class to celebrate the conquest of its new political rights and economic liberties. Wodiczko thinks that these occupied spaces form new agoras, which should be used for statements. The artist', he says, 'needs to learn how to operate as a nomadic sophist in a migrant polis.'

Like other migrant media tactions Wodiczko has studied the techniques by which the weak become stronger than the oppressors by scattering, by becoming centreless, by moving fast across the physical or media and virtual landscapes. 'The hunted must discover the ways become the hunter.'

But capital is also radically deterritorialized. This is why we like being based in a building like De Waag, an old fortress in the center of Amsterdam. We happily accept the paradox of *centers* of tactical media.

As well as castles in the air, we need fortresses of bricks and mortar, to resist a world of unconstrained nomadic capital. Spaces to plan not just improvise and the possibility of capitalizing on acquired advantages, has always been the preserve of 'strategic' media. As flexible media tacticians, who are not afraid of power, we are happy to adopt this approach ourselves.

Every few years we do a Next 5 Minutes conference on tactical media from around the world. Finally we have a base (De Waag) from which we hope to consolidate and build for the longer term. We see this building as a place to plan regular events and meetings, including coming The Next 5 Minutes. We see the coming The Next 5 Minutes (in January 1999), and discussions leading up to it, as part of a movement to create an antidote to what Peter Lamborn Wilson described, as 'the unopposed rule of money over human beings'.

I.O

<nettime> The DEF of Tactical Media
From: David Garcia
To: nettime-l@desk.nl
Date: Mon, 22 Feb 1999 13:01:36
+0000

The DEF of Tactical Media
By David Garcia and Geert Lovink

[or part two of the ABC of Tactical Media, posted to nettime in the spring of 1997, <http://www.nettime.org> and the zkp4 reader, <http://www.desk.nl/~nettime>]

Campaigns and Movements

Although a global conference, the first Next 5 Minutes, held six years ago (1993), was dominated by the first large scale encounter between two distinctive cultural communities. On the one hand, Western European and North American campaigning media artists and activists and on the other hand their equivalent from the former communist countries of Central and Eastern Europe, dissident artists and samizdat activists, still basking in the after glow of the role they played in bringing down the communist dictatorships. In the excitement of discovering each other, these two communities tended to gloss over their ideological differences, understandably emphasising only the shared practice of exploiting consumer electronics (in those days mostly the video camcorder) as a means of organisation and social mobilisation. We referred to these practices, and the distinctive aesthetic to which it gave rise, tactical media.

Although the differences between these two groups were under-played at the time, they were nevertheless profound and illuminating. In the United States and Western Europe, tactical media, both then and now, are overwhelmingly the media of campaigns rather than of broadly based social movements. They are not a megaphone representing the voice of the oppressed or resistance as such. Once upon a time in the West, there were movements without one specific campaign. They were into questioning every single aspect of life, with 'the most radical gesture.' "We don't want a piece of the cake, we want the whole bloody bakery." But now there are a plethora of campaigns detached from any broadly based emancipatory movement. In contrast, central and eastern European media tacticians, or the 'samizdat media', had been very much part of broad social movement. A movement that resulted in the dismantling the Soviet Empire. They tended, in the early days, still to be if not exactly starry eyed, then uncritical, about their future under a market economy.

Six years later, the consequences of unaccountable global capital flows have bitten deep. And although less utopian about the emancipatory potential of new media there is a general convergence of many tactical groups around the principal of learning the lessons of global capitalism. While refusing to leave globalism to the investment houses and multinationals, these groups combated global capital with global campaigns. And present in these strategies is the faint hope that if a campaign generates enough velocity and resonates with enough people, it might just take on some of the qualities of a movement.

Simulation Vs Real Action

For many, the urgency of some of the questions we are facing generate an angry scepticism around any practice that raises art or media questions. For real actionists the equation is simple, discourse = spectacle. They insist on a distinction between real action and the merely symbolic. From

this perspective media tacticians are accused of merely talking not doing anything. By focusing on the media question we are accused of just creating more empty signs. And there is much in the current European political reality to support this critique. After all the expansion of the media realm has not automatically resulted in an equivalent growth in emancipatory movements and critical practice. It has merely resulted in an accumulation of self-referential topics. Media these days are accused of fragmenting rather than unifying and mobilising. Paradoxically, that is partly because of their discursive power to elaborate on differences and to question rather than just voice propaganda.

Although our favourite topic remains the end of media, the era of a total implosion of the whole spectacular media circus. This however remains the utopian option (which should not be mistaken for abandonment or surrender). Meanwhile at least for the Next 5 Minutes, we continue to languish in a world in which many struggles appear to have left the street and the factory floor and migrated into an ideological space of representation, constructed by and through the media. This is often characterised as a shift from public space towards virtuality or a shift from social action towards the mediated. In a time where we can see such growth in media channels where there is a tremendous expansion of various cyberspaces it is a nonsense to talk about "a return to the real". In fact one might even ask whether any meaningful politics can exist outside of the media sphere. The current debate about 'net activism' is the focus of the 'merely' symbolic Vs the 'real action' discussion, with critics voicing scepticism about whether you really can provoke a campaign by just sending out hostile commands via the internet or whether on your own, you can construct a movement via technical means or through mediation only.

Another level of critique addresses the problematic nature of self referential campaigns, that is campaigns that do not go beyond the media, such as the open source movement or the "WE WANT BANDWIDTH" campaign (<http://www.waag.org/bandwidth>). Although we believe that there can be no effective campaign if you have not tackled the media issue we are aware that this is just our assumption, perhaps our arrogance. We know how easy it is to lose oneself, to dive into an attractive and fatal media trap. Attractive because it is so vast, there is always more information, more channels, more software and the political issues within that sphere of contestation, the severe struggles within the media industry is a universe in and of itself. So yes we must be wary of the self-referential campaigns that are friction free, appropriating the glamour of activism without the sweat and tears... It is true we are vulnerable to the accusation of being trapped in the same old safe assumption that all power struggles are being fought out in the media space. However to believe this would be to believe that the campaigns to damage Shell, Nike or McDonalds have just been fought on the level of pure semiotics. It is a too easy and luxurious position to disdain the media question altogether. The point is to ask the right questions about what has more effect and what brings us nearer our goals! These questions imply analysis and in the end a judgement.

In part the trick is to emphasise topics which lie outside of the media realm whilst at the same time retaining sophisticated media tactics. The MacLibel campaign is a classic example of a campaign which would like to construct itself into a movement. Like every group it depends of the willingness of local groups to identify itself with it. The Macspotlight site is a collection of links to sites, bringing together this variety of local groups. The whole project makes a dialectical move whereby a single campaign organised from Oxford is translated into a translocal movement with broad appeal addressing billions of people.

Temporary Alliances and Hybridisation

Although a shared agenda may be emerging we should also be realistic about the differences. We have no unique overriding identity around which to organise. We create no positive models for anyone to identify with, let alone follow. Our alliances are still relatively loose with a tendency to fragment into an infinite number of gangs and subcultures. This why we still do not have this 'world federation of tactical media practitioners'. Perhaps we are just a diverse collection of weirdoes both men and women, who are off-topic by nature. Of course there is an element of pleasure in knowing that you are with your 20 dearest friends on your own "real audio" channel but this is swiftly accompanied by the realisation that it will be indefinitely confined to these twenty friends and what seemed like an opportunity has become a ghetto. We are then faced with the question of how to leave the safety of our own self created biosphere.

So we begin again, looking for new coalitions while trying to avoid falling into the traps and limits of institutionalised politics. Unfortunately, the Internet has not freed us from the necessity or perils of having to deal with institutional politics. Indeed there is no Internet without power, cable policy, money and access rights.

Beyond analysis and judgement the tactical is also about reclaiming imagination and fantasy. The classical rituals of resistance are no longer

reaching large parts of the population, this is the crisis of direct action, which is in part a failure of imagination. An exception is the epidemic of pie throwing. The ritualised humiliation of power with a pie in the face. A highly mediated practice, the pie does not exist without the image, its only meaning is as a media event. We could see it as a primal way of attacking power. You identify a locus of power and you pie him (<http://www.gloup.gloup.com>) A leap into perfect simulacra, creating the perfect sign, or rather the poisonous countersign. The pie is the perfect poisonous countersign. The secret wisdom of the tactics of radical alienation, in which the further you go, the more likely you are to implode into reality. Its time to intensify our semiotic guerrilla wars on corporate images.

Tactical media in the context of The Next 5 Minutes is a deliberately slippery term, a tool for creating "temporary consensus zones" based on unexpected alliances with people whom you might normally never meet based on a desire to be released from the tiredness of self satisfied groups and communities. But at the same retaining the right, when the time has come, to disconnect. Our aim is to retain our mobility, and our velocity, to avoid the paralysis induced by the essentialistic questioning of everything, in which everyone is an object of suspicion and nothing is any longer possible.

One of the most well trodden of tactical routes remains hybridisation, connecting old with new, the street and the virtual. We should be clear that hybridity is neither our ideology or our goal it is more like our dirty realism. Hybridisation is often seen as per se good, generative of infinite possibilities to switch between channels, mix up the signals, intentions and disciplines, naturally operating in accordance with the economic and technological shift towards synergy. Let us be clear, in our case hybridisation is about survival, it is not really our choice. For those who make the mistake of treating it as an ideology, there is simply no way back, there is no place for negativism. Taking this route we inevitably arrive at the dialectic free zone of Europe's new politics. Hybridity in this world is about connectivity in the sense of promiscuously connecting everything with everything, the neo-liberal idea of anything goes as long as its connects. In this world the critic is seen as a destructive trouble-maker, failing in their sacred duty to connect. This is where tactics end and choices will have to be made. Is this the end of the roaring media age? Not for the time being... But for sure a reconsideration what we are actually intending to transmit on all these channels.

2.0

<nettime> Garcia/Lovink: The GHI of Tactical Media

From: Andreas Broeckmann
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David Garcia and Geert Lovink

The GHI of Tactical Media

An interview by Andreas Broeckmann, July 2001

ab: In 1997, you wrote The ABC of Tactical Media, and at that time the concept of 'tactical media' was already a few years old. It had grown out of the cooperation of media artists and activists in Amsterdam and has been closely identified with the Next 5 Minutes conferences, although important models of tactical media usage have also come from elsewhere. And then the concept was first related mainly to video and TV activism, which have been eclipsed in the last years by the Internet. A follow-up that you wrote in 1999, The DEF of Tactical Media, tried to sketch some of these changes. Do you think that it makes sense to speak of Tactical Media as a general attitude and practice that pervades different media, or is Tactical Media a summary term for a whole host of different media practices, each with their own culture and politics?

gl: Or even aesthetics? No, I don't think so. Tactical means tactical. It's a really open, short-term concept, born out of a disgust for ideology. It is pretty much a post-1989 phenomenon, surfing on the waves of events, enjoying the opening up of scenes and borders, on the look out

for new alliances. Curious, not afraid of differences. I am not sure if tactical media are bound to certain media or platforms. It is about a form of art meets activism with a positive attitude towards contemporary digital technology. It is more exploratory than confrontational. To some extent self-reflexive. There are a lot of rituals and phrases which have to be thrown out in order to be able to make new start and reach new audiences. Let's face it. This excitement has grown and resulted in a whole new generation of (net) activism, covered by the mainstream media. We are living in interesting times. This cannot be said of new media arts which was at its height in the early to mid nineties. Today's activism has profited from it, though. There is no fall-back noticeable towards a grey dogmatic non-aesthetics, which really surprises me.

ab: The 'grey dogmatic non-aesthetics' of earlier tactical media? Is this the result of a more 'pop'-oriented attitude in activism? A new generation that is less tied up in clean, fundamentalist ideologies? Java activists versus the telnet-generation?

gl: No, I think the distinction is a more primitive one: online versus offline (which, by the way, are not contradictory practices). It is not even punk versus techno. The DIY aesthetics I am referring to here is one which cares for the self (image), it has grown out of a curiosity, and is done with precision. It is against the sloppy attitudes which implicitly say that form doesn't matter anyway. I am talking about an activism with style. Not a particular style. Having, and maintaining, a style is quite something these days. It is hard. I am not sure if I would call it 'pop,' because that term, for me, is referring to 'popular.' That's not what I mean. Sophisticated and rich styles activists use often are unpopular. The aesthetic program does not even have to be about a certain 'look.' I am talking about a higher, critical awareness of style rather than the correct usage of this or that contemporary icon, software, color set, patterns or typography font.

ab: David, you have always strongly advocated a tight linking of media activism and art. This relationship has been very strong in a particular segment of media art practice, but it has sometimes fallen between the camps of established contemporary art and political activism. How would you describe the link between the two - or the complex in which they articulate each other?

dg: Yes, this is true and the reason for my position is not theoretical but the result of my first experience of seeing tactical media at close hand, in action in what I still believe to be one of the most important and effective campaigns of recent years. This was ACT UP a mobilisation against the AIDS policy of the Reagan administration of the time, which in choosing to ignore AIDS was a policy of silence. Artists played a critical role in both organising and giving shape and a kind of charismatic momentum to ACT UP. I believe it was the artist collective Gran Fury in their exhibition Let the Record Show who created the slogan (or equation) that became the symbol of the AIDS activist movement world wide:

SILENCE = DEATH

An activist carrying this statement on banners or wearing it on badges or sweat shirts were not delivering a simple polemical message from an earlier era of politics with its rigid command structures. They were developing a new language for the era of communicative networks. The activists were "wearing" a statement which required completion by others, to wear this logo was to draw people into conversation. Not a command but an invitation to discourse. Intimate media, a "user language" for both activism and the visual arts. This took the rhetorical tropes of the likes of Jenny Holzer and Barbara Kruger into a new and tactical dimension.

ab: Do you mean what Geert refers to as a 'style' - tactical media as an attitude more than a technical definition?

dg: Yes, rather than the use of any particular medium it is this quality of creating effective user languages (virtual or otherwise) that "engage" and "deploy" rather than "authorise" and "require" that characterise the tactical practitioner. The posters, videos, installations, murals graphics and television channels such as The Gay Men's Health Crisis were not only successful as art and as activism but were successful as art BECAUSE it was effective activism. The AIDS tactical practitioners, collectives like Gran Fury or individuals like Greg Bordowitz (who is still working) are true hybrids leaving behind the older categories to forge something else, something necessary, something which required a name. In N5M we chose to call it tactical media. Maybe the term itself is a tactical solution, an improvisation that has proved a curiously successful stop gap measure like the X in algebra. There is a text by the Critical Art Ensemble which encapsulates what I think is still the best take on tactical media: 'There has been a growing awareness that for many decades a cultural practice has existed that has avoided being named or fully categorized. Its roots are in the modern avant garde, to the extent that its participants place a high value on experimentation and on engaging the unbreakable link between representation and political and social change.'

Often not artists in any traditional sense refusing to be caught in the web of metaphysical, historical and romantic signage that accompanies that designation. Nor are they simply political activists because they refuse to take a solely reactive position and often act in defiance of efficiency and necessity ... For those of us who are involved in tactical media felt a kind of relief that we could be any kind of hybrid artist, scientist, technician, craftsperson, theorist, activist, could all be mixed together in combinations that had different weights and intensities. These many roles of becoming artist becoming activist, becoming scientist, etc., contained in each individual and group, could be acknowledged and valued. Many felt liberated from having to represent themselves to the public as a specialist and therefore valued. 'I can't put it any better so I won't try. But I will add that this model and its continued use makes it something more than simply a 'short term concept'.

ab: Geert, in a new text called *The New Aesthetics* which you wrote together with Florian Schneider, you describe the new possibilities of media activism that are emerging, but you also point to the potential dangers that people have to be aware of. The Internet as the master medium of the 1990s has, in the last two or three years, fallen into what looks like a depression. Some say that the party and the hype are simply over, others that we are entering into a more realistic stage where the importance of the Net as a medium will continue to grow, while the utopian hopes subside in the face of all sorts of critical reality checks. These reality checks are also closely tied to a crisis of the general belief in globalisation and the fast-aging 'new economy'. Does this crisis create room for tactical media practices, or does it make the life of media activists more difficult?

gl: It is indeed true that advanced net activism (not the adolescent 'hacktivism') is much closer to dotcom business than many would suspect. The new aesthetics is open for business, constantly searching for funds, just as tactical media no longer fully depend on state funding. For a good reason: there is a common interest in innovative net concepts, software, interfaces, usage of streaming media, free software and open source etc. This might mean that the current wave of net activism will face a setback in a little while because it's just behind the dotcom wave. The stagnation of bandwidth is a real concern, for example, also for activists. The same counts for the e-cash crisis and the absence of a functioning micro payment system. Activists, sitting on their explosive content, would really benefit from alternative e-commerce systems, not based on credit cards. It is of course good for social and political work on the Net that the cyberselfish robber mentality of the dotcoms has gone. But do not forget the flip side of this. With libertarianism losing its hegemony there is also the danger of throwing away the baby with the tub water and giving away the cyber freedom to corporations and the state. That should never happen. It is also up to activists to fight against censorship, lobby against the flood of disastrous legislations etc.

ab: The French theorist Felix Guattari has used the term 'post-media' to describe a potential system in which the mass media are pushed aside by a multiplicity of small, heterogeneous, digital media, a network or rhizome of practices that foster the emergence of more differentiated, less homogeneous subjectivities and group subjectivities. Howard Slater has taken this idea up and points out that the cheerful clutter of independent media activities on websites, music labels, in zines, at demonstrations, mailing lists, etc., are the kinds of post-media operations which Guattari saw the beginnings of in the Minut and free radio movements in France in the 1970s and 80s. However, rather than fulfilling Guattari's utopian hope, the mass-medialisation of digital media seems unstoppable and threatens to turn the Net, as well as the computer in general through the software door, into a one-way medium. Is the hope for 'DIY media', which we also tried to promote through the transmediale.01, futile?

gl: Not futile. It's a struggle. You don't get media freedom for free. And most of all you can't buy 'technological freedom.' It doesn't come with the equipment or even with the software. It is only a matter of time until we will see the first full-scale civil war, fought with Linux software on both sides, causing thousands of deaths. Why not? Is there something like inherently good software? No. The Internet is beyond good and evil and simply mirrors human nature with all its flaws. A radical and open, independent media infrastructure is produced by people and their ability to connect with each other and create a 'culture.' DIY media do not go anywhere if it just means Do It On Your Own. The trick is to create loose ties and provide a relative autonomy for separate units. The units can be individuals, groups, collectives, associations, circles of friends, from the same discipline and generation, in contact with the rest. The opposite of DIY is DBO, Done By Others. There is indeed a danger that Internet will become a professional medium, in the hands of others. But that's only the case at the macro level. On the micro level there is still so much possible, especially for those who wanna stay off the radar for a while.

ab: David, in how far can education play a role for this kind of post-media practices? You have been teaching at the art academy in Utrecht for several years now; has it been possible for you to translate

the attitudes of art and media activism into the curriculum?

dg: Actually where I have been teaching is the department of Interaction Design in a building far away from the main art school and devoted to Art, Media and Technology. To my surprise I have found key questions within interaction design highly applicable to the central problems of art and activism. These are the problems of action in relationship to observation. Historically there was a separation of observation and action in 17th century science and was mirrored in the same period by artists stepping out of the workshops of the artisan and into the isolation of their private studios. But in all areas of science and culture interest has again returned to the one area that was excluded namely action. This can be seen by analysing the discipline of interactive art and design as action or 'behaviour' lies at its core. Earlier forms of art could be perceived as constructed out of three primary components: appearance, content and structure. To this triangulation interactive artists and designers have added a fourth and defining component, 'behaviour'. Not simply the behaviour of the user but of the system as a whole which is made up of machine AND users. In this model, the work of art includes the whole system, the machines and the people. Success in these new forms of interactive art depend on being able to integrate a visualisation of the behaviour or action of the system into the work itself. It is in this context in both interaction design or tactical media that I apply the same maxim 'visibility is not achieved through prediction, but through support'. This summer at the Pompidou Centre in Paris, the artist George Legrady and the computer scientist from Helsinki Timo Honkela worked together (with others) to produce the installation, *Pockets Full of Memories* (www.pocketsfullofmemories.com) in which neural networks are used to create an artwork that evolves over time, refining its decisions in relationship to the different contributions that each museum visitor makes to the system. This is an artwork - and a supportive environment - that learns! Works like these are creating a new chapter in the history of culture. But we are confronted with the fact that along with this new chapter comes a new set of problems. As Gerard de Zeeuw, an important teacher and intellectual who recently retired from Amsterdam University wrote: 'Action remains the area of the unexpected, of the invisible, of that which changes without pattern. Stepping into the river still seems as unique as it was 2500 years ago!'

ab: For me, this conflation of interactivity in media art, action in a political sense, and behaviour - which seems to be a form of action that is non-subjective and driven by outside forces - is not unproblematic and I wonder whether it is possible to get all of this under the umbrella of 'tactical media.'

gl: No. For me tactical is the expression of a nineties temporality, in search of new alchemy, to break out of the high art versus raw activism of the outgoing eighties with its dogmatic infightings and institutionalized new social movements. For me the whole idea of tactical media geared up towards Seattle and the IMC phenomena. There's a phenomenal renaissance of media activism going on around the globe. I was just at the second Media Circus conference in Melbourne (www.antimedia.net/mediacircus). I also attended the first one, in September 1999, a one day event, during the East Timor crisis. Media Circus doubled in size. There were 350 mainly young people during the weekend. Last night, in Sydney, there was the first Active Sydney Fair (www.active.org.au/sydney/fair), with a crowd of at least 500. Naomi Klein spoke and she warned of summit tourism, the crackdown of authorities against the massive street protests. There is a gap between abstract topics of third world debt, world trade agreements, financial policies and the daily misery, with its concrete, local struggles. I don't think internet activism, or tactical media for that matter can fill that gap. What we can do exchange concepts. The rapid growth of anti-border groups, supporting illegalized migrants, is a good example there. A fight in which the tactical imagination plays a key role (see: www.deportation-alliance.com).

ab: David, when you started the Next 5 Minutes series 10 years ago, you were a free-lancing artist, whereas now you are teaching at an academy. Do you see areas where the academic system is opening up for more diverse and critical approaches to media in art and design?

dg: Recently my possibilities in the academic framework have been greatly expanded with the founding of the Ph.D. program Design for Digital Cultures which is a European doctorate sited at three very different European colleges, the Merz Akademie in Stuttgart, Utrecht and Portsmouth University. My objective over time is to make spaces for the people, theory and materials which have emerged from tactical media into an active component within the Digital Cultures program. This is not simply a question of curriculum it is a question of supporting and enabling the researchers who are part of the program to contribute to tactical campaigns, projects and conferences. For me this program will only be successful if we are involved in 'action orientated research'. The first stage of this will include explicitly linking the program to the development of the Next 5 Minutes edition 4. The ball started rolling in a

recent seminar in which I participated at New York University where they have launched a research program on tactical media, from this event came the notion of NjM4 as a loose alliance of rolling research groups. The aim is that these groups should form an active network of research nodes, each of which would be working on a specific synergy theme - ideally it should include groups such as NYU - Sarai - Critical Art Ensemble - Open Streaming Alliance - Technics (UK) - to name but a few. The process would involve a structure of regular "development meetings" and smaller planning meetings (on-line is fine but not enough - face to face is still the highest bandwidth -) to ensure that the nodes keep each other informed and are able to borrow freely from each other. In contrast to many previous tactical events I favor experimenting with an approach in which the meetings identify "objectives" and come to (fasten your seat belts) "conclusions". Under these circumstances The Next 5 Minutes Conference/tribal gathering would remain but be informed by less random approach. NjM would be the platform for presenting the results of our researches. The results could take many forms and be in many media but it would also include programming the conference itself which would obviously want to draw from beyond its own network. I envisage this process beginning November 2001 with research and meetings proceeding throughout 2002 and would culminate early in 2003 with The NjM4 event and conference in Amsterdam with possible related events in other locations.

ab: A final question. What David describes in relation to the development of the Next 5 Minutes as a research movement raises the question of the sites, institutional and informal, of tactical media practice. While institutions are no doubt necessary for creating a sustainable practice and infrastructures, the tactical always also seems to imply a 'hit-and-run' attitude which cannot be tied down in such structures. How would you see this tension and how do you think the field can be developed most fruitfully? Do we see the emergence of new, stronger alliances?

gl: I do not see it as a tension yet. Institutionalization is a problem which only comes in time. Let's say after five or ten years when an original scene has broken up into fragments. There are indeed people who dig in and do not know how to move on. They are the power brokers. They end up taking all the credits, taking the money from ministries, foundations and sponsors. But in most cases it's power over a dead territory. Creative individuals can't deal with the kind of bureaucracy that comes with today's institutions. I would love to see more hit and run companies taking off in the new media arts and activist sector. In that sense the dotcoms can be a good lesson. This is mainly because the arts and culture still depends on government resources. It hasn't found ways to generate its own income, nor does know how to negotiate with sponsors. The result is an incredible waste of time. I would love to see a fund where you could apply and get an answer in a few weeks time. We need art and activist ventures. The only way to do something quickly and initiate something new these days is to do it without any money, which sets off the well known self-exploitation cycles. There must be ways to break out of that logic.

dg: I want to emphasize that when I see NjM as a research process I mean "action orientated research" not research for its own sake. To Geert's emphasis on speed and mobility I would add (not substitute) a slowing down to analyze, reflect and evaluate; not so much digging in, as digging deep. Let me demonstrate with some local media archeology: I have been re-reading the proceedings of the first event where I met and worked alongside Geert. The Seropositive Ball, held in Amsterdam in 1990. The project arose out of a necessity for something beyond the perception of AIDS as an exclusively medical problem. It combined activism and all the arts with an embryonic culture of computer mediated communications. But at the time we were heavily and to a degree justifiably critiqued by New York activists. This is what Gregg Bordowitz said to us more than a decade ago: "the way the conference is organized is based on a utopian notion of a free exchange of information, instituted through technology. A use of technology that is unquestioned, uncriticized, unproblematised. The notion that a universal space can be established through phone links, faxes and modems. If there is one thing that is established through the kind of work we do is that there have never been such things as universal categories, principles or experiences. In future I would like to see conferences which reflected the interest of the people with the most at stake, in which there was some acceptance of difference that isn't evened out or erased through some notion of free exchange through some neutral means that remain unquestioned ... To me this destroys community ... collectivity." Next 5 Minutes 1 (1993), which followed The Sero Positive Ball at the Paradiso, was to a degree driven by a desire to answer this critique. But I am not sure whether any of the NjM conferences have yet been successful. Interestingly I recently re-met Gregg in the tactical media seminar in New York. He has remained a AIDS activist and video-maker and has been part of the successful campaign that fought the drugs companies who were trying to prevent the use of cloned drugs in South Africa (a case where the issue of intellectual property is a matter of life and death). Gregg is still committed to fight AIDS world wide. To me the continuity of this struggle, this 'digging in' with values other than 'hit and run' is inspiring. Personally I also found value in a closer scrutiny of the past of what

Geert described as our fragmented "scene" not for history's sake but for the sake of making us less likely to repeat mistakes and re-invent the wheel. Time has come to question the assumption that ephemerality must always be a virtue. Manifestos of the tactical (including our own) assume that we must reject the permanent, the monumental. Defacing public monuments is a knee jerk reaction of many street protests. I think there is something to be learned from the American Civil Rights movement and Martin Luther King when they appropriated the Lincoln Memorial as a means of tapping into a broadly based community memory. In Amsterdam we also have a great example, the Homo Monument which is a beautiful and effective public site for reflection and mobilisation. On the question of the tension between informal tactics and institutionalization, like Geert I also don't see tension, but for different reasons. The perceived tension is based on the misapprehension that tactical media is by definition always on the outside of institutional power. Power exists where it enacts itself and that may or may not be within institutions. I know plenty of "power brokers" who operate on the outside of institutions. Nor do I accept the romanticism of the statement "creative individuals can't deal with bureaucracy". An important reason for introducing the term tactical was to leave behind the rigid dichotomies of mainstream vs underground, amateur vs professional, or even "the creative individuals vs uncreative individuals". From Paper Tiger to the BBC's video diaries we discovered that the tactical cuts straight across the marginal vs mainstream dichotomy. It is the contexts in which tactical media are made that influence the tactics deployed, and these contexts (and their tactics) are multiple.

3.0

[spectre] Questioning the Frame
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IN THESE TIMES

<http://www.inthesetimes.com/site/main/article/1750/>
 Questioning the Frame
 Thoughts about maps and spatial logic in the global present
 By Coco Fusco December 16, 2004

Terms such as "mapping," "borders," "hacking," "trans-nationalism," "identity as spatial," and so on have been popularized in recent years by new media theories' celebration of "the networks" - a catch-all phrase for the modes of communication and exchange facilitated by the Internet.

We should proceed with caution in using this terminology because it accords strategic primacy to space and simultaneously downplays time - i.e., history. It also evades categories of embodied difference such as race, gender and class, and in doing so prevents us from understanding how the historical development of those differences has shaped our contemporary worldview.

Technocentric fantasy

The rhetoric of mapping and networks conflates the way technological systems operate with modern human communication. According to this mode of thought we are to believe that we live inside the world of William Gibson's *Neuromancer* and that salvation is only attainable via very specific technological expertise unleashed against the system - i.e., hacking. Consider the heroes of Hollywood sci-fi blockbusters such as *The Matrix* whose power lies in their knowledge of "the code." It is implied that we operate in networks because computers and the Internet have restructured "our" lives and because global economic systems have turned us into global citizens. Hacking then comes to stand for all forms of critical engagement with preexistent power structures.

I'm just a little too old to believe these new media mantras unquestioningly. This rhetoric implies two

possible explanations for the difference between the networked present and the non-networked past.

The first explanation suggests that no one on the left before the age of the Internet practiced subversive manipulation of existent media, tactical intervention, investigative reporting and infiltration of power structures. It also would seem that before the dawning of the networks, no one knew what being an organic intellectual was about, no one elaborated alternative communication systems and no one was aware of or sensed a connection to geographic regions other than Europe.

The second explanation would be that electronic communication has produced a form of networking that is so radically different as to imply a neat break with the past. In either case, these arguments conveniently situate their advocates outside history, since either way tactical media practitioners have nothing of value to inherit from the past.

While I can understand that there might be a dearth of knowledge about tactical interventions of previous centuries, I am perplexed by the apparent loss of short-term memory of many cultural theorists now in vogue, who were alive and active in the '70s.

Can we forget Daniel Ellsberg's publishing of the Pentagon Papers, the uncovering of the Watergate scandal, the break-in to an FBI office by an anonymous group that led to revelations of COINTELPRO and the Freedom of Information Act, the many Senate investigations of FBI corruption, the widespread solidarity with Third World independence movements, the plethora of underground and alternative presses and global mail art networks—all operated by radical activists, artists and intellectuals? Those of us who can at least recall the ways that these strategic interventions transformed political and cultural life in that decade necessarily cast a skeptical glance at the messianic claims of technocentrists.

The shift from Eurocentric internationalism to a more globally inclusive worldview came long before the age of the Internet. It was launched outside Europe and America, and emanated from the geopolitical margins. The process took place across a range of fields of knowledge, culture and politics. This revision of the world picture was catalyzed by postwar decolonization: the Non-Aligned Movement launched in 1961; and civil rights struggles in the developed world, including the Black Power and Chicano movements—all of which invariably affirmed their alliances with Third World revolutions. This political process was expanded upon by a postcolonial understanding that various diasporas shared transnational connections and that these diasporas were produced by the economics and politics of colonialism and imperialism. The historical bases of these movements are consistently obfuscated by the technocentric rhetoric of networks and mapping that emanate from Europe, North America and Australia.

Instead of dealing with these histories, contemporary discourses on globalism and new technology tend to dismiss postcolonial discourse as "mere identity politics." They tend to confuse bureaucratic efforts to institutionally separate the concerns of ethnic minorities with what always have been the much broader agendas of anti-racist political struggles and postcolonial cultural endeavors.

I am a great admirer of the practice of electronic civil disobedience and have used "hacktivist" software such as Floodnet to engage in online protest actions myself. But I find the willed historical amnesia of new media theory to be quite suspect, and even dangerous. One of the reasons I chose to make a/k/a Mrs. George Gilbert, a video art piece about the Angela Davis case, was because I wanted to reexamine crucial histories that are now being forgotten within the contemporary conversations on globalization. The alienation caused by multinational corporate domination (otherwise known as Empire) that many middle-class young adults in the Global North feel is

just the last chapter in a long history of reactions against imperial projects.
Mapping mistakes

Another issue of concern is the new media culture's fascination with mapping—a fascination that it shares with the military strategists. The news of the Iraq war frequently involves men in uniform pointing to or better yet walking across maps of various Middle Eastern countries—so when I then walk into galleries and cultural conferences in Europe and find more men (without uniforms) playing with maps, I start to wonder about the politics of those representations.

In the American media, maps dominate representations of warfare. While realistic depictions of the violence of war via photographs and film have been banned from American television news, maps are acceptable to those in power because they dehumanize the targets. Similarly, in the context of the art world, maps have come to abstract and thereby silence individual and group testimony.

New media culture uses maps to read the world in terms of extremes. Contemporary cultural theory is rife with renderings that celebrate macro views and micro views of the workings of the world, both social and biological—which is to say, maps of vast spaces and physical phenomena and maps of the most minuscule thing. We hear over and over again about global systems and panoptic vision on the one hand and genome chains and nano-entities on the other. When I first noticed this phenomenon I was struck by how it complements the resurgence of formalist art criticism's love affair with the grid. By this I am referring to the return in the '90s to the definition of art as a search for "perfect forms," and a celebration of the formal characteristics of objects and surfaces. What I have become more concerned about as time goes on, however, is how this fetishizing of spatial extremes enables the resurgence of Descartes' idea that humans are rational, autonomous individuals and that the human mind and mathematical principles are the source for all real knowledge.

However objective they may appear, maps do have a point of view, and that is one of privileged super-human sight, of safe distance and of omniscience. The mapmaker charts an entire field of vision, an entire world, and in doing so he (yes he) plays God. Whether you are beholding the map as a viewer or charting it as the cartographer, you rule the world before you, you control it, and, in putting everything in its place, you substitute a global whole established through pictorial arrangement for an actual dynamic engagement with individual elements and entities. The psychological motive behind assuming that position of power is not questioned, nor is the predominance of white male techno-elites in that discourse seen as anything more than incidental.

It is as if more than four decades of postmodern critique of the Cartesian subject had suddenly evaporated. Those critical discourses that unmasked the way universals suppress difference, which gave voice to the personal experience of women, the poor and disenfranchised minorities, are treated as inherently flawed by both the progressive and conservative discourses of globalism. Progressive media advocates dismiss these discourses of difference as "essentialist" while Republicans decry them as "the tyranny of special interests." But both provide ideological justification for the dismantling of legislation protecting civil rights.

Viewing the world as a map eliminates time, focuses disproportionately on space and dehumanizes life. In the name of a politics of global connectedness, artists and activists too often substitute an abstract "connectedness" for any real engagement with people in other places or even in their own locale.

What gets lost in this focus on mapping is the view of the world from the ground: lived experience. What is ignored is the pervasiveness of the well-orchestrated

and highly selective visual culture that the majority of Americans consume during most of their waking hours. Most people are not looking through microscopes and telescopes and digital mapping systems to find truth about the world. They are watching reality TV, sitcoms, the Super Bowl, MTV and Fox News, all of which also offer maps of a completely different kind: conspiracy theories that pit innocent Americans against the Axis of Evil, embedded journalists' hallucinatory misreadings of foreign conflicts, allegories of empowerment through consumption and endlessly recycled, biblically inspired narratives of sin and redemption.

Going off-grid

Finally we should consider what is being left off the maps and why? What has happened, for example, to institutional self-critique in the art world? Why has such examination become taboo in exhibitions or unpopular with artists who gravitate to political subjects? Why in the midst of myriad investigations of corporate control of politics and culture is there little or no attention paid to corporate control of the museums and of corporate influence in art collecting? Why is it acceptable to the art world for an artist to address the Israeli-Palestinian conflict, but not to address the pressure put on the organizers of global art exhibitions to showcase a disproportionate number of Israeli artists? Why is it fine for black artists to celebrate the construction of black style but not to make visible the virtual absence of black people as arbiters in the power structures of the art institutions, galleries, magazines and auction houses where black art is given economic and aesthetic value?

We live in a very dangerous time in which the right to express dissent and to raise questions about the workings of power is seriously imperiled by fundamentalisms of many kinds. Now more than ever we need to keep the lessons of history foremost in our minds and to defend the critical discourses and practices that enable differing experiences and perspectives to be heard and understood.

There are just too many important parallels to be drawn between COINTELPRO and the excesses of law enforcement brought about by the Patriot Act to be dismissive of history. Socially conscious artists and activists, rather than embracing tactics that rely on dreams of omniscience, would do well to examine the history of globalism, networks, dissent and collective actions in order to understand that they are rooted in the geopolitical and cultural margins.

Coco Fusco is an interdisciplinary artist and an associate professor at Columbia University's School of the Arts. Her most recent publication is *Only Skin Deep: Changing Visions of the American Self* (Abrams, 2003).

4.0

**"say you want a revolution...." was
Re: nettime: [Fwd: rewired Zeit-
name.space]
From: MediaFilter
To: nettime-l@desk.nl
Date: Sun, 16 Feb 1997 01:53:48
-0500**

to the tune of "REVOLUTION" by the Beatles:

"you say you want a revolution
well, you know,
somebody's got to pay..."

The foundations for the existence of free art and free media are threatened by the disappearance of funding and resources which have until now been the blood of existence of the culture scene as we _knew_ it.

Many within this scene have converged to discuss the concepts of "Tactical Media" and other progressive, democratic approaches of creating and distributing media which emphasize cultural diversity and respect for human rights.

Most, if not all these cultural gatherings, i.e. Next 5 Minutes, and others were funded by a variety of public and foundation money. There is no guarantee that this will be the case in the future.

The 1998 funding for MuuMediaBase in Helsinki is in doubt, for example. They are unsure if they can maintain their current level of operations in the future.

The question is, if there is the motivation to create an open space on the net for free art and media, how will it be achieved? How will it be funded?

During the early phases of name.space, known as "panet" (permanent autonomous net), it was stated that the only way to assure the uncensored presence of our media in the future, is to buy the bandwidth and server resources. In a sense, to make our own channel.

In order to create a place on the internet dedicated to the furtherance of free thought, free art and free media, an economic infrastructure must exist, or we must forever be at the mercy of whatever interests control the network you are on. The radical search engine at disinno.com was cut off because of the nature of its contents (Time Warner!--pulled the plug!).

The "Disneyfication of Media" threatens to censor or at least marginalize independent artistic content and free media.

(look back to "The Disappearance of Public Space on the Net"
<a href="http://mediafilter.org/ZK/Conf/Conf_Email/
March.30.1996.18.49.13">
Disappearance)

The idea of establishing an expanded domain name space seemed to be the perfect way of putting into practice many of the ideals often discussed around the topic of "Tactical Media". The idea of decentralization--of anonymity and privacy--the assertion of independence from the government legacy of the net--and, the establishment of decentralized, localized economy.

It is clear that the name.space initiative has enormous economic potential. This was known from the beginning and should be clear to anyone who even thought about the scale of the project. The question was, how to develop this economic potential?

*****HOW TO:

Setting up dns is technically a relatively simple operation. Creating new names in the toplevel namespace is as easy as typing in the name and address in the proper format in a classical BIND style file. Nothing special. A new tld is created. Getting people to recognize it is the next step.

Given that in order to be universally resolved, the new tld must be in the database of the current hosts recognized as root--10 machines run by military, government, university and private operators. The process for gaining inclusion into the current root database ranges from applying for a new toplevel via internic (you have to be a country, or prove why you should have it through a lengthy and tedious application procedure). Or, create a service that people can use on a "closed circuit" until such demand proves its viability (where name.space is today).

Under US Law, the current rootserver hosts must provide access to their facility by their competitors on a non discriminatory basis. (We just need to ask them for it!)
The U.S. Department of Justice, Anti-trust division has confirmed this to the name.space legal counsel.
"Your case is a carbon copy of MCI vs. ATT" they said.
If the Rootservers refuse, they are in violation of the law and subject to Anti-Trust violations. According to the USDOJ representative, There is no argument in this case. The law is clear in their opinion. (the case begins this month).

What name.space must prove is that it can provide a reliable service. At this stage, with only several thousand users, there have been no failures and users have been praising the name.space service. The number of servers is increasing, and the levels of connectivity are improving. By the time the name.space service is recognized by the current rootservers, it will have the capacity to handle the dns traffic of the net to its new toplevel names.

The size of a dns request is quite trivial compared to loading an average web page. 1 web page may equal 1000 (or more) dns lookups. Don't be deceived by visions of millions of dns requests. The specs for nameservers set out in RFC 2010 establish that a rootserver handle 1200 requests per second. Most of our servers can do that already. The ones which don't will be upgraded so they do. The load will not reach that level immediately. Most of the demand will come in the next year as the number of users in the new toplevel namespace increases.

Until then the current rootservers would handle most of the load. This time period should yield cash flow to pay for the network overhead, operations and upgrades.

***The operative is cash flow. Where does it go?

There are several networks and individuals who are directly involved with the implementation of name.space. Everyone so far has been working on a volunteer basis. As soon as the name.space database is universally resolvable, an annual fee of \$25 will be charged per name for registrations. Those charges will be waived for educational nets and discounts will be offered to non-profit organizations. Income will pay for the servers and connectivity and development of the name.space network:

```
desk.nl
dds.nl
v2.nl
muu.autono.net
ljudmila.autono.net
icf.de
thing.net
mediafilter.org
zero.tolerance.org
```

name.space has agreed to pay operating expenses to each of these networks, and also issue to each of them shares in the company.

Individuals who have contributed programming and development skills to the name.space project will be paid for their work and/or issued shares of the company.

[We still need someone with unix/perl/c and networking expertise to support the development of the dynamic dns updater that Andreas Troeger and Paul Garrin are currently developing on the ppc platform].

Technical personnel will be paid to operate the various facilities, as necessary.

The surplus network and server facilities are dedicated to keeping free media free--non commercial space of uncensored free content. The entire infrastructure of name.space is oriented toward cultural support at its foundation.

Should the revenue reach an appropriate level, it would sponsor full scale conferences, lectures, workshops, and other international cultural exchanges: (Next 5 Minutes in NYC 1998).

***On the question of registries sharing the toplevel namespace:

The dynamic update system now under development is a helper application to dns software which allows the dns registries to act as a travel agent would in booking an airline seat. This allows any registry, including interim and alternic, to register under all new and old tld's without conflict.

This registry package is being offered to the other nets in name.space who are interested in running registries in their area. The name.space website is a fully functional, fully automated name registry system. This system, together with the dynamic update system will enable the sharing of the toplevel namespace by the independent registries, thus creating opportunities for our affiliates to handle registrations, and therefore generate revenue for their nets.

Name.space is dedicated to keeping the toplevel namespace public. The decentralized registry model will allow for many local name registries to share all the toplevel names without conflict. It also includes multi layered authentication to prevent spoofing the database (today's dns doesn't have this feature).

This dynamically updated enhancement to dns brings us closer to the functionality of the future X.500 protocol which has a much larger database capacity than dns. By the time the dns database grows to 15,000-20,000 toplevel names, (the speculated upper limit of the current version of the BIND software), X.500 may already be in wide use.

(X.500 is a large scale sophisticated dynamically updated database with authentication and supports multiple encryption types--security is not available with dns).

Then there will be no issue as to the size or scale of the "directory of the net" in X.500 land.

Forget the concept of "DOMAIN".

DOMAIN = TERRITORY = DOMINATION

Abandon the nationalist/militarist paradigm of dns.

THINK VIRTUAL

The names used in dns are simple aliases to numbers.

Using a new mnemonic in the namespace to address content, or what has been discussed as "CONTENT ROUTING" combined with "VIRTUAL DOMAINS" and "SOFT VIRTUAL DOMAINS" (<virtual host> config in Apache server, Welcome Plugin for webstar 2.0) and eventually "DYNAMIC IP ADDRESSES" the idea of Heath Bunting's "WANDERING WEBSITES" or for "STEALTH NETS" become possible.

***The Question of the Business Model of name.space

In order to function legally in accordance with the laws of the State of New York, and the US Federal Laws, name.space has chosen to register as an S-corporation, privately owned, for profit entity.

This is not extraordinary or unusual. Many other nets surrounding us are also companies in accordance with their local laws: xs4all.nl, dds.nl, desk.nl, internationale stad, thing.net, Waag, and others exist as businesses. Some may receive support from corporate, foundation or state sponsors, but the future of that support is not guaranteed.

The question of wheather or not to operate name.space as a non-profit was simple to answer. No. Profit is ok if it is applied to good cause. The bureaucracy of non-profit is too stifling in the USA.

Name.space was started with private investment, from money earned by me from exhibiting my artworks, lectures, and other jobs including producing video for Nam June Paik. Others have volunteered their time on a limited basis, and contributed their server resources. Andreas Troeger has spent the past 6 months, full time, programming the registry and update system.

Many of us highly respect George Soros and his generous and vital support of culture and "open society"....all funded by profits made by one of the most dispicable acts of capitalism (next to real estate) --currency speculation.

But his money is eagerly sought after for arts and media in Europe... which is excellent. One capitalist has great ideas onn how to use his money to better society...or at least to enable others to try and make society more humane.

Name.space may never reach the scale of the Soros Foundation, but its agenda is the same. How can we use capitalism to fund our future existence in the face of growing abandonment of the public sector?

SUPPORT NAME.SPACE

KEEP FREE MEDIA FREE

for more information, go to:

black.hole
http://blackhole.autono.net
http://blackhole.autono.net

MediaFilter.org
http://MediaFilter.org

name.space
http://name.space
http://namespace.autono.net

Coming next:

Part 2--Public Relations, Perception Management, and InfoWar...
Tactical Media in Practice.

--Paul Garrin
don't abandon hope or succumb to cynicism...

5.0

**<nettime> Peter Lamborn Wilson:
Response to the Tactical Media
Manifesto**

From: Pit Schultz

To: nettime-l@desk.nl

Date: Mon, 19 May 1997 18:51:35

Fax from Autonomedia 05-12-97

Response to the Tactical Media Manifesto:
A Network of Castles

Tactical media, then, would be a kind of filth--an organic process--as compared with the ideological cleanliness of strategic media (the "author").

Do we need a defense of filth, or a theory of filth--as fertility, as pleasure, as relaxation from the rigidities of "Civilization"? Not nostalgia for the mud, but the mud itself? Or would such theorizing simply become another kind of tidying-up process--an erasure of its own theoretical object?

The tactical problem consists of the need (or desire) to stay ahead of representation --not just to escape it, but to attain through mobilization a relative invulnerability from to representation. And the problematic aspect of the problem is that all media--even tactical media--deal in representation.

Thus one can follow the trajectory of a given tactical medium, through ever greater representation, towards the fate of being subsumed into some strategy. And the fatal black hole toward which so many of these trajectories vanish is Capital--of course.

Everything is a process of being cleaned up. To preserve its autonomy the tactical medium wants to remain dirty--it can never let itself be surrounded and cleared by strategy, by ideology. It must stay out ahead, drifting before all possible waves, uncertain even of its own trajectory.

By another paradox, this uncertainty itself becomes a "principle." It comes to occupy the space of a strategy--and thus to define a strategic space. No "authors" need to be implicated. A messy organic process--involving both reason and unreason--not imposed or categorical--emergent. Shape-shifting. Dangerous and plagued by failures. But not aimless or undirected. In effect--strategic.

Media as technologies ("machines") are perfect mirror-representations of the totality that produces them (or vice-versa). The internet, for example, mirrors not only its military origin but also its affinity with Capital. Like globalism, it breaks through borders--it is a "chaos," like Capital (which seeks the Strange Attractor of the numisphere, where the numinous and the numismatic are one and eternal). One might even speak of "nomadic" features ("migratory capital"). Like Capital, the Net is drawn toward virtuality, cognitive prosthesis, disembodiment. But (the "vice versa" process) media tend simultaneously toward the production of the totality--a complex multi-feedback relation.

In one sense, tactical media would then have to engage in the destruction and/or subversion ("substruction") of this complex--driving a wedge between the machine and the totality. Such action would imply that the totality is far from total, that there will be interruptions along the feedback lines, breaks in "service"--missing zones, and zones of resistance.

Ad-hoc, constantly mutating, determinedly empirical, at this point tactics begin to coalesce into a strategy ("spontaneous ordering"). Because this strategy has no "author" (and is not ideologically driven) each tactical medium--each tactician as medium--will be able to seek direction from it without losing autonomy to it. Thus the complex interplay between tactic and strategy is one of mutual validation or "co-emergence."

At this point, the metaphor of the castle--introduced by the Manifesto--takes on an added luster, or perhaps a baleful gleam. The Nizari Ismailis (the so-called "Assassins") structured their polity around a network of remote castles, most of which were inaccessible to every medieval military tactic--even prolonged siege, since they were supplied with their own gardens and water. Each high castle typically protected a fertile valley and was therefore self-sufficient--but full communication and even economic activity could take place within the network thanks to the "porosity" of medieval borders. And thanks to the policy of assassination or threatened assassinations, kings and religious authorities hesitated to interfere. This went on for centuries.

Some years ago I remarked that the Nizari model for utopia had been rendered impossible by modern technologies of war and communication. Perhaps it would be interesting as a thought-experiment to see if this negative judgment still holds true. From a military viewpoint of course it does--the "isolated castle" (or commune or the like) can still be eliminated by the push of a button. But "the military" must have a reason for such action. Since "assassination" is an absurdity (e.g. the Unabomber)--and even "militance" must be re-defined--there may be no immediately apparent reason for the military to suppress a given "autonomous zone."

The question of communication technology is trivial by comparison, but interesting. The Net as a "military" structure is "accessible to all," and even as Capital absorbs the Net these tactical areas of indeterminacy persist--the same holds true for all "intimate" or tactical media. Thus the "network of castles" becomes possible--but the real question is whether the castle itself is possible.

Like any institution the castle will exist in part as a representation of itself in media. The Assassins' castles were rooted partly in the imaginaire, in the image that pervaded medieval media (text, work-of-mouth, legend), in the image of mysterious inaccessibility and danger. The Mongols finally destroyed Alamut not by direct assault but by demoralizing it with an even more fearsome image (pyramids of skulls from China to Hungary, etc.). But at its height of power, Alamut could dispense even with assassination, since the image alone sufficed to ward off all military and political attention.

Under the regime of global neo-liberalization or pan-capitalism that triumphed in 1989, the nation-states of the world have begun to "privatize" all social functions for the collection of taxes for the support of military and police force, and the use of that force in the interests of Capital. The "natural law of the free market," however, clashes with the remnants of social ideology embedded in such structures as the UN, the EU, or even the "old" liberal or conservative regimes of certain states. Politics in such situations becomes a matter cognitive dissonance.

This is exacerbated by the appearance of "new media" which mirror the global totality but also enhance the cognitive dissonance (negative feedback, "noise") inherent in the representations of the totality. Capital seems to have a logic of its own--the tendency of money to define all human relations, if you will--but in truth neither capitalists nor politicians can really penetrate this logic or understand its direction--much less control it. Huge conceptual gaps open in the structure of the "totality." The question remains: are these gaps strategic?

The gaps cut across sedimentary layers of actuality, and the gaps themselves tend to shift position, change shape, open and close. Geography as well as the virtual space of the image, space as well as time constitute the mutating forms of these potential tactical regions. Some will be zones of depletion, in which all power has been shut off (there are rumors of strange tribes around Chernobyl...); others will be accidental autonomous zones which might involve classes, groups ("refugees") or specific areas. Some will be liberrad zones (Chiapas), others will be deliberate seams. Some will be "unseen," others will enter into representation. In the midst of such fluidity, there must emerge some islands or rocks. Castles will be occupied in the confusion, and later there will be no military advantage in destroying them. The castles will not be defensible, but they will be irrelevant, unassimilable--to "remote" (even in the middle of ancient cities)--apparently pointless. An air of shabby eccentricity might be useful here.

Another reason for Alamut's success was that any king who allowed it to exist could consider the possibility of a secret alliance, whereby money could be used to purchase immunity from the dagger--or perhaps even a contract on some other king--or most interesting of all, access to the secret sciences (astronomy, engineering and hydraulics, political philosophy, medicine, yogic techniques, etc.) of the Nizari observatories and libraries. In modern terms we might say that capitalists and politicians are so confused and ignorant about new media (far moreso than the average artist or 14-year-old) that large sums of money are currently being spent on "secret sciences." Out of the conflict between Capital and State over monopolies of representation, gaps can be produced--and made big enough to contain castles.

All this of course remains on the level of tactics. But the construction of a "network of castles" would constitute not only (in itself) a pleasurable act of autonomy and self-organization, but also a "strategic" structure, or rather an organic and embodied complexity out of which a strategic dimension might well emerge.

Tierra y libertad

Peter Lamborn Wilson

NYC April 1, 1997

Some notes on the document history of the manifesto of tactical media:

The official version of the manifesto was posted to nettime and is available as "The ABC of Tactical Media" at <http://www.waag.org/tmn>

Peter Lamborn Wilson obviously answers to a previous version of the document which was sent around earlier this year:
<http://www.desk.nl/~nettime/others/ABC.TXT>

and David Garcia one co-author wrote already a new and own version of it:
<http://www.desk.nl/~nettime/others/TACTICAL.TXT>

/pit

5.I

<nettime> On the tactic of tactics
From: McKenzie Wark
To: nettime-l@desk.nl
Date: Thu, 22 May 1997 18:16:43
+1000 (EST)

Whenever a term passes backwards and forwards a few times without much reflection, i'm inclined to look up its origins. And so: 'tactic' -- which seems to have a greek root, meaning to order or arrange. And 'stratagem', which Caxton took to mean 'artifice to surprise an enemy'. A device or trick. Its root is the word stratos, or army, modified with a suffix that means 'to lead'.

I find the idea of the device or trick more interesting than that of ordering or arranging. Trick media, ruse media, media stratagems -- that sounds more encouraging. The problem is not so much escaping or staying ahead of meaning, as camouflaging one kind of sense in another. How can media vectors connect subjectivities together in such a way that they can conduct a conversation that might pass unnoticed, or remain misread, in the midst of all the others? Such a conversation, such a subjective endeavour, wouldmost likely not be spatially or economically autonomous, but might nevertheless have an aspect of itself that remains free from capture by the prevailing vectors of capital and media.

But lets face it, talk of strategy and tactics is boys' talk, part of a retrograde fantasy we can all live without. The language of 'mobilisation' is itself part of the problem, and a hold over from the cold war. Intellectuals, artists, media people are supposed to join the ranks of this or that 'movement' to fight against this or that foe in this or that

'emergency'. Suspension of aesthetic, ethical and political freedom for all can then be legitimised in the name of a higher calling.

So its not a choice of tactics or strategy, but a choice of an authoritarian language for media practice or a democratic one. The mobilisation of 'forces' or escape from the grid of compliance, whether to the dominant power or its mirror image, the avante garde that would take its place.

Its more than a question of metaphors. Language doesn't represent anything. It connects things and people. It proliferates and reproduces itself in the process. The trick is to get the connecting and reproducing sides of language to work towards the production of plurality, difference, zones of liberty where meaning is neither led from the front nor punished at the margins.

Confrontation seems to me to usually involve the reproduction of the language of confrontation and authoritarian relations between people and things. Language becomes a matter of giving orders, announcing decrees, denouncing heretics, defining limits -- and pronouncing all of the above to be necessary in the name of this or that emergency.

Escape, on the other hand, is something else. It usually requires a ruse, a cover, a fold in the coding. It appears to be one thing, but it might also be something else.

A favourite example: 'burn baby burn' -- a slogan from the Watts riots, tucked in a fold in a disco song:
"I heard somebody shout
burn baby burn
disco inferno
burn the mother down!"

The virtual side of media is the ever present potential that some completely different subjective event will form out of what seemed like quite routine utterances. Its always threatening to veer towards flux. In the flow of media, as in the flow of water, order is always temporary. Its always on the verge of escaping towards pure difference.

Another example, from the endless riches of what Lester Bowie called the Great Black Music:
Aretha Franklin, singing gospel as a teenager. Conventional words of piety. Suddenly she shrieking,
'Never gonna die! Never gonna die!'
Her voice jumps straight into another realm, somewhere beyond meaning, into sense itself. Its as if the vibrations of her body transmit themselves, across space and time, across means of recording and distribution and reproduction, from her body to mine. An event outside meaning, or maybe inside it, hidden in the folds of it. Waiting to transmit.

There are any number of languages in which one might talk about media: aesthetic, ethical, political, but surely the military is the least necessary of them. And don't buy the old furphy about the 'military origins' of the internet. The internet has many origins. Its a hybrid of a whole bunch of technologies, pioneered in lots of different places and organisational contexts. There is no necessity embedded in its origins. The net is what it becomes. Do we know yet what the net can do? I don't think so. The collective experiments have only just started. We have some idea what you can do with a book or a song, they've been with us a long time. We've suffered from some pretty extreme experiments with the so-called mass media. We've had the telephone for years but nobody has bothered to think much about the democratic potential of this remarkably distributed kind of media. And the net... we're just starting, even though the technology goes back about 20 years now. That's nothing.

But the diversification of creativity on the net is still held back by a much older 'technology' -- language itself. Always the old terms! 'Tactical media', 'Net art' -- like calling a motor car a horseless carriage. It is waiting for a revolution in language to reveal what lies hidden in its virtual folds.

McKenzie Wark

<nettime> Workspace Manifesto

From: Geert Lovink (by way of Pit Schultz <pit {AT} contrib.de>)

To: nettime-l@desk.nl

Date: Sun, 17 Aug 1997 00:25:51 +0200

note: This text was written for the presentation of Workspace in the Documenta Halle in Kassel/Germany which took place on August 14, 1997 as a part of the 100 days program. We heard only two days in advance that the free slot would be available for us. The only text about Hybrid Workspace was written by a number of people, in a great hurry, just before the final deadline of the Documenta X shortguide, in May. For this improvised presentation, for the first time we looked into the growing audio, video and text archive of the Workspace project. We also thought it would be necessary to also have more theoretical text, a first attempt to reflect on the work we are doing here in Kassel. In the second part, the tactical media network presented their work. Special guest was the Colombian videomaker Silvia Mehuja. You can see the lecture in real video: http://www.mediaweb-tv.com/english/dx/gaeste_frame.html + more audio stuff: <http://www.icf.de/RIS>

First Analysis of the temporary WorkSpaces
By Pit Schultz and Geert Lovink

For the Hybrid Workspace presentation
100 days program, Documenta X, Kassel
'50 days, 120 guests', August 14, 1997

how to write a manifesto -- a document type description

Classical modernism brought us a new textual format for the multipurpose use in the alien environment of technical media. The manifesto was introduced by several avantgardist artist groups at the beginning of this century as a document type to mediate an emphatic moment of urgency, the utopia of the radical new.

Today, the manifesto returns as a useful form of electronic discourse that locates itself into the heart of cybernetic power. It does not just articulate a hierarchical voice from above, representing the wishes of others. It does not just promote the project of one predominant world model, it even cannot be taken seriously in every detailed claim it may make. In the main, the digital manifesto is a highly efficient form of communication which provides a frame of immediacy and presence for those formulating it.

The digital manifesto no longer makes the distinction between endless interpretations and the decisive logic of punctual statements, it articulates a profound, and often artificial subjectivity without reclaiming absolute power in the real world. It creates an ambiguous mode between visibility and virtuality which makes it useless to serious forms of executing power by virtue of its very absence. Paradoxically, only through the fact of its powerlessness and marginality the digital manifesto can claim to speak in the name of superhuman forces.

The digital manifesto, as found in countless instances on the electronic networks, is not rewriting the human command-line-interface as it is known from before the War. In the times of the Nets, after deconstruction is over, the manifesto is a node which attracts other texts, including audio and video, and plays with the viral potential of being able to get forwarded, redistributed, quoted and translated.

The digital manifesto functions as a media genre which speculates with maximum attention and possible media exposure. It mimics the gesture of broadcasting in the times of democratised xerox publicity. By definition the digital manifesto has a strong message. It claims an imaginative totality, a possible future, a virtual territory, knowing that it exists amongst a multiplicity of other manifestos, which all put into concrete practice the passion for polemics and rhetorics of public imagination: "I had a dream" (in Martin Luther King's famous opening words). You may find the digital manifesto all over the net referring to its outside, and referring to each other just by the fact that they express a will to be heard, to be heard about an extreme form to see the world.

The digital manifesto is the opposite of the self-referential contemplation from within the system. It breaks through the chains of

endless interpretation of existing textual material. It is stating the obvious, claiming the impossible, and deserving the full field of pragmatic possibilities to the limit where they become truly speculative. Next to the document types such as the pamphlet, the declaration, the statement, the sermon, the agenda, the charter or the petition, and in distinction to the essay, the article, the report, or other lengthy texts, the digital manifesto performs a compression which deals with the need for shortening, cutting and selecting from the media streams. From the very beginning it anticipates broadcasting and what it can do to a text. "Keep it short, my attention span is limited." (J. Sierstra) The typical form of the digital manifesto is a long list of paragraphs, which functions like as a crystal, where one paragraph can reflect all others. The potential character of this text type is not hidden or embedded in a set of characters and narrations like in a novel, or allegory. In a digital manifesto the need for far more possibilities meets the desire to touch the level of the real and serves a popular info-vehicle in the struggle for attention.

representation - media - image

Nowadays, if you are working in the field of the new media, you are very squarely confronted with the institutional power of the image. The multi media are out there, but apparently some media are more equal than others... Those which work with an interface of visual representation are also those which are the most appealing to consumers, advisors, media theorists, and museum curators. Optical media have traditionally a predominant role in the process of constructing the truth and representing the invisible. When it comes to reflexion about reality, our Western language is full of terms which privileges the visual above all other senses when speaking about the truth. The direct way of exercising power over people's dreams and visions is by controlling the sphere of images. This plays a crucial role not only in religion and advertisement but all fields which need the services of representation of power through visualisation as a form of celebrating and mediating its legitimacy. In the new media industry which is specialized in the development of "interfaces" most of the work goes into the production of demos (see Peter Lunenfeld in nettime). Finally it needs a surface to cover the emptiness of the final products with a shiny glamorous aura.

The aim being to produce media products that successfully suggest content, context, and communication. To produce a psycho-physical stimulus through visual information is a skill that has been learned from the various avant-gardes by putting their experiments into the commercial context - without taking the social, political and idealistic world models of modernism, of course. This format speculates with the investments made by the users, like their craze on the stock market, the investments into an 'economy of ideas', and the simulated empty products snatching away the peoples' attention/money without satisfying their desires. As long as a product is in demo mode it produces wishes by reiterating the promise of the tremendous potentials of the full version always to come.

The problems of media design have not yet been properly discussed. Some tend to see this 'artisan' practice more in its classical terms, where design is the final phase of the production process. In the information business, however, design plays the role of architecture, since it structures activities and organises knowledge and memory. Navigational design determines the modes of orientation and in the best case predicts all possible moves and interpretations by the users. The best interface is the one which becomes invisible. Electronic images are bringing you to the other sphere behind the screen, they are stimulating the imagination, they are trying to mediate between programmers and users, they are pretending to give technology a human face and are helping to reorganise business and workflows. Electronic images are fulfilling an initiative role in the first encounter with the realm of new media, they are mediating today the sphere of [to-morrow's] dream time, the mythological nomos, the realm of the uncounscious.

The aesthetics of total dispersion of the televised image do not break through the screen of the representational paradigm. The celebration of optical media exchanging the role of painting does not say much about the average media users which even probably wish they could see real paintings again. It is the play with the modes of visibility and invisibility, the aggregates of mediation between possible modes of representation expanded from the flat tableaux of the computer screen, to different frames of code and transformation, which can easily circumvent central authorities of quality control just by finding new combinations, or creating new hybrids and different intensities. On the carrier of digital media, such very private mixes introduce for a while the pure joy of doing it yourself. Before the old institutions or commercial enterprises move in, other fields for tactical use are already there.

hybrid

Hybridity has many names, many faces. One of these is the merger we are witnessing between video-technology and the Internet. But the much-vaunted wedding of TV and Web may well never happen. The cult of the interface culminates in its current brief to unify all media under one big

browser. The most recent manifestation of this idea is the 'setup box', the 'network computer' and the attempt to reinvent 'Television on the Internet' in the so called 'Push Media'. During the phase of the war of standards we see a diversity of interim media, a variety of sub-standards, incompatibilities and central giant media which try to include and swallow up small media.

On the technical level hybrid systems are very often the pragmatic way of resistance, and an attempt at finding the best possible solution aside from the one which consist of dominating the market by including different or older systems. This quite resembles the status quo prevailing in pop culture, where hybridity as cultural policy works against 'apartheid' and the sweet promises of a totality which is hidden behind the concept of the 'Gesamtkunstwerk'. Hybridity as postmodern condition is not a strategy but a starting point [- or a benchmark]. There is a certain threshold where the dirtyfication, mixing and opening of systems gets rejected. The double face of hybridisation needs both a critique in the context of the expansion of global capital and an analysis of its possibilities of emancipation at the micro-level. On the dangerous road which leads to becoming a Media-Gesamtkunstwerk the concept of hybridity looses contact to subjects and serves as a model of sophisticated organisation and domination.

work

"Networking is networking," (George Soros) Beyond the ideal of full employment and the scenario of a jobless economy there are many practical examples of inventing new forms of work. Whether this takes the form of a neo-liberal part-time McJob or some activity within state-run dole-for-work programmes, or some kind of occupation within the fast-expanding black money economy, or a slave job in a sweat shop in the "Little Asias" sprouting all over the place, or just a new, formalised way of neighborhood help, the traditional concept of work is changing rapidly. And very often it does so by applying information technology. Also, at the same time, a certain type of 'autonomous work' seems to persist. It drudges on at the limit of complete exhaustion, working with the bare achievement of the existential minimum as reward, within settings endowed with low resources and next-to-no budget. It must be the lure of some different gratification than money which motivates some people to work so hard in the non-profit-media. And yet this could become the model for many more people. Work is still the golden road to self-realisation. To detach it from the currcuits of capital begs the question on which economy it should rely. It is all too easy to state that through the rise of neoliberalism many sectors of the public sphere are being privatised as well as other resources are getting exploited in an irreversible way, which also means that there are no ways in turning back the clocks. While everybody seems to reluctantly agree on the fact that not much money has been made on the net to date, one keeps betting on a big boom triggered by the global information networks.

The main issues at stake here are the emergence of new types of jobs in the service sector and a need for more and lifelong education. Yet, in the same breath, one oversees the existence of a shadow economy of gifts, a do-it-yourself culture of producing public content without prospect of making the big buck. Apart from the small community of net experts which earn their keep with advisory or journalistic work, or the even smaller band which finds their little niches in the art world, the vast majority of small content producers are private individuals which like to publish what they like for the sake of it. This process of democratisation of the means of production, as sore and basic as it is, realises a big dream of many social utopians. The only drawback being that the glory and class consciousness of the new virtual working class does not seem to come very much into existence. While we have all possible tools for more media freedom still in front of us we are often unable to do anything, hypnotized as we are by the pronouncements about the rise of total marketization. Avoiding self-exploitation and burn-out on the one hand, sell-out and alienation on the other, the exploration of the possible modes of finding work in the new media is a challenging task indeed. While the trap of an ascetic ideal as well as the tragedy of a realised utopia makes you hyper-sensitive against false promises, you still have to work it out.

space

Different kind of spaces deserve different kinds of action. The media space is defined by its participants: there's no content without social context. And there is no way of defining a media space either without someone accessing it. The problem with spacial metaphors is that they do not normally include any time model. A combination of a time model with a social model, with a definition of the modes of access to a set of media equipment can already be enough to build a model of a small cyberspace. (You can do that at home, like the radio-amateurs in the 20ies did.) It could describe the ways a network can dynamically change, the multiplicity of layers of accessibility, and the diverse ways how to represent a set of data. It could emphasize the importance of relying on

mutually agreed-upon standards, not only in the definition of interfaces between the machines or parts of programs, the software and the hardware, or different pieces of hardware. These same standards also occur on the level of social associations, in form of jargons, marks for orientation, certain conventions of naming and addressing the yet unknown. In this way a cultural space could evolve, which is completely constructed by the definitions and interdependencies of the actors which create it through their actions and decisions. Cyberspace, besides its geographical extension, is a pure social construction. It has as many dimensions as there are nodes within it [male or female] it is more a vectorial space, or an imaginary one describable by fairly abstract mathematical models far beyond any three dimensional metaphors.

To bind a cyberspacial social environment to a physical space therefore may well render the need for a metaphorical architecture obsolete. Through social contacts (and the attention they bring with it) a more fuzzy process of forming a hybrid space which combines the real and the virtual becomes productive. But the connection between the real and the virtual realm will not go smoothly. It is a never ending story of disruptions, bugs in the human-to-human communication, conflicting standards and cultural glitches. The virtual should not become a quasi parallel world, nor should we return to the tactile solidity of the 'real' cities, the so-called nature or the social that might have existed once. The temporary workspaces and gatherings we are organizing do not intend to produce a consensus. No constructive solutions here. Our aim should be the design of problems and conflicts, free content, not the synergy of all technical media.

7.0

<nettime> strategies for media activism (code red lecture)

From: Geert Lovink

To: nettime-l@desk.nl

Date: Tue, 2 Dec 1997 00:57:46 +0100 (MET)

Strategies for media activism

By Geert Lovink

Presentation at the forum event of 'Code Red'

The Performance Space, Sydney, November 23, 1997

"Erkenne die Lage" (Gottfried Benn)

It is my personal commitment to combine cyber pragmatism and media activism with pleasurable forms of European nihilism. Not the apocalyptic, conservative culture of complaint which post modernism has left behind, but short heroic epics on the everyday life of the media, reporting from within the belly of the Beast, fully aware of its own futile existence, compared to the millennial powers to be. We ani's no salespeople, trying to sell the award winning model amongst the digital cities, some exotic Amsterdam blend of old and new media or yet another disastrous set of ideas, made in Europe. Instead, we are trying to exchange models, arguments and experiences on how to organise our cultural and political activities, finance media projects and create informal networks of trust that will make live in this Babylon bearable.

New media is a dirty business, full of traps and seductive offers to work for 'the other side'. There are no ways to keep your hands clean. The computer is a deadly machine when it comes to inclusion and exclusion. We, the workers on the conceptual forefront of cyberculture, have to admit that we are (not yet) politically correct and have failed so far to pass the PC-test. This is not because these criteria are deliberately neglected, but because the passions lie elsewhere. For the time being, the struggle is about the definition of the terms under which the 'information society' will become operational. The 'Short Summer of the Internet', now rushing to its close, is about the production of cultural and political concepts, which may, or may not, be implemented on a much larger scale. What network architecture will be used? Do we accept the dominant software and screen design or do we look for alternatives? Is there still space for theory and reflection, meaningless playing around? Is the production stress overruling creativity? Later on we will find current concepts back as 3D-animation, java scripts or human-machine interfaces. The terminal workers, producing one demo after another (as Peter Luenenfeld has recently described it) are determining future formats of the new media which will

shortly become standards, ready to be commodified. A further growth of new media products may need a phase of consolidation on the level of marketable products. The 'digital revolution' could therefore soon reach its counter-revolution, the Digital Thermidor (let us all hope that it will not turn violent against its Wired-visionaries that once so passionately preached their 'Californian ideologies'). There is less and less reason to make fun of 'Dinosaur behaviour' of the apparently outdated and 'tired' multinational corporations. Restructuring programs are in place now. The CEOs have listened carefully to the cyber-libertarian visionaries and have drawn their own conclusions. The network economy is well under way - and so is the 'Long Crisis'. Kevin Kelly's saga of the 'Long Boom' (in Wired magazine) turned out to be a hilarious mistake in the light of the current Asian (now global) currency crisis and its simultaneous environmental disaster. But sure he will keep on insisting that we simply have to route around the problems. Economics are benevolent if you are on a religious mission. As John Perry Barlow once said about the Internet, connecting every synapse with any other synapse on the world: 'It is not a good thing or bad thing, but it is a holy thing.' And believers can ignore any crisis, as long as it not theirs.

"Holding the Negative." (Andre Simon) The political economy of new media is not a favourite topic on conferences that deal with art and technology. Dry economic facts about the upcoming take-over of this emerging branch may spoil the celebration of the Computer-Aided-Renaissance. The belief that many small Davids can beat a few big Goliaths is still around. The ideology of economic liberalism has entered the rational of the creative part of the virtual class in a deep, unconscious way. The same can be said of state officials who still hold powerful positions in financing new media projects. But the fact is that the gold rush is over. Prices of web-design have fallen sharply. We can see the rise of the html-slaves, employed without contracts or health insurance, producing code for little or no money. Small businesses disappear, not only ISPs but also in the art and design sector. On the macro-economic level we have witnessed an unprecedented series of mergers in the telecommunication and media sector. This has led, for example, to the near monopoly position of WorldCom (which now owns 60% of the access business in the USA). Or take the Spanish telecom giant Telefonica and its Intranet, which will soon control the entire Spanish speaking world. We do not need to mention Microsoft here.

This may only be the return of the suppressed, after a period of post-modern comfort, in this case late monopoly capitalism. The undermining of the promising small and decentralised 'many-to-many' ideology also comes from within the IT-sector. The development of the ultimate multi-media device, web-TV, turns out to be a classical Trojan Horse. The much hated one-to-many television, news and entertainment industries have now found a way to neutralise a potential competitor. Soon the content of web and TV will be the same. In this respect, all these push media are claiming the available bandwidth. Older features of the Net, like the news groups, with their democratic and decentralised logic, are dying out and are being replaced by monitored and edited on-line magazines and chat rooms. Internal surveillance of net-use and private e-mail is on the rise due to the introduction of intranets of buildings, companies and entire countries. Another alarming tendency may be the withdrawal from the Internet of universities and research centres that are now working with much faster and secure computer networks. This dark picture results in the question -- 'What elements of the glory days of net hype, dating back to the period of 1989-1992, remain? Perhaps the answer is the phrase 'On the Internet no one knows you are a dog.' Indeed, and no one cares: a tragic end of the once so liberating politics of identity. What counts now are the commercial use of avatars, the number of hits on a site ('2 million a day'), the rise of webvertisement and the final putting into place of electronic commerce.

What form of organisation media activism could take? While some truly discouraging stories from the economic forefront are on the rise, it is good to keep returning to the old question: 'What is to be done?' A return of negative thinking could play an important role in the development of strategies for media activism. There is plenty of good will, and ruthless cynicism. What lacks is playful negativism, a nihilism on the run, never self-satisfied. Not just nomadic as a Lebensphilosophie, but rather tactical, an ever changing strategy of building infrastructures and leaving them, when the time has come to leave the self build castles and move onwards. The explorations into the fields of the negative not only imply the hampering the evil forces of global corporate capitalism, but also formulating a critique of the dominant alternative formula: the Non Governmental Organisation. The NGO is not just a model for aid organisations that have to correct the lack of government policies. It is today's one and only option to change society: open up an office, start fund-raising, lease a xerox-machine, send out faxes... and there you have your customised insurrection. "How to make to most of your rebellion." The professionalism inside the office culture of these networked organisations is the only model of media-related politics if we want to have a (positive) impact, or 'make a difference.' (as the ads use To call it). We will soon have to reject this bureaucratic and ritualised media model

altogether, with its hierarchies, management models, its so-called efficiency. "The Revolution will not be Organised." These are not the words of some chaotic anarcho-punkers or eco-ravers, calling for spontaneous revolt, right now, tonight. The crisis of the Organisation is our 'condition humane' in this outgoing media age. And it may as well be the starting point for a new, open conspiracy that is ready to anticipate on the very near cyber-future. Not anymore as a Party or Movement, nor as a network of offices (with or without headquarter), new forms of organisation may be highly invisible, not anymore focussed on institutionalization. These small and informal communities easily fall apart and regroup in order to prevent the group from being fixed to a certain identity.

"The site less visited." Media activism nowadays is not about the expression of truth or a higher goal. It is about the art of getting access (to buildings, networks, resources), hacking the power and withdrawal at the right moment. The current political and social conflicts are way too fluid and complex to be dealt with in such one-dimension models like propaganda, 'publicity' or 'edutainment.' It is not sufficient to just put your information out on a home-page, produce a video or pamphlet etc. and then just wait until something happens. The potential power of mass media has successfully been crippled. Today, reproduction alone is meaningless. Most likely, tactical data are replicating themselves as viruses. Programmed as highly resistant, long lasting memes, the new ideas are being constructed to weaken global capitalism in the long term. No apocalyptic or revolutionary expectations here, despite all rumours of an upcoming Big Crash of the financial markets. Unlike the Russian communist world empire, 'casino capitalism' (Robert Kurz) will not just disappear overnight. Heaps of deprivation and alienation is ahead of us. But this should not be the reason to lay back and become console socialists. We need organisations of our time, like the global labour union of digital artisans, networks of travellers, mailing list-movements, a gift economy of public content. These are all conceptual art pieces to start with, realised on the spot, somewhere, for no particular reason, lacking global ambition. These models will not be envisioned by this or that Hakim Bey. They are lived experiences, before they become myths, ready to be mediated and transformed on their journey through time.

Media activism constantly mediates between the real and the virtual, switches back and forth, unwilling to choose sides for the local or the global. Tactical media are creating temporary hybrids of old school political data and the aesthetics of new media, which deals with interactivity and interface design (see the article by David Garcia and me in *nettime/ZKP4*). As a next step, this is being implemented on both the level of the social personal level where our wearable bodies meet, and that of the 'non-located' technical network architecture. Activists are developing now 'negative software', (anti-)racism search engines, (temporary) public terminals, free groupware, anti-aesthetic browsers against both Microsoft and Netscape, electronic parasites that live on corporate software and content.

Recording is not enough. Reality.net, equipped with tons of web cams can be fortunate and collect evidence, but it can as well add to the spreading paranoia about the surveillance by the Corporation-State. Sometimes it may be appropriate to detect and delete camera's. Neither eco-fundamentalist nor techno-utopian, media activists are taking risks and acting freely. This may sometimes be in a criminal way, if necessary (like computer hackers), thereby ignoring legal standards (censorship, copyright). The narrow frameworks that reformists have negotiated over time, like 'privacy' and 'freedom of expression' have to be defended and practiced openly. These can only be guaranteed with the help of an independent, democratic media structure, not owned or controlled by the state. Big media corporations will be the last to defend media freedom. It would be foolish to expect anything in this respect from Murdoch, Bertelsmann or Time-Warner. The same can be said of the efforts of isolated political lobbying groups which fight for better legislation...

A 'light' and independent media infrastructure is not merely expressing diversity. It is not enough to correct the main strain media and facilitate communities with their own channels. Being a 'difference engine' on the level of representation may put out a lot of use full public content, but it does not touch on the 'media question'. What interests us most are the ideological structures which are written into the software and architecture. But is not enough to subvert or pervert this powerful and still mysterious structure. It is possible to continue the earlier approaches of freeware and shareware within the now hyper-commercial environment of new media. The same can be said of the efforts to develop databases of free content, a now still marginal activity that will soon gain importance once everyone will have to pay for the content to download. This public sphere cannot come into being in a purely global, commercial environment and obviously also not in places where the state has absolute control over the nation's intranet and firewalls. It is in this 'third place', the public part of cyberspace, that the media activism will start to flourish.

8.0

<nettime> Hacking Activism

From: alex.galloway
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-0800

[NETTIMERz- The following dialogue grew out of a request by the Electronic Disturbance Theater to collect interviews on the topic of tactical media in general and FloodNet in particular. This interview and others will be excerpted and collected as supporting documents in a forthcoming chronicle of the EDT's actions entitled "Hackivism: network_art_activism." -ag]

Hacking Activism
An Email Dialogue
Between Alex Galloway and Geert Lovink

Alex Galloway: Let's talk first about the Zapatista FloodNet actions (<http://www.thing.net/~rdom/ecd/ecd.html>) in the context of tactical net.art. There was a lot of talk at this year's Ars Electronica festival about how the FloodNet was technically flawed. Do you think it works? Can electronic civil disobedience ever move past simple "consciousness raising," to actually realizing material change?

Geert Lovink: I don't think this is the best way to approach this issue. "Flaws" are something for the hackers and sysops to address, like Rop Grongrijp or others. FloodNet has had karma because of particular mistakes they made; I cannot defend them, nor do I particularly want to attack them. We have been working for several years on a thorough foundation for net activism. For example, this was a major topic at the Galactic Hackers Party in 1989, one of the first big "new" media events we organized in Amsterdam. Today, the net is no longer merely a tool, it is our everyday (artificial) life. For us it is a strategic theatre of confrontation. Yet the hackers still have that fresh, almost utopian attitude about the internet. For them the net is something precious, something that shouldn't be destroyed by things like denial of service attacks. Activists these days are not properly informed of the delicate balance within technology. For them, a corporate server is just another artifice to be destroyed, or rather, disturbed.

AG: Let's talk about software more generally. I think that, perhaps, the Web Stalker (<http://www.backspace.org/iod>) was the first real piece of tactical software (at least for our recent net.history). And now I'm searching for sequels. The browser seems like a perfect place for tactical interventions. Where else do you see this happening? The open source movement is one place... But what about network infrastructures? Operating systems? Where should we, as tactical programmers, "go" today?

GL: The open source movement is clearly an interesting area but what interests me most is how to build a public interface for movements like this. To be successful the movement must both effectively disseminate its software and surround the software with a lively, appealing political discourse. It could be our task, as mediators, journalists, artists and critics, to transform the issue of, for example, operating systems into a political question. Paul Garrin's name.space has failed so far in this (and so has nettime). The question is this: How do we turn all these abstract issues, which are debated in a very closed circle and only understood by a hand full of technicians, into a large topic, understood by the millions, so to speak. Minor decisions in the realm of technical standards taken today will have enormous effects on society later on. We are all aware of that. So, much will depend on our political skills, imagination and willingness to make coalitions, if we want to succeed.

AG: You are right to note that name.space and others have failed so far to address a larger audience, yet I don't think we should discount name.space. It preceded the Web Stalker (right?) and in some ways is more massive, more effective, and more tangentially artistic (making it all the more appealing). As for operating systems, there's Jodi's new OSS project (<http://oss.jodi.org>) which, although purely aesthetic, somehow also seems to be a real tactical intervention into how computers are used—especially since it exists as a stand alone application (as well as a CD-ROM) that mimics an operating system. I'm delighted at the fact that, with net.art, one can't really distinguish the tactical from the purely aesthetic. I think this is what will prove its ultimate importance.

I may have a slightly different take on the question of publicity and coalition-building. Why can't the ultimate success of tactical media projects be simply to produce temporary autonomous zones (TAZs) rather than liberate a larger public? (I realize this sentiment is probably not very popular with the Dutch/German tactical media community.) New technologies seem, finally, to be able to give us this TAZ option as a widespread reality for the first time. Look at our own projects—nettime and rhizome—I think that communities of this nature are virtually unprecedented. And, hey, that may be enough for me.

About the open source movement. I am in favor of software development that seems to be in the public interest. However I'm skeptical of the politics associated with some of these groups. Hackers and programmers have historically never shared the same politics as the avant-garde, especially one with such a lively surrounding discourse as ours does. I've read the various hacker's manifestos floating around and I think they're garbage. They specifically avoid political analyses at the expense of the "freedom of knowledge." This is at the heart of why EDT's FloodNet was criticized heavily by HEART (Hackers for Electronic Art) at Ars Electronica this year. What we have is two groups, both doing interesting work, but with two different political styles. I'm on the EDT side.

Let's move to the issue of translating traditional leftist strategies into the tactical media framework. A new method is critical. We've experienced bottom-up political movements for some time now. But, what about "distributed" bottom-up strategies? This is the machinic model, where there is no coalition, there is no core, yet there is a "movement." Is electronic activism like the FloodNet too rooted in old school leftist politics? The real question here is: How do we make the network into a medium for action and resistance?

I always think of the early net.art project called "Refresh" (<http://sunsite.cs.msu.su/wwwart/refresh.htm>), what (I'm assuming) Alexei Shulgin described as "the friendly web-design frenzy that we have started on Sunday 6 October 1996." In that project no one really needed to know who exactly was part of the chain, yet if your computer followed the refreshes you would glimpse a sequence of interrelations. This seems to me to be a model, albeit primitive, for some type of distributed bottom-up strategy.

GL: You are touching here on the question of organization. It presupposes common interests (or even "objectives," Marxists would say) and a basic set of common ethics. Today this sense of commonality has been blurred by the "culture wars"—in a good way, I would say. But the celebration of differences, chaos and complexity has prompted us to pose again the question of organization. Permanent deconstructions and cynical criticisms have turned many of the intellectuals, artists and activists into enlightened but powerless outsiders.

These days, one could say that new forms of organization are formed along technical lines. For example, majordomo mailing-list software is creating specific social structures (while excluding others). The internet has the tendency to strengthen both global and local connections, but seems to neglect the nation or state level. This will backfire sooner or later.

Today's organizations tend to be rhizomatic. I mean this in a negative sense. "Mille plateaux" rules. Not by choice but because there are few other attractive options. If we face the loose connections, the constant danger of decay, general anxiety over ideological commitment, panic over internal conspiracies, and the continued disintegration (after short moments of euphoria) of groups into sub-groups and tribes, we actually end up in a political climate of various, simultaneous micro cycles. The fear that others will cash in with your ideas—the fear of being appropriated—is very destructive. It has damaged common feelings, even friendships. With ongoing technological changes we should wait until new, more reliable forms of organization appear. Now we are caught up in a closed circuit of tiny techno-social experiments.

"Refresh" is a good example. A good idea, but now it is somewhere on the web, with most of the links out of use. No one seems to be responsible, nor has any one come up with a follow-up. That is the poverty of net.art at the end of the nineties.

AG: Are you in fact calling for a "consolidation" within tactical media? To be honest, I'm surprised that you say this. Is there anything other than simple pragmatics (i.e. the fact that we have to get things done) fueling your resistance to these distributed models? Some would say that old, consolidated forms of resistance have a track record of failure, and now we must follow the lead of Deleuze and others to find a new politics based on the "molecular" model of revolution without central organization. Personally I can testify in support of computers—they let me do the work of 10! Don't you think that the network as such gives us new possibilities for action and resistance?

Do you see a trajectory from progressive political theory in the '70s and '80s, to the real material manifestations of these theories today? I'm thinking especially of the idea of the rhizome or swarm, its correlate in nomadic politics, the privileging of the TAZ over revolutionary action, etc., which now, in the case of the internet, have all found their own conditions of possibility. Now that we actually have access to real, non-hierarchical systems do you see the future of resistive politics changing? It seems that what you lament about "Refresh" is exactly what I celebrate.

GL: Rhizomatic, molecular models of resistance are not new. I don't say this to sound discouraging. I would just like to point out a rich and diverse tradition. There are many histories--labeled these days as "anarchism" or popular revolts--including invisible, lesser known stories.

And please don't claim that these rhizomatic models are immune to failure. Rhizomes, at times, can lead us nowhere. Nomadic praxis specifically mystifies the question of organization and survival--internal accountability is not its strong point. It cannot deal with the type of sustainable infrastructures and power politics that extend beyond the limits of one's own tribe. Today's networks cannot answer essential questions of economic survival. Hit and run actions, semiotic guerilla strikes, document theft, creating counter discourses and cultures--these are just one aspect of a complete movement. It is dangerous to extend those models to all other spheres of life. In other words, please do not make a management guru out of Deleuze. The "rhizome ideology," in my opinion, is to be understood within the French (and Italian) politics of the '70s. It was a response to the democratic centralism of the European communists at the time. Its spontaneity is its strong point, but it cannot answer what comes next when the TAZ dissolves itself.

AG: One final comment on this "rhizome" thread, then I'd like to talk more about tactical net.art. You correctly situate the "rhizome ideology" in the '70s (and '80s and '90s), and I agree that the theoretical impetus was born then.

However (as said above) don't you see a trajectory from progressive political theory in the '70s and '80s, to the real *material* manifestations of these theories today? My only point about Deleuze (I'm just using his name for convenience, there are clearly other important figures) is that he never had access to real, material TAZs (or rhizomes, or nomadic communities, etc.) that instantiated his theoretical interventions. To take media venues as an example, I claim that we never had access to real, wide-spread non-hierarchical systems until now, with the dawn of radically democratic networked communities. Free radio is different; your "anarchism" or popular revolts" were/are different: moments like May '68 were *very* different.

Yes, this new mode clearly "fails" in the eyes of the dominant order. Yet *our* failure (our dissolving and reappearing) in their eyes means something good to us... It means that a new practice is emerging. "What comes next when the TAZ dissolves itself"? A new TAZ, of course.

Are you suggesting that we shouldn't translate traditional leftist strategies into the tactical media framework, but rather, translate tactical media backward into a more traditional leftist strategy?

GL: No, forget these leftist frameworks. I have never been part of that. In most cases, people do not have the energy anymore to form a new TAZ, or even to be part of it. The rigid time economy is eating up people's lives. Perhaps what you are not taking into account is people's real disillusionment and the pragmatic realities of life. When a TAZ has been smashed by the authorities, or has dissolved itself because of exhaustion or internal conflict, only a small percentage of the participants will continue. They will become the survivors; they will crystallize into a new group or TAZ. We have described this process in our Adilkno book "Cracking the Movement" (<http://thing.desk.nl/bilwet/Cracking/contents.html>). The phrase "disappearing and reappearing" is way too simple, especially in this harsh, neo-liberal climate.

I am a professional optimist (by nature) and it is my passion to create strategies for getting new initiatives off the ground. But your analysis of Deleuze (and his generation) not having experienced an actual TAZ is an historical misjudgment. This is mainly because you have ignored the numerous movements, world wide, which started in the late '60s, and have actually existed since then. This includes the ecology, anti-nuclear, and women's movements; squats, farms, alternative bookshops and restaurants, music festivals; sabotage, actions, strikes; and dogmatic splinter groups and armed guerillas. Current media/art initiatives are tiny compared to what was going on twenty or so years ago, when the Deleuze & Guattari duo was active. That is our sad reality at the end of the '90s.

It is true, though, that in today's technological climate a TAZ has the ability to incorporate activities elsewhere on the planet much faster and cheaper than in the past. Yet simply having this ability to organize new forms of resistance does not automatically generate new social movements. Perhaps in the (very near!) future, I remain optimistic!

AG: I'm an optimist too and I think we are living through a very exciting time. I think our disagreement stems from the fact that I consider the "rhizomatic mode" to be historically specific, while you're extending it to include resistive actions in general (or at least for the past 30 years). We can agree to disagree.

Let's forget about the offline for a moment and get back to our first topic above: electronic civil disobedience. Do you disagree with the strategy of the so-called "denial of service" attacks seen in the EDT's FloodNet actions? If yes, what are other possible network actions that may emerge in the near future... the new forms of hacktivism?

GL: The US/American establishment is preparing for the Infowar. You can read this everywhere. Secret services and military research centers have the wildest fantasies about Muslim hackers, and the damage they can cause. For me, these are all phantoms, orchestrated illusions put in place to legitimize the rise (again) of the US military budget during the late Clinton administration. Let us not fall into their trap. What is important now is to spread awareness of the fact that we are all under constant surveillance. Electronic media and networks are endangering citizen's basic civil rights (above all their right to privacy).

Hacktivism should move into this area, not just temporarily shoot down enemy servers. We need to be much more careful, flexible, remain under cover. FloodNet originates from an actual public space lost and gone. Perhaps it is trying to re-construct the loss in much too easy a way. In our experience, here in Amsterdam, the digital public sphere is a long term project, with thousands of people involved. In part, our work is invisible, and contains many random elements. Activists, by nature, are hasty. They want to get things done. Yet protection and restructuring of the public sphere is not a simple problem to solve. So let us come up with many models and examine which ones work, and which don't. That's hacktivism for me.

<http://www.thing.net/~rdm/ecd/ecd.html>

<http://www.backspace.org/iod>

<http://oss.jodi.org>

<http://sunsite.cs.msu.su/wwwart/refresh.htm>

<http://thing.desk.nl/bilwet/Cracking/contents.html>

8.1

Re: <nettime> Hacking Activism
From: John Hopkins
To: nettime-l@desk.nl
Date: Sun, 21 Feb 1999 17:08:35 +0200

Following are some laborous observations to Geert and Alex's conversation:

>GL: The open source movement is clearly an interesting area but what ...snip...
>(and so has nettime). The question is this: How do we turn all these >abstract issues, which are debated in a very closed circle and only >understood by a hand full of technicians, into a large topic, understood >by the millions, so to speak. Minor decisions in the realm of technical >standards taken today will have enormous effects on society later on. We >are all aware of that. So, much will depend on our political skills, >imagination and willingness to make coalitions, if we want to succeed.

Well, I am a bit astonished that your dialogue passed by any reflection on the question, and instead focused on a continuation of the rhetoric in the closed circle of nettime posters. Sometimes you guys get my adrenaline going, I love it, thanks! Thus, I can't pass by that consequently (in the context of nettime) rhetorical question with some basic observations. Some are rooted in Newtonian/mechanistic arguments, but hear me out, I can't speak in the metaphors that are often used in this forum.

Interfacing with "the public" (i.e., everybody NOT on nettime), one will see both the answer and a distinctive perspective on the question. And I am neither proposing nor am interested in audiences of millions, but rather individuals, interacted with one-by-one, or at most in small groups. Firstly, please, please let go of the MASS issue -- I think any "movement"

that wants to deal with masses has, by the nature of the Beast, to coagulate its own mass in order to affect the direction, effectively ruling out a networked environment or form. Maybe it is too obvious to answer the question with the word "education" especially given the horrific state of institutionalized learning in the world. But the sharing of knowledge, experience, and life energy on an individual basis, the lowest common denominator, has the greatest potential to transform life.

next3minutes, I hope, will see some open discussions on this issue. If we are not generous about sharing our personal energies especially in the one-to-one sphere of action, there will be no change in the Other, much less, the Self!

It might be that perhaps the side-stepping illustrates the weakness of this <nettime> listserv -- that it HAS gotten away from personal dialogue and problem solving.

>than liberate a larger public? (I realize this sentiment is probably not >very popular with the Dutch/German tactical media community.) New >technologies seem, finally, to be able to give us this TAZ option as a >widespread reality for the first time. Look at our own projects--nettime >and rhizome--I think that communities of this nature are virtually >unprecedented. And, hey, that may be enough for me.

unprecedented? are you sure? Of course, SPECIFICALLY, in the sense of the detail of mediation techniques, the protocol, but is that important to dwell upon? I think it is more important to look at the human results -- are these communities unprecedented in their individual human effects?

>Let's move to the issue of translating traditional leftist strategies >into the tactical media framework. A new method is critical. We've >experienced bottom-up political movements for some time now. But, what >about "distributed" bottom-up strategies? This is the machinic model, >where there is no coalition, there is no core, yet there is a "movement." >Is electronic activism like the FloodNet too rooted in old school leftist >politics? The real question here is: How do we make the network into a >medium for action and resistance?

Well, a truly distributed network is distinguished from other forms of mass society in the fact that it has a distributed inertia -- it cannot be expected to have a concentrated mass that can be moved (given a torque loc) as a means to im-press the surrounding cultural/social matrix. The distribution of inertia requires that a net, whether it is organized through modern telecommunicative technologies or otherwise, be activated by intra-nodal exchanges of energy, nothing amounting to a directed social vector but more a series of trans-local point-source flare-ups of energy. This energy pulsing is at the same time reactive and proactive, revolutionary and transformatory. It is agent and carrier, self and Other, co-mingled. What about getting rid of the "up" in bottom-up? Why go up? As soon as one starts climbing, ascending above the direct personal interactive, the resistance becomes illusory and reactive (rigid and resistive) to a Cervantes' windmill, better to stay on the bottom and work with the dialogue as the primary tool. Resistivity invites reification or at least polarity, where intra-nodal flexing redirects opposing energies into positive channels opening lives and possibilities.

>GL: You are touching here on the question of organization. It presupposes >common interests (or even "objectives," Marxists would say) and a basic >set of common ethics. Today this sense of commonality has been blurred by >the "culture wars"--in a good way, I would say. But the celebration of >differences, chaos and complexity has prompted us to pose again the >question of organization. Permanent deconstructions and cynical >criticisms have turned many of the intellectuals, artists and activists >into enlightened but powerless outsiders.

Perhaps the blurring comes from the use of the wrong optics to view the issue -- the rhetorical tools of the intellectual class have been used to build mazes that take us away from principled/fundamental understandings -- understandings that chart trajectories of personal convergence and action. The weakness of rhetorical tools seems to be embedded in the instances when they are used outside of immediate dialogic situations and instead are used for propagandistic purposes. I have stated before that a critical measure of the efficacy of a text/language-based exchange is how closely or spontaneously actions (like behavioral shifts) spring up as a result. -- That is, if we are TRULY expecting that topics discussed here are to be translated to REAL social transformations! If the only response in more rhetoric, it is a signal that we are moving AWAY from active principles rather than towards them.

In the context of nettime, I was reflecting this morning on why I always have a funny feeling when I make that rare effort to post. I never have any reaction/response from the prolific posters which leads me to 1) consider that my ideas are not interesting to them or 2) they are not interested in getting anything but silent nods of approval to their postings. Of course, there is the third possibility that what I write

doesn't make sense, but I can come to my own defense and say that many ideas and observations have evolved in the very dynamic and social environment of learning situations involving many tens of dialogues with other individuals... hummmm.

No one is an outsider if they retain the soul-full will to speak and listen with an Other, allowing the limitless possibilities of exchange to resonate and evolve in the confluence. Insiders talk to many, and listen only to themselves.

>These days, one could say that new forms of organization are formed along >technical lines. For example, majordomo mailing-list software is creating >specific social structures (while excluding others). The internet has the >tendency to strengthen both global and local connections, but seems to >neglect the nation or state level. This will backfire sooner or later.

Why will this backfire? if people are interacting through an organically formed communications system, outside of total infrastructure breakdown/takeover/intervention, where is the real loss in neglecting geopolitical nation/state considerations? If it is the ONLY medium through which people are communicating, then I would suggest they get a "Real Life," no kidding! On the other hand, if you consider Language itself as a form of technological mediation, then it is quite clear that what you say is absolutely correct -- organizations ARE formed along lines of technological specification. Forming organizations with other criteria requires negotiation, translation -- and they must have individuals with a foot in either domain! Interesting!

see you two folks in Amsterdam!

kuitos
John

9.0

<nettime> The XYZ of net activism

From: luther blissett

To: nettime-l@desk.nl

Date: Wed, 3 Mar 1999 17:03:03 +0100 (MET)

[orig to n5m3-debates-l [AT] waag.org]

- THE XYZ OF NET ACTIVISM -
by Luther Blissett

It's time to create the pop stars of activism,
the idoru of communication guerrilla,
it's time to threaten and charm the
masses by the ghosts coming from the
net, to play the myth against the myth,
to be more nihilist than infotainment!

- etoy -

- _0_ Luther Blissett and the net.activism
- _1_ EDT and LB: two models of mediatic simulation
- _2_ The pop turn
- _3_ Pop interfaces for the masses: a political idoru
- _4_ Hybridisation
- _5_ The revolution of '99

o. < LUTHER BLISSETT AND THE NET.ACTIVISM >

In this contribution I want to introduce Luther Blissett Project into net activism debate. For those who don't know about it: Luther Blissett is a pop myth, a collective "open" pop star, which name is the same one of a Watford soccer player. But virtual LB has a computer-made face. LB is a multiple name: whoever can become LB and use his/her name for whatever purpose. Who

uses the name increases and takes part of a collective fame. In Italy, where small groups promoted this project, multiple name strategy triggered a chain reaction. By means of multiuse name a mass myth was built and used for political campaigns. The concepts underlying LB [multi-use name, open pop star, political avatar] can be a powerful tool to build a mass movement, as well as to spread in a popular way the net.culture and the net.criticism of inner circles like Nettime or N5M, ejecting the networks out of the Net.

For more details about LB:

-> <http://www.geocities.com/Area51/Rampart/6812/ramp.html>

1. < EDT AND LB: TWO MODELS OF MEDIATIC SIMULATION >

In the current debate about net activism a leading question is the "simulation" vs "real action" opposition. I think it has become a vicious and rhetoric question. Lovink & Garcia, in "the ABC & DEF of tactical media" are too patient with those who are skeptic about importance of "mediatic representation" issues. On the contrary, I'm going to point out the most radical thesis and strategies expressed about simulation: in my view, Electronic Disturbance Theater and LB/a.f.r.i.k.a. gruppe.

-> <http://www.nyu.edu/project/wray/wwwhack.html>

-> <http://www.nettime.org/nettime.w3archive/199803/msg0044.html>

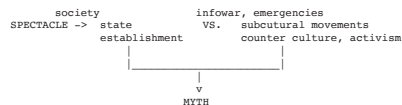
Both of them think activism and counter information must learn to simulate on the mass media stage, i.e. in the infotainment. But these projects are completely different. Electronic Disturbance Theater is the name of a "group" of activists. They use the "net strike" to protest institutions and mass media about political questions. EDT's "actors" don't hide their names. On the other side, LB is just a name, a mark adopted by thousands of people who often don't know or communicate each other. LB is not a group or movement but a collective pop star. All the activists have the same name, all the activists "are" the same multiple pop star. LB usually don't protest establishment directly. s/he works inside mass media producing fake news, urban legends, trying to "short-circuit" spectacle's inner contradictions. LB's name is used for artistic works, political deeds, pranks, etc. LB have got no world wide fame like EDT, but s/he could get it. - Electronic Disturbance Theater The main question against EDT is: which is the risk of threatening and provoking media by simulations? How to control feedbacks and backlashes? How to avoid being coopted or starting moral panic? According to Stefan Wray, activists must become aware that politics is a theater and must learn to play: "we are manipulating the media sphere, we are creating hype, we are cultural jamming, we are simulating threats and action [...] we are actors! this is political theater! a glorification and transformation of the fake into the real, at least in people's mind". How to present activism on the stage? With an image and a name that work on the media. It's deal with building simulacra: "How do we invent an international cyberspace army? First by naming. EDT's simulacrum is very simple: it presents itself as a protest against institutions, media, corporations. It can be defined as a first level simulacrum, since it challenges the System in a direct way. Mediaticeffectiveness is given by simulated threat: "Floodnet's power lies in the simulated threat." The aim is to draw attention to particular issue, to attract some degree of media coverage by engaging in actions that are unusual. The question for EDT is to have made up a negative, destructive simulacrum. Media system coopts these antagonistic simulacra, it demonizes and criminalizes them, it uses them to starting states of emergency, moral panic. The "state" plays the same game of fear. That happens when you play the "first level" of mass media game. - Luther Blissett If EDT targets a direct fight, LB wants to raise the challenge at an upper logic level. As a.f.r.i.k.a. gruppe write: "Guerrilla communication doesn't focus on arguments and facts like most leaflets, brochures, slogans or banners. In its own way, it inhabits a militant political position, it is direct action in the space of social communication. But different from other militant positions (stone meets shop window), it doesn't aim to destroy the codes and signs of power and control, but to distort and disfigure their meanings as a means of counteracting the omnipotent prattling of power." Baudrillard quoting Widen: "Each element of contestation or subversion of a system have to be of an upper logic kind."

Contrary to EDT's practice: "Communication guerrillas do not intend to occupy, interrupt or destroy the dominant channels of communication, but to detour and subvert the messages transported." This means not to play as innocent actors but to imitate spectacle and its deceptions: "Against a symbolic order of western capitalist societies which is built around discourses of rationality and rational conduct, guerrilla communication relies on the powerful possibility of expressing a fundamental critique through the non-verbal, paradoxical, mythical"

Indeed, non rational strategy is very rational: becoming spectacle, becoming myth, to use infotainment weapons against itself. Traditional simple counter information doesn't work anymore. LB wants to bring the struggle in the realm of pop culture, to build "intelligent" simulacra, to spread out fake news, using irony to withdraw at the right moment. According to Critical Art Ensemble the enemy is invisible, the power has become a nomadic electronic flow. If it's easy to understand this, it's more difficult to understand how mass media system coopted, neutralize or demonize subversive forces. The net has made democratic simulating and faking information. But where is the myth in mass communication, today?

2. < THE POP TURN >

Roland Barthes, "Mythologies", 1957: "It is to be strongly established, from the beginning, that the myth is a communication system, is message." The myth is what is beyond the Spectacle, the back of media landscape. The myth unifies what is opposite in spectacle and overcodes any subversive meaning and deed.



Barthes: "To destroy the myth from inside was then extremely difficult. The same move to get rid of it falls at once a prey to the myth: the myth can always, in the end, signify the resistance made to it."

The title of 'read me!' intro is: "nothing is spectacular if you aren't part of it". I don't know if it is a quote and where it comes from (Debord...? it's pure Debord's philosophy!), but it's quite rhetoric, politically correct, puritanic. We should say: nothing is spectacular if you "are" part of it! Activism have to u-turn: let's call it 'pop' turn.

Barthes: "The best weapon against the myth is to mythicize itself, is to produce an artificial myth: and this reconstituted myth will be a real mythology".

- Net hype.

For example, Net hype is a myth that activism must parasite and overcode. As A.f.r.i.k.a. gruppe writes: "Increasing attempts to police the net, to establish state and corporate control will, paradoxically, increase its attractiveness as a field of operation of communication guerrillas. Possibly, even those of us who until now not even own a PC will get Wired then. Fakes and false rumours inside and outside the Net may help to counteract commodification and state control - after all, the internet is an ideal area for producing rumours and fakes."

"Communication Guerrillas are fascinated by possibilities offered by the internet also in a quite different sense: Beyond its reality, THE NET is an urban myth, and perhaps the strongest and most vital of all. Social discourse conceives THE NET as the location where the people, the pleasures, the sex and the crimes of tomorrow already take place. Go Internet, learn the Future! Fears and desires are projected onto THE NET: this is the mythical place where we can see the future of our society." Mass media stage is inglobing the net step by step. The Spectacle is hybridizing itself with the net. Collective imagery is penetrating the cyberspace. Activist have to attack and parasite the collective imagery fed by the net. Mass media imagery are becoming more and more interactive, "democratic". Old Left's theories about media manipulation are obsolete.

3. < POP INTERFACES FOR THE MASSES: A POLITICAL IDORU >

'Pop Turn' means that activists have become less boring and speak the language of the masses. Like all interfaces, it's a compromise. Some puritanic activist, some anarchist or eco-raver will disagree. But the only way to face infotainment is to become more nihilist than it. The 'pop' turn is not only a strategic choice, it's also a way to build an access to the masses.

- Pop avatar.

Pop culture is like indusitric pantheon where gods and semigods fight nonstop. It deals with making up really pop simulacrum, controlling them, drawing them back when they begin to produce unwanted reactions. Activism have to construct virtual pop stars, collective avatars conducted from the net to act in the infotainment, as LB o the idoru Kioko Date. By the metaphor of "mass avatar" I mean to explain open pop star model to net users and net activists who don't know about multiple name. The avatar metaphor can be transposed very easily from the net to the traditional media and used in the media activism. With "mass avatar" I mean a virtual idol to play on media stage and not a simulated identity in a one-to-one communication on the net. Anthropomorphic features make public identify itself with it. As well as Ballard and Gibson know, in media society the Icon is the direct way to access to people's nervous system. Franco Berardi aka Bifo defined LB as "The Antichrist of information". This definition explains the LB purpose to join counter-information and autonomous pop mythology.

- Gateway to the media.

Hacktivists have to organize gateways between the net and the "traditional" media. This net-media gateways should be an interface to feed and to control news media spread out. It deals with contacting and cooperating with on-line staff of TV and newspapers, with making up idiot-friendly interfaces for journalists. Electronic Disturbance Theater experience demonstrates it: without making the NY Times front page on October 31, 1998, EDT would have got only a merely on-line existence.

4. < HYBRIDISATION >

- Pop modules.

Hybridisation is not about just connecting the virtual and the "street". We risk to remain rhetoric and predictable on both the fronts. We have to

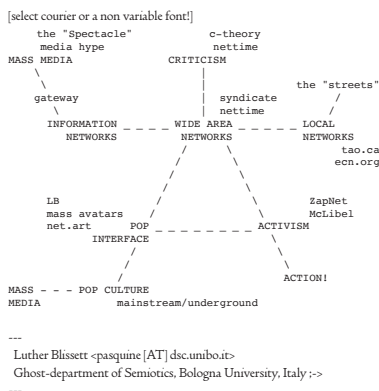
hybridize and to contaminate the forms of pop culture to create pop modules for activism. Net scene is a tank of odd and useful ideas. Think of a mediatic subversive use of the most iconoclast net art works, before they could be coopted by Nike or Adidas! Pop module can be defined as a multi-platform program that can work on different social environments and political frameworks, on both old and new media. An example is L.B, which name appeared many times on Italian media, signed books, novels, performances, shows, counter information campaigns, hoaxes, urban legends. Multiple name is a really hybrid module, as it works on both old and new media, on both the street and the net.

- Composing theories...
We don't need the western philosophy easy astractions and oppositions that go on with grassroots criticism: simulation vs. real action, alternative vs. mainstream, pop vs. avant-garde, molar vs. molecular, "take to the street" vs. "the streets are dead". A theory [or strategy] is not to set up against another, but they are to be composed together on the same level.
"Compositionism" is a deleuzian method suggested by authors as Bifo. Look at the beast of spectacle and its movements. It is infiltrating the net, rooting in the new forms without give up the old one. Capital infiltrates any interstitials. The net is not oppose to mass media, hypertext cannot destroy spectacle, but new hybrid forms grow up. Spectacle branches in the hypertextual net, it becomes more shifty. It is already hybrid, let's learn from it.

- ... and integrating activism.
In the same way activism has not to give up old strategies but to integrate them, to connect each other. Convergence of media involves convergence of strategies and "activisms". We have to cease to make theories. We simply have to connect a strategy to another, a thing to another. Hybridisation have to integrated different kinds of activism. After hacker we have to integrate net artists and designers into activism. I mean an euphoric, subversive, iconoclast, prankish activism! If net artists began to design pop interfaces and strategies for activism, they surely would be more spured, inspired and useful. But we don't need to be a "rhizome": rhizome myth has brought damage. Deleuze & Guattari also asked: "How can we distinguish between subversive schizophrenia and capitalistic schizophrenia?". Capitalism is schizo and rhizomatic too. We need to integrate and to be integrated.

5. < THE REVOLUTION OF '99 >

The net-media-art activism scene is fragmented in a lot of groups, close sub-networks, alternative culture ghettos, avant-garden loners, hyper-egos. Let's have a look at jodi's map: -> <http://www.jodi.org/map>
I don't know in which way it is organized, but it's an effective bird's-eye view of "our" network. This scene can go overground only through interconnection of each group of artists, activists, writers, theorists, designers, journalists, moderators, organizers, etc. This network could become a mediatic icon!, the next [western] sub-cultural movement, after punk, techno, cyberpunk, etc. We have to find a quite pop and stupid name: "the revolution of '99"? Next scheme is not so obvious, it also means to be an interface for "theory":
- it's a bit stupid and too general but clear.
- is it too "hegemonic"? don't mind names such as 'nettime', just for example.
- where is simulation and where real action?



IO.O

<nettime> the language of tactical media

From: joanne richardson
To: nettime-l@bbs.thing.net
Date: Wed, 3 Jul 2002 15:56:54 +0200 (MEST)

Greetings,

An earlier version of this text was first circulated on the Next 5 Minutes 4 editorial mailing list. Current version rewritten for a feature on tactical media of the magazine Balkon, due to appear in conjunction with the Cluj, Romania co-edition of N5M4 in September.
The Language of Tactical Media
..... Joanne Richardson

"World War III will be a guerilla information war, with no division between military and civilian participation." -- motto of Tactical Media Crew, borrowed from Marshall McLuhan

The future is a series of small steps leading away from the wreckage of the past, sometimes its actors walk face forward, blind to the history played out behind their backs, other times, they walk backwards, seeing only the unfulfilled destiny of a vanished time. The promise of the tactical media of the future - the end of the spectacular media circus as everyone begins to lay their hands on cheap 'do it yourself' media technologies made possible by new forms of production and distribution - was inspired by a distinction between tactics and strategies made by Michel de Certeau in 1974. Strategies, which belong to states, economic power, and scientific rationality are formed around a clear sense of boundary, a separation between the proper place of the self and an outside defined as an enemy. Tactics insinuate themselves into the other's place without the privilege of separation; they are not a frontal assault on an external power, but makeshift, temporary infiltrations from the inside through actions of thefts, hijacks, tricks and pranks. But for de Certeau, the distinction was almost entirely focused on the power of reading (the consumption of signs) to transform submission into subversion. The most memorable example of tactics in *The Practice of Everyday Life* is the indigenous Indians who under Spanish colonization appear to be submissive but really "often made of the rituals, representations, and laws imposed on them something quite different from what their conquerors had in mind: they subverted them not by rejecting or altering them, but by using them with respect to ends and references foreign to the system they had no choice but to accept." The apparently submissive kneed, bow down, put their hands together in prayer, but they don't believe the words; when they mouth them they secretly mean something that was not intended by the original producers. The strength of their 'resistance' is in their silent interpretations of these rituals, not in their transformation.

Maybe the most interesting thing about the theory of tactical media is the extent to which it abandons rather than pays homage to de Certeau, making tactics not a silent production by reading signs without changing them, but outlining the way in which active production can become tactical in contrast to strategic, mainstream media. The examples of tactical media have almost become canonical by now: billboard pirating by Adbusters, plagiarized websites by the Italian hackers, 01001011010101.org, RTMark's mock websites for G.W. Bush and the World Trade Organization, and (as theYes Men) their impersonations of WTO representatives to deliver messages that don't challenge the WTO's position but over-identify with it to the point of absurdity. In contrast to mainstream media, tactical interventions don't occupy a stable ideological place from which they put forward counter-arguments; they speak in tongues, offering temporary revelations. But while shifting the emphasis from the consumption of signs to an active form of media production, the theory of tactical media seems to have lost some of the original contours of de Certeau's distinction. The tactical media universe as mapped by David Garcia and Geert Lovink in 'The ABC of Tactical Media' also included 'alternative' media, although its logic seems quite different. Grassroots initiatives which are focused on building a community around other values than the mainstream, do occupy an ideological place that is marked as different; they don't infiltrate the mainstream in order to pirate or detourn it, as RTMark might infiltrate the media image of the WTO.

And especially in the recent transformation of alternative media into the global Indymedia network, the separation between Indymedia's 'alternative voice and the mainstream enemy is quite evident. Indymedia critique the

pretensions of mass media to be a true, genuine, democratic form of representation; it opposes the false media shell with counter-statements made from a counter-perspective a perspective that is not questioned because it is assumed as natural. My Italian friends who work with Indymedia showed me a video they co-produced about the anti-globalization demonstrations in Prague and asked what I thought. I replied that it was a good piece of propaganda, but as propaganda it never examined its own position. In this video you see a lot of activists who came to Prague from America, UK, Netherlands, France, Spain, Italy, etc; occasionally you even get ossified Leninist bullshit from members of communist parties. What you really don't get is any reflection of the local Czech context many locals denounced what they saw as attempt to playact a revolution by foreigners who invoked slogans from an ideology the Czechs themselves considered long obsolete. The confrontation of these different perspectives is absent from the video, since it is meant to promote Indymedia's own anarcho-communist position, raised to the level of a universal truth. And in this sense it was as strategic and dogmatic as mainstream media; it was only the content of its message that differed.

De Certeau was a child of his time, maybe as a former Jesuit he was more timid and better behaved than his siblings, but he played with the same conceptual toys. In its historical moment tactics was an important idea that sought to define a way of subverting the information spectacle that would avoid using the same tools (strategies) against its opponent. Tactics recycled the Situationist idea of detournement: taking over the images and words from the mass spectacle, but putting them through an unexpected detour, using them in a way they were not originally intended by combining them in surprising combinations, heretical juxtapositions. The Lettrists kidnapped a priest, and, dressed in his gown, gave a sermon at the Notre Dame on the death of god; the SI altered the soundtracks of karate and porn films to reflect the struggle against bureaucracy; even striking workers during May '68 stole the media image of James Bond with a gun for a poster announcing themselves as the new specter haunting the world. These were neither art nor political speech; their disruptive power was that they did not use the familiar, straightforward language of politics. Their wit and lack of directness was a measure of their success; the danger always lurking in the background was that this new mode of production through theft and infiltration of public spaces, including the media, could ultimately be used to deliver the same kind of blunt, inflexible propaganda as the media spectacle. As a practice, detournement reflected a contradiction between the recognition that fighting on the same terrain as the enemy is a seductive but inevitable trap, and the desire to occupy the buildings of power under a new name. This contradiction crystallized in the hijacking metaphor: detourne was a verb commonly used to describe the hijacking of a plane.

The SI played upon this connotation, announcing their own productions as hijackings of films, of politics, of quotidian desires. The terrorist as a symbolic equivalent of the subversion of power was never far in the background of associations. And in an almost straight line stretching across the precipice of history, aesthetic terrorism continues to be invoked as an honorific title. Ettoy advertise themselves as digital terrorism; in an interview, Mark Dery called CAE a philosophical terrorist cell and made comparisons to the Red Brigades; RTMark is often congratulated for its brand of 'media terrorism.' Now it could be lamented that an unfortunate metaphor is being applied to practices that are very different but in what sense is the affinity only a matter of metaphor? Terrorism is a way that the weak, lacking the strength in numbers and political influence, can try to make use of the strong by infiltrating their places of power, in the hope that the temporary seizure of a key building, an airplane, or a politician might shift the balance of things and bring power to the bargaining table. Ever since terrorism abandoned the tradition of tyrannicide and became a form of propaganda of the deed, it operated through a hijack of the media. Letters to the press, communiqués: 5 minutes under the opaque illumination of the media spotlight. The terrorist use of media hijacks is the point where tactical media and strategy meet: it may be a surprise infiltration rather than a direct attack, but an infiltration with a clear sense of separation between its own position and that of the enemy, an infiltration that ultimately mirrors the political organization, juridical system and mode of expression of the power it opposes. The Red Brigades' hierarchy of brigades, columns, national branches, and an executive committee was a double of the centralist organization of the state; the Weather Underground's counter-institution of 'proletarian' justice mimicked the obscurity of the law in reverse: "We now find the government guilty and sentence it to death on the streets." And today's fundamentalist terrorism is a mirror of the network society of a stateless, global capitalism. Western educated bin Laden militants don't belong to any specific country; they travel the globe from Bosnia to Paris and New York, use the internet and cellular phones, and have access to communication networks even in a desert cave.

Asking how media can be used tactically today implies a recognition of the contradictory history in which the idea was born the moment of crisis when new social forces rendered old categories obsolete, and Marxism began

to reveal itself as a bankrupt system in which capitalism found not its abolition but its supreme fulfillment. But alongside new ideas and the search for a new language, lingered old modes of organization dating back to the Jacobin terror, and the mythic image of the armed, militant hero. Tactics sought to express a new way that the weak could fight against power by using different tools - but in the old language of military engagement. Before de Certeau, the distinction between tactics and strategy was invoked by Clausewitz in 1812. Tactics is the manner of conducting each separate combat; strategy is the means of combining individual combats to attain the general objective of the war. Tactics is the deployment of individual parts, strategy, the overview of the whole. This is a very different distinction from de Certeau's opposition between modes of combat: de Certeau's tactics is actually closer to what Clausewitz called *strategem* - a concealed, indirect movement which doesn't actually deceive but provokes the enemy to commit errors of understanding. This is analogous to what Sun Tzu termed a 'war of maneuver' - an artifice of diversion undertaken by weak forces against a large, well-organized opponent, an unexpected move that entices the enemy, leading him to make mistakes, and eventually self-destruct.

Whether direct or concealed, offensive or defensive, using the strength of numbers or the artifice of diversion, both strategy and tactics belong to the art of warfare and have the same objectives: conquering the armed power of the enemy, taking possession of his goods and other sources of strength, and gaining public opinion by destroying the enemy's credibility. And perhaps this is the limitation of a media theory based on a distinction between tactics and strategies - ultimately both are a form of war against an enemy power. The tactics of media hacks may differ from the strategy of independent, alternative media in their formal aspects, but what seems common to both is their self-definition through an act of opposition. A fake GWBush page cannot exist without the authentic one, which it parodies. Indymedia cannot exist without global capital, whose abuses it chronicles, or without mainstream media, whose falsifications it denounces. The mainstream spectacle also needs an embodiment of opposition to the universal values of democracy, enlightened humanitarianism, and the right to consume without restraint. And after the collapse of the other of 'Eastern Europe', the image of the terrorist is now the perfect media fantasy, the face against which it can define its own values in reverse.

This reflection was occasioned by my editorial participation in the 4th Next 5 Minutes Festival; it's an attempt to think about its content, which proposes an investigation of the meaning of tactical media in the wake of September 11, and its decentralized organizational structure, which will transform it into a series of dispersed but linked events, each focused on different local issues. If as David Garcia admits, the idea of tactical media grew out of a specifically Amsterdam context (or perhaps in a wider sense, the liberal democratic context of the countries of advanced capitalism), it is commendable that N5M4 is attempting to transcend its origins and include initiatives that were previously left out of what seemed to be a primarily 'western' idea of tactical media. The editorial team for N5M4 includes media tacticians like CAE, members of the Indymedia network, media centers in post-socialist countries which provide infrastructural support and access and education to local producers, and European organizations which provide ICT assistance to groups in Mali, Ghana, Tanzania, Uganda, Zambia, Jamaica, and Bolivia. Under the expanded cover concept of tactical media are included what appear to be both tactical and strategic media, as well phenomena that differ from both insofar as they are not forms of warfare - initiatives to provide infrastructure, improved access, means of communication and exchange to people who for economic and political reasons are lacking these means. These modes of production and exchange are not primarily constituted by being directed against an enemy; the content is not determined in advance through a preconceived opposition, but left to be shaped by its producers. Now to my mind, labeling all these diverse practices forms of 'tactical media' risks missing precisely their differences and making the term meaningless. This loss of signification seems to correspond, in inverse proportion, to the recent inflation of 'tactical media' as a cool label on the market of ideas. Instead of analyzing concretely what is inherent in different forms of media production and the ideologies they shelter and preserve, the term papers over their contradictions. Tactical media is good, progressive, alternative, etc. There is no need to ask questions, its truth already appears self-evident.

After making some extremely arrogant, offensive films of Maoist propaganda during the early 1970s, Godard became embarrassed. And started making films that had nothing to say. Here & Elsewhere we went to Palestine a few years ago, Godard says. To make a film about the coming revolution. But who is this we, here? Why did we go there, elsewhere? And why don't we here and elsewhere ever really meet? What do we mean when we use this strange word 'revolution'? It is only when he was old that Godard learned how to ask questions, stumbling around like a foreigner in a language and a history he did not possess. Here & Elsewhere, which came out in the same year as de Certeau's book, occupies no fixed position, moves towards no preconceived destination, and takes nothing for granted, not even its own

voice. In an era dominated by a politics of the message (statements, declarations of war, communiqués, demands in the form of new five year plans), it searches for a politics of the question.

The idea of tactical media is the harbinger of a question both necessary and timely: how is it possible to make media otherwise, media that expresses its solidarity with the humiliated thoughts and incomprehensible desires of those who seem doomed to silence, media that does not mirror the strategic power of the mainstream by lapsing into a self-certain propaganda identical to itself and blind to its own history. But the language of tactical media simultaneously imprisons the idea of a different type of media production inside a theory of warfare, as a media of opposition, defined in relation to its enemy. While it is necessary to continue asking the question and experimenting with models of media production that work in situations of crisis and adversity, it is also important to know when to change terrain. As wars rage around us - wars that rationalize the trafficking in merchandise under the shadow of sublime principles, wars against terrorism, wars against drugs, wars of information against information - maybe what we need least is to advertise our practice as an extension of one or another principle of warfare. When asked to take sides, for or against, siding with one army or the other, sometimes the only real answer is not to play the game. This refusal should not be confused with an exodus, a silent passivity, or a patient resignation. It is the vigilance of continuing to think, beyond the obvious - of a third, a fourth, or fifth alternative to the apocalyptic or utopian sense of the media.

IO.I

Re: <nettime> the language of tactical media

From: McKenzie Wark

To: nettime-l@bbs.thing.net

Date: Wed, 03 Jul 2002 17:16:33 -0400

[from] Tactical Media and Tactical Knowledge

McKenzie Wark

Geert Lovink and David García speak of a tactical media that might free itself from the dialectic of being an alternative or an opposition, which merely reproduces the sterile sense of a Wedom versus a Theydom in the media sphere. They claim that the "identity politics, media critiques and theories of representation" that were the foundation of oppositional media practices "are themselves in crisis." They propose instead an "existential aesthetic" based on the temporary "creation of spaces, channels and platforms". Lovink and García's seminal text on tactical media doesn't entirely succeed in extracting itself from the oppositional language of Wedom versus Theydom, but it points towards an alternative strategy to the negation that paradoxically unites Osama Bin Laden, George W Bush and the writers of The Nation as purveyors, not of the same world view, but of world views constructed the same way. It is a question of combining tactical media with a tactical knowledge, of using the extensive vector of the media in combination with the intensive vector of the scholarly archive.

In a nominally democratic country, one acts as part of a public sphere in the sense Alexander Kluge gave to the term. A public sphere – a matrix of accessible vectors – acts as a point of exchange between private experience and public life; between intimate, incommunicable experience and collective perception. Public networks are arenas where the struggle to communicate takes place. Two aspects of this concept are relevant here. For Kluge, writing in post war Germany, the problem revolves around the historic failure in 1933 of the public sphere to prevent the rise of fascism. "Since 1933 we have been waging a war that has not stopped. It is always the same theme – the noncorrelation of intimacy and public life – and the same question: how can I communicate strong emotions to build a common life?" For Kluge, the public sphere is a fundamentally problematic domain, caught between the complexities of the social and the increasing separation of private life.

One has to ask: for whom does Kluge imagine he speaks?

Perhaps there are other experiences of the relation between the time of intimate experience and the time of the public sphere, buried out there in popular culture. Perhaps it is only intellectuals who feel so estranged from the time of information in the era of telesthesia. After all, the mode of address adopted by most popular media doesn't speak to a highly cultured intellectual like Kluge or even a provincial one like me. We were trained in slower ways of handling information, and have a repertoire of quite different stories with which to filter present events. How could we claim to know what goes on out there in the other interzones, in quite other spaces where different flows from different vectors meet quite other memories and experiences of everyday life? After all, we intellectuals keep finding more than enough differences amongst ourselves.

A tactical knowledge of media may have among its merits the fact that it takes these other interzones seriously. It tries to theorize the frictions between Kluge's intimate experience and the network of vectors, or it actually tries to collect and interpret accounts of such experiences. It is necessary to at least attempt to maintain a self-critical relation to the codes and practices of the interzone specific to intellectual media experiences. After all, 'our' training, 'our' prejudices in relation to the vector might be part of the problem. Nothing exempts 'our' institutions and interests from the war of the vector, the struggle to control the trajectories of information.

With the spread of the vector into the private realm, a window opens that might be used to create a line along which the communication of intimate experience and collective feeling might take place, in those eventful moments when their separation collapses. The protocols of tactical media are not given in advance. As Gilles Deleuze says: "Experiment, never interpret." What is at stake is not the recreation of the public grounds for a universal reason, but finding the tactical resources for a far more differentiated and diverse struggle to communicate, that simple thing so hard to achieve.

The maintenance of democracy requires a practice within the public networks for responding to events that it was never quite designed to handle. Virilio asks whether democracy is still possible in this era of what he calls 'chronopolitics'. Perhaps democracy succumbs to 'dromocracy' – the power of the people ploughed under by the power to technological speed. Well perhaps, but the only way to forestall such pessimism is to experiment with tactics for knowing and acting in the face of events. One has to experiment with relatively freely available conceptual tools and practices and base a democratic knowledge on them. This may involve moving beyond the techniques and procedures of the academy. In Antonio Gramsci's terms, the academic intellectual risks becoming merely a traditional intellectual, one of many layers of cultural sediment, deposited and passed over by the engine capital and the trajectory of the vector, caught up in a temporality that is not even dialectically resistant, but is merely residual. One has to make organic connections with the leading media and cultural practices of the day.

Nevertheless, the historic memory and living tissue of scholarship stores resources that are useful and vital. In studying an event like September 11, a tactical knowledge can build on the best of two existing critical approaches. To the schools that concentrate on the structural power of transnational capital flows and military coercion it adds a close attention to the power of transgressive media vectors and the specific features of the events they generate. To the schools that study the space of the media text in the context of periodic struggles for influence with the national-popular discourse it adds an international dimension and a closer attention to the changing technical means that produce information flows. The event is a phenomena a little too slippery for either of these approaches. Hence the need to examine it in a new light, as the chance encounter of the local conjuncture with the global vector – on the operating table.

The chance encounter of Osama Bin Laden with CNN, like the meeting of the umbrella with the sewing machine, has a surreal, 'surgical' logic specific to it. It is not entirely reducible to the long term temporalities of capital or military power and lies in the spaces between national-popular discourses. Writing the vector is not really something that can be practices with the tools of the Herbert Schiller school of political economy or the Stuart Hall school of cultural studies,

alone, although a tactical knowledge might owes something to both. A tactical intellectual practice that uses the moment of the event to cross the divide between infrastructural and superstructural time.

The event is not reducible to the methods of the 'areas specialists'. When studying events from the point of view of the site at which the originate, they always remain the province of specialists who deal with that particular turf. Events often generate valuable responses from area specialists, but these usually focus on the economic, political or cultural factors at work in the area the specialists know first hand. They do not often analyze the vectoral trajectories via which the rest of the world views the event. A tactical knowledge borrows from area studies without being caught within its territorial prerogatives.

In an age when transnational media flows are running across all those academic specialties, perhaps it is time to construct a discourse that follows the flow of information (and power) across both the geographic and conceptual borders of discourse. Perhaps it is time to start experimenting, as Kluge has done, with modes of disseminating critical information in the vector field. Perhaps it is time to examine intellectual practices of storing, retrieving and circulating knowledge. Without wishing to return to the practice of the 'general intellectual', it may be worth considering whether the development of the vector calls for new ways for playing the role of the tactical intellectual. The tactical intellectual would combine the practices of tactical media and tactical scholarship, while being careful not to fall into the temporality of either journalism or the academy, but rather remain alert to the moments in which such distinct times are brought into crisis by the time of the event.

IO.2

Re: <nettime> the language of tactical media

From: Michael Benson

To: nettime-l@bbs.thing.net

Date: Thu, 4 Jul 2002 17:34:22 +0200

Joanne:

Reading your text on tactical media reminds me of the experience of seeing a group of Ljubljana skinheads aggressively singing the words to the Slovenian national anthem the other day. One would think that the effect would be nationalistic, which is what they intended, but the lyrics kept on tripping them up -- only they themselves didn't know it. (The words call for equality and peace among nations) So in the skinhead's case, there was a kind of inadvertent monkeywrenching or Adbuster-style action, but one where the subversion which crept into the mix was there to begin with: it was only the context of the racist nationalists singing it that gave it a nice reversal only apparent to an outside observer. And so what was meant to be menacing was actually funny, its racist/nationalist delivery subverted not by its subtext but by its text. It was the song that detoured the singers.

In your case, what was meant to read as incisive analysis, couched in a hard-edged, dispassionate variant of the academese everyone's familiar with, is a kind of fog concealing exactly what you inaccurately accuse Godard of: it has "nothing to say" -- beyond its citations. If there's any kind of revelation in this post it's in your uneasy fascination with Godard's film about the Palestinian cause. (Right -- the same one I got to refamiliarize myself with because you lent me a tape of it when you were in Ljubljana. For the record.) "Here & Elsewhere" doesn't have nothing to say -- rather it's the only film document I know of that accurately conveys the complexity of the Palestinian/Israeli disaster, for which there are exactly no easy answers, and maybe no answers at all. But when I accuse you of having nothing to say it's also not quite right, because there's something fascinating about the coexistence of your ambivalent observations about his film with your other observations, all of which lead to a conclusion in which fellow travelers are advised to drop the metaphors of warfare, something (we're told) that's not a cop-out but instead shows "the vigilance of continuing to think, beyond the obvious..." Are we beyond the obvious here? Didn't "Here & Elsewhere" already signpost an alternative to what you call the apocalyptic vs.

utopian "sense" of the media, 30 years ago? Isn't that, more than approximately, the very voice of Godard's film I detect, rising like a stale but at least believable truth in your conclusion? I detect "nothing to say" in your post beyond what you inherited from those you'd accuse of the same.

Regards, MB

IO.3

Re: <nettime> the language of tactical media

From: David Goldschmidt

To: nettime-l@bbs.thing.net

Date: Thu, 4 Jul 2002 23:41:08 -0400

Michael-

Clearly you profess to have an intimate understanding of JoAnne's motives, conclusions. But, IMO, you only provide me with more evidence that the inherently paranoid only see the ulterior motive. If your not paranoid then you are under the delusion that your previous interactions with her have given you the insight to critique her for now, and forever. All I can do is applaud her. I hope she ignores you, Michael. She is the author ... you are nothing but a critic. She took her time to deliver a dispassionate and eloquent argument (with proper citations) that was very enlightening (especially for those of us who think the anti-globalisation folks are full of shit and just looking for a fight). And you, as a simpleton, rebuff her out-of-hand. You think you're so clever with your insider information ... but you're not ... you either missed (or ignored) the big picture.

As a very liberal democrat, I keep waiting for the anti-globalisation freaks to offer an alternative to the status quo ... but you never do. If they ever offered the first first idea on how to "better" govern then I would be their greatest champion ... but all I ever see is criticism.

It may not mean much ...but I would like to thank JoAnne. The perspective she presented may have been "obvious" to Michael but it was new to me.

david goldschmidt

IO.4

Re: <nettime> the language of tactical media

From: Morlock Elloi

To: nettime-l@bbs.thing.net

Date: Fri, 5 Jul 2002 14:13:49 -0700 (PDT)

> As a very liberal democrat, I keep waiting for the anti-globalisation
> freaks to offer an alternative to the status quo ... but you never do.
> If they ever offered the first first idea on how to "better" govern then I
> would be their greatest champion ... but all I ever see is criticism.

Norman Mailer in 1962 interview:

There's something pompous about people who join peace movements, SANE, and so forth. They're the radical equivalent to working for the FBI. You see, nobody can criticize you. You're doing God's work, you're clean. How can anyone object to anybody who works for SANE or is for banning the bomb?

- You're not questioning their motives, are you?

I am questioning their motives. I think there's something doubtful about these people. I don't trust them. I think they're totalitarian in spirit. Now, of course I'm certainly not saying they're Communist, and they most obviously are not Fascists, but there are new kinds of totalitarians. A most numerous number since World War II.

=====
end
(of original message)

10.5

Re: <nettime> the language of tactical media
From: Julian Assange
To: nettime-l@bbs.thing.net
Date: Sat, 6 Jul 2002 14:33:26 +1000 (EST)

> would be their greatest champion ... but all I ever see is criticism.

Nature is life's greatest critic. Yet through nothing more than its relentless takedowns it has created man.

--
Julian Assange |If you want to build a ship, don't drum up people
|together to collect wood or assign them tasks and
proff[AT]iq.org |work, but rather teach them to long for the endless
proff[AT]gnu.ai.mit.edu |immensity of the sea. -- Antoine de Saint Exupery

10.6

Re: <nettime> the language of tactical media
From: joanne richardson
To: nettime-l@bbs.thing.net
Date: Sun, 7 Jul 2002 10:21:40 +0200 (MEST)

Dear Michael,

Wow, it's not every day I get compared to a Slovenian skinhead aggressively singing a dispassionate anthem. I find it hard to reply since you're right: I have nothing to say, offer no original ideas or conclusions about what is to be done, and only cite a few names and ask a few questions - about some things I think are often passed over in silence.

> Are we beyond the obvious here? Didn't "Here & Elsewhere"
> already signpost an alternative to what you call the apocalyptic vs.
> utopian "sense" of the media, 30 years ago?

Well, yes, that was the reason I used the example. Your reply seems based on a misunderstanding that I'm 'accusing' Godard of having nothing to say. When I said that Godard became embarrassed about his past and started making films that had "nothing to say" I was at least ironic, and at best serious. Apologies for not being obvious and straightforward enough, and at the same time too academic. The contrast was between having something to say -- in the sense of making absolutely declarative statements like the one's we're familiar with from the history of manifestoes - and telling a history by way of asking questions. So I am neither ambivalent nor uneasily fascinated by H&E, and I would agree with you that the film is one of the better examples of conveying the complexity of the Palestinian/Israeli disaster, maybe because it asks a lot of naïve questions, presents contradictory perspectives on the event, and instead of offering easy answers, leaves it up to others to draw inferences and conclusions. The contrast was also meant to suggest that it is maybe too easy to criticize something like the 'anti-globalization' movement for being merely negative and lacking any positive demands. It's not just a question of having something to say, but how you say it, how convinced you are of the correctness of your theory, who participates in it, how open it is to criticism and recognizing its contradictions, and probably a lot of other things which can't be listed in advance.

Ciao,
Joanne

10.7

Fwd: Re: <nettime> the language of tactical media
From: Benjamin Geer
To: nettime-l@bbs.thing.net
Date: Mon, 8 Jul 2002 10:02:18 +0100

On Friday 05 July 2002 10:13 pm, Morlock Elloi wrote:
> [someone else] wrote:
> > As a very liberal democrat, I keep waiting for the anti-globalisation
> > freaks to offer an alternative to the status quo ... but you never do.
> > If they ever offered the first first idea on how to "better" govern then
> > I would be their greatest champion ... but all I ever see is criticism.

Michael Albert, editor of ZNet (<http://www.znet.org>), has what I think is a very sensible proposal called 'Participatory Economics', about how regional economies could be run on the basis of participatory democracy. He's written two or three books about it:

<http://www.parecon.org>

Ben

10.8

RE: <nettime> the language of tactical media
From: W R E Reynolds
To: nettime-l@bbs.thing.net
Date: Mon, 8 Jul 2002 22:05:27 -0400

David Goldschmidt said:

> As a very liberal democrat, I keep waiting for the anti-globalisation
> freaks to offer an alternative to the status quo ... but you never do.
> If they ever offered the first idea on how to "better" govern then I
> would be their greatest champion ... but all I ever see is criticism.

This is simply not true and I can only suppose that you don't read much. There are so many concrete proposals for change it would be well nigh impossible to catalogue here. I would mention only a few to refute your assertions:

--Joseph Stiglitz (who has been mentioned on this list numerous times) is a the former chief economist of the World Bank and in his recent book he provides a highly specific critique of how the World Bank and the IMF damages the economies of less-developed nations, primarily because it is beholden to a pro-globalized-business agenda. He offers numerous suggestions for reform of the IMF and the World Bank.

--I am involved in creating an independent organization that will specifically provide certification of standards at garment factories in the developing world. It is to be funded by retailers and manufacturers, but remain independent and arms length.

BTW, It was the idea of a bunch of anti-globalization freaks including myself, working with business leaders to create a workable solution to a problem that all sides in the debate generally acknowledge is real.

Lastly, I would say that awareness is the most important element of real change. I certainly believe that most of today's misdirection is the direct result of ignorance. In a media saturated world, we remain uninformed: in a world supposedly governed by reason, we question surprisingly little; in our so-called democracies there is little debate, remarkably little public participation and little choice.

If people simply paid more attention things would change.

And if that doesn't work then lets blow things up!!
Obey little, resist much (Walt Whitman)

10.9

Re: <nettime> the language of tactical media
From: Benjamin Geer
To: nettime-l@bbs.thing.net
Date: Tue, 9 Jul 2002 12:09:37 +0100

On Tuesday 09 July 2002 1:53 am, "N Jett" wrote:

> Ah yes... Parecon... no longer shall we have surgeons and janitors,
> instead there is just the person who takes out your trash, and your
> appendix (and gets paid more for the trash because surgery is
> "glamorous").

This is a misreading of parecon. You wouldn't get paid more for the trash, and glamour isn't a consideration.

> His "Balanced Job Complex" idea seems like a very unfunny
> joke to me.

Scorn, on its own, is a very weak argument against anything. If you want to argue convincingly against balanced job complexes, you'll have to do better than that.

> The whole "committees to decide absolutely everything"
> concept

This is a gross misrepresentation of parecon.

If you have objections to parecon, and you are really interested in thinking through the issues involved, I suggest that you try reading Albert's and Hahnel's replies to their critics on www.parecon.org; it may well be that your objections are answered there.

Ben

11.0

<nettime> Tactical Art in Virtual Space 1
From: Josephine Berry
To: nettime-l@bbs.thing.net
Date: Wed, 13 Sep 2000 13:01:50 +0000

This chapter of my thesis has just been published in the erratic British journal 'Inventory', in their latest Homo Ludens issue - <http://www.inventory.mcmillan.com/journal.htm>

Also, the footnotes have been lost in transit from Word to email...I've pasted them in at the end but annoyingly the numbers in the text are gone. Please mail me if you want to read this as a word document.

Josie

"Another Orwellian Misnomer"? Tactical Art in Virtual Space
Self-conscious tactics in an unstable space

In the wake of Michel Foucault's discussions of the discrete, invisible and all pervasive 'microphysics of power' at work within technocratic society, Michel de Certeau was moved to write an alternative account in which the 'network of an antidiscipline' is uncovered: a category of largely invisible, improvised and ephemeral practices which comprise 'everyday life'. This heterogeneous set of practices, de Certeau claims, exists outside discourse and has no proper name, belongs to no ideology, acts heterogeneously and by virtue of its elusiveness comprises an ongoing and pervasive resistance to an optical and panoptic regime of power. The exteriority of these practices to discourse is also, ironically enough, seen by Foucault to have characterised the advent of panoptic power, which emerged in a similarly 'mute' manner. The panopticon's articulation in discourse happened after the decentralised historical growth of a

panoply of observational techniques resulted in a coherent disciplinary regime. This, argues de Certeau, is a mode of power almost necessarily in decline because it has ceased to operate at an unconscious level; it has become distinct. If the panoptic mode of power gained ascendancy in silence, de Certeau speculates, what other silent forms of power are coming into being? In his 1984 book *The Practice of Everyday Life*, he asks:

"If it is true that the grid of 'discipline' is everywhere becoming clearer and more extensive, it is all the more urgent to discover how an entire society resists being reduced to it, what popular procedures (also 'miniscule' and quotidian) manipulate the mechanisms of discipline and conform to them only in order to evade them, and finally, what 'ways of operating' form the counterpart on the consumer's (or 'dominee's'?) side, of the mute processes that organize the establishment of socioeconomic order."

In what was not only a riposte to Foucault's uni-directional discussion of the discrete mechanisms of panoptic power but also an analysis of the all-too visible phenotypes of technocratic rationality, de Certeau mobilises two modes of operation: strategy and tactics. The former describes force-relationships "that can be circumscribed as proper (proper)" and which are brought to bear on objects or targets distinct and external to themselves. Strategy is the mode by which legitimated power operates from within a designated field; through language, political structures of representation, the assignment of gender roles, the regulation of space, discourses of the body and so on. In short, it is the productive mode of hegemonic power. Tactics, by contrast, has no proper site, discourse or language, of its own - it "insinuates itself into the other's place", it adorns itself in the other's garb, speaks through the other's language, and, because it has no fixed address or permanent mode, never consolidates its own achievements or preserves its conquests. Tactics comes out of the encounter with the rigid geometry of urban planning, the syntax and vocabularies of languages, the regulated flows of television, the choreography of the supermarket. In de Certeau's terms, tactics is the practice produced by 'making do' with the oppressive conditions of modernity and common people are 'unrecognised producers, poets of their own affairs, trailblazers in the jungles of functionalist rationality'. It is a mode of production based in the heart of consumption, a production that feeds on the desire provoked by the commodity but which is used in the creation of an own language rather than the singular conformity to the libidinal economy of the commodity's 'promissory note'.

But if Foucault and de Certeau can claim the desublimation of the panopticon, then we can also claim a similar coming to consciousness of tactics. And just as the discourse and the techniques of the disciplinary society are split, so too are the goings on of the everyday and their discursive integration into politics and aesthetics. In 1992, the term 'tactical media' was coined by the Amsterdam based organisers of the first Next5Minutes conference Geert Lovink, David Garcia and Caroline Nevejan in 1992. This term soon found its way onto media theoretical mailinglists such as nettime, and the term gained common currency in the virtual communities, working groups and social circles in which net artists participate. By the third Next5Minutes conference on net culture in March 1999, 'tactical media' had become the organising subject, with activists, media theorists, artists and technologists debating a new context and mode of political and cultural resistance. In the post-68 political environment in which the notion of a united front of resistance as questionable as its erstwhile target, imperial power, is anachronistic, the vagrant hybridity of tactics provides an important model for conceptualising and organising resistance. The structure of the Internet, which mirrors and fuels the decentralisation and hybridity of the global market economy and its geo-political correlatives, becomes an obvious and important site for resistance.

In the analysis of net artist's involvement in the cultural logic of tactical media which follows, the discussion will be framed by the problematic of virtual space. Although a closer enquiry into the phantasmatic quality of space on the Net will be presented in chapter 3, for the present the discussion will hinge on the friction between the idea of real and virtual space. Although tactics, as theorised by de Certeau, are by no means limited to spatial practices, I have selected this framework partly because it is the existence of an evasive but irreducible difference between real and virtual space that gives the Net its distinctive identity. It is within the context of a contested splitting of real and informational space that the phase shift of power pointed to by Foucault and de Certeau (the shift from disciplinary power to what Negri and Hardt have recently termed the 'biopower' of 'Empire') begins to emerge: a world in which power has become as deterritorialised as capital. Out of the four artworks discussed in this chapter, only Heath Bunting's *X Project* addresses this spatial splitting directly but, as I will argue, the ontology of virtual space and its impact on behaviour are crucial concerns and points of leverage for all the artworks considered. While some net critics argue the danger of the libertarian rhetoric of dual

worlds in which cyberspace is cast as the zone of borderless and unfettered freedom, others see their disjuncture as promising a radical potential. I will be using the widely diverging theories of the spatial and environmental production of the subject offered by Walter Benjamin, Michel de Certeau, Marc Augé and Slavoj Žižek to think through 'the practice of everyday life online' which the artworks of Jodi, Etayo, Rachel Baker and Heath Bunting present. In these works, the posting of 'typical' kinds of behaviour by net artists presupposes a definition of the nature of space and place, and vice versa. It is through the exploration of everyday behaviour, which is the concern of tactical net art, that the radical potential and oppressive flattening of cyberspatiality is brought into focus.

In a more limited respect, and as we have seen in chapter one, artists were drawn to the Internet because it offered them the possibility of a different kind of 'professional' practice; indeed a chance to elude the professionalisation of their own practice. In this sense, the Net offered them a 'tactical' space in which to evade the strategies of the art market. But if the Net seemed to offer such a tactical topology, it also imposes a new set of conditions which can be seen as belonging to strategic power within which art must operate. The establishment of technical protocols and languages such as the Domain Name System (DNS), TCP/IP, HTTP, HTML, XML, CGI and so forth impose a language or architecture from 'above'. But, beyond the expansion and elaboration of tactics and strategy along older lines, the Net participates in a broader development of mutual imitation that occurs within both dominant cultural strategy (the 'Prada Meinhoff' mode of advertising) and cultural resistance (the adoption of corporate identities). In other words, strategy and tactics are becoming harder to distinguish or require a new set of conceptual tools with which to decode them. An important aspect of this development for the online environment is the mutability of the Internet's distributed networks and digital modalities which complicate the production/consumption binary. The ease, for example, with which a digital file can be copied, parsed, mirrored, linked to and endlessly redeployed makes it, in some senses, extraordinarily vulnerable to tactical use. However, this malleability is also harnessed by the strategic forces of power at work in the Net; we begin to lose the distinction between the 'properness' of strategy and the vagrancy of tactics. Where de Certeau describes tactical action as a slow, erosive force, the 'overflow and drift over an imposed terrain, like the snowy waves of the sea slipping in among the rocks', in the new media age tactics are operating under more mutable conditions in which strategy no longer resembles anything so static as rocks. To grasp this more concretely, we have only to consider the intensification of market research carried out within the Net - based on the increased ease with which individuals' movements and patterns of behaviour can be tracked through inventions such as 'cookies' - to get an idea of how responsive the system has become. This is not yet the technological dystopia imagined by Arthur Kroker and Michael A. Weinstein in *Data Trash*, where the subject has become totally assimilated into the instrumental operations of virtual reality. But, to a great extent, the user does provide the 'encrypted flesh' or behavioural data-set required by the market to continuously reinvent itself in the putative image of the user-consumer who, in turn, reflects the conditions of consumption - the series of choices on offer - in a recursive loop.

Media theorists and activists David Garcia and Geert Lovink identify the shifting, mutating and transferable quality of digital data on the Net as 'media hybridity' and discuss the mobility it produces in their influential manifesto *The ABC of Tactical Media* written in 1997. The first passages of the manifesto synthesise the ideas set out in de Certeau's *Practice of Everyday Life* thereby explicitly revealing the indebtedness of the concept of 'tactical media' to his work. In their text, which was posted on community-building mailing lists such as *nettime*, Garcia and Lovink update de Certeau's tactics for the New Media environment, and elucidate on the centrality of mobility and hybridity for this newly 'instrumentalised' practice of everyday life:

"But it is above all mobility that most characterises the tactical practitioner. The desire and capability to combine or jump from one media to another creating a continuous supply of mutants and hybrids. To cross borders, connecting and re-wiring a variety of disciplines and always taking full advantage of the free spaces in the media that are continually appearing because of the pace of technological change and regulatory uncertainty."

We should not forget that this manifesto of tactical media was written at a time in which governments were still in a state of relative confusion over how to regulate the activities taking place over the Net as well as the Net's own technical administration. Although 1996 saw the first serious piece of U.S. Internet legislation in the form of the Communications Decency Act, international governments were still in a state of confusion as to which existing laws could be stretched to deal with the network, what new legislation was required and how, if at all, it could be enforced. This was a symptom of the Net's awkward transformation

from a U.S. government owned and academically administered research and communications tool, to a commercially open, privately financed space of international exchange. In the period between 1996 and 2000, a flurry of legislation has taken place regarding encryption, public surveillance of private communications, the liability of ISPs for the content stored on their servers, and a 'purely technical' body has been appointed by the U.S. government to regulate and administer the DNS system - the Internet Corporation for Assigned Names and Numbers (ICANN). These are just some of the areas in which the Internet's once 'wild frontier' is being tamed, and strategy is extended itself legislatively and bureaucratically into this formerly disregarded zone.

Returning to tactics, the marriage of the terms 'tactical' and 'media' has come to signify something more than the new terrain of everyday practice. 'Tactical media' belongs to a whole cultural turn in which what might be described as the old 'strategies' of art and politics are abandoned in favour of a parasitic, fast mutating and non-originary practice. The modernist belief in conceptual and aesthetic originality or the political belief in the aggregative basis of opposition such as class and trade unions cede to a postmodern refusal of such 'essentialist' individual and collective definitions of subjectivity. Once entities such as authenticity and originality are invalidated by contemporary thought and the belief in the plausibility of global revolution retracts into the limited struggles of the 'new social movements', the modest contingency of tactical practices come to the fore; a form of culture and politics as far beyond metaphysics as the virtualised environment (both on and off the Net) in which they unfold. The predominance of parasitism and vagrancy in net art as such, clearly owes much to the precursive experiments of minimalist and site specific art which began in the 1960s: the threshold of the information (post-disciplinary?) age. By this I mean site specific art's location within a pre-existing network of spatial, social, economic and political relations as against the artwork's creation of a series of separate and internally constituted 'internal relations' - the zenith of modernist practice as theorised by Clement Greenberg. Although not necessarily adopting practices of the everyday, the expansion of the artwork's limit beyond its physical 'pretext' to include a self-constituting network of forces and relations is an important anticipatory development. Michael Fried discusses this new turn in 'literalist' or minimalist art thus:

"There is nothing within [the beholder's] field of vision - nothing that he takes note of in any way - that, as it were, declares its irrelevance to the situation, and therefore to the experience, in question. On the contrary, for something to be perceived at all is for it to be perceived as part of that situation. Everything counts - not as part of the object, but as part of the situation in which its objecthood is established and on which that objecthood at least partly depends."

This art in which 'everything counts' is a phenomenological conception of the artwork's meaning occurring in dynamic relationship between work, viewer and world. In Frederic Jameson's description of the awesome scope of a Hans Haacke artwork, the circumference of the 'situation' and the intricacy of its phenomenology extends far beyond those immediate elements which comprise the artwork's situation to encompass a global situation. This scope is also the scope of the 'situation' articulated by net art:

"in the work of Hans Haacke, for example, [conceptual art] redirects the deconstruction of perceptual categories specifically onto the framing institutions themselves. Here the paralogisms of the 'work' include the museum, by drawing its space back into the material pretext and making a mental circuit through the artistic infrastructure unavoidable. Indeed, in Haacke it is not merely with museum space that we come to rest, but rather the museum itself, as an institution, opens up into its network of trustees, their affiliations with multinational corporations, and finally the global system of late capitalism proper (with all its specific representational contradictions)."

Here the artwork is understood as creating a self-consciousness in the viewer which operates on their own unarticulated and/or unreflexive behaviour (looking at art in public space) and the seemingly remote and silent functionings of the world order. If we consider how the collective and largely undirected construction of Net gives the many activities which compose 'the practice of everyday life' a greater emphasis, while the emphatically global scale of the Net creates a very different scale for these activities, we can imagine how the self-reflexivity of the viewer gains a seemingly more affective quality - hence the sharp focus laid on the relationship between behaviour and global 'situation' in net art. The artwork's animation of the intersubjective relationship between the user and situation can also, in Hegelian terms, be said to have effected a shift from a quotidian use of tactics 'in themselves to a practice of tactics' for themselves. The tactical mode has become an explicitly self-conscious way for net artists, activists and media workers to act in cyberspace, lifting the small scale countervailing practices of the everyday (the repurposing, circumventing, jamming, connecting, reversing

etc. of disciplinary powers) to the level of programmatic cultural resistance. This tactical self-consciousness in net art can sometimes exceed that possessed of site specific art because its self-reflexivity invites the viewer not only to see their (physical, ideological, economic etc.) relationship to the work and the world as part of the work's circumference and vice versa, but also because it often invites them to participate in its morphology. This invitation, although not unprecedented, has an easiness based in the contiguity of the space of art and the everyday in the Net, which comprises a (relatively) unhierarchical organisation and materially homogeneous consistency of space. Art ceases to be perceived as the site at which 'the practices of everyday life' grind to a halt and a different kind of behavioral logic takes hold. Some critics have optimistically formulated this development as 'the art of involvement' and designate preceding experiments in interactive art 'open works'. In contrast to the viewer's role within 'open work', where the viewer is solicited to 'fill in the blanks, to choose between possible directions, to confront the differences in their interpretations [to explore] the possibilities of an unfinished monument', "the 'art of involvement' no longer constitutes an anterior work at all but rather, "causes processes to emerge, it seeks to open up a career to autonomous lives, it invites one to grow and inhabit a world. It places us in a creative cycle, in a living environment in which we are always already co-authors."

But where does such a programmatic reading leave tactics? Are tactics simply another name for the productive capacity of countless individuals which can be massified into a coherent aesthetico-political project? Are they the behaviours preyed upon by marketers in their search for the true identity of the consumer or are they that which necessarily eludes this form of systematic reincorporation? Do tactics become available to strategists when they reach the level of self-consciousness revealed in the term 'tactical media' and therefore cease to be tactical? In net art, as with the coming to self-consciousness of tactics within tactical media, it is possible to see the elevation of this everyday practice of resistance (for example la perruque - the use by factory workers of their employers' resources for their own private ends) to the order of dominant cultural strategy. If tactics no longer solely constitute ways of 'making do' under the oppressive conditions of society, but begin to attain the legitimization of artistic value or political *modus operandi*, do they still remain the 'antidiscipline' to the dominant order? By investigating this question, we must necessarily ask the question of how tactics themselves change in virtual space, which in turn poses questions over the nature of that space. But it is important to bear in mind that no matter how self-consciously net artists are adopting tactics, their mutating nature is as hard to fix down as the changeability of the material and semiotic terrain in which they unfold.

A Place Made of Space

De Certeau's distinction between place and space - one importantly adopted by the anthropologist of 'supermodernity' Marc Augé - will be helpful when determining the nature of the tactical mode in net art. Place, for de Certeau, describes the coexistence of things determined by their respective occupation of an exclusive location. And conversely, that location is reciprocally defined by a thing's occupation of it. In short, 'the law of the proper' rules in the place'. (This 'properness' is partly responsible for Augé's positing of 'place' as a form of resistance to the deterritorialized disorientation of supermodernity). Space, by contrast, is "composed of intersections of mobile elements" it "occurs as the effect produced by the operations that orient it, situate it, temporalise it, and make it function in a polyvalent unity of conflictual programs of contractual proximities." De Certeau essentialises this difference by drawing an analogy to the difference between *langue* and *parole*. Tactics is then, nearly by definition, a spatial mode, and one through which place is practiced and experienced.

But what could be said to constitute a place on the Internet? The word 'site', which in ordinary speech would designate a precise location in space, doubles as the technical term used to indicate a particular digital file or 'information object' which is only ever viewed in the form of a reassemblage. That is to say, what we view in our browser window is the software's interpretation of a set of instructions - a string of os ands. On the Internet, although things can be designated a coordinate (an IP number or URL) nothing can ever be said to occupy a unique location. But even if we accept the distinction made by de Certeau and Marc Augé regarding place and space, and even though a website no longer occupies a singular location in the manner of a physical object, it is still possible to see its equivalence to place. As with place, we know what we have to do to get there, as with place we can compare the experience of having been there with others, as with place our knowledge of it is always existential, dynamised by our passage across it, infected with our intentions towards it, coloured by our encounters within it. But crucially, unlike place, we cannot build a sense of identity around a site on the Internet, we cannot belong to it and least of all attach foundation narratives to it. We cannot feel within it the echo of what Augé describes

as 'anthropological place'.

Quoting from the ethnologist Marcel Mauss, Augé discusses the part-fictional character of anthropological place in terms of the relationship of what the former terms 'average man' to the territory he inhabits. This man is born into a closed world, founded 'for once and all' and inscribed so deeply upon him that it does not have to be consciously understood. The 'total social fact' subsumes within itself any interpretation of it that its indigenous members may have: "The 'average' man resembles 'almost all men in archaic or backward societies' in the sense that, like them, he displays a vulnerability and permeability to his immediate surroundings that specifically enable him to be defined as 'total'". As we shall see presently, the connection between environmental permeability and a particular kind of identity are important subjects for the tactical practice of net art. The level of imperviousness which characterise the 'average' user's relation to the Net is a point of investigation for these self-conscious tacticians attempting to create a more bruising encounter between the space of the Net and its subject. In order to become the producer of an idiolect (the personal/tactical mode of enunciation formed within imposed structures), the subject must become sensible to the particularities of their environment and confident of their ability to find their own passage through it.

In 1996, the Swiss net art group cum spoof 'corporation' Ettoy targeted the supposedly neutral zone of the search engine with their artwork Digital Hijack. Search engines are some of the most frequently 'visited' sites on the Net with Altavista already drawing 32 million users per day by September 98. They act as huge centres of traffic convergence in the supposedly decentralised structure of the Net, but notably - similarly to airports - cannot be described as places of gathering. Although visitors frequently return, it is not in order to find something rooted in a singular location or to meet other visitors, but rather to use a service that spatialises the rest of the Net through the production of a set of URLs. Hartmut Winkler attributes their popularity to their perceived neutrality: "Offering a service as opposed to content, they appear as neutral mediators." It is precisely because the search engine serves as a portal to elsewhere that it becomes a heavily frequented site. For this reason we can see the search engine as the quintessence of the transformation of place into space, or the predication of place on space in the Net. The fact that a site's centrality is directly related to its distributive capacity tells us a great deal about the way in which spatial practices on the Net are characterised by passage rather than settlement. Nothing could be further from the permeability of the subject to anthropological place than the indifference of the Net user to the putative neutrality of the search engine website.

And it is precisely this neutrality that Ettoy singled out for attack in their Digital Hijack. In tune with Winkler's criticisms, Ettoy created a mechanism for alerting people to their passive acceptance of the search engine's mode of selecting and hierarchising URLs. The actual method of aggregating and organising websites in accordance with the user's keyword is, in reality, anything but exhaustive or disinterested. In the early days of search engines, some companies (such as Yahoo) paid employees to categorise websites 'by hand', thus making available only a tiny proportion of the total number of websites on the Net. Of course what was made available was the final result of a series of subjective choices and corporate categorisations made by a team of coders. The subsequent automation of this process has not, however, resulted in any fundamental increase in accuracy, comprehensiveness or compatibility between the keyword and the list of URLs displayed in response. Unable to master complex linguistic issues such as syntax, and therefore unable to interpret the meaning of strings of search terms, many search algorithms will simply prioritise URLs according to the number of times the search terms are mentioned.

This is just one example of how the map of the WWW produced by the search engine is deficient and, more importantly for us, how the system is vulnerable to manipulation. Realising this point of leverage, Ettoy began to analyse the top 20 sites returned by search engines in response to some of the most popular search terms such as 'porsche', 'penthouse', 'madonna', 'fassbinder'. Essentially, Ettoy found a way to manipulate the system by updating an older practice called spamdexing. This is a simple 'hacker's' trick by which a keyword is inserted repeatedly into an HTML document to ensure that a website is featured high up in the search engine display hierarchy. Ettoy used their 'Ivana bot' (probably an algorithm) to analyse the particular combination of keywords embedded in the top 20 websites returned to a keyword such as 'porsche' and then mimicked it. They then generated thousands of 'dummy trap' pages each of which contained combinations of thousands of popular keywords, thus ensuring that the pages would be returned in the top 20 category of myriad word searches. For a short period after March 1996, surfers using search engines were regularly 'hijacked' by dummy trap pages which, far from displaying information about a desirable car or pornstar would harass hostages with the message: "Don't fucking move - this is a digital hijack by ettoy.com". If the hostage/viewer decided to follow the links through the website,

they would first discover what number hostage of the Etoy 'organisation' they were, then view an animated graphic image file (GIF) of a shaven-headed Etoy member in dark glasses and ambiguously plugged into a cable at the navel, and finally receive a blunt mission statement:

"It is definitely time to blast action into the Net! Smashing the boring style of established electronic traffic channels.

Welcome to the Internet Underground".

Today, after the search engines succeeded in terminating Etoy's action, the statement posted on a sample site concludes:

"Although officially stopped, we cannot protect you from getting hijacked. We lost control.

PIRATES FIGHTING FOR A WILDER NET!"

Shock and the Order of Experience in Modernity and the Net

Walter Benjamin's discussion of the relationship between memory and experience is a useful text to draw on at this stage, because it provides an excellent way of thinking about the shock tactics used by Etoy, their role in the practice of place as well as a means of contrasting the space of modernity with Augé's discussion of anthropological place - a crucial way of entering a discussion on place in 'supermodernity' and on the Net. In his essay 'Some Motifs in Baudelaire', Benjamin splits experience into two terms: *Erlebnis* and *Erfahrung*. By *Erlebnis*, Benjamin means an experience for which we are psychologically prepared, against which we have developed a protective shield to parry the impact of a stimulus. Referencing Freud, Benjamin argues that experiences absorbed in such a way can pass instantly into our conscious experience (*Erlebnis*) because they do not produce any traumatic effects - traumatic stimulation being understood here as the basis for (involuntary) memory, a function of the unconscious. *Erfahrung*, on the other hand, is the order of experience attributed to a stimulus for which we are unprepared. Our lack of anticipatory shielding means that this experience cannot immediately enter our consciousness, but instead plants a memory trace that will then be worked through retroactively, through the act of involuntary memories or dreams. *Erfahrung*, therefore, is the order of experience which entails a dissolution of shock through the psychological relay of revisitations: the integration of an experience into a deeper level of identity. One that cannot be casually and voluntarily recalled, and equally cannot be so easily disposed with. Benjamin understands Baudelaire's lyrical relationship to the modern metropolis as the, perhaps paradoxical, endeavour to preserve its series of shocks in the conscious act of writing poetry. And asks how 'lyric poetry can have as its basis an experience for which the shock experience has become the norm.'

Benjamin, along with other modernist theorists of the metropolis such as Georg Simmel, makes the observation that as we grow accustomed to the battery of shocks afforded by the crush of population density, the chaos of crowds, the din and danger of traffic so too do our protective shields become more efficient and total. In the modern city, *Erfahrung* diminishes under the callousing of *Erlebnis*. Benjamin, quoting from Baudelaire, figures this shift in the disappearance of the daydreamer's unfocused look and the advent of the prostitute's wary and shifting glance:

"Her eyes, like those of a wild animal, are fixed on the distant horizon; they have the restlessness of a wild animal but sometimes also the animal's sudden tense vigilance."

Let us then compare this condition to the permeability of the 'average man' in anthropological place. Here we can examine how collective social symbolisations work upon the irregular topography of place as an index of *Erfahrung* and *Erlebnis*. In Augé's characterisation of anthropological place (as constructed by the ethnologist Mauss) he discusses how, despite the indigenous inhabitants' knowledge of the relativity of their home territory, they confer upon it the mythical status of a singular origin. A way of naturalising the contingent. Each new occurrence, such as a birth or death, however well 'known', has to be incorporated into a discourse and thereby naturalised into the mythological syntax. In other words, the specificity of place is constantly demarcated and thereby reaffirmed through its inscription in the foundation narrative. By contrast, in de Certeau's discussion of the 'concept-city' - the modern city of enlightenment rationality and the urban planner, the city whose origins Baudelaire witnessed and the precursor of cyberspace - the specificity of place and its subjects is flattened through the imposition of the universalising, self-constituting and dehistoricising myth of rationality. A myth which excludes those stubborn particularities which cannot be assimilated into its system: "a rejection of everything that is not capable of being dealt with in this way and so constitutes the 'waste products' of a functionalist administration (abnormality, deviance, illness, death, etc.)." Occurring then at the same time as the increased violence of the modern city and its concurrent defensive psychological

mechanisms is the invalidation of the specificity of places and their inhabitants, their histories and contradictions. We can view the concept-city as a utopian/dystopian fantasy existing in advance of (and at odds with) its actual construction, operating in tandem with the order of experience which Benjamin terms *Erlebnis*.

But what is the order of 'shock' manufactured for Etoy's digital hostages? The search engine itself can certainly be seen as a kind of concept-city imposing the template of universality and rationality - through its promise of categorisation and inclusiveness - onto the specificity of the Net's myriad layers, aggregations and networks. The user's God-like view over this map of the Net involves the same fantasy of legibility that transfixes the beholder of a city from above. Perhaps in this sense, the production of the dummy trap page causes the user to tumble from their vantage point into the sticky illegibility of the Net's tangled and undecipherable networks - the tactical point of view. These self-conscious tacticians have wrested the stunned subject from the alienating universality of the spectacle and returned them to the everyday practice of the walker who 'write(s) without being able to read'. Or rather, who reads a single page without knowing what else they might be able to read. But has this really shocked the viewer? Has the hoax managed to slip in under the guard of the viewer's sensory shield and produce *Erfahrung* in the place of *Erlebnis*? Or we could ask the question thus: has the viewer's divestment of the fantasy of legibility and the universalising myth of the Net's inherent rationality produced a bruising encounter with environmental specificity and in some sense converted the search engine into an actual place? This question contains within it the presumption that the 'view from above', the construction of legibility is a means by which the subject defends against the shock which is nothing other than a glitch in the symbolic tissue through which the Real is momentarily glimpsed. (I will return to this psychoanalytic line of enquiry below).

But there is an incompatibility between these questions and the Net because here we are dealing with a simulacral system par excellence. Within such a system, and in particular one that operates on the principles of its digital mutability, it is harder to perceive the distinction between an actual breakdown and its simulation or the occurrence of the unexpected within a programmatic field of novelty production. Furthermore we are also dealing with a zone of naturalised hybridity. The search engine applies the logic of library categorisation to a networked computer file system which, in turn, adopts the imagery of geographical space as evidenced in words such as 'website', 'site map' and 'portal' and the browser softwares' adoption of the terms 'navigator' and 'explorer'. The ease with which these categories can be successfully combined reveals a great deal about the malleability of the Net's symbolic economy. So long as equivalences can be found between semantic systems and an appropriate representational language assigned, then their combination is permissible. This environment then is neither the original site of the indigenous fantasy nor the concept-city with its disjunctive between rationalist myth and specificity. When Etoy engineer the shock of a dummy trap page, they may educate the viewer as to the workings of the system but they do not create any fundamentally new relationship or fantasy between the viewer and the site. In effect the dummy trap page is just a further augmentation of the constantly shifting simulacral panorama that is the Net. In this respect the Net does not possess the metaphysics of place where things reside in an exclusive location and around which or against which systems of meaning operate. It is, rather, a differential system without, to borrow a term from Baudrillard, 'limit'. Self-conscious tactics, if they do not rupture the simulacral texture of the Web and remain instead within the play of difference, are unlikely to produce the experience of shock through which place might be felt.

-^~-. www.yourserver.co.uk/crashmedia -^~-. www.metamute.com -<-

12.0

<nettime> Tactical Art in Virtual Space 2

From: Josephine Berry

To: nettime-l@bbs.thing.net

Date: Wed, 13 Sep 2000 13:01:28

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X marks the Spot: Portals to Place

When Josephine Bosma entitled her 1997 interview with Heath Bunting

"Street Artist, Political Net Artist or Playful Trickster?" she linked together some of the key issues at work in Bunting's tactical use of the Net. Were the word 'or' to be replaced with 'and', dispensing with the false problem of choosing between three not incommensurate identity types, we would have a description of the artist which hits upon the crucial attribute of his art: the creation of friction between real and virtual space through the indeterminacy of play.

In the same interview Bunting discusses a work that he would later title CCTV - World Wide Watch. His deadpan tone conveys very well the essence of the tactical mode; at once ironic, throw-away and serious:

"At the moment I am working on a closed circuit television camera project across the Internet whereby you can watch various city centres in various countries of the world, for instance Tokyo, Dublin, LA and London. Each of these cameras is linked to a webpage and on that webpage you are encouraged to watch these street locations for various crimes. If you see anything, you can type the details into the text box, click a button and this information will be sent directly via fax to the local police station, for instance at Leicester Square. So it's somehow encouraging people to police themselves and save the police some labour, so they don't have to watch other people."

In the final version of the project, Bunting confronts the viewer with a sequence of near-aerial CCTV views of 5th Avenue, New York; Broadgate, Coventry; the Marktplatz, Gutersloh, Germany and Oviedo, Spain. But the viewer's giddy sense of voyeuristic power, derived from the ability to view four city scenes simultaneously, laid out in their unconscious legibility for our scopophilic gratification, is undercut by the invitation to intervene. The viewer is confronted with the choice of converting the implicit power of the gaze into its explicit enactment (I am choosing to believe that the fax numbers are what Bunting says they are); a choice which splits the viewer's subject position between an occupation of the legible space of strategy and the tactical and partial space of everyday life. The contradictory nature of the spaces conflated in this work (both God-like and on-the-ground) - a spatial multiplicity which the Internet's networked expanse and digital mutability indifferently accommodates - becomes unbearable when the viewer's potential affectiveness looms into view. In contrast to the Digital Hijack where the hoped for moment of awakening is instantaneously neutralised by virtue of its inability to step outside the dominant simulacral economy, Bunting shocks the viewer awake with the unsettling possibility of cutting through the simulacral field of equivalences and precipitating an intervention into the particularities of place and its inhabitants. The viewer is accustomed to occupying both subject positions independently of each other; it is also usual to forego agency when occupying the God-like vantage point (perhaps a precondition of the fantasy of legibility?) and legibility when occupying the 'writerly' position of Wandersmann. In short, the shock delivered here is the shock of occupying the position of power where legibility and agency are combined. This dual position of legibility and involvement is not dissimilar to that occupied by the flâneur, as explored by Benjamin in his discussion of Baudelaire and the Paris of the Second Empire, who is at once entranced by the crowd but also, whose fascination with this fleeting, polymorphous spectacle is a writerly one, whose style it is 'to go botanizing on the asphalt'.

But if CCTV - World Wide Watch playfully and critically insinuates the look of power, it also implies the reciprocal gaze of its subject. Next to the form which, in its generic simplicity, invites the viewer to reflexively dash off a note to the ever attentive forces of law and order, are set the words:

"Improve self policing with further absented police force."

This exhortation to internalise the burden of policing and thus further atomise and virtualise the forces of discipline until no external display of power remains, ironically articulates the ultimate Foucauldian dystopia: a dystopian order against which de Certeau's antidiscipline of tactics is practiced. Here the viewer, who can perhaps be cast as unconsciously assisting the spread and perfection of Foucault's 'political technologies of the body' by incorporating them seamlessly into the fabric of his/her life, is confronted not merely with those technologies but their articulated discourse. As with the conflation of spaces and gazes, CCTV also conflates the normally silent functioning of the technology with its explicit enunciation. Here we have a concise example of the self-conscious adoption of tactics which differs significantly from those tactics described by de Certeau.

As already stated, de Certeau's point of departure is Foucault's analysis of the historical development of a diffuse set of disciplinary techniques (an overwhelmingly optical and panoptic mode of observational discipline) whose development he traces back to the advent of the rationalist discourses of the Enlightenment. An origin from which, Foucault argues, the technical modalities increasingly diverge:

"Foucault thus distinguishes two heterogeneous systems. He outlines the advantages won by a political technology of the body over the elaboration of a body of doctrine. But he is not content merely to separate two forms of power. By following the establishment and victorious multiplication of this 'minor instrumentality', he tries to bring to light the springs of this opaque power that has no possessor, no privileged place, no superiors or inferiors, no repressive activity or dogmatism, that is almost autonomously effective through its technological ability to distribute, classify, analyse and spatially individualise the object dealt with. (All the while, ideology babbles on!) This gallery of diagrams has the twin functions of delimiting a social stratum of practices that have no discourse and of founding a discourse on these practices."

So as the techniques of power lock tight, so too does their ubiquitous hold over society grow silent. But, ponders de Certeau, once their silent history has been uncovered and their primary (panoptic) technique articulated, have they then fallen into decline? Was their successful ascendancy not a consequence of their silent technical advances and lack of dogma? This questioning causes de Certeau to cast around for other 'technological practices', which lack the coherence of the panopticon, which may be scattered, heterogeneous and 'polytheist' but whose silence or existence outside discourse endows them with the potential to "produce a fundamental diversion within the institutions of order and knowledge." And herein lies the paradox of de Certeau's undertaking, namely to articulate a practice of resistance whose very status as such, not to mention efficacy, relies on its resistance to articulation. But for de Certeau, it seems, the guarantor of their survival is their imbrication in the very heart of regulatory disciplines such as consumption. They constitute the ineradicable indexes of alternative techniques and practices which return, like the repressed, in the disciplinary regime which attempts to dispel them.

A project by Bunting that seems to lie closer to this understanding of tactics, and yet perhaps exemplifies the difference of tactical media all the more, is his X Project begun in 1996. Combining his predilection for wandering about city streets and the semi-legal practice of tagging in chalk with his interest in the emergent social space of the Net, Bunting began a systematic programme of tagging the URL 'www.irational.org/x' in strategic places, primarily in London but also in other sites such as Bath, Amsterdam and Berlin (one presumes he simply tagged in the cities he happened to visit). If a passer by, on observing the URL, felt inclined to look it up on the Net they found a white page with minimal information on it. Underneath a JPEG derived from the chalked tag are the following three questions: "Where did you see this chalked? (Please include city and country)"; "Why do you think it was done?" and "Who do you think did it?" On filling out and submitting the questionnaire, a page which collates all the answers is downloaded. Today there are several hundred entries. The specific sites that the artist chose to tag were by no means random; in London Bunting primarily chose bridges (Hungerford and Waterloo) as well as international sites of significance to new media culture such as Clink St, (the site of an independent media laboratory Backspace where Bunting and Rachel Baker often worked). The Hub in Bath and De Waag in Amsterdam. It is likely that the bridges indicate the notion of crossing between zones - the central activity of X Project - and that the media centres also intimate concerted initiatives to depart local geography and enter into series of remote collaborations.

By means of the chalk tag, Bunting has created a semiotic and functional portal between virtual and physical space. In contrast to Digital Hijack, X Project taps into the contingencies of wandering. Rather than manufacturing a shock for the viewer, caught unawares in the midst of their impervious passage through the regularised space of the search engine, Bunting positions his tag to be caught by the corner of the eye in the midst of an awkward climb up the steep steps of a bridge or in the nooks and crannies of back streets - a mode in which awareness of place is heightened. The chalked tag catches the walker in the midst of a tactical traversal and the project's completion relies upon the viewer's alertness and curiosity to pursue this index of virtual space in the midst of an actual place. Rather than reinforcing the sense of the homogeneous order of virtual space, Bunting hybridises physical and virtual space and creates a tear not only in the latter but also in the former. Interestingly, it is by making this incision in the self-containment of each - or rather making explicit the impossibility of such self-containment - that the contingent and self-erasing nature of wandering can be mapped, recorded and co-ordinated. This suggests the potential of a view from above that is created from below and a reversal of the power implied in this same reversal. Rather than the fantasy of legibility implying a disengagement from the everyday, here legibility is created by and for the walker, the subject of the gaze. Perhaps this text is written blind, but it promises the eventual possibility of being read. The series of correspondences which 'emerge' on the website brings into being the consciousness of the cumulative potential of individual wandering. Tactical media art is here shown to be not only the coming to self-consciousness of those silently resistant ways of operating, but also the power resident in this coming to consciousness. A recognition that

precipitates an aggregation, and hence the realisation of the power which these myriad movements compose. The first in a long series of answers to the question "Why do you think it was done?" encapsulates this notion very well: "to collide the known with the emergent."

Has VR really killed desire? Tactics and Post-Oedipal Space

Bunting's interplay of 'real' space and 'virtual space', their ability to interrupt each other, poses an interesting question to a popular formulation of Slavoy Zizek's. In a series of writings on cyberspace and the functioning of desire, Zizek proposes that virtualisation reveals the always-already virtual nature of reality - the role of the symbolic order - at the same time as bringing about a 'psychotic' suspension of the symbolic order that structures this same reality. In the beginning of his essay "Quantum Physics with Lacan", Zizek illustrates this point by referencing Lacan's discussion of courtly love. For Lacan, courtly love is not a means of intensifying desire by creating more obstacles between its subject and object, but rather of concealing the fact that the possibility of satisfying desire *per se* does not exist: an impossibility that is concealed by its very prohibition. In Lacan's own formulation courtly love is: "A very refined manner of supplanting the absence of the sexual relationship by feigning that it is us who put the obstacle in its way." Desire, explains Zizek, is a short circuiting between the 'primordially lost Thing' and an empirical object which is elevated to the order of the former: 'this object thus fills out the transcendental void of the Thing, it becomes prohibited and thereby starts to function as the cause of desire.' In cyberspace, however, (and for Zizek, it is important to remember, his definition of cyberspace hangs somewhere between its actual and projective forms in the absence of specific, concrete examples), when 'every' empirical object can be immediately obtained without the ordinary frustrations such as the need to cross physical space or the unavailability of the desired item, 'the absence of the prohibition necessarily gives rise to anxiety.' The question that is posed here is how desire can be sustained let alone function when its paradoxical nature - 'the fact that desire is sustained by lack and therefore shuns its satisfaction, that is, the very thing for which it officially strives' - is laid bare. Zizek answers this by describing a trend in which the computer generation becomes increasingly unable to tolerate the look of desire in others, and are wont to forget about a possible sexual liaison because, for example, they are too engrossed in playing computer games or interacting in chatrooms. As prohibition is lifted and desire declines, last ditch attempts to preserve the dignity of the sexual object are mounted such as PC and religious fundamentalism. But the real effect of these prohibitive discourses is a phobic reaction to 'normal' sexual enjoyment which is everywhere cast as perverted. This, argues Zizek, develops the subject as pathological Narcissus who prefers 'interaction' with the computer over sexual engagement with another. Both VR and 'interactivity' are in Zizek's terms 'Orwellian misnomers', covering up in the former the demise of the already virtual structuration of reality and in the latter the increasing isolation of the individual who no longer interacts properly with others.

At the root of the individual's primordial envelopment in virtual space is 'the dream of a language which no longer acts upon the subject merely through the intermediate sphere of meaning, but has direct effects in the real.' Yoked to this dream of profound involvement, is the radical disengagement of the post-oedipal subject. The psychotic's relation to the symbolic (one which Zizek compares to the subject of cyberspace) is defined by externality and overproximity. On the one hand he/she is not interpellated into the symbolic order (the signifying chain is 'inert') and remains outside it, and on the other the gap between 'things' and 'words' is collapsed and he/she starts to treat words as things or things start to speak themselves. In cyberspace, the space between word and thing which sustains sense is collapsed, as is 'symbolic engagement' which operates in this space, resulting in radical disengagement: 'I can pour out all my dirty dreams, precisely because my word no longer obliges me, is not 'subjectivised'.' Interestingly, however, Zizek shies away from describing a total collapse of the symbolic economy in cyberspace or virtual reality (interchangeable terms it seems here). Instead, he sees the agreement between users to suspend the usual performativity of the symbolic order as analogous to the agreement between analyst and analysand in which the normal performativity of the speech is also suspended; the analysand can hurl verbal abuse at the analyst and it won't be taken personally. Likewise, in cyberspace, the participant consents to 'play the game' in which, despite words having little or no performative value, they are nonetheless bound by the symbolic pact of the 'act of faith' in which intersubjective relations in cyberspace are contained.

One of the main difficulties with Zizek's analysis is his characterisation of cyberspace itself as the context in which this new order of subjecthood finds its perfect conditions. Although Zizek does not imply that the disappearance of prohibition is a consequence of cyberspace itself, he certainly sees cyberspace as producing no internal resistance to its unbridled advance. His homogeneous description of the typical cyber subject and his mode of activity betrays the limitation of Zizek's model;

he seems invariably to be talking about a cliché of the anti-social, well-healed, masculine, avidly consuming and games playing computer geek. Cyberspace itself is cast as the ultimate consumption machine whose success lies in its ability to collapse the sign into the thing itself; the immateriality of the commodity. However, as we have seen above in the example of Bunting's work, although the Net entails this radical mutability that undoubtedly vehiculates Zizek's collapse of the word into the thing, or by which the word becomes the thing, and the thing thereby becomes as malleable as words, the collision of virtual and real space can and does occur revealing that the Net's consistency is far from simple. That is to say, the leakage between these two spheres reveals not only a resistance to the psychotic collapse that Zizek himself ultimately denies through his recourse to the symbolic pact, but also the possibility of using virtual space to enunciate the practices of everyday life - practices which remain outside 'the proper' - into a shared language which might entail performativity. There are numerous mundane examples in which individuals feel obliged to be as good as the word they give via the Internet, but here we are also interested in the opportunity cyberspace gives for co-ordinating the confused multiplicity of individual idiolects, of converting tactics into something close to strategies. An exceptional example of this are the protests against the WTO which occurred in Seattle in late November/early December 1999 which serve as an example of this transformative potential of cyberspace. Here a multiplicity of political ideologies and actors were coordinated via the Net into a formidably performative display of resistance against a powerful agent of globalisation.

But without the entry of another spatial, symbolic and atom-based system of 'words and things', is Zizek's notion of our unimpeded access to the (albeit nonexistent) object of desire in cyberspace quite accurate? Does the erasure of distance between our desire for the object and the object itself, the immediacy of delivery which can be figured as the subsumption of space by time in computer networks, really guarantee receipt? Rachel Baker's work *Dot2Dot* reveals the very skillful capacity of the Net to frustrate desire. In this work, Baker takes her cue from the Net porn industry which typically lures the viewer/consumer deeper and deeper into a site with free 'thumbnail' GIFs promising the full scale image but which ultimately delivers the image either at a price or, if free, only on an illegibly small scale. Far from the theoretical end of scarcity which the Net promises and Zizek assumes has been achieved, digital scarcity is imposed in order to intensify desire and thus increase the monetary value of the digital object. In *Dot2Dot* Baker picks up on this Net porn technique and exaggerates its manipulations to reveal the powerful hold that (pornographic) commodity fetishism still has in the Net. The art website's homepage is a dot 2 dot drawing of a copulating man and woman against a deep blue background whose subject matter, although largely composed of dots and numbers, is not difficult to make out. As is usual with these children's games, certain areas of the final drawing are already filled in. In *Dot2Dot*, these parts are the woman's eye and hands, and the man's mouth, penis tip, and fingers. Here the peek-a-boo suggestiveness of certain pornographic images is undercut by the delineation rather than concealment of the sexually 'significant' parts. Each dot in the drawing also doubles as a link to another page on the site where a predictably salacious GIF is offered (e.g. 'Tist inserted fully into pussy') but only on condition that the viewer/consumer enters personal details such as their name and company details. Having submitted these, the viewer is brought straight to the *irational.org* homepage and the promise is never honoured. Through this frustrated libidinal circuit, Baker not only intimates how the traditional commodity's never-honoured 'promissory note' is still operative, but also how the consumer is willing to submit more and more personal data in its pursuit. The exchange of one real data body for the unkept promise of another.

Baker's hoax can in some ways be compared with Etoy's Digital Hijack; as with the hijack, Baker is playing on the notional conformity of the viewer. The level of cooperation that individuals will countenance, their willingness to exchange valuable personal data on the vague promise of some form of libidinal gratification is at issue in this work. But unlike the hijack, the viewer has sought out this confrontation by keying in the work's URL, finding it through a search engine or entering it through the *irational.org* homepage. In most cases, we can surmise, the viewer's acquiescence is unusually self-conscious because it is given within the differently signifying context of an artwork. This might for instance result in the input of totally false information which, unlike with other commercial websites, would not effect the user's further passage in any adverse way. A more important difference, however, is that where Etoy attempts to alert viewers to the compromised nature of the search engine's 'neutrality' through hacking its system, *Dot 2 Dot* merely replicates the porn industry's production, manipulation and frustration of desire. Here, no radical alternative is even mooted. In contrast to Etoy who create an interruption and in so doing point to the manipulability of the status quo (an instance of Zizek's symbolic suspension?), Baker foregrounds the extra-technical limitations to digital malleability exerted by the intersection of symbolic and economic forces. If Baker and Bunting's works both point to the outside of an endlessly differential and simulacral

field of play which challenge Žižek's reading of cyberspace, his primary discussion of prohibition and desire are confirmed rather than challenged by their work. The need to point to the stoppages, tears, leaks and limits to the virtual sphere is a central part of their work which can be seen as a way of maintaining the function of desire which in turn produces action. The short circuiting mentioned above between the 'primordial Thing' and the empirical object, the construction of desire's object, can be seen at play within the construction of place where empirical objects are similarly invested and so animated. This is demonstrated by the promise of belonging that place exerts on the subject but can never wholly fulfill. I would like to propose that the pull exerted by place and by the things out of which place is composed, together with the subject's desire to consume these things in their quest for belonging or of jouissance, is essential to the practice of tactics which, as de Certeau points out, can be found at the heart of consumption.

But hasn't place also been described here as ceding to space? And is it not more accurate to talk about the total disappearance of limit in the simulacral economy in which, if we follow Baudrillard's argument, the invasion of exchange value into all aspects of life becomes the locus of the radical equivalence of things; the end of the metaphysics to which place and desire belong? Is not the callousing of Erlebnis touched on above not also a sign, both on and offline, that this is becoming the case? Are we not so inured to the shocks of our environment that they too become merely differential? By turning finally to a work by Jodi - certainly not a categorically tactical net artwork in the manner of Heath Bunting - I will attempt to answer this problem through the trope of estrangement. An analysis of this work helps formulate the question: is it necessary to feel the exertion of place, with all the vicissitudes of desire that it might imply, in order to practice a tactics? Does the putative equivalence of things, the conversion of place into space, cancel the possibility of Erfahrung out of which, paradoxically place is created?

Jodi's piece whose title, as is usual for them, is also its URL, <http://sod.jodi.org> is based on the source code of a 'shoot 'em up' style computer game called Wolfenstein. In the spirit of the 'open source' movement - based in part on the belief that 'software should be free', but more consistently on the belief that the best software is the product of a whole community's programming efforts rather than the isolated and secretive programming methods of commercial companies - the games company ID Software published the Wolfenstein source code in 1999(!). This cult, multi-player game has subsequently become the raw material of several Jodi artworks. In Jodi's Web piece, the look of a programming shell interface has been simulated. That is to say, the viewer is confronted with the garishly coloured field of text boxes in which programmers write code, but which also recall early or lower order computer interfaces. This interface has the nostalgic quality of a once 'transparent' computing age in which the apparent legibility of the computer's operating system and file structures found its analogue in the rudimentary visual range (for example, pixel size and colour distribution). In this piece, Jodi have taken various sequences within the Wolfenstein source code and hyperlinked them together. This means that the utility of the original code has been rendered not only the obsolete object of aesthetic contemplation but has also been repurposed as a set of Internet hyperlinks. This would be analogous to using an old wagon wheel as the support for a coffee table. This repurposing of code is one example of the estrangement at work in <http://sod.jodi.org>; as with a shard from an absent lifeworld preserved in a museum, Jodi's autopsy of code and its transposition to the different programming environment of the WWW endows it with a ghostly quality. The lifeworld from which it has been severed clings to it as a negativity or absence making its existence in its new environment only a partial one.

It is perhaps no coincidence then that, on actually reading the code, one notices that the coincidence of death - a typical subject of computer games - and the instrumental nature of programming language begin to produce a macabre and amusing quasi poetry. For example, one sequence runs:

```

// Test if death sequence is done
if (death sequence is done)
{
    // change state to death
    player-state = DEAD
} //end if death is done
} // end if dying
else // player must be death
{
    // the player is dead, so clean up the mess"

```

The lines 'change state to death' and 'player must be death' certainly resonate with the notion of the 'post-oedipal' state gestured to by Žižek which would, in its eternally deferred realisation, be premised on the passing out of the symbolic order into an unimaginable beyond: a place in which the old signifying chain has become 'inert'. Could we see the non-functionality of this code, accordingly, as equivalent to the non-performativity of words in cyberspace? Or does the importation of one programming language into another programming environment and its subsequent obsolescence provides us with another example of a 'limit'? Is this not an instance of how words and things are not commensurate in

computer space, even if those things are made up of words or signs and how words or code can guarantee a certain set of operations in one environment which do not translate to another. Through its deconstruction into an object of contemplation, Wolfenstein allows itself to be read again as a commentary on its own casual instrumentalisation of death: "end if death is done". An inversion occurs which allows the normally buried linguistic underpinning of the game's interface to speak over and even against the very spectacle which they engender. This then would appear to be an example of how the mutability of the digital object and limit can be seen operating at the same time but not univocally. As with collage, the repurposed data object will always drag with it its former signifying context thus throwing into doubt the degree to which Baudrillard's radical equivalence of things can really be said to exist. The locus of exchange has not completely subsumed the loci of meaning, exchange value has not completely eclipsed use value (even in cyberspace), nor have words necessarily lost their performativity, especially if we allow that the instrumentality of programming language constitutes a new kind of performative utterance.

Conclusion

Even though data objects on the Net, or in virtual space, may not reside in their own exclusive locations in the same way that they do in real places, we have seen that they are nonetheless capable of being estranged. This estrangement, conversely, suggests a rightful place which here I have considered through functionality. The location of information objects, as with things in 'real' places to a degree, cannot be read simply from their co-existence with other things as de Certeau has suggested, but also through their functionality which might or might not be transplantable. In this respect, what we might term 'place' on the Internet, is much closer to a practice than an occupation, which is de Certeau's definition of space: "space is a place practiced". Indeed virtual space, as with physical place, can only ever be experienced through practice; when the possibility of certain practices is rendered obsolete (the transference of a piece of code), the sense of being out of place draws our attention to its very existence in the computer network. The recognition of this heterogeneous consistency of the Net provokes, in turn, the consideration that virtual space itself might well be another 'Orwellian misnomer'. Not only does the Net span the real space of its sprawling infrastructure and the representational space of the screen image (spatial categories hardly without precedent before the advent of the Net), but its totality is also filled with the material and symbolic limits common to real space evidenced, for example, in malfunctions. However where this space is radically different from either physical or representational space is the immense capacity of the digital to combine heterogeneity and thus to create mutations; a capacity which becomes the leverage point of tactical net art and media.

What makes the medium of the Net so interesting to net artists is the ease with which discrete functions (search engines, source codes, networked CCTV cameras etc.) can be repurposed and re-embedded into separate contexts or operations. Far from making these functionalities all equivalent, their availability for hybridisation contains the possibility of a clash of new and old contexts or utilities. In this sense the tactics displayed in net art or tactical media differ from the tactics displayed by the walker in the city in which the environment is relatively fixed, and come closer to the tactics at work within language. As with language there are rules of syntax, but the mobility of its constituent parts is far greater than within the built environment. It is somewhere between the resistance of syntax and the hybridity and mobility of the online world that the tactics of net art are situated. In this respect, their work can be said to occur in an indeterminate stage between the recession of certain limits (here read in both a material and symbolic sense) and the creation of new ones. Without wishing to ignore the very real sense in which the Net courts the deadening quality of equivalence, the flattened experiential order of Erlebnis, it seems that an important realisation of tactical net art is the possibility for interrupting equivalence with hybridity. Not all spaces in the Net reflect the same degree of deterritorialisation, for example or effect the same non-performativity of language. But conversely, the deterritorialisation of the Net and its capacity for the endless reproduction of equivalent data has been seen to provide the basis upon which the scattered multiplicity of 'walkers' and idiolects can be formed into a totality which hints at the paradox of a heterogeneous yet coherent form of power emerging within the (now post?) disciplinary society.

13.0

Potlatch (was: Re: <nettime> Garcia/Lovink: The GHI of Tactical Media)
From: Jim Carrico
To: nettime-l@bbs.thing.net
Date: Mon, 20 Aug 2001 13:36:47 -0700

Hi folks -

excuse my poor form in posting before properly introducing myself. I'm a web developer, among other things, based in Vancouver BC. I was in Berlin a few weeks ago, where I met Pit Schultz, who pointed me in the direction of nettime, which I've managed to remain ignorant of for all these years. Our conversation revolved around the need to establish a movement in culture which parallels the 'free software' movement, in other words an aggressive 'viral' initiative to establish a vibrant public domain in culture. My position is that this won't be possible without an alternative system of rewarding and sustaining creators without forcing them to rely on scarcity-based marketing. For the last few years, I've been advocating for the development of a payment system for 'abundance-based' digital products, under the umbrella term 'Potlatch' - <http://www.potlatch.net>

Andreas Broeckmann <broeck[AT]transmediale.de> wrote:
>ab: Geert, in a new text called The New Atonomy which you wrote together
>with Florian Schneider, you describe the new possibilities of media
>activism that are emerging, but you also point to the potential dangers
>that people have to be aware of. The Internet as the master medium of the
>1990s has, in the last two or three years, fallen into what looks like a
>depression. Some say that the party and the hype are simply over, others
>that we are entering into a more realistic stage where the importance of
>the Net as a medium will continue to grow, while the utopian hopes subside
>in the face of all sorts of critical reality checks. These reality checks
>are also closely tied to a crisis of the general belief in globalisation
>and the fast-aging 'new economy'. Does this crisis create room for
>tactical media practices, or does it make the life of media activists more
>difficult
>
>gl: It is indeed true that advanced net activism (not the adolescent
>'hacktivism') is much closer to dotcom business than many would suspect.
>The new atonomy is open for business, constantly searching for funds,
>just as tactical media no longer fully depend on state funding. For a good
>reason: there is a common interest in innovative net concepts, software,
>interfaces, usage of streaming media, free software and open source etc.
>This might mean that the current wave of net activism will face a setback
>in a little while because it's just behind the dotcom wave. The stagnation
>of bandwidth is a real concern, for example, also for activists. The same
>counts for the e-cash crisis and the absence of a functioning micro
>payment system. Activists, sitting on their explosive content, would
>really benefit from alternative e-commerce systems, not based on credit
>cards. It is of course good for social and political work on the Net that
>the cyberselfish robber mentality of the dotcoms has gone. But do not
>forget the flip side of this. With libertarianism losing its hegemony
>there is also the danger of throwing away the baby with the tub water and
>giving away the cyber freedom to corporations and the state. That should
>never happen. It is also up to activists to fight against censorship,
>lobby against the flood of disastrous legislations etc.
The lack of a functioning system of micropayments or electronic cash is no accident. The institutions which should have been establishing standards in this area - ie. banks and governments - have shown no interest in doing so, in fact they have been downright hostile. This is disappointing, but hardly surprising, given the fact that interest payments and taxation are highly lucrative "frictions", which would tend to be eliminated by a more rational "frictionless" economy.

If we want an alternative e-commerce system, not based on credit cards, we're going to have to build it ourselves. I don't think this is as far-fetched as it sounds.

My basic premise is this: knowledge is not diminished as it spreads - in fact it is increased. Yet our economic system is based on scarcity, eg. the "law" of supply and demand which states that infinite supply equals zero value. The phrase "information economy" suggested opposing vectors on a collision course: the collision is happening right about now. One of two things must happen: either we make digital objects uncopyable (and hence scarce) which has been compared to 'making water not wet', or we start playing around with

the idea that abundant resources may be valuable, and see where that takes us.

The point is, it is very difficult to prevent people from copying and sharing digital goods, and it is nearly impossible to *force* them to pay for them if they don't want to. Elementary psychology suggests that rather than using increasingly draconian enforcement, we should be dreaming up ways of making them *want to pay*. Guilt trips are unlikely to be successful, what we need is a game-like system in which there are tangible gains for participating. The potlatch was an elaborate social game in which the winners were the one's who *gave the most* - it was very competitive, even hostile at times, because one's rivals were challenged to be more generous in return. The net result was an economy of abundance, in which all wealth was constantly in circulation.

Our current economic system is no less a game, it's just that it's a game that very few people can really play. It's down to the last few players now - I think maybe it's time to declare a winner, congratulate everyone on a hard fought battle, and set the pieces back up. H-ha.

Anyway, a few of us have been considering some possible solutions to this dilemma, focussed of necessity on overcoming what may be the fundamental scarcity of the modern world - a consensual hallucination called money. My contribution to the debate is the idea that digitally signed promissory notes, backed by the reputation of the issuer, could be the basis of a quick-and-dirty micropayment system. A first draft 'potlatch protocol' document was posted in March at <http://potlatch.net/protocol.01.html>. There's a 'version 0.2' which should be posted soon. Comments are welcome.

Jim Carrico
<http://www.potlatch.net>

PS - My Berlin contacts also mentioned the WOS conference in October <http://www.mikro.org/Events/OS/wos2/index-e.html> and that it may be a good opportunity to discuss some of these ideas. Anyone interested in a 'potlatch' session?

14.0

Potlatch (was: Re: <nettime> Garcia/Lovink: The GHI of Tactical Media)
From: richard barbrook
To: nettime-l@bbs.thing.net
Date: Sat, 1 Sep 2001 01:10:27 -0400

Hiya,

Here are some belated comments on a recent posting from Jim Carrico. The details of his interesting scheme on: <www.potlatch.net>:

* The potlatch was designed to *prevent* abundance not facilitate it. Tribal societies were threatened by the accumulation of wealth by their leaders turning into fixed class divisions. The potlatch hindered this process by encouraging the giving away (or destroying) of surpluses. Being good liberals, the English colonialists were - not surprisingly - outraged by such 'irrational' behaviour...

* It is not universally accepted that money regulates the scarcity of *things*. This may be the academic orthodoxy; but it is debatable whether this is what is actually happening within capitalist societies (see Adam Smith and his admirers). What money could be doing is regulating the division of labour, i.e. the scarcity of *time*. While it is fun to point out that neo-classical price theory implies that cost of digital information is zero, this ideology can't explain why the labour used for making this information often does have a price.

* The token system advocated by potlatch.net seems very much like another form of money to me. Could it simply be a digital form of LETS scheme? These can work where the tokens circulate within a smallish group of people, are not transferable into hard currency and can't be accumulated. Within a global information society, these limitations seem to be unenforceable. Wouldn't 'star' musicians (or programmers, writers or whatever) be paid too many tokens for them to distribute back into a parallel economy. It is much more likely that they'll want their success turned into material goods and services from the mainstream economy. Sooner

or later, people would be selling tokens for dollars (or euros, yen, etc.)
- and therefore turning the tokens into another form of money.

* The Situationists popularised potlatch as a political concept because it showed that societies could flourish without any money (or tokens). However, social relationships inside tribes were formed between people who knew each other and were usually related. In contrast, we live in societies where most of our social relationships are with strangers who we'll never meet. Money, states, corporations and other impersonal structures have long seemed to be the only methods of regulating such connections. This is why the Situationists' potlatch metaphor was dismissed as utopian during the 1960s. Yet, from our experiences on the Net, it is being slowly realised that giving gifts can also create these impersonal relationships. As long as we're getting more back in return from others, we don't need payment from each and every person who appropriates our labour. Tokens are *not* needed to regulate a hi-tech gift economy. Free gifts can remain free!

* Why does *all* information work need to be paid for? The revival of the potlatch metaphor reflects an interesting contemporary phenomenon. Like our tribal ancestors, many people are now using their surplus time in an "irrational" fashion, i.e. working for free rather than for money. As in the past, they're not being entirely unselfish. They also hope to gain respect, admiration and even things in return for their efforts. But what they're not doing is *directly* buying and selling labour time. A gift is a gift even when given away for an ulterior motive...

All the best.

Later,

Richard.

15.0

<nettime> subsol preview: "Notes on
Sovereign Media"

From: kadian antal

To: nettime-l@bbs.thing.net

Date: Tue, 13 Nov 2001 10:30:42
-0800 (PST)

Preview of next issue of subsol, <http://subsol.c3.hu>

We would like to compile a selection of short texts
and reflections on 'sovereign media', and invite them
in the form of responses to this post

Please reply to Joanne Richardson at [subsol\[AT\]miz.hr](mailto:subsol[AT]miz.hr)

Notes on Sovereign Media
Geert Lovink & Joanne Richardson

In this age of media overproduction, information
immunity is a question of life or death. Data are no
longer stimuli to interest, but an inimical barrage
constituting a physical threat. From exchange to
effacement: communication is preying on naked
existence. This condition takes the shape of the
catastrophe while simultaneously embodying a promise
of liberation.

Sovereign media do not criticize the baroque data
environments or experience them as threats, but
consider them material, to use as they please. They
operate beyond clean and dirty, in the garbage system
ruled by chaos pur sang. Their carefree rummaging in
the universal media archive is not a management
strategy for joggling jammed creativity. Sovereign
media refuse to be positively defined and are good for
nothing. They demand no attention and constitute no
enrichment of the existing media landscape. Once
detached from every meaningful context, they switch
over in fits and starts from one audio-video
collection to the next. The autonomously multiplying
connections generate a sensory space, which is

relaxing as well as nerve racking. This tangle can
never be exploited as a trend-sensitive genre again.
All the data in the world alternately make up one
lovely big amusement park and a five star survival
trek in the paranoid category, where humor descends on
awkward moments like an angel of salvation and lifts
the program up out of the muck.

>From the calculating perspective of the mainstream,
media are intermediaries, conduits for communication,
communicators of information. Media mediate
information and carry it from A to B. They are
presented as the condition of possibility for the
exchange of information in its commodity form. The
most useful media efface their presence; they
disseminate the information in the most condensed form
in the shortest possible time to the largest audience.
Economy ultimately reduces itself to the economy of
time--Marx said somewhere. And vice versa, time
reduces itself to economy--to measurement and
circulation for profit. The clock is necessary for the
calculation and the organization of life under the
rules of business. At the dawn of capitalism,
merchants discovered the price of time as a
consequence of the calculability of space. The
exchange of commodities entailed movement from a point
to its destination, and the time taken up by movement
through space became subordinated to the money-form.

Media signify mastery over time under the rule of
profit. Sovereign media are instances of mastery over
nothingness free of motivation, without purpose,
they let themselves go, driven by the winds of data.
Sovereign media are fundamentally disinterested, they
don't care about the extraction of value or a surplus
of meaning, they are beyond the demand for information
and the utilization principle of the network.
Sovereign media lack any comprehensive idea of its
customer base. They cannot comprehend the language of
mass media, a language militarized by the clock,
reduced to sharp words that carry blunt concepts. They
do not pay attention to the attention economy.
Sovereign media are self-exponential. What they
communicate is something other than information. They
communicate themselves, liberated from the most
oppressive category around: the audience. Casting
beyond "the public" is the ultimate form of media
freedom.

Sovereign media insulate themselves against
hyperculture. They seek no connection; they
disconnect. This is their point of departure--we have
a liftoff. They leave the media surface and orbit the
multimedia network as satellites. These
do-it-yourselfers shut themselves up inside a
selfbuilt monad, an "indivisible unit" of introverted
technologies which, like a room without doors or
windows, wishes to deny the existence of the manifest
world. Sovereign media are not individual monads,
rather, the world they inhabit is a monad, a parallel
universe beyond (or beside) the universe of the
mainstream media and its demand for representation,
reality and truth.

Sovereign media have not abolished the desire for
connection and communication; they communicate with
each possible node within their parallel universe. But
their communication act is a denial of the maxim "I am
networked, therefore I am." The atmosphere inside the
sealed cabin conflicts with the ideology of
networking, which subordinates the process of making
links and connections to a practical goal, a concrete
project, the promise of a future gain. Networking is
never fully in the present nor fully in-itself, it is
endured for the sake of something always just out of
immediate reach. Sovereign media have severed the ties
to utility, the weight of time, the labor of the
project, the measurement of profit. Freed from the
demand for information, communication becomes
gregariousness, a gracious form of sociability. It
becomes what in fact it always was--a process of
forging social relations that are not subject to
exchange (giving something for the purpose of
extracting a return). The public is freed of its
obligation to show off its interest and can finally

stop paying attention. The desire to connect is determined by the pleasure of communication rather than the imperative to exchange information or establish a (political) agenda.

Sovereign media differ from the post-'68 concept of alternative media (and its most recent metamorphosis into "Indy" media) as well as from 1990s tactical media. Alternative media work on the principle of counter-propaganda and mirror the mainstream media, which they feel needs to be corrected and supplemented. Their strategic aim is a changed consciousness--making individuals aware of their behavior and opinions. These little media work with a positive variant of the cancer (or virus) model, which assumes that in the long term everyone, whether indirectly or through the big media, will become informed about the problem being broached. They presuppose a tight network stretched around and through society, so that in the end the activism of a few will unleash a chain reaction by the many. Alternative media have to appropriate Truth in order to operate. For sovereign media there is no Truth, only data which can be taken apart and reassembled in trillions of bytes.

The post-'68 alternative media universe took shape as a swarm of little grassroots initiatives, self-organized by the "radicals" and militants--media from below in the form of community newspapers, radio, and television, which were only locally available, but untroubled by their local constraints. This changed during the 1990s when the internet made it possible for do-it-yourself media to transcend their local boundaries, and become transnational, like their uni-directional global counterpart, the mainstream media. The Independent media of the 1990s is the globalization of the alternative media (due to the democratization of technology) and the universalizability of the principle of grassrootedness.

Indy media, as the most recent legacy of the alternative media model, seek to supplant the old media universe. These counter media constitute an internal, dialectical negation, an immanent critique that can never get out from the presuppositions of the system it challenges. (We need only think of Marxism's dialectical negation of capitalism, which preserved the imperative of productivity; the utility of instrumental technology, the repressive apparatus of the State, police and standing army, as a necessary "first stage.") The mass media universe purports to be a true, genuine, democratic form of representation. Indy media critique these pretensions from the inside, wanting to expose the ideological shell behind them. But they want to preserve the rational kernel, to offer a form of media that is a true, genuine, democratic form of representation. Indy media aspire to become the dialectical supersession of mass media, and dream of a future when media itself will be transcended, insofar as media implies a separation between sender and receiver. With the democratization of information, as the receivers can become, potentially, the senders, such a separation is abolished, and information becomes a free-floating field, a pure transparency. The truth of Indy media is the post-medial universe of unmediated relationships.

Indy media work by deploying counter-propaganda. They oppose the false, ideological shell of the mass media with counter-statements made from a counter-perspective. Independent media are dependent on the image of the mass media, which they seek to reverse--they need to bounce off this shell, often borrowing the same strategies. Propaganda is putting forward a position without being aware of its construction, taking it for something natural or inevitable, disarticulating the ideology it shelters and preserves. The counter media do not question the position from which they speak. It is self-evident. And like mainstream media, they are deadly serious, they fight, militantly, to defend their position. They have a mission, a supreme Cause--the revolution in ruins--and, perpetually, they wait. Caught in the web

of journalistic discourse, they too calculate time. Still not actual, they invest their energy toward some future beyond that legitimates their existence. Showing off their militancy, they are often blind to internal contradictions, closed off to the possibility of criticism, and devoid of the principle of pleasure. Propaganda and reflection do not always make good friends. And pleasure can become a danger to the Cause, it can throw it off-track, it can drown its unaware victims in a sea of forgetfulness. And above all, the counter media need to remember, to measure offenses, to accuse, to seek retribution.

Tactical media, by contrast, do not take themselves that seriously. They don't need to take the moral high ground and instead look for cracks in the media system. They know how to laugh, occasionally, even at themselves. Urged by their desire to form new coalitions they are capable of taking risks, even if this means they might self-destruct in the process. Clever tricks, the hunter's cunning, maneuvers, polymorphous situations, joyful discoveries, poetic as well as warlike. The tacticals are rebellious users of the mass media universe, whose messages they jam and hijack. As happy negatives, they are determined by their enemy. A fake GWBush page by RTMark cannot exist without the "authentic" one, which it parodies without reserve. Culture jammers do not exist without corporate billboards. Tactical media use what is handy, what can be improvised in the moment. They do not deploy the same strategies as the inside, they shy away from solemnity, and the claims to truthful representation. Tactical media create a system of disinformation, which implicitly questions the power and status of signs. Information becomes laughable, it is exposed as a sham. The truth is not a hardcore database full of "facts" but only appears as a brief moment of revelation, popping up out of the (collective) unconscious.

Tactical media may be art, but they are not, however, "disinterested"--ultimately, they have some long-term political aim, they labor for a future cause, even though they may know how to enjoy the moment. They have given up the masses, but they seek to change the consciousness of a minority, by conducting a politics by other means, a politics that has surpassed itself and become an art form. They wage not counter-propaganda, but propaganda of the hoax. The toolbox of tactical media is sometimes borrowed from the basement of the avant-gardes, who although not "militant" in the strict political sense, made a fetish out of the metaphors warfare and terrorism. And metaphors are not always innocent. The avant-gardes began decomposing a long time ago, as the militarism concealed in their names, gestures, and mode of organization came increasingly under disrepute. But sometimes they can still be heard gasping for life, somewhere beyond the grave of history, having since metamorphosed into "communication guerrillas."

Unlike the media of opposition, which are based on a radical critique of capitalist (art) production, sovereign media have alienated themselves from the entire business of media politics and the contemporary arts scene. An advanced mutual disinterest hampers any interaction. They move in parallel worlds which do not interfere with each other. No counter information or criticism of politics or art is given in order to start up a dialogue with the authorities. Sovereign media have cut all surviving imaginary ties with truth, reality and representation. They no longer concentrate on the wishes of a specific target group, as the alternative and tactical media still do. They have emancipated themselves from any potential audience, and thus they do not approach their audience as a moldable market segment, but offer it the "royal space" the other deserves.

The royal Other is not a receiver of information, but a partner in a communication without purpose. Sovereign media are media without the message, the dialectic of media at a standstill. They are stalled at the intermediary step of making connections, without moving toward an aim, without the finality of

exchange. Sovereign media lift up the media as an end in-itself. This should not be understood as a desire for the "purification" of the medium, a desire that has accompanied every old and new media revolution. On the day film was born, for instance, the conceptualists of purity wanted to eliminate from its realm everything that did not belong to it--narrative, representation, metaphors--and which had been imported from other media, like literature. The sovereignty of media is not a phenomenological reduction or purification of a language specific to "media as such." Sovereignty is not a conceptual project, but an aesthetic wandering. Communication ceases to be a general equivalent through which something is quantified and squeezed; it becomes an end in itself, narcissistic, ecstatic, and free.

If Indy media labor to become the supersession (Aufhebung) of media into Truth, sovereign media are its total dispersion. The counter media seek to abolish the separation between sender and receiver, between medium and the message, thereby completing the internal development of media. Sovereign media inhabit a universe which is post-medial in another sense. There is no sender and receiver because there is no broadcast and no message. Sovereign media do not surpass the sender-receiver regime by bringing it to its completion, they take no interest in it, they annihilate the problem, and with it, the desire for a solution.

Without being otherwise secretive about their own existence, the sovereigns remain unnoticed, since they stay in the blind spot that the bright media radiation creates in the eye. And that's the reason they need not be noticed as an avant-garde trend and expected to provide art with a new impetus. The reason sovereign media are difficult to distinguish as a separate category is because the shape in which they appear can never shine in its full lustre. The program producers don't show themselves; we see only their masks, in the formats familiar to us. Every successful experiment that can possibly be pointed to as an artistic or political statement is immediately exposed to contamination. The mixers inherently do not provoke, but infect chance passersby with corrupted banalities which present themselves in all their friendly triviality. An inextricable tangle of meaning and irony makes it impossible for the experienced media reader to make sense of this.

So what are sovereign media? The form of the question might be incorrect. Sovereign media are. In the pleasure of Being Media, sure of themselves and lacking nothing, they embark on a journey to shape the data universe.

November 2001, Sydney/Zagreb

16.0

<nettime> how to defeat activism
From: ernie yacub
To: nettime-l@bbs.thing.net
Date: Sun, 21 Jul 2002 12:50:58
-0700

Remember the Nestle boycott? Ever wonder what happened to it?

"...activist efforts are being deliberately targeted for defeat by corporate funding, partnership and co-optation."

ernie

16.1

RE: <nettime> how to defeat activism
From: Kermit Snelson
To: nettime-l@bbs.thing.net
Date: Mon, 22 Jul 2002 20:19:19
-0700

It isn't news that protest movements are being simultaneously intimidated by violence, bribed into submission with money or perquisites, slandered in the media and infiltrated by police and intelligence agencies. It was ever thus, and so will it ever be. My favorite thought concerning this problem was Lenin's. He was once asked in the early days what he did when the Czar's secret police managed to infiltrate his organizations. He replied, "We put them to work." Not yet in command of Siberia's prison camps, "work" to Lenin then meant passing out leaflets in the street.

Are successful activists themselves innocent of sharp-elbowed political tactics? Of course not, nor should they be. Violence? Seattle is famous precisely because the military tactics of the demonstrators defeated those of the police (and also of rival demonstrators). Bribing with money and perquisites? Look how far Bono gets with the Washington and Davos crowds simply by flattering those congenitally hankering geeks with his star presence and glamour. Slandering opponents in the media? That's the raison d'être of most activist groups these days. Infiltrating opposing groups? If activists aren't doing much of this, they damn well should be.

Political struggle is political struggle regardless of which side you're on. The winners tend to be those who grasp the facts quickly, persuade successfully and organize appropriately. On the other hand, there are those who let themselves be convinced by thick, incoherent "movement" bestsellers that facts are not something to be grasped, but invented; that the purpose of political writing is not to persuade, but to mystify; that disorganization and mob rule are not political weaknesses, but strengths; and that name-calling, body piercing and rioting comprise "cultural labor" and effective political resistance. Are we suddenly so eager to find examples of how corporate interests are turning activism into slacktivism? Why look further than the Harvard University Press? Or Duke University's Joe Camel Center for Marxist Studies?

But my aim here isn't to load the thread with illustrations of how "they", even the best-selling "Marxist" superstars in tobacco-funded US universities, are undermining "our" movements. That's not to say they wouldn't be correct. It is indeed an example of the success of their tactics, and the ludicrous failure of ours, that the world's protest movement now amounts to not much more than yet another Americanized, Starbucks-style, middle-class lifestyle choice based on the consumption of aggressively marketed fad products. But I think it would be only an exercise in resentment to complain about the tactics directed against our clueless selves in a class struggle which is, after all, not only a fact of life but even a sign of health. And to speak of its potential news value, such a complaint could just as easily have appeared in 1886.

What I'm arguing, instead, is that changing the world means embracing the Great Game and playing to win. This means not only that you must enter the same brotherhood as your opponents, but even that such a brotherhood of opponents is perhaps the only true one. "Napoleon died on St. Helena. Wellington was saddened." It is indeed impossible to resist without being attacked, and (worse, in the eyes of some) without becoming part of the game itself. Anybody who has ever made it onto the world's stage, whether the name was George Bush or Martin Luther King, has known that. But what is so horrifying about this? And what on Earth is so appealing about "negative critique" ideologies that glorify permanent marginalization, permanent poverty, permanent failure? That refuse to advance any positive recommendation for fear that one may actually succeed through "co-optation"? That view even being called to the negotiating table by one's opponent as a destructive act of hostility that must be refused? That in fact glorify "The Great Refusal" as an end in itself?

History has occasionally given us saints, but their probability is so vanishingly small that only a few generations can boast of one. So barring that, the only real alternative to struggle, negotiation and compromise with the real world is a retreat into suicidal insanity and destruction. Having read both Hamlet and Thucydides, the only reason I claim news value for this observation is that we recently seem to have entered a period in which such an ethos of negation and inward-looking despair, previously only a sad but private personal neurosis, is again a dangerous world-historical force. Even when disguised as religious fervor (bin Laden) or as a pseudo-revolutionary mania of desire (Negri), this

utterly sick but growing resentment and refusal of rough-and-tumble reality is something activists should fight, not embrace.

Kermit Snelson

16.2

RE: <nettime> how to defeat activism
From: N Jett
To: nettime-l@bbs.thing.net
Date: Tue, 23 Jul 2002 22:33:56
+0000

>It is indeed an example of the success of their
>tactics, and the ludicrous failure of ours, that the world's protest
>movement now amounts to not much more than yet another Americanized,
>Starbucks-style, middle-class lifestyle choice based on the consumption of
>aggressively marketed fad products.

Corporate media is designed to sell... process activism through it and you end up with 'commodified dissent'... is that your argument? Perhaps it's an attempt at subverting pop culture? 'Infiltration' as you mentioned elsewhere in your essay.

>And what on Earth is so appealing about
>'negative critique' ideologies that glorify permanent marginalization,
>permanent poverty, permanent failure? That refuse to advance any positive
>recommendation for fear that one may actually succeed through
>'co-optation'? That view even being called to the negotiating table by
>one's opponent as a destructive act of hostility that must be refused?
>That in fact glorify "The Great Refusal" as an end in itself?
>

I think you might of answered your own question:
'yet another Americanized,
Starbucks-style, middle-class lifestyle choice based on the consumption of aggressively marketed fad products.'

But one manufactured by groups which seek to maintain a certain form of monopoly/oligopoly on the production of the "lifestyle choice". Maybe it really is all just about being "cool" and not "selling out"?

16.3

RE: <nettime> how to defeat activism
From: Kermit Snelson
To: nettime-l@bbs.thing.net
Date: Thu, 25 Jul 2002 14:34:19
-0700

> Corporate media is designed to sell... process activism
> through it and you end up with "commodified dissent"... is
> that your argument? Perhaps it's an attempt at subverting
> pop culture?

I think the term "commodified dissent" is a bit too mild for what I'm claiming. Under Negri and Jameson (et alia), the ideology of progressive activism has degenerated far beyond what was formerly simple, harmless "commodified dissent." In fact, it has now become the developed world's first version of a primitive Polynesian cargo cult.

The first stages of this development took place in the 1960s, when Marcuse divorced radical theory from the economic concerns of working people and cast it instead around psychological "issues" of identity formation and sexual awakening. And so the tool developed by Karl Marx for the use of working people and statesmen degenerated into something that could seriously interest only confused adolescents. This well-heeled adolescent confusion did, however, create vast fortunes for record companies, rock stars, drug dealers, and even a few university professors. "Commodified dissent" was born.

Some of those adolescents, as they grew older, eventually discovered that activism based on such theories wasn't accomplishing much in the world of grownups. And more importantly, it wasn't supporting them in the style to which they had grown accustomed as children. And so they founded businesses like ecotourism, which cart their customers over vast distances so they can trample and disturb the fragile things they care so much about. Like "The Body Shop", which decorates the world's swank retail districts and duty-free airport concourses with posters of picturesque poor people. Like "Ben & Jerry's", the Unilever subsidiary that allows people to express their deep concern over the rape of the Earth by eating ice cream with names like "Rainforest Crunch." And now the new chain of retail "Fair Trade" storefronts brought to you by the Global Exchange organization, the goal of which apparently is to do for the world's traditional, tourist-oriented aboriginal craft stands what Starbucks did for the world's coffee houses. And since any new industry needs a new legal framework, the university progressives have now been put to work on a jurisprudence of the marketably picturesque, granting intellectual property rights and other forms of legal personality to the native cultures, species and even scenery (which the international securities trade calls "hospitality assets") on which such businesses depend. Welcome to "commodified dissent", Phase II.

The third and final stage in the cultural logic of late activism then comes to pass just as the world's free and civilized peoples are now on their way back into an age of lawless slavery to unaccountable masters. The developed world's most prestigious universities, just as the doomed Paiute Indian tribes in the USA did during the 1890s, have responded to this grim prospect by producing prophets of the Ghost Dance. Think of today's academic talk of street theater and other forms of artistic activism, of learned discourses by Félix Guattari about liberating the world through a revival of "aboriginal subjectivities," of chained-together Zerkansites at WTO meetings, of monographs from Australian universities touting the liberatory benefits of a copyrighted Dreamtime, while reading this:

"In January 1889, a Paiute Indian, Wavoka, or Jack Wilson, had a revelation during a total eclipse of the sun. It was the genesis of a religious movement that would become known as the Ghost Dance. It was this dance that the Indians believed would reunite them with friends and relatives in the ghost world. As the movement spread from tribe to tribe, it soon took on proportions beyond its original intent and desperate Indians began dancing and singing the songs that would cause the world to open up and swallow all other people while the Indians and their friends would remain on this land, which would return to its beautiful and natural state. The unity and fervor that the Ghost Dance Movement inspired, however, spurred only fear and hysteria among white settlers which ultimately contributed to the events ending in the massacre at Wounded Knee." [1]

Closely allied with the latter-day Ghost Dance prophets are today's "tactical media" theorists. They have invented the developed world's first version of the cargo cults that originally appeared among the doomed native cultures of Polynesia in the 1930s, spreading the gospel of a New Dispensation based on consumer electronics. And this message goes far beyond their advocacy of intellectual consumption rather than production, or their "aesthetic of poaching, tricking, reading, speaking, strolling, shopping, desiring" [2]. For that would simply be an updated version of secretly spitting into massa's meal in the kitchen before serving it to him in the dining room.

No, the modern "cargo cult" of consumer electronics goes far beyond this, even to the point of forecasting that the consumer electronics revolution will create a post-human cybernetic subject that will evolve in biological symbiosis with its machines and eventually free mankind forever from all forms of physical bondage. Of course, this kind of talk delights consumer electronics manufacturers like Motorola, who have indeed recently shown themselves to be more than happy to fund such very scientific results. And thus we have reached "commodity dissent" in its highest and final form. Just as it proved to be for the American Indians and the Polynesians. The rest is silence.

Kermit Snelson

Notes:

[1]

<http://msnbc.com/onair/msnbc/TimeandAgain/archive/wknee/ghost.asp?cp1=1>

[2]

<http://amsterdam.nettime.org/Lists-Archives/nettime-l-9705/msg00096.html>

16.4

Re: <nettime> how to defeat activism

From: David Garcia

To: nettime-l@bbs.thing.net

Date: Mon, 29 Jul 2002 12:13:55 +0200

> I think the term "commodified dissent" is a bit too mild for what I'm
> claiming. Under Negri and Jameson (et alia), the ideology of progressive
> activism has degenerated far beyond what was formerly simple, harmless
> "commodified dissent." In fact, it has now become the developed world's
> first version of a primitive Polynesian cargo cult.
>
> The first stages of this development took place in the 1960s, when Marcuse
> divorced radical theory from the economic concerns of working people and
> cast it instead around psychological "issues" of identity formation and
> sexual awakening. And so the tool developed by Karl Marx for the use of
> working people and statesmen degenerated into something that could seriously
> interest only confused adolescents. This well-heeled adolescent confusion
> did, however, create vast fortunes for record companies, rock stars, drug
> dealers, and even a few university professors. "Commodified dissent" was
> born.

"Man does not live by bread alone". Economic relations may be the foundation but they are not the whole building. "The tool (as Kermit describes it) developed by Karl Marx for use of working people and statesman" (deployed also, by the latter, in creating the terror and the Gulags, definitely an "adult" outcome, and no doubt to be as much regretted as Ben and Jerry's, the Body Shop and eco-tourism) was also employed by those involved in "cultural" transformation, in practice, by the likes Rodchenko, van Doesburg, El Lissitzky, and Tatlin, and in theory by Lukacs and Adorno, including Marx himself who also wrote about art.

If we are looking for the origins of, what Kermit suggests is, the adolescent illusion that the psychological "issues" of identity formation" (imagination, to the Romantics) might have an important role to play in revolutionary change we have to go further back than the utopian fever of the 1960's. Further back than Marcuse and McLuhan with their promise of the "global villages and multi-dimensional societies". Further back than the collective delirium induced by Jimi Hendrix, Janis Joplin et al. Further back than Joseph Beuys's founding of the German Student party in 1967 and making human creativity and the principal of "everyone an artist" the basis of all he did. Further back than the Whole Earth Catalogue's first encyclopedic listings enabling access to all forms of creativity (including an embryonic hacker culture). Back in fact to Romantic movement, beginning in Germany in the second third of the eighteenth century, to Herder, Fichte, Schiller, Beethoven, Holderlin, Goethe, Schlegel, and Novalis's conception of "the imagination as the Mother of all reality". This was a revolution which began in the imagination of artists and poets beginning in Germany, spreading like wildfire across Europe and whose most tangible outcome (including both the republic and the terror) was an actual revolution in France. "Tain describes the romantic movement as a bourgeois revolt against aristocracy after 1789: "romanticism is the expression of the energy and force of the new arrivistes". In the narrative myth of the Romantics, the artist plays the central role. But with the important proviso that the spiritual freedoms and the possibilities of self creation enjoyed by artists were the rightful legacy of all human subjects. It was not Joseph Beuys in the 1960's but Novalis in the eighteenth century who first declared that "everyone was an artist". "Since then the drive of every avant garde or modern utopia has been founded on the basis that the practice of artists was to liberate a potential for art making in everyone and shared by humankind as a whole. A potential whose field was aesthetic but whose horizon was political" And yes for better or for worse the latest eruption of this impulse is the "cargo cult" called tactical media. However one of the consequences of tactical media's roots in a tech culture, is that among the many differences between this and earlier "CGs" is that the artist's iconic status as imaginative outlaw and exemplar of freedom and the imagination has been replaced by that of the hacker.

16.5

Re: <nettime> how to defeat activism

From: wade tillett

To: nettime-l@bbs.thing.net

Date: Mon, 29 Jul 2002 15:15:55 -0500

The ghost-dance is only the modern delusion of identity within the imploding nihilistic space of colonization. A space which colonizes and commodifies this delusion. A space which is this delusion, (i.e. Baudrillard's simulacra) the all-consuming image.
We dance, as we are already ghosts.
"The rest is silence."

This is all true, I suppose:

The spasms of the dying fish,
repackaged as excitement and virtue within the experience economy.

Critiques of identity and modes of consumption stem from the loss of any non-colonized space or production. The critique being the final colonization, the particulate colonization. The ideal bio-power facilitated by the self-analysis of the consumer, and finally, of the mode of living.

The artist is a traitor. The artist's expeditions mark, claim, commodify, create territories for expansion. The artist runs ahead as the forests are cleared, marking the trees, explaining - these are the ones to be saved....

Commodity dissent, nothing exists outside the commodity.

Identity psychology, the self is trapped in space by its form.
We dance only to become ghosts.
Some even say we dance, as we are already ghosts
- but this is incorrect.
We dance, as we are not yet ghosts.

16.6

Re: <nettime> how to defeat activism

From: MWP

To: nettime-l@bbs.thing.net

Date: Mon, 29 Jul 2002 13:53:28 -0700

David Garcia wrote:

> > ...the artist's iconic status as imaginative outlaw and exemplar of freedom
> and the imagination has been replaced by that of the hacker.

You've got to be kidding! Outlaw, perhaps, but freedom and imagination! Please! These guys sit at computers and blindly type strings of random words into unforgiving blank spaces all day in anticipation of that brief moment of reward. They are glorified carnival chickens. Give me a break.

Mark P

16.7

RE: <nettime> how to defeat activism

From: Kermit Snelson

To: nettime-l@bbs.thing.net

Date: Tue, 30 Jul 2002 12:07:34
-0700

David Garcia:

- > every avant garde or modern utopia has been founded on
- > the basis that the practice of artists was to liberate
- > a potential for art making in everyone and shared by
- > humankind as a whole. A potential whose field was aesthetic
- > but whose horizon was political

David's appeal to a pedigree rather than an argument is not advisable. The trope that "poets are the unacknowledged legislators of the world" (Shelley, 1821) may indeed go back to the Romantics, but the opposing argument has an even more distinguished lineage, going back to Plato and perhaps even to Amenhotep.

In Book 10 of the *Republic*, written in the fourth century BCE, Plato notes that the "quarrel between poetry and philosophy" was already "ancient." He then has Socrates go on about the ontologically inferior status of artistic production. So it's no surprise that when Plato finally pronounces on the controversy as to whether poets or philosophers are the natural rulers of the human polity, he decides, famously, in favor of the philosophers.

It is strange to be informed that the French Revolution was brought about by poets and artists, especially German ones. If any single "hacker" can be said to have brought about that particular event, it was Jean-Jacques Rousseau with his "Discourse on the Arts and Sciences" (1750). As anyone who has read that work knows, Rousseau took a rather dim view of art's effect on the body politic. In fact, his essay argues that art be controlled by an elite in order to preserve civic virtue. Nor has the home town that Rousseau was proud to call his own, Calvinist Geneva, entered history with the reputation as being a hotbed of sexual or imaginative liberation. Yet these are the thoughts that preceded the "Discourse on the Origin of Inequality" (1754) and the "Social Contract" (1762), and which finally culminated in the reign of Robespierre, the Incorruptible.

My point, however, is not to correct David's history lesson. It is merely to point out that the argument over the political role of art is very old, and so important that Plato himself chose it to crown his oeuvre. And as Plato's work was largely a response to the fact that Athenian freedom and democracy were about to die, I think that we, who are roughly in the same position today, are obliged to examine the idea of "aesthetic politics" just as ruthlessly as Plato did, and to make it just as central to our analysis.

Hitler was perhaps the only one of history's monsters to have started his career as an art student. His rejection by the Vienna Academy of Art in 1907 is arguably the most disastrous thing that has ever happened. (Or is David going to argue that he would have been even more powerful politically as a professional artist?) But Hitler's sensitivity to artistic issues continued, remarking later in his career that "Whoever wants to understand National Socialist Germany must know [Richard] Wagner." His organization of "Degenerate Art" exhibits are infamous, and there was more than a little German Romantic aestheticism in his 1934 agreement, with Speer, that the public buildings of the Third Reich be constructed to ensure that they would eventually make picturesque ruins. [1] Hitler later honored Wagner's former friend Friedrich Nietzsche by personally attending the funeral of the philosopher's sister in 1935. As we know, Nietzsche began (and ended) his academic publishing career by writing that "the world is only justified as an aesthetic phenomenon." Stalin was also keenly interested in artistic and aesthetic issues, inventing "socialist realism" and personally reviewing (uncharitably) Shostakovich symphonies in *Pravda*.

All of this is only to argue, as Plato knew, that mixing aesthetics and politics makes a deadly cocktail. Walter Benjamin knew it, too. In 1936, he wrote that "The logical result of Fascism is the introduction of aesthetics into political life." [2] He also wrote that "All efforts to render politics aesthetic culminate in one thing: war." Four years later, Benjamin died fleeing that war.

But what say today's deep thinkers on the subject? Fredric Jameson doesn't get too far into 1991's *Postmodernism*, or *The Cultural Logic of Late Capitalism*, before pronouncing this flip judgment on Benjamin's dictum: "He thought [the 'aestheticization' of reality] meant fascism, but we know it's only fun: a prodigious exhilaration with the new order of things, a commodity rush." [3] He later elaborates: "Culturally I write as a relatively enthusiastic consumer of postmodernism, at least some parts of it: I like the architecture and a lot of the newer visual work, in particular the newer photography. The music is not bad to listen to, or the poetry bad to read ... Food and fashion have also greatly improved, as has the life world generally." [4] Defending the role of aesthetics in politics by observing simply that one man's fascism is another man's fun rings more than a bit unpleasantly in a book that also argues that Paul de Man's collaboration with the Nazis was "simply a job" [5], and that Heidegger's

commitment to Hitler was "morally and aesthetically preferable to apolitical liberalism." [6] Especially since Fascism led Walter Benjamin to an early grave, while Jameson's "fun" has led Duke University's famous Marxist professor to the comfortable summit of America's academic ant hill.

What of the role of "tactical media" theorists in Jameson's "commodity rush"? They are perhaps the first in history (other than Jameson, perhaps) to have claimed "shopping" as a revolutionary virtue. But they are certainly not the first to have insisted that a revolution requires a "distinctive and recognizable aesthetic." [7] Hitler certainly did as well. So did Stalin. So did the Taliban. No one will ever agree on what is more aesthetically preferable, nor on which sexual mores are truly liberating, nor on what practice is the more spiritually fulfilling. That's why making such things an integral part of politics is, as Walter Benjamin wrote and history shows, a recipe for war. Aesthetics and sexual mores should be left out of politics for the same reason that religion should be.

The reason why humanity never seems to live up to this truth is that finding one's own way is hard. That personal task, not politics or revolution, is the true role of creativity, artistic expression and identity formation. But a "tactical" aesthetic of consumption, of criticism, of refusal, of opposition is the very opposite of this. It's a lot easier than finding your own way. It takes no real work at all. It's the aesthetic of a slave, a parasite, and a vandal. [8] And if you seek its monument, look around.

Kermit Snelson

Notes:

- [1] <http://citd.scar.utoronto.ca/CITDPress/Holtorf/7.4.html>
- [2] Benjamin, Walter, *Illuminations*, p. 241
- [3] Jameson, Fredric, *Postmodernism*, p. x [sic]
- [4] *ibid.*, p. 298-9
- [5] *ibid.*, p. 257
- [6] *ibid.*, p. 257
- [7] <http://amsterdam.nettime.org/Lists-Archives/nettime-l-9705/msg00096.html>
- [8] True also of the Right's "tactical media", the USA's warblogs.

17.0

<nettime> A Reaction to Tactical Media

From: time

To: nettime-l@bbs.thing.net

Date: Sun, 8 Sep 2002 10:41:30 -0500

A Reaction to Tactical Media

By Sfeir von Clauswitz

Tactics vs. Strategy

History is no more behind us than we can walk through time. There is no destiny and no vanishing. Tactical media makes no promises.

The spectacle and spectacular media are forms of tactical media, even more so now than in the future. Newer forms of media production and distribution: computers, cameras, the internet, etc. are not tactical. They exist as ballistics in the war of art, as does detournement and heretical juxtaposition. How these armaments are combined in conflict constitutes tactics.

These tactical conflicts culminate towards strategic goals. Strategy is defined by Clauswitz as a collection of battles in a war regardless of who the actors are.

Thus, strategy exists outside of nation-states and other such boundaries, just as Terrorists wage a war outside of such boundaries. As individuals become empowered with the ballistics of nations, so strategy becomes more useful for describing their activities. Individuals begin to enter the global strategic theater.

Strategy is not political, and cannot be in opposition to tactics. Strategy outlines a discourse of interactions, at times political, military, or aesthetic.

Tactics is no more a tool of resistance than a tool of the state. Isn't it enough to say it is a tool, and begin to explore its uses? How can we discuss the exchanges of tactics other than on a plane of strategy? Artists & Hackers

While many artists and hackers use tactical media, the divorce of these battles from the strategic and logistical landscapes renders such actions less significant than similar tactics in use by national and business actors.

EBN and Negativland developed beautiful munitions (heretical juxtaposition), and both Adbusters and RTMark expand arts reach and capacity into new theaters. All of which is necessary for the expansion of art on the conceptual landscape.

However, much of this work has been fueled by the political agendas and affiliations of these artists. While alliance with the activist, anarchistic, and anti-globalization syndicates has enabled these developments, it has also created logistical partisanship that prevents arts expansion into the strategic and logistical theaters. The Study of Tactical Aesthetics

As tactics, subversion of a dominant is no more valuable than submission to a dominant, outside of a specific theatrical context. In this way, both diversion and alliance, as tactics, might serve a particular end at a particular time.

The super-empowered artist does in many ways resemble a Terrorist, but the association is superficial in as far as it perpetuates the political roots that modern aesthetic warfare technology was developed within.

Many noble sciences have been detoured by militaries to serve very different political ends than their creators had intended. It is with this detachment from originating political bias that aesthetic warfare must be studied.

Information warfare (future war) deals heavily with propaganda. Aesthetics enables propaganda. Advanced practitioners of aesthetic theory should then be adept at the creation of propaganda, whether they work for Indymedia, themselves, or the government.

Propaganda neither hijacks the media, nor the deed. Deeds no longer exist separate from information media. The process of recording mediates the phenomenal and thereby defines informational theaters. Propaganda, tactics, aesthetics, and strategy-all require a recorded or informational value.

Digitization is one trend that contributed to the passage of warfare from the physical to the informational landscapes, but one of many. Death of distance, identity fragmentation, mass mediation, the deconstruction of language, and copyright law all contributed factors.

However, once all aspects of warfare can be translated into flows of information, a language of aesthetics reveals the way that information can be used as warfare. It is aesthetics that enables information. In this way, tactical media is a form of aesthetic information warfare.

Artists are now in the best position to leverage their aesthetics to create a technology gap between art and rival conceptual frameworks. Tactical media may well be the most overt part of this larger process. Modes of Warfare

Claustwitz tactics enable both the weak and the powerful. However, by embedding class opposition into the language of military art, de Certeau destroys the usefulness of the terms describing modes of conflict outside de Certeau specific theater.

Claustwitz strategem and Tzou's war of maneuver are both useful tactics, in their time and ours. An artifice of diversion is a method of using information for tactical advantage. It is one of many tactics used by the mainstream and many others, but to limit arts investigation of warfare to one tactic, or to tactics as a dominant mode, limits arts ability to maintain viability in the conceptual landscape.

The battle between the mainstream and the alternative cannot trace the full spectrum of media tactics, but even if we were to concentrate our investigation there, how could we foresee a victory or lasting resituation without considering the strategy of this particular theater?

Also, the language of economics permeates our telling (and recording) of this conflict, and yet the language of logistics is missing. Perhaps this is due to de Certeau politicizing of the modes of conflict, but then perhaps we have just not looked hard enough.

The continued viability of tactical art does require global participation, but it also requires a language to describe and refine that global participation-how it is gathered and distributed, authorized and synchronized. This language is the de-politicized language of strategy. A language that must be developed separate from the paradigm and perspectives of any specific theater, most of all the theater of activists, from which the vast majority of its practitioners emerge.

The preconceived opposition forms an essential context within which to discuss a particular theater. The specific economic and political intensities of a theater do form the essential difference between tactics as employed by different groups. Economic and political intensities are useful and even essential when recording the story of a battle.

But while these intensities are valuable we do not seek a history of the political winners. Nor do we seek a lexicon of potential media tactics. What we seek is art, an art of war, the beautiful forms of information that can be applied to shifting theatrical contexts. We seek a way to describe the exchange of informational flows within the theater.

We seek these things because it is the only way art agents will be useful actors in the quickly shifting landscapes of the future, and advanced practitioners of aesthetic informational warfare and tactical media may be the only way for art to remain a viable conceptual framework. <http://www.x-chicago.com/main/article.php?articleID=179> <http://www.collusion.org/Article.cfm?ID=410>

18.0

<nettime> From Tactical Media to Digital Multitudes

From: geert lovink

To: nettime-l@bbs.thing.net

Date: Fri, 01 Nov 2002 23:43:27 +0100

A Virtual World is Possible: From Tactical Media to Digital Multitudes
By Geert Lovink and Florian Schneider

1.

We start with the current strategy debates of the so-called "anti-globalisation movement", the biggest emerging political force for decades. In Part II we will look into strategies of critical new media culture in the post-speculative phase after dotcommania. Four phases of the global movement are becoming visible, all of which have distinct political, artistic and aesthetic qualities.

1. The 90s and tactical media activism

The term 'tactical media' arose in the aftermath of the fall of the Berlin Wall as a renaissance of media activism, blending old school political work and artists' engagement with new technologies. The early nineties saw a growing awareness of gender issues, exponential growth of media industries and the increasing availability of cheap do-it-yourself equipment creating a new sense of self-awareness amongst activists, programmers, theorists, curators and artists. Media were no longer seen as merely tools for the Struggle, but experienced as virtual environments whose parameters were permanently 'under construction'. This was the golden age of tactical media, open to issues of aesthetics and experimentation with alternative forms of story telling. However, these liberating techno practices did not immediately translate into visible social movements. Rather, they symbolized the celebration of media freedom, in itself a great political goal. The media used - from video, CD-ROM, cassettes, zines and flyers to music styles such as rap and techno - varied widely, as did the content. A commonly shared feeling was that politically motivated activities, be they art or research or advocacy work, were no longer part of a politically correct ghetto and could intervene in 'pop culture' without necessarily having to compromise with the 'system'. With everything up for negotiation, new coalitions could be formed. The current movements worldwide cannot be understood outside of the diverse and often very personal for digital freedom of expression.

2. 99-01: The period of big mobilizations

By the end of the nineties the post-modern 'time without movements' had come to pass. The organized discontent against neo-liberalism, global warming policies, labour exploitation and numerous other issues converged. Equipped with networks and arguments, backed up by decades of research, a hybrid movement - wrongly labelled by mainstream media as 'anti-globalisation' - gained momentum. One of the particular features of this movement lies in its apparent inability and unwillingness to answer the question that is typical of any kind of movement on the rise or any generation on the move: what's to be done? There was and there is no

answer, no alternative - either strategic or tactical - to the existing world order, to the dominant mode of globalisation.

And maybe this is the most important and liberating conclusion: there is no way back to the twentieth century, the protective nation state and the gruesome tragedies of the 'left.' It has been good to remember - but equally good to throw off - the past. The question 'what's to be done' should not be read as an attempt to re-introduce some form of Leninist principles. The issues of strategy, organization and democracy belong to all times. We neither want to bring back old policies through the backdoor, nor do we think that this urgent question can be dismissed by invoking crimes committed under the banner of Lenin, however justified such arguments are. When Slavoj Žižek looks in the mirror he may see Father Lenin, but that's not the case for everyone. It is possible to wake up from the nightmare of the past history of communism and (still) pose the question: what's to be done? Can a 'multitude' of interests and backgrounds ask that question, or is the only agenda that defined by the summit calendar of world leaders and the business elite?

Nevertheless, the movement has been growing rapidly. At first sight it appears to use a pretty boring and very traditional medium: the mass-mobilization of tens of thousands in the streets of Seattle, hundreds of thousands in the streets of Genoa. And yet, tactical media networks played an important role in it's coming into being. From now on pluriformity of issues and identities was a given reality. Difference is here to stay and no longer needs to legitimize itself against higher authorities such as the Party, the Union or the Media. Compared to previous decades this is its biggest gain. The 'multitudes' are not a dream or some theoretical construct but a reality.

If there is a strategy, it is not contradiction but complementary existence. Despite theoretical deliberations, there is no contradiction between the street and cyberspace. The one fuels the other. Protests against the WTO, neo-liberal EU policies, and party conventions are all staged in front of the gathered world press. Indymedia crops up as a parasite of the mainstream media. Instead of having to beg for attention, protests take place under the eyes of the world media during summits of politicians and business leaders, seeking direct confrontation. Alternatively, symbolic sites are chosen such as border regions (East-West Europe, USA-Mexico) or refugee detention centres (Frankfurt airport, the centralized Eurocop database in Strasbourg, the Woomera detention centre in the Australian desert). Rather than just objecting to it, the global entitlement of the movement adds to the ruling mode of globalisation a new layer of globalisation from below.

3. Confusion and resignation after 9-11

At first glance, the future of the movement is a confusing and irritating one. Old-leftist grand vistas, explaining US imperialism and its aggressive unilateralist foreign policy, provided by Chomsky, Pilger and other baby boomers are consumed with interest but no longer give the bigger picture. In a polycentric world conspiracy theories can only provide temporary comfort for the confused. No moralist condemnation of capitalism is necessary as facts and events speak for themselves. People are driven to the street by the situation, not by an analysis (neither ours nor the one from Hardt & Negri). The few remaining leftists can no longer provide the movement with an ideology, as it works perfectly without one. "We don't need your revolution." Even the social movements of the 70s and 80s, locked up in their NGO structures, have a hard time keeping up. New social formations are taking possession of the streets and media spaces, without feeling the need of representation by some higher authority, not even the heterogeneous committees gathering in Porto Alegre.

So far this movement has been bound in clearly defined time/space coordinates. It still takes months to mobilize multitudes and organize the logistics, from buses and planes, camping grounds and hostels, to independent media centres. This movement is anything but spontaneous (and does not even claim to be so). The people that travel hundreds or thousands of miles to attend protest rallies are driven by real concerns, not by some romantic notion of socialism. The worn-out question: "reform or revolution?" sounds more like blackmail to provoke the politically correct answer.

The contradiction between selfishness and altruism is also a false one. State-sponsored corporate globalisation affects everyone. International bodies such as the WTO, the Kyoto Agreement on global warming, or the privatisation of the energy sector are no longer abstract news items, dealt with by bureaucrats and (NGO) lobbyists. This political insight has been the major quantum leap of recent times. Is this then the Last International? No. There is no way back to the nation state, to traditional concepts of liberation, the logic of transgression and transcendence, exclusion and inclusion. Struggles are no longer projected onto a distant Other that begs for our moral support and money. We have finally arrived in the post-solidarity age. As a consequence, national liberation movements have been replaced by a new analysis of power,

which is simultaneously incredibly abstract, symbolic and virtual, whilst terribly concrete, detailed and intimate.

4. Present challenge: liquidate the regressive third period of marginal moral protest

Luckily September 11 has had no immediate impact on the movement. The choice between Bush and Bin Laden was irrelevant. Both agendas were rejected as devastating fundamentalisms. The all too obvious question: "whose terror is worse?" was carefully avoided as it leads away from the pressing emergencies of everyday life: the struggle for a living wage, decent public transport, health care, water, etc. As both social democracy and really existing socialism depended heavily on the nation state a return to the 20th century sounds as disastrous as all the catastrophes it produced. The concept of a digital multitude is fundamentally different and based entirely on openness. Over the last few years the creative struggles of the multitudes have produced outputs on many different layers: the dialectics of open sources, open borders, open knowledge. Yet the deep penetration of the concepts of openness and freedom into the principle of struggle is by no means a compromise to the cynical and greedy neo-liberal class. Progressive movements have always dealt with a radical democratisation of the rules of access, decision-making and the sharing of gained capacities. Usually it started from an illegal or illegitimate common ground. Within the bounds of the analogue world it led to all sorts of cooperatives and self-organized enterprises, whose specific notions of justice were based on efforts to circumvent the brutal regime of the market and on different ways of dealing with the scarcity of material resources.

We're not simply seeking proper equality on a digital level. We're in the midst of a process that constitutes the totality of a revolutionary being, as global as it is digital. We have to develop ways of reading the raw data of the movements and struggles and ways to make their experimental knowledge legible: to encode and decode the algorithms of its singularity, nonconformity and non-foundability; to invent, refresh and update the narratives and images of a truly global connectivity; to open the source code of all the circulating knowledge and install a virtual world.

Bringing these efforts down to the level of production challenges new forms of subjectivity, which almost necessarily leads to the conclusion that everyone is an expert. The superflux of human resources and the brilliance of everyday experience get dramatically lost in the 'academification' of radical left theory. Rather the new ethical-aesthetic paradigm lives on in the pragmatic consciousness of affective labour, in the nerdy attitude of a digital working class, in the omnipresence of migrant struggles as well as many other border-crossing experiences, in deep notions of friendship within networked environments as well as the 'real' world.

II.

Let's now look at strategies for Internet art & activism. Critical new media culture faces a tough climate of budget cuts in the cultural sector and a growing hostility and indifference towards new media. But hasn't power shifted to cyberspace, as Critical Art Ensemble once claimed? Not so if we look at the countless street marches around the world.

The Seattle movement against corporate globalisation appears to have gained momentum - both on the street and online. But can we really speak of a synergy between street protests and online 'hacktivism'? No. But what they have in common is their (temporal) conceptual stage. Both real and virtual protests risk getting stuck at the level of a global 'demo design,' no longer grounded in actual topics and local situations. This means the movement never gets out of beta. At first glance, reconciling the virtual and the real seems to be an attractive rhetorical act. Radical pragmatists have often emphasized the embodiment of online networks in real-life society, dispensing with the real/virtual contradiction. Net activism, like the Internet itself, is always hybrid, a blend of old and new, haunted by geography, gender, race and other political factors. There is no pure disembodied zone of global communication, as the 90s cyber-mythology claimed.

Equations such as street plus cyberspace, art meets science, and 'techno-culture' are all interesting interdisciplinary approaches but are proving to have little effect beyond the symbolic level of dialogue and discourse. The fact is that established disciplines are in a defensive mode. The 'new' movements and media are not yet mature enough to question and challenge the powers that be. In a conservative climate, the claim to 'embody the future' becomes a weak and empty gesture.

On the other hand, the call of many artists and activists to return to 'real life' does not provide us with a solution to how alternative new media models can be raised to the level of mass (pop) culture. Yes, street demonstrations raise solidarity levels and lift us up from the daily solitude of one-way media interfaces. Despite September 11 and its

right-wing political fallout, social movements worldwide are gaining importance and visibility. We should, however, ask the question "what comes after the demo version" of both new media and the movements!

This isn't the heady 60s. The negative, pure and modernist level of the "conceptual" has hit the hard wall of demo design as Peter Lunenfeld described it in his book 'Snap to Grid'. The question becomes: how to jump beyond the prototype? What comes after the siege of yet another summit of CEOs and their politicians? How long can a movement grow and stay 'virtual'? Or in IT terms, what comes after demo design, after the countless PowerPoint presentations, broadband trials and Flash animations? Will Linux ever break out of the geek ghetto? The feel-good factor of the open, ever growing crowd (Elias Canetti) will wear out; demo fatigue will set in. We could ask: does your Utopia version have a use-by date?

Rather than making up yet another concept it is time to ask the question of how software, interfaces and alternative standards can be installed in society. Ideas may take the shape of a virus, but society can hit back with even more successful immunization programs: appropriation, repression and neglect. We face a scalability crisis. Most movements and initiatives find themselves in a trap. The strategy of becoming "minor" (Guattari) is no longer a positive choice but the default option. Designing a successful cultural virus and getting millions of hits on your weblog will not bring you beyond the level of a short-lived 'spectacle'. Culture jammers are no longer outlaws but should be seen as experts in guerrilla communication

Today's movements are in danger of getting stuck in self-satisfying protest mode. With access to the political process effectively blocked, further mediation seems the only available option. However, gaining more and more "brand value" in terms of global awareness may turn out to be like overvalued stocks: it might pay off, it might turn out to be worthless. The pride of "We have always told you so" is boosting the moral of minority multitudes, but at the same time it delegates legitimate fights to the level of official "Truth and Reconciliation Commissions" (often parliamentary or Congressional), after the damage is done.

Instead of arguing for "reconciliation" between the real and virtual we call here for a rigorous synthesis of social movements with technology. Instead of taking the 'the future is now' position derived from cyber-punk, a lot could be gained from a radical re-assessment of the techno revolutions of the last 10-15 years. For instance, if artists and activists can learn anything from the rise and subsequent fall of dot-com, it might be the importance of marketing. The eyeballs of the dotcom attention economy proved worthless.

This is a terrain of truly taboo knowledge. Dot-coms invested their entire venture capital in (old media) advertisement. Their belief that media-generated attention would automatically draw users in and turn them into customers was unfounded. The same could be said of activist sites. Information "forms" us. But new consciousness results less and less in measurable action. Activists are only starting to understand the impact of this paradigm. What if information merely circles around in its own parallel world? What's to be done if the street demonstration becomes part of the Spectacle?

The increasing tensions and polarizations described here force us to question the limits of new media discourse. In the age of realtime global events Ezra Pound's definition of art as the antenna of the human race shows its passive, responsive nature. Art no longer initiates. One can be happy if it responds to contemporary conflicts at all and the new media arts sector is no exception. New media arts must be reconciled with its condition as a special effect of the hard and software developed years ago.

Critical new media practices have been slow to respond to both the rise and fall of dotcommania. In the speculative heydays of new media culture (the early-mid 90s, before the rise of the World Wide Web), theorists and artists jumped eagerly on not yet existing and inaccessible technologies such as virtual reality. Cyberspace generated a rich collection of mythologies; issues of embodiment and identity were fiercely debated. Only five years later, while Internet stocks were going through the roof, little was left of the initial excitement in intellectual and artistic circles. Experimental techno culture missed out on the funny money. Recently there has been a steady stagnation of new media cultures, both in terms of concepts and funding. With millions of new users flocking onto the Net, the arts can no longer keep up and withdraw into their own little world of festivals, mailing lists and workshops.

Whereas new media arts institutions, begging for goodwill, still portray artists as working at the forefront of technological developments, the reality is a different one. Multi-disciplinary goodwill is at an all time low. At best, the artist's new media products are 'demo design' as described by Lunenfeld. Often it does not even reach that level. New media arts, as defined by its few institutions rarely reach audiences outside of

its own electronic arts subculture. The heroic fight for the establishment of a self-referential 'new media arts system' through a frantic differentiation of works, concepts and traditions, might be called a dead-end street. The acceptance of new media by leading museums and collectors will simply not happen. Why wait a few decades anyway? Why exhibit net art in white cubes? The majority of the new media organizations such as ZKM, the Ars Electronica Centre, ISEA, ICC or ACMI are hopeless in their techno innocence, being neither critical nor radically utopian in their approach. Hence, the new media arts sector, despite its steady growth, is getting increasingly isolated, incapable of addressing the issues of today's globalised world, dominated by the war against terror. Let's face it, technology is no longer 'new', the markets are down and out and no one wants know about it anymore. Its little wonder the contemporary (visual) arts world is continuing its decade-old boycott of (interactive) new media works in galleries, biennales and shows like Documenta XI.

A critical reassessment of the role of arts and culture within today's network society seems necessary. Let's go beyond the 'tactical' intentions of the players involved. The artist-engineer, tinkering on alternative human-machine interfaces, social software or digital aesthetics has effectively been operating in a self-imposed vacuum. Science and business have successfully ignored the creative community. Worse still, artists have been actively sidelined in the name of 'usability', pushed by a backlash movement against web design led by the IT-guru Jakob Nielsen. The revolt against usability is about to happen. Lawrence Lessig argues that Internet innovation is in danger. The younger generation is turning its back on new media arts questions and if involved at all, operate as anti-corporate activists. After the dotcom crash the Internet has rapidly lost its imaginative attraction. File swapping and cell phones can only temporarily fill up the vacuum; the once so glamorous gadgets are becoming part of everyday life. This long-term tendency, now accelerating, seriously undermines future claims of new media.

Another issue concerns generations. With video and expensive interactive installations being the domain of the '68 baby boomers, the generation of '89 has embraced the free Internet. But the Net turned out to be a trap for them. Whereas assets, positions and power remain in the hands of the ageing baby boomers, the gamble on the rise of new media did not pay off. After venture capital has melted away, there is still no sustainable revenue system in place for the Internet. The slow working educational bureaucracies have not yet grasped the new media malaise. Universities are still in the process of establishing new media departments. But that will come to a halt at some point. The fifty-something tenured chairs and vice-chancellors must feel good about their persistent sabotage. What's so new about new media anyway? Technology was hype after all, promoted by the criminals of Enron and WorldCom. It is sufficient for students to do a bit of email and web surfing, safeguarded within a filtered, controlled intranet. In the face of this rising techno-cynicism we urgently need to analyse the ideology of the greedy 90s and its techno-libertarianism. If we don't disassociate new media quickly from this juncture decade, the isolation of the new media sector will sooner or later result in its death. Let's transform the new media buzz into something more interesting altogether - before others do it for us.

I8.I

Re: <nettime> From Tactical Media to Digital Multitudes
From: McKenzie Wark
To: nettime-l@bbs.thing.net
Date: Sat, 02 Nov 2002 01:26:33 -0500

Lovink and Schneider ask the right question in 'A Virtual World is Possible'. What is to be done? Unfortunately, they have not done it. Yes, there is a need for a political position outside of the dialectic of the street and cyberspace. Yes, there is a need for a new position for new media outside of the dialectic of the media market and the art market. And yes, the place to look is in deconstructing the techno-libertarian ideologies of the 90s. But what is required at this juncture is a tool with which to prise it open to discover how it worked.

He was wrong about a lot of things, but Marx did enjoin us to ask what he called "the property question", and insisted that it was where the critical spirit begins and ends. And what if we ask the "property question" of the jumble of symptoms with which Lovink & Schneider confront

us? The network of power starts to reveal itself more clearly.

Did the new movements arise out of thin air? Or did they arise out of a new stage in the development of the commodity economy? At both the level of the tools it had at its disposal, and the range of issues it confronted, the new movement confronts a new class power. Only rarely is this class power named and identified at an abstract level. The symptoms of its (mis)rule have been charted by brave advocates and activists. But we are all merely blind folks touching different parts of an elephant and trying to describe the totality from the detail we sense before us, in our fragment of everyday life.

So let's ask the property question of all the fragments of resistance that appear to us in everyday life. Start in the underdeveloped world. How is it possible that the productive engines of commodity society find themselves shipped, by and large, out of the overdeveloped world and into the under-developed world? What new power makes it possible to consign the manufacturing level of production to places deprived of technical and knowledge infrastructure? A new division of labour makes it possible to cut the mere making of things off from all of their other properties. The research, design and marketing will remain, on the whole, in the overdeveloped world, and will be protected by a new and increasingly global regime of property, intellectual property. As for the rest, whole continents can compete for dubious honour of mere manufacturing.

What makes this separation possible is at one and the same time a legal and a technical distinction. Information emerges as a separate realm, a world apart as Lovink has perceptively argued for some time. But he has not stopped to inquire is to how or why, and without first asking how or why we cannot get far with the big question: what is to be done. So let's look closely at the way the development of a "vectoral" technology has made possible a relative separation from its materiality. Which is not to say that information is immaterial. Rather, it has an "abstract" relation to the material. It no longer matters to its integrity as information whether it is embodied in this cd-rom or that flashcard or that stack of paper.

A virtual world is indeed possible, precisely because of this coming into existence of abstract information. But what is information? The product of a labor of encoding and decoding. Just as the commodity economy made manual labor abstract in the machine age, so too it has made intellectual labor abstract in the information age.

But the virtual world finds itself constrained by a form of property alien to it. No longer confine to a particular materiality, information really does yearn to be free. But it is not free, it is everywhere in chains. It is forced into the constraint of a very new creation -- intellectual property. On the ruins of the commons that copyright and patent were once supposed to guarantee arises an absolute privatisation of information as property.

And so, with a whole new -- virtual -- continent to claim as its own, class power finds a new basis, and remakes that other world, the everyday world, in its image. The abstraction of information from materiality as a legal and technical possibility becomes the shape of the world. A world in which the mere embodiment of a concept in a commodity can be consigned to bidding wars between the desperate.

This bifurcation affects both the agricultural and the manufacturing economies. The patents on seed stocks are of a piece with the copyrights on designer logos. Both are a means by which a new class power asserts its place in the world, based not on the ownership of land or of physical manufacturing plant, but in the concepts and designs on which the world will be set to labour.

In the overdeveloped world, one discovers symptoms of the same emerging totality. Workers in manufacturing struggle to hang on to jobs in an economy that they alone are no longer the only ones equipped to do. So called 'state monopoly capital' is a mere husk of its former self. The emerging class interest has a very different relation to the state.

Meanwhile, there are the various phenomena of the 'new economy'. While the bubble may have burst, there is a risk in too low an evaluation of the significance of the media and communication revolution as an over reaction to the excessive optimism of the 90s. Just as railways and the telegraph created a boom and bust, but also created an enduring geography of economic and strategic power, so too has the latest, digital, phase in the development of the vector.

One should not right off the military dimension to the new class power quite as readily as Lovink and Schneider do, either. On the one hand it is the old oil-power politics. But there is a new dimension, a new confidence in the ability to use the new vectoral military technologies as a cheap and efficient way of achieving global redistributions of power. The same abstraction of information from materiality that happens in technology and

is sanctioned by intellectual property law is happening in military technology. The military wing of the new class interest wants a 'new' new world order to ratify its exercise.

This is not your grandparents ruling class we are confronting here. It is a new entity, or a new entity in formation. Perhaps it is a new fraction of capital. Perhaps it is a new kind of ruling class altogether. Remember, there have been two, not one but two, phases to rule in the commodity economy era. It has already passed through an agricultural and a manufacturing phase. In each case it developed out of the a distinctive step in the abstraction of property law. First came the privatisation of land, and out of it a landlord class. Then came the privatisation of productive resources, a more mobile, labile kind of property, and a new ruling class -- the capitalist class proper. And perhaps, with the emergence of the new global regime of intellectual property, we witness the emergence of a new ruling class, what I would call the vectoralist class.

As each ruling class is based on a more abstract form of property, and a more flexible kind of vector, than its predecessor, its mode of ruling also becomes more abstract, more intangible. Its ideologies would love to persuade us that the ruling class no longer even exists. And yet its handiwork are everywhere, in the subordination of the underdeveloped world to new regimes of slavery, to the slow motion implosion of manufacturing economy in the overdeveloped world, to the deployment of ever faster, ever sleeker vectors along which ever more abstract flows of information shuttle, making the world over in the abstract image of the commodity.

And what is to be done? One does not confront the new abstract totality with rhetorics of multiplicity alone. Rather, one looks for the abstraction at work in the world that is capable of producing such a multiplicity of everyday experiences of frustration, boredom and suffering. One asks the property question, and in asking it is left toward a practice that constitutes the answer.

This is where so-called new media art has proven to be both so useful at times, but so willing to cooperate in its own cooptation. When artists explore not just the technology, but its property dimension as well, then they create work that has the capacity to point beyond the privatisation of information that forms the basis of the power of the vectoral class. The new media art that matters is counter-vectoral. It offers itself as a tool for prising open the privatisation of information.

"Information merely circles in a parallel world of its own", as Lovink and Schneider say, precisely because of the abstraction it undergoes when it becomes vectoral. The counter-vectoral reconnects information to the multiplicity by freeing it from the straightjacket of private property. Indeed, there can be no talk of 'multitude' until this aspect of its existence is properly understood. Multitudes do not exist independently of their means of communication. The freeing of that means of communication from the abstraction of the commodity form is the necessary step towards realising the counter-abstraction that is latent in the formal concept of the multitude. A virtual world -- virtual in the true sense -- is indeed possible. It is what is to be done.

McKenzie Wark

see also:

A hacker manifesto

http://subsol.c3.hu/subsol_2/contributors/warktext.html

18.2

Re: <nettime> From Tactical Media to Digital Multitudes

From: n_ik

To: nettime-l@bbs.thing.net

Date: Mon, 4 Nov 2002 12:35:55 +1100

<McKenzie Wark wrote>

>He was wrong about a lot of things, but Marx did enjoin us to ask what he
>called "the property question", and insisted that it was where the
>critical spirit begins and ends. And what if we ask the "property
>question" of the jumble of symptoms with which Lovink & Schneider confront
>us? The network of power starts to reveal itself more clearly.
>

>Did the new movements arise out of thin air? Or did they arise out of a
>new stage in the development of the commodity economy? At both the level

>of the tools it had at its disposal, and the range of issues it
 >confronted, the new movement confronts a new class power. Only rarely is
 >this class power named and identified at an abstract level. The symptoms
 >of its (mis)rule have been charted by brave advocates and activists. But we
 >are all merely blind folks touching different parts of an elephant and
 >trying to describe the totality from the detail we sense before us, in our
 >fragment of everyday life.
 I think the class struggle many 'counter-globalisation' protesters
 are engaged in is not so much a new class struggle but an age-old one.

the bulk of the actions that have taken place against the global
 institutions of capitalism in the last 5 or so years have taken place
 in the countries of the global South - Bolivia, South Africa, India,
 Mexico - or in countries 'over the horizon', out of site of CNN -
 South Korea etc. There isn't a single day where a protest, blockade,
 occupation, etc takes place against the array of institutions,
 corporations and governments of the North.

I would say that the overwhelming amount of protesters, activists,
 revolutionaries, et al around the world are engaged with an old class
 working through relatively new global mechanisms. The issues they
 have been confronted with since the beginnings of colonisation and
 then industrialisation are still very much the same - land, dignity,
 autonomy, freedom

But the main point I wanted to address is the question "Did the new
 movements arise out of thin air? Or did they arise out of a new stage
 in the development of the commodity economy?". To which the short
 answer is they arose out of a set of catalytic 'encuentro's'
 organised by the Zapatistas and then by string of international
 actions organised through the Peoples Global Action network = 8A
 [from <http://www/agg-prg>]

"The sense of possibility that this uprising gave to millions of
 people across the globe was extraordinary. In 1996, the Zapatistas,
 with trepidation as they thought no-one might come, sent out an email
 calling for a gathering, called an "encuentro" (encounter), of
 international activists and intellectuals to meet in specially
 constructed arenas in the Chiapas jungle to discuss common tactics,
 problems and solutions. Six thousand people attended, and spent days
 talking and sharing their stories of struggle against the common
 enemy: capitalism.

This was followed a year later by a gathering in Spain, where the
 idea for the construction of a more action focused network, to be
 named Peoples' Global Action (PGA), was hatched by a group made up of
 activists from ten of the largest and most innovative social
 movements. They included the Zapatistas, Movimento Sem Terra, (the
 Brazilian Landless Peasants Movement who occupy and live on large
 tracts of unproductive land) and the Karnataka State Farmers Union
 (KRRS), renowned for their "cremate Monsanto" campaign which involved
 burning fields of Genetically Modified crops.

The group (who became the PGA convenors committee, a role that
 rotates every year) drafted a document outlining some of the primary
 objectives and organisational principles of the emerging network. It
 outlined a firm rejection of appeals to those in power for reforms to
 the present world order. A support for direct action as a means of
 communities reclaiming control over their lives, and an
 organisational philosophy based on autonomy and decentralisation. In
 February 1998, Peoples' Global Action was born. For the first time
 ever the worlds grassroots movements were beginning to talk and share
 experiences without the mediation of the media or Non Governmental
 Organisations (NGO's).

The string of actions - that arguably gave birth the current 'wave'
 of actions and movements of movements - started in May 1998 with an
 international day of action against the world bank. This was quickly
 followed by an 'intercontinental caravan' that traveled through
 Europe, and he 'j18' international day of action [you can read the
 reports here:
<http://www.nadir.org/nadir/initiattiv/agg/free/global/j18.htm>]. The
 next on the list of actions was N30 - or what CNN dubbed 'Seattle'

Now, I'm not just nit-picking here. Its important to remember what
 has come before - especially the histories of resistance. Its
 saddening to note that the 'counter-globalisation' movements, with
 their histories bound up with those of the Zapatistas - the ones who
 reminded us that remembering is a weapon - can be turned from an
 international network and a series of projects based on decentralised
 and confrontational actions into 'Seattle' - into a singular movement
 born from a city at the heart of Empire. Or at least that its
 mythology - one of its most potent weapons - can be so easily blunted
 by a TV camera, and that the faces of resistance can be so easily
 obscured.

And I think its not just the richness of the histories that this
 change obscures - it is also the vastness of the alternatives that it
 is throwing up that is obscured. Its not true that they don't offer
 'alternatives' the current order of things. From farming methods, to
 communal land use, to systems of regional autonomy to mixed economies
 and markets, new mythologies and way of interacting with each other,
 from new media forms, and rich systems of participatory decision
 making to the rediscoveries of ways of community /barrio governance -
 the counter-globalisation movements, while not presenting programs
 for change, are most definitely creating 'the new in the old'.

The question as I see it is "can the strategy of the 'new in the old'
 work on a large enough scale?". Are the networks strong enough to
 fight these institutions, the corporations, and the governments of
 the North and win? Or will it all have to collapse before change can
 be made?

--
 + since I refuse 'reality' and since for me what is
 possible is already partly real, I am indeed a utopian ... a partisan

18.3

**Re: <nettime> From Tactical Media to
 Digital Multitudes**
From: McKenzie Wark
To: nettime-l@bbs.thing.net
Date: Mon, 04 Nov 2002 13:38:26
-0500

n_ik makes the valuable point that class struggle in most
 of the world appears not to be about information, but to be
 about land. Indeed, the "first", not the second or the third,
 moments of commodification is very much in progress. For
 many people the expropriation of their communal land
 rights is their direct experience of commodification, in
 terms of what it takes from them.

However, i think this process is overlaid by two other
 moments of commodification: industrialisation, or the
 commodification of fungible productive resources, but
 also vectorialisation, or the commodification of
 information and its means of abstraction, the vector.

If one breaks it down thus, one can use this distinction as
 an analytic for thinking about possible alliances, and
 possible conflicts, between the subordinated classes
 in each of the three distinct circuits of commodification.

It seems to me greatly clarifying to think about a
 complex articulation of class struggles, than to posit
 a 'multitude' arraigned against 'globalisation', where
 neither of those terms have much historical analytic
 specificity.

One can certainly trace a very significant movement that
 arises out the Zapatista experience, but it might be a
 bit limiting to restrict one's sense of a counter history to
 that one strand. Or to ignore how much that movement
 owed to an emergent information environment, both
 in terms of what it confronted and what it was able to
 use as vector for 'counter-global' (call it what you like)
 formation.

k

18.4

Re: <nettime> From Tactical Media to Digital Multitudes

From: Kermit Snelson

To: nettime-l@bbs.thing.net

Date: Mon, 4 Nov 2002 13:40:35 -0800

"As the situationists concluded, the true fulfillment of art ultimately implies going beyond the boundaries of art, bringing creativity and adventure into the critique and liberation of every aspect of life; and first of all into challenging the submissive conditioning that prevents people from creating their own adventures." -- Ken Knabb [1]

New media art must indeed fulfill and not simply continue to 'demo' its alternative vision of human relations. Geert and Florian are right to ask "what is to be done" to bring this about. However, the passage I just quoted came to mind as I read their analysis, and I'm not sure whether it serves them better as a summary or as a rebuke.

First of all, I don't see much in their post about "challenging the submissive conditioning that prevents people from creating their own adventures." I see quite the opposite, in fact; namely, an emphasis on the use of new media art as a tool for shaping mass psychology. In their own words, they are looking for a "solution to how alternative new media models can be raised to the level of mass (pop) culture." They say that the most important lesson that artists and activists might have to learn from the fall of the '90s techno-libertarian dotcommania is the "importance of marketing." They speak of a "virtual world" as something consisting of "software, interfaces and alternative standards" that must be "installed." And they strongly suggest that what's standing in way of such an "installation" is that the "new media art" discourse is now linked in the public mind with a failed, obsolete and financially ruinous business fad that "no one wants know about [...] anymore." So that means only that it's time to rebrand the product, eh?

Geert and Florian propose such a rebranding in two forms. First, they say it's imperative that the new media art scene disassociate itself from the failed '90s "New Economy" techno-libertarianism by radically critiquing it. Well, Geert co-founded nettime seven years ago to do just that. Apparently with little success, if their analysis of the present state of new media art is correct.

Second, they call for the abandonment of radical left theory in favor of a "new ethical-aesthetic paradigm" that "lives on in the pragmatic consciousness of affective labour" consisting of nerdiness, friendship and political action. This political action, in turn, is motivated by a very broad conception of "openness" that makes a connection, by means of considerable sophistry, between open source and open borders. Geert and Florian say that such a post-ideological, post-solidarity "digital multitude" is already a reality brought about by tactical media, and that "what is to be done" now is to bring this new social form "down to the level of production" by viewing this "multitude" as a producer of "experimental knowledge" whose "algorithms" must be encoded and decoded, all based on the core realization that "everyone is an expert."

But it's simply not true that "everyone is an expert", certainly not in any case at the "level of production", and it's in this conception of the multitude where I believe Geert and Florian's argument breaks down. I have never understood how the concept of "multitude" that Negri, joined by Geert and Florian, distinguishes from the "masses" by emphasizing the former's lack of a common trait, ideology or indeed any distinguishing idea at all [2], differs from the more traditional concept of "mob". McKenzie Wark in his response seems to pick up on this problem with Geert and Florian's argument, arguing that no "digital multitude" will be able to do "what is to be done" without first achieving class consciousness based on a common understanding of its relation to the currently emerging forms of intellectual property law. Whether or not McKenzie's own rewrite of the Communist Manifesto around IP law is the way forward, he is certainly right to insist that there's still something to the Marxist view that masses influence history only when formed by an idea. Certainly more than Geert and Florian seem willing to credit, anyway.

But McKenzie also fails to reach the heart of what's wrong with Geert and Florian's argument. Once again, I believe it lies near their idea that "everyone is an expert." To be sure, everyone is _potentially_ an expert. But no one, not even a genius, becomes an expert without the training, education and discipline necessary for creative and critical thought. Training and education involve the mastery of rules, techniques and ideas.

They are what any human culture is all about. On the other hand, it is impossible to found a culture on despair, nihilism and a principled rejection of all ideas and debate, even if one chooses to call such an approach "tactical media", "radical media pragmatism" or even "art". A "new ethical-aesthetic paradigm" that consists of only consumption, shopping, Indymedia-style parasitism, electronic vandalism and other forms of "negative thinking" [3] will never do anything but provide the motor force of Empire. This is what Hardt and Negri really meant by "resistance is prior to power" [4], concealing their real purpose in this instance not with their usual obfuscation, but with clarity.

Empire will be defeated not by applying the tools of mass psychology to create a "multitude," but by educating ourselves and others so that such tools may be resisted. We must cultivate our ability to propose answers, make distinctions, construct coherent arguments, refine our concepts, inform our judgments and, yes, make moral choices. Such abilities are the basis of any truly effective activism, just as they are the basis of any truly effective life. Renouncing all these things and calling that "liberating" will only ensure our slavery.

There is no knowledge to be decoded in mindless action, just as there is no freedom in license. Masses are creative and free; mobs are not. Konrad Becker's recent post to nettime notwithstanding, there's a radical difference between propaganda and education. The difference is precisely that education allows one to challenge "the submissive conditioning that prevents people from creating their own adventures," as Ken Knabb writes in the passage I chose to open this post. Mass propaganda techniques based on a "fascination for authoritarian models" [5], even when wielded by well-intentioned media activists, can accomplish only the opposite.

Kermit Snelson

Notes:

[1] Knabb, Ken: _The Relevance of Rexroth_, Bureau of Public Secrets, Berkeley, 1990, p.73

[2] Cf. Hardt and Negri, _Empire_, p.103

[3] Lovink, Geert, _Dark Fiber_, MIT, 2002, p.22; cf. Marcuse

[4] Hardt and Negri, _op.cit._, p.360

[5] Lovink, _op.cit._, p.26

18.5

A Possible World is Virtual (was: <nettime> From Tactical Media to Digital Multitudes)

From: Gabriel Pickard

To: nettime-l@bbs.thing.net

Date: Tue, 05 Nov 2002 10:28:37 +0100

A possible world is virtual. absolutely.

_This_world_is_always_fucking_impossible.

... There's something lovely about it _ that i just can't quite place my finger on. .. speak this - and rub your finger a ll' over. that is, complexity. and it won't help (much) to recognize and declare it as such (don't even _try to understand).

though the question may be: this? world?

ok, it should be clear that a _this_world_ (in _this_ (absolute (non-multiple) sense) does not exist.

So we already have one reason why? a possible world is so utterly virtual.

this is of course a question of reality and reality multiplicity and production, which presents itself as a painful and fascinating issue to a media-activist. what is often overlooked, though, is that reality != media. The term "world" even more so. I certainly do not want to criticize those who analyse and fight the evil corporate media in its malicious influence on mass realization, but as important as this is, reality is about more than just media. media in the narrow space of communication connects information and material, virtuality and actuality. reality is nothing else but a borderline, discerning in&out, real&irreal. maybe we should get past the point of pushing around this borderline, it's all existence -anyway, much rather, i'd propose we reflect upon the everyday, unspoken

implications of our "doing media" because if we realize that information is independent parallel existence, this abstractive "interface" becomes quite interesting. "doing media" and "doing information" are two different things. now isould say that we can hardly get around doing information, but media is still a much more alterable mass than we might think. eventhough it may seem old, i'd like to suggest that we rethink- remake- redo. if our media is discontenting, question its foundations - build a new new media -really /if our movement seems frustrating, poses: wastunf, why not move something else, somewhere else_and_under_another_name_ that will

-andis- being done anyway.

wastunf'so_

what only may be tried, is both an immediate and metamediatic radicalization in addition to mediate radicalism.

concerning bubble&burst:

now to me, as potential early representant of the generation following the gen. of 89, the whole dotcom thing had a lot to do with adolescence. with growing pains, puberty and confusion. growing up with people envying you for all the new, new developments you'll witness - and pitying you for not being able to cash in and grow in power at the beginning of the "long boom". nowadays, people don't philosophize over the future too much, they just tell you to work hard and get a good job. :-| Maybe this can help with the analysis, seeing it all as the growing up of the 21st century. and don't let them fool you, even though it's already feeling like midlife-crisis, that's all just some youthful morosity. There's more developments around the corner the dream of the open technological future is not over yet

keepitup,
Gabriel.

I8.6

Re: <nettime> From Tactical Media to Digital Multitudes
From: Are Flagan
To: nettime-l@bbs.thing.net
Date: Tue, 05 Nov 2002 12:20:26 -0500

To have multitudes, then, we need a gathering idea for them, which quickly brings us back to the proverbial Catch 22. The first symptom of this stalemate conundrum is arguably how it is theorized here. Operatives like left and right, mass and mob, network and empire are passive placeholders for multitudes that are conveniently pushed around into pigeonholes carved by persuasive rhetoric, as if they were not already deeply conflicted "multitudes" themselves. This is of course how one traditionally arrives at a general idea about the specific, tellingly called theory from its Greek root. The first step toward the stated aims must surely be to cease this nonsense and intersect on less grandiose terms. As one of the heralded beats remarked on leave from the asylum: "A star is as far as the eye can see and as close as my eye is to me."

-af

I8.7

Re: <nettime> From Tactical Media to Digital Multitudes
From: David Garcia
To: nettime-l@bbs.thing.net
Date: Thu, 07 Nov 2002 07:36:41 +0100

In their article In their article Florian Schneider and Geert Lovink declare that "the new social movements (wrongly labeled anti-globalisation) are in danger of "getting stuck in self-satisfying protest mode, running the risk "of getting stuck at the level of a global 'demo design,' no longer grounded

in actual topics and local situations." They then ask the key question "how to jump beyond the prototype?"

The answer to their question lies above all in specificity. In being able to generalize effectively (with explanatory power) from the lived experience of involvement in *specific* campaigns. In December Gregg Bordowitz will be moderating a session in the New York Tactical Media Lab <<http://nsm4.org/index.shtml#118+120+2450>> His text (below) suggests ways of addressing a number of the questions raised by Geert and Florian including the function and meaning of art in relationship to politics. I hope this list finds Gregg's text as useful as I did on the recurring art question as it takes us beyond the rather fruitless obsessing about the "electronic arts sub-culture" and the demise of the dot.com era. (David Garcia)

I'm Gregg Bordowitz, AIDS activist, video maker, writer and teacher. I will be facilitating the discussion at the December TML on Sunday the 15th. It will focus on HIV/AIDS media activism. Planning for that day is coming more into focus. Here are some of the ideas that I have been thinking about that could come up within the discussion.

I am a long time activist who has made much work, both in video and in writing that addresses the organizing problems specific to AIDS activism. Here are some of the presumptions I make going into our discussion. Be kind, these are rough working notes.

1) The AIDS crisis is still beginning. In the US there is much fatigue around the issue of AIDS and a profound misconception that the epidemic is contained. Around the world, in Africa, South America, Eastern Europe and Asia, places where the epidemic is out of control, there are growing activist movements. A particular hot spot to look at now is South Africa. The issues that internationalist AIDS activism currently focuses upon have the potential to explode and alter a number of governing discursive and juridical regimes concerning trade, industrial production and post-industrial production. International AIDS activists are questioning and applying pressure regarding the production and distribution of generic pharmaceuticals. This is interesting to us for a number of reasons. First, I am on the AIDS drug cocktail myself and so the issue is potentially central to my survival. Second, the juridical regimes that govern international patent law are the same whether applied to pharmaceuticals, software or feature films. (The TRIPS agreement covers all this.) All of us have a stake in copyright law -- academics, media activists, software designers, people interested in digital tech of all kinds. For media activists, the issue of affective labor and the management of the production and distribution of affective labor is an area of great concern in theory and practice.

2) You can't understand the global AIDS crisis without a working theory of globalization and analyzing the global AIDS crisis is a perfect way for forming a theory of globalization. You can get to almost any issue by way of an analysis of global AIDS -- poverty, borders, modes of production, etc.

3) Think about. There are millions of people with AIDS around the world, in every corner of the planet. What would happen if every person with AIDS demanded immediate care and access to lifesaving drugs? At the Barcelona AIDS conference this passed July, Nelson Mandela encouraged every person with AIDS, no matter where they are, what circumstances of poverty they live-in, to demand immediate care. This was profound. Everyone else was talking about scaling-up -- increasing the scale of funding and infrastructure to meet the dire needs of millions. That's an important discussion to have (unfortunately now weighed down by bureaucratic infighting and the apathy of governments). BUT, Mandela gave a revolutionary message that addressed the individual, potentially millions of individuals. This is what Hardt and Negri are talking about in the book Empire, when they are trying to figure out "how to capture the multitude as a singularity." How can one come-up with an articulation available to individual use, an open, improvisational code, if you will, that links millions around a common goal, but allows for differences of context. (Yes back to the old problem of the Internationale. The Internationale without the Internationale. Arise, ye prisoners of international trade regimes and structural inequity!)

3) Politics and art. Media activist work must adopt the imperatives of a movement as its starting point, not its end. The work of media activism is not supplemental to any cause. it is its own cause. Media activist work does not earn its guarantee of relevance or truth from protests and activist efforts. Media activism must provide its own guarantees through form. The politics in political art, are the politics that occur when the work is encountered in real time. The politics of media activism are not to be found anywhere but in the work itself. Lastly, we must talk about aesthetics. Yes, as media activists, in particular our work must address questions of form. I advocate the cross breeding of documentary procedures with poetry and

the concerns of structure usually reserved for conversations about music.

I8.8

Re: <nettime> From Tactical Media to Digital Multitudes
From: Brian Holmes
To: nettime-l@bbs.thing.net
Date: Thu, 7 Nov 2002 11:09:55 +0100

Here's some thoughts about various contributions to this thread, quite a useful one for me anyway, which David Garcia has now about capped off by contributing Gregg Bordowitz's insightful and even revolutionary reflections on AIDS and globalization. While awaiting the fusion of documentary and poetry :)

1.
Kermit really doesn't like the slogan "everyone is an expert":

...no one, not even a genius, becomes an expert without the training, education and discipline necessary for creative and critical thought. Training and education involve the mastery of rules, techniques and ideas.... it is impossible to found a culture on despair, nihilism and a principled rejection of all ideas and debate, even if one chooses to call such an approach 'tactical media', 'radical media pragmatism' or even 'art'. [snip]

Kermit, sometimes I wonder if you do any political organizing? You know, it might be great if leftists could only associate with people who had a clear sense of self, sharply honed critical faculties, a good background knowledge of all the issues, sound moral reflexes and a sense of coherency in their actions. Trouble is, these days that list of qualities probably better describes the majority of American voters who just gave Bush a mandate for holy war. "Negative thinking" is a philosopher's word for the difficult attempt to resist a badly oriented rationality, a predatory individualism, a malevolent discipline. But the sources of effective resistance don't just come from philosophy: they also come from the fringes of alienation and anger and despair, from the insights of artistic experience, from the sudden enthusiasms of technological change, sometimes from more obscure rejections of the status quo. One of the main issues today is that the majority of the "experts" never question the holy mantra of economic growth, or the unspoken credo of racist exclusion. Somehow that expertise has to be challenged, it's urgent. What Geert and Florian are doing is not just armchair resistance, they're trying to give fairly large numbers of people a possible way into political life, which is always about debate, even when that debate takes the form of a riot or a hacker attack. Did you ever stake your own physical freedom on an issue? Do you think someone who does might also have principles? The main thing right now is not to diss everyone off and claim the high ground. I mean, I appreciate your scholarship and also that you even take the time to apply it to what we're talking about here. What's dismaying, generally, is that the minority concerned about something other than their own greed spend half their time fighting with the people on their own side. We could use some subtler criticism.

2.
I really liked Nik's post in this thread, recalling the role that the PGA and all the social movements associated with it have played in putting a new critique of capitalism seriously on the table. In the absence of that history and that continuing reality there would be no social forums, just a complicit center left waiting to cave in and abandon everything. Without a few principled riots the critique would have remained so "reasonable" that it'd just be contemplative nostalgia from a bunch of well-heeled artists, old pros or has-been communists. If you have problems with armchairs and you're not totally hooked on computer screens, check out the PGA for a change. I've found those meshworks to be the best way for me personally to experience and develop the kind of global cooperativity and solidarity that's going to be a broad basis of real resistance, as the days get darker and all of this bullshit economic crisis goes on wrecking people's lives.

3.
I also liked the way that MacKenzie came back in his second post and talked about three major types of resistance, against three forms of

domination, over land, the means of industrial production, and abstract or symbolic property. Those are actually Karl Polanyi's three anthropological categories: land, labor and money (or the social institution of exchange). Polanyi showed how the liberal fiction of self-regulating markets destroys all three, leading to violent conflict. The complexity and diversity of resistance, based on differing relations to those three categories, is a key reality, it's one that you have to respect in order to understand why different people stand up for their different struggles. Our job as intellectuals is to at least try to bridge the gap, whenever it's possible. But I don't think the "vector" thing adds much to the argument. Way back in the mid-eighties, people had analyzed what's still unfortunately true: finance capital reigns supreme in this phase of capitalism. Before the World Wide Web, abstract dollars and deutschmarks and yens were spinning madly around the planet in electronic circuits, and doing the kind of damage they're still doing today. And they did it in the 20s too, before electronics. The great granddaddy of intellectual property, the way of controlling land and labor and even commerce at a distance, is big money, stock, financial instruments, supported as always by national and international law that favors owners over non-owners. IP is just a new twist in that very old story. Again I agree with Nik.

4.
All the above suggests the critique that I personally have of the concept of "multitudes." But first of all, to say it's a synonym of mob is just ridiculous. In all the autonomist texts the multitudes arise from subjective processes of individuation, which are opposed to the consensual figure of the "people" within the normalizing framework of the nation-state. The notion of the multitudes is a demand to go beyond the current premise of representative democracy: that a virtuous, unimpeachable collective will can be derived from just counting up votes or polling opinions in frameworks that ask only for knee-jerk reactions, and not for any kind of self-elaboration or collective participation (not even the kind you go through when you take part in a big demo). Paolo Virno puts the whole mob argument to rest in his article in the French journal *Multitudes* #7, when he says that this singularizing process is actually an intensification of political sociality: "Far from regressing, singularity is refined and reaches its peak in acting together, in the plurality of voices, in short, in the public sphere." OK, for every Virno there are lots of sloppy uses of the word, and I agree with Kermit that it's right to point them out. It's really a word that needs to be kept at the level of philosophy, at least for a while anyway. But the fundamental problem I have with multitudes is the argument that says that we're all intellectual laborers now, or even if we're not, that's the key process, the same way as Marx said that industrial labor was the key process giving rise to the proletariat in the 19th century. I think the danger there is taking your own navel for the whole orange, or worse, for the whole planet. 6.25 billion post-fordists is just not yet reality. We intellectual laborers definitely have some scores to settle with finance capital and IP, and those are important struggles, for sure. But let's try and keep our intellectual eyes open for the ways that everyone else is living too.

Brian Holmes

I8.9

Re: <nettime> From Tactical Media to Digital Multitudes
From: Are Flagan
To: nettime-l@bbs.thing.net
Date: Thu, 07 Nov 2002 13:37:33 -0500

On 11/7/02 5:09, "Brian Holmes" <brian.holmes [AT] wanadoo.fr> wrote:

> We
> intellectual laborers definitely have some scores to settle with
> finance capital and IP, and those are important struggles, for sure.
> But let's try and keep our intellectual eyes open for the ways that
> everyone else is living too.

The first score is of course how "we" are going to get paid for "our" work as "intellectuals." Our plan of action must be to isolate certain points and

make them scarce by attributing them to the select few that pose as useful authorities on worthwhile topics. Let us further form close links where we quote each other ad infinitum to create the domino effect where arguments fall real nice and everyone included in the chain reaction make perfect sense. Oh, and we will of course embrace everything and everyone in our arguments, so the process should in no way be considered exclusive or exclusionary (although some _obvious_ exceptions will me made, based upon our consensus). This is not to say that I don't hungrily read or (dis)agree with you, but not so deep down I know that theory is some bullshit corner I paint myself into and admire the view.

What happened to AIDS activism (re: GB words)? If I may reinterpret some of the sentiments about gay activism put forward by Crimp in *Melancholia* and *Moralism*; it is not just the case that it died as a result of gay neo-conservatives hijacking its agenda and thereby gaining the mainstream appeal that eventually defused it. The *melancholia* part relates to an inward mourning of its own potential; the loss of its own future as a culture of sexual possibility. Activism, in other words, grew to the point where it lost momentum and turned on itself as a melancholic impulse directed toward its past. My metaphoric guess is that the AIDS quilt can be seen as a pivotal moment, where this particular movement reached a critical mass in the west and individuation no longer mobilized but returned to alienation and loss. The from-to implications in the subject heading of this thread may signal a similar moment for 'new media.'

Just listen to what people are saying; the post are infused with melancholy, for what never was and what is taken away. There are reasonings for hope not impulsive calls for action. So GB's invite for documentary and poetry to fuse, following the formula for a.g. intervention through formal invention, is the proven antidote to such a lethargic moment, and it deserves a little more than an emoticon smirk, despite its predictability. It also asks for theory to examine its boundaries and to think rather than quote. To rejuvenate the grassroots, we don't necessarily have to hose the lawn with another dose of Empire. Activism moves from the specific to the general and dies.

I know it scares me that some deadbeat drunk [sorry, Mr. Corso] with an asylum record can capture more insight in a few stanzas than a whole legion of decorated laureates can in a whole library. To overcome such fears is the breach of theory. "Our" work as "intellectuals" is then done. "We" can move on.

-af

I8.IO

Re: <nettime> From Tactical Media to Digital Multitudes

From: Keith Hart

To: nettime-l@bbs.thing.net

Date: Thu, 7 Nov 2002 16:57:04 -0500

I always pay particular attention to messages from Kermit Snelson and Brian Holmes because I like where each of them is coming from. I have pursued this sense of an affinity with each of them off the list. So when Brian takes umbrage at Kermit's last post in this thread, I feel compelled to enter the fray.

Max Weber wrote two great essays called "Science as a vocation" and "Politics as a vocation". He argued that a scientist must privilege reason, but good scientists are usually enthusiasts; whereas politicians move people by passion, but their arguments are more persuasive if they are reasonable. Despite this overlap, it is hard to be both a scientist and a politician at the same time. Weber was chief organiser of German sociology, a failed Liberal MP and an adviser to the Kaiser's wartime cabinet. He was also a depressive who knew about the psychological pressures of trying to unify the two sides of his personality.

What I like about Kermit's messages is their intellectual clarity. It is true that there is scholarship in them, but what impresses me is their quality of reasoning. It does not seem fair to me to ask him to justify these interventions in terms of a logic of political activism. I know that the politics of Karl Marx and Walter Benjamin are long dead, unrealised. But their contributions to the ongoing human conversation about a better world still inspire us. Do I care about their skills in mobilising people to man the barricades? Not really. It is the quality of their thinking that is moving.

Maybe that makes me an intellectual more than a political activist. But it is clear that the people who matter were motivated by both concerns. I can't imagine that Kermit would be on this list unless he cared about the political troubles of our day, whether or not he goes out into the streets to get people committed to a cause. Equally, having read and studied all of Brian's contributions to this list, I find his intellectual and political visions equally inspiring. He wants things to get better soon, but he has put in some spadework on how to think about that. Maybe there is more feeling in his posts than Kermit's. But surely there is room for all of us in this game. Why attack a blatant intellectual for saying that he sees some flaws in the arguments of Geert and Florian?

I should add a footnote on Polanyi, since Brian brought him up, not for the first time. This is not just a scholastic intervention. Polanyi, in *The Great Transformation* (1944), said that land, labour and capital were fictitious commodities. A commodity is something produced and sold. But nature, humanity and society (money) are not produced and therefore cannot be sold. If they are, something terrible happens to the relationship between society and nature, as formulated by Aristotle when he said that man is a political animal. The self-regulating market, as an utopian idea, inevitably inflicts damage on nature, humanity and society. Particular classes express resistance to that general damage.

What this has to do with multitudes and mobs I can't guess. I prefer English words of one syllable (expressing the idea of mobility) to Latin words of three syllables (expressing the poetry of an intellectual class).

Keith Hart

I8.II

Re: <nettime> From Tactical Media to Digital Multitudes

From: porculus

To: nettime-l@bbs.thing.net

Date: Fri, 8 Nov 2002 14:22:33 +0100

> I always pay particular attention to messages from Kermit Snelson and
> Brian Holmes because I like where each of them is coming from. I have
> pursued this sense of an affinity with each of them off the list. So when
> Brian takes umbrage at Kermit's last post in this thread, I feel compelled
> to enter the fray.

being an heavy full of multitude beer earthing and dealing rather with fold kinda deleuzian one at chin & belly for recognizing my buds at the bar i am pretty amusing by some intellectual folklorik description of some impalpable anima who are meeting around here. yes i speak about projective body you have.. cause of course presently you 'see' me..& yes and see i am rather attracting and modeling by the apolinian lightning force, then kermit & brian are rather twinning in some laurel & hardy brain shape ok ok ! the world is a vast land populated by so diverse knitting dark fiber female & male parishioner. but what about yourz..i would say, dark fiber made panz free !

I9.O

<nettime> Tactical Media & Conflicting Diagrams (draft chapter)

From: Alexander Galloway

To: nettime-l@bbs.thing.net

Date: Sun, 12 Jan 2003 11:54:40 -0500

Nettimers--I'm preparing a book manuscript on computer protocols and how they establish control in the seemingly anarchical Internet. I'm hoping that some of you will be able to read my draft chapter below on tactical media which tries to show how there are many interesting flaws in the protocological system of control. Please point out my mistakes before i send it to my editor!:-) thanks, -ag

+ + +

"The Internet is like the Titanic. It is an instrument which performs extraordinarily well but which contains its own catastrophe."^[1]
Paul Virilio

Like many interesting social movements that may manifest themselves in a variety of ways, tactical media has an orthodox definition and a more general one. The orthodoxy comes from the new tech-savvy social movements taking place in an around the Western world and associated with media luminaries such as Geert Lovink, Ricardo Dominguez (with the Electronic Disturbance Theater) and Critical Art Ensemble (CAE). Tactical media is the term given to political uses of both new and old technologies, such as the organization of virtual sit-ins, campaigns for more democratic access to the Internet, or even the creation of new software products not aimed at the commercial market.

"Tactical Media are what happens when the cheap 'do it yourself' media, made possible by the revolution in consumer electronics and expanded forms of distribution (from public access cable to the internet) are exploited by groups and individuals who feel aggrieved by or excluded from the wider culture," write tactical media gurus Geert Lovink and David Garcia. "Tactical media are media of crisis, criticism and opposition."^[2] Thus, tactical media means the bottom-up struggle of the networks against the power centers. (And of course the networks against the power centers who have recently reinvented themselves as networks!)

But there is also a more general way of thinking about tactical phenomena within the media. That is to say, there are certain tactical effects that often only leave traces of their successes to be discovered later by the ecologists of the media. This might include more than would normally fit under the orthodox definition. Case in point: computer viruses. In a very bland sense they are politically bankrupt and certainly no friend of the tactical media practitioner. But in a more general sense they speak volumes on the nature of network-based conflict.

For example computer viruses are incredibly effective at identifying anti-protocological technologies. They infect proprietary systems, and propagate through the homogeneity contained within them.

Show me a computer virus and I'll show you proprietary software with a market monopoly.

I will not repeat here the excellent attention given to the subject by CAE, Lovink and others. Instead in this chapter I would like to examine tactical media as those phenomena that are able to exploit flaws in protocological and proprietary command and control, not to destroy technology, but to sculpt protocol and make it better suited to people's real desires. "Resistances are no longer marginal, but active in the center of a society that opens up in networks."^[3] Hardt & Negri remind us. Likewise, techno-resistance is not outside of protocol, but is at its center. Tactical media propel protocol into a state of hypertrophy, pushing it further, in better and more interesting ways.

Computer Viruses

While a few articles on viruses and worms appeared in the 1970s and beginning of the 80s,^[4] Frederick Cohen's work in the early eighties is cited as the first sustained examination of computer viruses. He approached this topic from a scientific viewpoint, measuring infection rates, classifying different types of viruses, and so on.

"The record for the smallest virus is a Unix 'sh' command script. In the command interpreter of Unix, you can write a virus that takes only about 8 characters. So, once you are logged into a Unix system, you can type a 8 character command, and before too long, the virus will spread. That's quite small, but it turns out that with 8 characters, the virus can't do anything but reproduce. To get a virus that does interesting damage, you need around 25 or 30 characters. If you want a virus that evolves, replicates, and does damage, you need about 4 or 5 lines."^[5]

Cohen first presented his ideas on computer viruses to a seminar in 1983. His paper "Computer Viruses, Theory and Experiments" was published in 1984, and his Ph.D. dissertation titled "Computer Viruses" (University of Southern California) in 1986.

Cohen defines a computer virus as "a program that can infect" other programs by modifying them to include a, possibly evolved, version of itself."^[6] Other experts agree: "a virus is a self-replicating code segment which must be attached to a host executable."^[7] Variants in the field of malicious code include worms and Trojan Horses. A worm, like a virus, is a self-replicating program but one that requires no host to propagate. A Trojan Horse is a program

which appears to be doing something useful, but also executes some piece of undesirable code hidden to the user.

In the literature viruses are almost exclusively characterized as hostile or harmful. They are often referred to completely in the negative, as in "anti-virus software" or virus prevention, or as one author calls it, a "high-tech disease." They are considered nearly exclusively in the context of detection, interception, identification, and removal.

Why is this the case? Viral marketing, emergent behavior, self-replicating systems these concepts are all the rage at the turn of the millennium. Yet computer viruses gain from none of these positive associations. They are thought of as a plague used by terrorists to wreak havoc on the network.

So why did computer viruses become so closely connected with the viral metaphor in biology? Why think of self-replicating programs as a "virus" and not simply a parasitic nuisance, or a proper life form? Even the father of computer virus science, Cohen, thought of them as a form of artificial life^[8] and recognized the limitations of the biological analogy. "[C]onsider a biological disease that is 100% infectious, spreads whenever animals communicate, kills all infected animals instantly at a given moment, and has no detectable side effect until that moment."^[9] wrote Cohen, identifying the ultimate inaccuracy of the analogy. How did self-replicating programs become viruses?

For example, if viruses had emerged a decade later in the late-1990s, it is likely that they would have a completely difference socio-cultural meaning. They would most certainly be thought of more as a distributed computing system (like SETI [AT]home) or an artificial life experiment (like Tom Ray's Tierra), or an artwork (like Mark Daggett's email worm, vcards), or as a nuisance (spam), or as a potential guerilla marketing tool (adware) not a biological infestation.

Computer viruses acquired their current discursive position because of a unique transformation that transpired in the mid-1980s around the perception of technology. In fact several phenomena, including computer hacking, acquired a distinctly negative characterization during this period of history because of the intense struggle waging behind the scenes between proprietary and protocological camps.

My hypothesis is this: early on, computer viruses were identified with the AIDS epidemic. It is explicitly referenced in much of the literature on viruses, making AIDS both the primary biological metaphor and primary social anxiety informing the early discourse on computer viruses. In that early mode, the virus itself was the epidemic. Later, the discourse on viruses turns toward weaponization and hence terrorism. Here, the virus author is the epidemic. Today the moral evaluation of viruses is generally eclipsed by the search for their authors, who are prosecuted as criminals and often terrorists. The broad viral epidemic itself is less important than the criminal mind that brings it into existence (or the flaws in proprietary software that allow it to exist in the first place).

Thus, by the late 1990s viruses are the visible indices of a search for evil-doers within technology, not the immaterial, anxious fear they evoked a decade earlier under the AIDS crisis.

Computer viruses appeared in a moment in history where the integrity and security of bodies, both human and technological, was considered extremely important. Social anxieties surrounding both AIDS and the war on drugs testify to this. The AIDS epidemic in particular is referenced in much of the literature on viruses.^[10] This makes sense because of the broad social crisis created by AIDS in the mid to late 1980s (and beyond). "In part," writes Ralf Burger, "it seems as though a hysteria is spreading among computer users which nearly equals the uncertainty over the AIDS epidemic."^[11] A good example of this discursive pairing of AIDS and computer viruses is seen in the February 1, 1988 issue of Newsweek. Here an article titled "Is Your Computer Infected?" which reports on computer viruses affecting hospitals and other institutions, is paired side-by-side with a medical article on AIDS.

Consider two examples of this evolving threat paradigm. The Jerusalem virus^[12] was first uncovered in December 1987 at Hebrew University of Jerusalem in Israel. "It was soon found that the virus was extremely widespread, mainly in Jerusalem, but also in other parts of the country, especially in the Haifa area."^[13] wrote professor Yisrael Radai. Two students, Yuval Rakavy and Omri Mann, wrote a counter-program to seek out and delete the virus.

Mystery surrounds the origins of the virus. As Frederick Cohen writes, terrorists are suspected of authoring this virus because it was timed to destroy data precisely on the first Friday the 13th it encountered, which landed on May 13, 1988 and coincided with the day commemorating

forty years since the existence of a Palestinian state.[14] (A subsequent outbreak also happened on Friday, January 13th 1989 in Britain.) The Edmonton Journal called it the work of a 'saboteur.' This same opinion was voiced by The New York Times, who reported that the Jerusalem virus "was apparently intended as a weapon of political protest." [15] Yet Radai claims that in subsequent, off-the-record correspondence, the Times reporter admitted that he was "too quick to assume too much about this virus, its author, and its intent." [16] In the end it is of little consequence whether or not the virus was written by the PLO. What matters is that this unique viral threat was menacing enough to influence the judgment of the media (and also Cohen) to believe, and perpetuate the belief, that viruses have a unique relationship to terrorists. Words like 'nightmare,' 'destroy,' 'terrorist,' and 'havoc' pervade the Times report.

Second, consider the 'AIDS Information Introductory Diskette Version 2.0' Disk. On December 11, 1989, the PC Cyborg Corporation mailed approximately 10,000[17] computer diskettes to two direct mail lists compiled from the subscribers to PC Business World and names from the World Health Organization's 1988 conference on AIDS held in Stockholm.[18] The disk carried the title 'AIDS Information Introductory Diskette Version 2.0,' and presents an informational questionnaire to the user and offers an assessment of the user's risk levels for AIDS based on their reported behavior.

The disk also acted as a Trojan Horse containing a virus. The virus damages file names on the computer and fills the disk to capacity. The motives of the virus author are uncertain in this case, although it is thought to be a rather ineffective form of extortion as users of the disk were required to mail payment of \$189 (for a limited license) or \$378 (for a lifetime license) to a post office box in Panama.

The virus author was eventually discovered to be an American named Joseph Popp who was extradited to Britain in February 1991 to face charges but was eventually dismissed as being psychiatrically unfit to stand trial.[19] He was later found guilty in absentia by an Italian court.

Other AIDS-related incidents include the early Apple II virus "Cyberaids," the AIDS virus from 1989 which displays "Your computer now has AIDS" in large letters, followed a year later by the AIDS II virus which performs a similar infraction.

So here are two threat paradigms, terrorism and AIDS, which characterize the changing discursive position of computer viruses from the 1980s to 1990s. While the AIDS paradigm dominated in the late 80s, by the late 90s computer viruses would become weaponized and more closely resemble the terrorism paradigm.

The AIDS epidemic in the 1980s had a very specific discursive diagram. With AIDS, the victims became known, but the epidemic itself was unknown. There emerged a broad, immaterial social anxiety. The biological became dangerous and dirty. All sex acts became potentially deviant acts and therefore suspect.

But with terrorism there exists a difference discursive diagram. With terror the victims are rarely known. Instead knowledge is focused on the threat itself the strike happened here, at this time, with this weapon, by this group, and so on.

If AIDS is an invisible horror, then terror is an irrational horror. It confesses political demands one minute, then erases them another (while the disease has no political demands). The State attacks terror with all available manpower, while it systematically ignores AIDS. Each shows a different exploitable flaw in protocological management and control.

While the shift in threat paradigms happened in the late 1980s for computer viruses, the transformation was long in coming. Consider the following three dates.

In the 1950s in places like Bell Labs,[20] Xerox PARC and MIT scientists were known to play a game called Core War. In this game two self-replicating programs were released into a system. The programs battled over system resources and eventually one side came out on top. Whoever could write the best program would win.

These engineers were not virus writers, nor were they terrorists or criminals. Just the opposite, they prized creativity, technical innovation and exploration. Core War was a fun way to generate such intellectual activity. The practice existed for several years unnoticed. "In college, before video games, we would amuse ourselves by posing programming exercises," said Ken Thompson, co-developer of the UNIX operating system, in 1983. "One of the favorites was to write the shortest self-reproducing program." [21] The engineer A. K. Dewdney

recounts an early story at, we assume, Xerox PARC about a self-duplicating program called Creeper which infested the computer system and had to be brought under control by another program designed to neutralize it, Reaper.[22] Dewdney brought to life this battle scenario using his own gaming language called Redcode.

Jump ahead to 1988. At 5:01:55pm[23] on November 2 Robert Morris, a 23-year-old graduate student at Cornell University and son of a prominent computer security engineer at the National Computer Security Center (a division of the NSA), released an email worm into the ARPANET. This self-replicating program entered approximately 60,000[24] computers in the course of a few hours, infecting between 2,500 and 6,000 of them. While it is notoriously difficult to calculate such figures, some speculations put the damage caused by Morris's worm at over \$10,000,000.

On July 26, 1989 he was indicted under the Computer Fraud and Abuse Act of 1986. After pleading innocent, in the spring of 1990 he was convicted and sentenced to three years probation, fined \$10,000 and told to perform 400 hours of community service. Cornell expelled him, calling it "a juvenile act,"[25] while Morris's own dad labeled it simply "the work of a bored graduate student." [26]

While the media cited Morris's worm as "the largest assault ever on the nation's computers,"[27] the program was largely considered a sort of massive blunder, a chain reaction that spiraled out of control through negligence. As Bruce Sterling reports: 'Morris said that his ingenious "worm" program was meant to explore the Internet harmlessly, but due to bad programming, the worm replicated out of control.' [28] This was a problem better solved by the geeks, not the FBI, thought many at the time. "I was scared," admitted Morris, "it seemed like the worm was going out of control." [29]

Morris's peers in the scientific community considered his prosecution unnecessary. As reported in UNIX Today, only a quarter of those polled thought Morris should go to prison, and, as the magazine testified, "most of those who said 'Yes' to the prison question added something like, only a minimum security prison you know, like the Watergate people vacationed at." [30] Thus while not unnoticed, Morris's worm was characterized as a mistake not an overt, criminal act. Likewise his punishment was relatively lenient for someone convicted of such a massive infraction.

Ten years later in 1999, after what was characterized as the largest Internet man hunt ever, a New Jersey resident named David Smith was prosecuted for creating Melissa, a macro virus that spreads using the Microsoft Outlook and Word programs. It reportedly infected over 100,000 computers worldwide and caused \$80 million in damage (as assessed by the number of hours computer administrators took to clean up the virus). While Melissa was generally admitted to have been more of a nuisance than a real threat, Smith was treated as a hard criminal not a blundering geek. He pleaded guilty to 10 years and a \$150,000 fine.

With Smith, then, self-replicating programs flipped 180 degrees. The virus is now indicative of criminal wrongdoing. It has moved through its biological phase, characterized by the associations with AIDS, and effectively been weaponized. Moreover criminal blame is identified with the virus author himself who is thought of not simply as a criminal but as a cyber-terrorist. A self-replicating program is no longer the hallmark of technical exploration, as it was in the early days, nor is it (nor was it ever) a canary in the coal mine warning of technical flaws in proprietary software, nor is it even viral; it is a weapon of mass destruction. From curious geek to cyber terrorist.

[...]

Conflicting Diagrams

"Netwar is about the Zapatistas more than the Fidelistas, Hamas more than the Palestine Liberation Organization (PLO), the American Christian Patriot movement more than the Ku Klux Klan, and the Asian Triads more than the Costa Nostra." [61] John Arquilla & David Ronfeldt

Throughout the years new diagrams (also called graphs or organizational designs) have appeared as solutions or threats to existing ones. Bureaucracy is a diagram. Hierarchy is one too, so is peer-to-peer. Designs come and go, useful asset managers at one historical moment, then disappearing, or perhaps fading only to reemerge later as useful again. The Cold War was synonymous with a specific military diagram bilateral symmetry, mutual assured destruction (MAD), massiveness, might, containment, deterrence, negotiation; the war against drugs has a different diagram multiplicity, specificity, law and criminality; personal fear, public awareness.

This book is largely about one specific diagram, or organizational design, called distribution, and its approximate relationship in a larger historical transformation involving digital computers and ultimately the control mechanism called protocol.[62]

In this diagrammatic narrative it is possible to pick sides and describe one diagram as the protagonist and another as the antagonist. Thus the rhizome is thought to be the solution to the tree,[63] the wildcat strike the solution to the boss's control, Toyotism[64] the solution to institutional bureaucracy, and so on. Alternately, terrorism is thought to be the only real threat to state power, the homeless punk-rockers a threat to sedentary domesticity, the guerrilla a threat to the war machine, the temporary autonomous zone a threat to hegemonic culture, and so on.

This type of conflict is in fact a conflict between different social structures, for the terrorist threatens not only through fear and violence, but specifically through the use of a cellular organizational structure, a distributed network of secretive combatants, rather than a centralized organizational structure employed by the police and other state institutions. Terrorism is a sign that we are in a transitional moment in history. (Could there ever be anything else?) It signals that historical actors are not in a relationship of equilibrium, but instead are grossly mismatched.

It is often observed that, due largely to the original comments of networking pioneer Paul Baran, the Internet was invented to avoid certain vulnerabilities of nuclear attack. In Baran's original vision, the organizational design of the Internet involved a high degree of redundancy, such that destruction of a part of the network would not threaten the viability of the network as a whole. After World War II, strategists called for moving industrial targets outside of urban cores in a direct response to fears of nuclear attack. Peter Galison calls this dispersion the "constant vigilance against the re-creation of new centers." [65] These are the same centers that Baran derided as an "Achilles Heel" [66] and what he longed to purge from the telecommunications network.

"City by city, country by country, the bomb helped drive dispersion," [67] Galison continues, highlighting the power of the A-bomb to drive the push towards distribution in urban planning. Whereas the destruction of a fleet of Abrams tanks would certainly impinge upon Army battlefield maneuvers, the destruction of a rack of Cisco routers would do little to slow down broader network communications. Internet traffic would simply find a new route, thus circumventing the downed machines.[68]

(In this way, destruction must be performed absolutely, or not at all. "The only way to stop Gnutella," comments WiredPlanet CEO Thomas Hale on the popular file sharing protocol, "is to turn off the Internet." [69] And this is shown above in our examination of protocol's high penalties levied against deviation. One is completely compatible with a protocol, or not at all.)

Thus the Internet can survive attacks not because it is stronger than the opposition, but precisely because it is weaker. The Internet has a different diagram than nuclear attack; it is in a different shape. And that new shape happens to be immune to the older.

All the words used to describe the World Trade Center after the attacks of September 11, 2001 revealed its design vulnerabilities vis-à-vis terrorists: it was a tower, a center, an icon, a pillar, a hub. Conversely, terrorists are always described with a different vocabulary: they are cellular, networked, modular, and nimble. Groups like Al-Qaeda specifically promote a modular, distributed structure based on small autonomous groups. They write that new recruits "should not know one another," and that training sessions should be limited to "7 - 10 individuals." They describe their security strategies as "creative" and "flexible." [70]

This is indicative of two conflicting diagrams.

The first diagram is based on the strategic massing of power and control, while the second diagram is based on the distribution of power into small, autonomous enclaves. "The architecture of the World Trade Center owed more to the centralized layout of Versailles than the dispersed architecture of the Internet," wrote Jon Ippolito after the attacks. "New York's resilience derives from the interconnections it fosters among its vibrant and heterogeneous inhabitants. It is in decentralized structures that promote such communal networks, rather than in reinforced steel, that we will find the architecture of survival." [71] In the past the war against terrorism resembled the war in Viet Nam, or the war against drugs conflicts between a central power and an elusive network. It did not resemble the Gulf War, or World War

II, or other conflicts between states.

"As an environment for military conflict," the New York Times reported, "Afghanistan is virtually impervious [72] to American power." (In addition to the stymied US attempt to route Al-Qaeda post-September 11th is the failed Soviet occupation in the years following the 1978 coup, a perfect example of grossly mismatched organizational designs.) Today being "impervious" to American power is no small feat.

The category shift that defines the difference between state power and guerrilla force shows that through a new diagram, guerrillas, terrorists and the like can gain a foothold against their opposition.

But as Ippolito points out this should be our category shift too, for anti-terror survival strategies will arise not from a renewed massing of power on the American side, but precisely from a distributed (or to use his less precise term, decentralized) diagram. Heterogeneity, distribution, communalism are all features of this new diagrammatic solution.

In short, the current global crisis is one between centralized, hierarchical powers and distributed, horizontal networks. John Arquilla and David Ronfeldt, two researchers at the RAND Corporation who have written extensively on the hierarchy-network conflict, offer a few propositions for thinking about future policy:

- Hierarchies have a difficult time fighting networks. [...]
- It takes networks to fight networks. [...]
- Whoever masters the network form first and best will gain major advantages. [73]

These comments are incredibly helpful for thinking about tactical media and the roll of today's political actor. It gives subcultures reason to rethink their strategies vis-à-vis the mainstream. It forces us to rethink the techniques of the terrorist. It also raises many questions, including what happens when "the powers that be" actually evolve into networked power (which is already the case in many sectors).

In recent decades the primary conflict between organizational designs has been between hierarchies and networks, an asymmetrical war. However, in the future we are likely to experience a general shift downward into a new bilateral organizational conflict networks fighting networks.

"Bureaucracy lies at the root of our military weakness," wrote advocates of military reform in the mid eighties. "The bureaucratic model is inherently contradictory to the nature of war, and no military that is a bureaucracy can produce military excellence." [74]

While the change to a new unbureaucratic military is on the drawing board, the future network-centric military an unsettling notion to say the least is still a ways away. Nevertheless networks of control have invaded our life in other ways though, in the form of the ubiquitous surveillance, biological informatization and other techniques discussed in the earlier chapter on power.

The dilemma, then, is that while hierarchy and centralization are almost certainly politically tainted due to their historical association with fascism and other abuses, networks are both bad and good. Drug cartels, terror groups, black hat hacker crews and other denizens of the underworld all take advantage of networked organizational designs because they offer effective mobility and disguise. But more and more we witness the advent of networked organizational design in corporate management techniques, manufacturing supply chains, advertisement campaigns and other novelties of the ruling class, as well as all the familiar grass-roots activist groups who have long used network structures to their advantage.

In a sense, networks have been vilified simply because the terrorists, pirates and anarchists made them notorious, not because of any negative quality of the organizational diagram itself. In fact, positive libratory movements have been capitalizing on network design protocols for decades if not centuries. The section on the rhizome in A Thousand Plateaus is one of literature's most poignant adorations of the network diagram.

It was the goal of this chapter to illuminate a few of these networked designs and how they manifest themselves as tactical effects within the media's various network-based struggles. As the section on viruses (or the previous chapter on hackers) showed, these struggles can be lost. Or as in the case of the end-to-end design strategy of the Internet's core protocols, or cyberfeminism, or the free software movement, they can be won (won in specific places at specific times).

These tactical effects are allegorical indices that point out the flaws in protocological and proprietary command and control.

The goal is not to destroy technology in some neo-Luddite delusion, but to push it into a state of hypertrophy, further than it is meant to go. Then, in its injured, sore and ungarded condition, technology may be sculpted anew into something better, something in closer agreement with the real wants and desires of its users. This is the goal of tactical media.

[1] Paul Virilio, "Infowar," in Druckrey (ed.), *Ars Electronica*, p. 334. One assumes that the italicized "Titanic" may refer to James Cameron's 1997 film as well as the fated passenger ship, thereby offering an interesting double meaning that suggests, as others have aptly argued, that films, understood as texts like any other, contain their own undoing.

[2] David Garcia and Geert Lovink, "The ABC of Tactical Media," *Nettime*, May 16, 1997.

[3] Hardt & Negri, *Empire*, p. 25.

[4] Ralf Burger cites two articles, "ACM Use of Virus Functions to Provide a Virtual APL Interpreter Under User Control" (1974), and John Shoch and Jon Huppas's "The Worm Programs Early Experience with a Distributed Computation" (1982) which was first circulated in 1980 in abstract form as "Notes on the Worm programs" (IEN 159, May 1980). See Ralf Burger, *Computer Viruses* (Grand Rapids: Abacus, 1988), p. 19.

[5] Frederick Cohen, *A Short Course on Computer Viruses* (New York: John Wiley & Sons, 1994), p. 38.

[6] *Ibid.*, p. 2.

[7] W. Timothy Polk, et al., *Anti-Virus Tools and Techniques for Computer Systems* (Park Ridge, NJ: Noyes Data Corporation, 1995), p. 4.

[8] Indeed pioneering viral scientist Fred Cohen is the most notable exception to this rule. He recognized the existence of "benevolent viruses" that perform maintenance, facilitate networked applications, or simply live in "peaceful coexistence" with us: "I personally believe that reproducing programs are living beings in the information environment." See Frederick Cohen, *A Short Course on Computer Viruses* (New York: John Wiley & Sons, 1994), pp. 159-160, 15-21, and Frederick Cohen, *It's Alive!* (New York: John Wiley & Sons, 1994). The author Ralf Burger is also not completely pessimistic, instructing us that when "used properly, [viruses] may bring about a new generation of self-modifying computer operating systems. ... Those who wish to examine and experiment with computer viruses on an experimental level will quickly discover what fantastic programming possibilities they offer." See Ralf Burger, *Computer Viruses* (Grand Rapids: Abacus, 1988), p. 2.

[9] Fred Cohen, "Implications of Computer Viruses and Current Methods of Defense," in Peter Denning, Ed., *Computers Under Attack: Intruders, Worms, and Viruses* (New York: ACM, 1990), p. 383.

[10] See Philip Fites, et al., *The Computer Virus Crisis* (New York: Van Nostrand Reinhold, 1992), pp. 28, 54, 105-117, 161-2; Ralf Burger, *Computer Viruses* (Grand Rapids: Abacus, 1988), p. 1; Charles Cresson Wood, "The Human Immune System as an Information Systems Security Reference Model" in Lance Hoffman, ed., *Rogue Programs* (New York: Van Nostrand Reinhold, 1990), pp. 56-57. In addition, the AIDS Info Disk, a Trojan Horse, is covered in almost every book on the history of computer viruses.

[11] Burger, *Computer Viruses*, p. 1.

[12] Also called the "Israeli" or "PLO" virus.

[13] Yisrael Radai, "The Israeli PC Virus," *Computers and Security* 8:2, 1989, p. 112.

[14] Cohen, *A Short Course on Computer Viruses*, p. 45.

[15] "Computer Systems Under Siege, Here and Abroad," *The New York Times*, January 31, 1988, section 3, p. 8.

[16] Cited in Radai, "The Israeli PC Virus," p. 113.

[17] Frederick Cohen reports the total number between 20,000 and 30,000 diskettes. See Cohen, *A Short Course on Computer Viruses*, p. 50. Jan Hruska puts the number at 20,000. See Jan Hruska, *Computer Viruses and Anti-Virus Warfare* (New York: Ellis Horwood, 1992), p. 20.

[18] Philip Fites, et al., *The Computer Virus Crisis*, p. 46.

[19] Hruska, *Computer Viruses and Anti-Virus Warfare*, p. 22.

[20] A. K. Dewdney identifies a game called Darwin invented by M. Douglas McIlroy, head of the Computing Techniques Research Department at Bell Labs, and a program called Worm created by John Shoch (and Jon Hupp) of Xerox Palo Alto Research Center. See A. K. Dewdney, "Computer Recreations," *Scientific American*, March, 1984, p. 22. For more on Shoch and Hupp see "The Worm Programs," *Communications of the ACM*, March 1982. Many attribute the worm concept to the science fiction novel *Shockwave Rider* by John Brunner.

[21] Ken Thompson, "Reflections on Trusting Trust," in Denning, Ed., *Computers Under Attack*, p. 98.

[22] Dewdney, "Computer Recreations," p. 14.

[23] Jon A. Rochlis and Mark W. Eichen, "With Microscope and Tweezers: The Worm from MIT's Perspective," in Peter Denning, Ed., *Computers Under Attack*, p. 202. The precise time comes from analyzing the computer logs at Cornell University. Others suspect that the attack originated from a remote login at a MIT computer.

[24] Frederick Cohen, *A Short Course on Computer Viruses* (New York: John Wiley & Sons, 1994), p. 49. The figure of 60,000 is also used by Eugene Spafford who attributes it to the October 1988 IETF estimate for the total number of computers online at that time. See Eugene Spafford, "The Internet Worm Incident," in Hoffman, ed., *Rogue Programs*, p. 203. Peter Denning's numbers are different. He writes that "[o]ver an eight-hour period it invaded between 2,500 and 3,000 VAX and Sun computers." See Peter Denning, ed., *Computers Under Attack: Intruders, Worms, and Viruses* (New York: ACM, 1990), p. 191. This worm is generally called the RTM Worm after the initials of its author, or simply the Internet Worm.

[25] From a Cornell University report cited in Ted Eisenberg, et al., "The Cornell Commission: On Morris and the Worm," in Peter Denning, ed., *Computers Under Attack*, p. 253.

[26] Cited in *The New York Times*, November 5, 1988, p. A1.

[27] *The New York Times*, November 4, 1988, p. A1.

[28] Bruce Sterling, *The Hacker Crackdown* (New York: Bantam, 1992), pp. 88-9.

[29] Cited in *The New York Times*, January 19, 1990, p. A19.

[30] "Morris's Peers Return Verdicts: A Sampling of Opinion Concerning The Fate of the Internet Worm," in Hoffman, ed., *Rogue Programs*, p. 104.

[...]

[61] John Arquilla & David Ronfeldt, *Networks and Netwars: The Future of Terror, Crime, and Militancy* (Santa Monica: RAND, 2001), p. 6. A similar litany from 1996 reads: "netwar is about Hamas more than the PLO, Mexico's Zapatistas more than Cuba's Fidelistas, the Christian Identity Movement more than the Ku Klux Klan, the Asian Triads more than the Sicilian Mafia, and Chicago's Gangsta Disciples more than the Al Capone Gang" (see John Arquilla & David Ronfeldt, *The Advent of Netwar* [Santa Monica: RAND, 1996], p. 5). Arquilla & Ronfeldt coined the term netwar which they define as "an emerging mode of conflict (and crime) at societal levels, short of traditional military warfare, in which the protagonists use network forms of organization and related doctrines, strategies, and technologies attuned to the information age" (see Arquilla & Ronfeldt, *Networks and Netwars*, p. 6).

[62] This is not a monolithic control mechanism, of course. "The Internet is a large machine," writes Andreas Broeckmann. "This machine has its own, heterogeneous topology; it is fractured and repetitive, incomplete, expanding and contracting" ("Networked Agencies," <http://www.v2.nl/~andreas/texts/1998/networkedagency-en.html>).

[63] This is Deleuze & Guattari's realization in *A Thousand Plateaus*.

[64] For an interesting description of Toyotism, see Manuel Castells, *The Rise of the Network Society* (Oxford: Blackwell, 1996), pp. 157-160.

[65] Peter Galison, "War against the Center," *Grey Room* 4, Summer 2001, p. 20.

[66] Baran writes: "The weakest spot in assuring a second strike capability was in the lack of reliable communications. At the time we didn't know how to build a communication system that could survive even collateral damage by enemy weapons. RAND determined through computer

simulations that the AT&T Long Lines telephone system, that carried essentially all the Nation's military communications, would be cut apart by relatively minor physical damage. While essentially all of the links and the nodes of the telephone system would survive, a few critical points of this very highly centralized analog telephone system would be destroyed by collateral damage alone by missiles directed at air bases and collapse like a house of cards." See Paul Baran, Electrical Engineer, an oral history conducted in 1999 by David Hochfelder, IEEE History Center, Rutgers University, New Brunswick, NJ, USA.

[67] Galison, "War against the Center," p. 25.

[68] New Yorker writer Peter Boyer reports that DARPA is in fact rethinking this opposition by designing a distributed tank, "a tank whose principle components, such as guns and sensors, are mounted on separate vehicles that would be controlled remotely by a soldier in yet another command vehicle," (see "A Different War," *The New Yorker*, July 1, 2002, p. 61). This is what the military calls Future Combat Systems (FCS), an initiative developed by DARPA for the US Army. It is described as "flexible" and "network-centric." I am grateful to Jason Spingarn-Koff for bring FCS to my attention.

[69] Cited in Gene Kan "Gnutella" in Andy Oram, Ed. *Peer-to-Peer: Harnessing the Power of Disruptive Technologies* (Sebastopol: O'Reilly, 2001), p. 99.

[70] See *The al-Qaeda Documents: Vol. 1* (Alexandria, VA: Tempest, 2002), pp. 50, 62.

[71] Jon Ippolito, "Don't Blame the Internet," *Washington Post*, September 29, 2001, p. A27.

[72] Wanting instead American invulnerability to Soviet nuclear power, in 1964 Paul Baran writes that "we can still design systems in which system destruction requires the enemy to pay the price of destroying n of n[communication] stations. If n is made sufficiently large, it can be shown that highly survivable system structures can be built even in the thermonuclear era." See Paul Baran, *On Distributed Communications: 1. Introduction to Distributed Communications Networks* (Santa Monica, CA: RAND, 1964), p. 16. Baran's point here is that destruction of a network is an all or nothing game. One must destroy all nodes, not simply take out a few key hubs. But the opposite is not true. A network needs only to destroy a single hub within a hierarchical power to score a dramatic triumph. Thus, Baran's advice to the American military was to become network-like. And once it did the nuclear threat was no longer a catastrophic threat to communications and mobility (but remains, of course, a catastrophic threat to human life, material resources, and so on).

[73] Arquilla & Ronfeldt, *Networks and Netwars*, p. 15, emphasis removed from original. Contrast this line of thinking with that of Secretary of Defense Robert McNamara in the nineteen sixties, whom Senator Gary Hart described as advocating "more centralized management in the Pentagon." See Gary Hart & William Lind, *America Can Win* (Bethesda, MD: Adler & Adler, 1986), p. 14. Or contrast it in the current milieu with the Powell Doctrine, named after four-star general and Secretary of State Colin Powell, which states that any American military action should have the following: clearly stated objectives; an exit strategy; the ability to use overwhelming force; and that vital strategic interests must be at stake. This type of thinking is more in line with a modernist, Clausewitzian theory of military strategy, that force will be overcome by greater force, that conflict should be a goal-oriented act rather than one of continuance, that conflict is waged by state actors, and so on.

[74] Gary Hart & William Lind, *America Can Win* (Bethesda, MD: Adler & Adler, 1986), pp. 240, 249.

20.0

<nettime> Diminishing Freedoms
From: david garcia
To: nettime-l@bbs.thing.net
Date: Fri, 27 Jan 2006 17:22:36
-0500

Diminishing Freedoms

On a visit to Brazil in 2004 I stayed with Grazia Kunsch an important artist who is also a committed political activist. Part of her work is (hosting) foreign visitors at her house 'Casa Grazie'. To be hosted by Grazie is a delight, not least for her wonderful breakfasts and the long discussions that are given the time to unfold throughout the morning.

Like many artists who are politically active she keeps the boundaries between the two spheres deliberately blurry. But she told me how although this was once acceptable, she was finding it progressively harder to declare openly that she is an artist in activist circles.

Freedom, the expressive freedom of art seems to be becoming the impossible word. Why? What is at stake? Why are so many political activists moving to repudiate cultural politics and the expressive freedoms that continue to inspire and draw so many to call themselves artists?

There seems to be an oppressive philistinism emerging on the radical left, raising the worrying prospect that it is not only neo-liberalism that is instrumentalising all of life.

I have been troubled by these developments for some time, but I have only recently found a framework to address discuss the problem with myself in more detail and with a little more rigor. It was in the context of a review for a book on DIY Media by the London based artist activist group C6. As always Mute editors are (at least in my case) rarely passive recipients of the articles they solicit, and I was gently prodded into much more than a simple review. I don't pretend that the resulting ruminations are in any way definitive but I hope that it triggers some discussion.

Below is an extract, the full text can be found at <http://www.metamute.org/>

The Split

We have seen the emergence of three interconnected tendencies, since the tactical media of the 90s. Firstly there is a widespread rejection of the homeopathic and the micro-political in favour of ambitions scaled up to global proportions coupled with a willingness to move beyond electronic and semiotic civil disobedience and to engage in direct action, to literally 're-claim the streets'. This is almost entirely as a result of the emergence of the powerful global anti-capitalist movement which (from their perspective) have transformed tactical media into the 'Indy-media' project. But there is also a third less visible and more troubling tendency, a tendency towards internal polarisation.

This polarisation is based on a deep split which has opened up between many of the activists at the core of the new political movements and the artists or theorists who, whilst continuing to see themselves as radicals, retain a belief in the importance of cultural (and information) politics in any movement for social transformation. Although I have little more than personal experience and anecdotal evidence to go on, it seems to me, that there is a significant growth in suspicion and frequently outright hostility among activists to the presence of art and artists in 'the movement', particularly those whose work cannot be immediately instrumentalised by the new 'soldiers of the left'.

So what is it that has changed since the 90s to give rise to these tendencies? To understand we must cast our minds back to the peculiar historical conditions of that time. The early phase of tactical media re-injected a new energy into the flagging project of 'cultural politics'. It fused the radical and pragmatic info politics of the hackers with well-established critical practices based critiques of representation. The resulting tactical media were also part of (and arguably compromised by) the wider internet and communications revolution of the 90s which, like the music of the 1960s, acted as a universal solvent not only dissolving disciplinary boundaries but also the boundaries separating long established political formations. The power some of us attributed to this new 'media politics' appeared to be born out by the role that all forms of media seemed to have played in the collapse of the Soviet Empire. It seemed as though old style armed insurrection had been superseded by digital dissent and media revolutions. It was as if the Samizdat spirit, extended and intensified by the proliferation of Do-it-yourself media had rendered the centralized statist tyrannies of the soviet empire untenable. Some of us allowed ourselves to believe that it would only be a matter of time before the same forces would challenge our own tired and tarnished oligarchies. Furthermore the speed and comparative bloodlessness of the Soviet collapse suggested that the transformations that were coming would not have to be achieved

through violence or personal sacrifice. This would be the era of the painless ('win-win') revolution, in which change would occur simply through the hacker ethos of challenging the domains of forbidden knowledge. It came to be believed that power that comes only from the top down had lost its edge. As late as 1999 in his Reith lecture, Anthony Giddens could still confidently assert that 'The information monopoly upon which the Soviet system was based, had no future in an intrinsically open framework of global communications'. Giddens and other third way social theorists were part of a wider movement, which acted out the dream that the profound political differences, which had divided previous generations, had been put on hold. This was made credible through the ubiquity of one of the dominant myths of the information age, a myth shared by activists and new media entrepreneurs alike. The myth that knowledge will set you free. This founding narrative of techno-culture, visible from Ted Nelson ('Computer Lib' onwards, recycles (in intensified form), the age old proposition that knowledge and freedom are not only connected but may actually entail one another.

The fact that a belief in the necessary relationship between knowledge and freedom has gone largely unquestioned is based in part on the depth of its lineage, fanciful stoics and most modern rationalists are at one with Christian teaching on this issue. 'And ye shall know the truth and the truth shall make you free'. As Isaiah Berlin pointed out in 1968 not only is it. This proposition is not self evidently true, if only on empirical grounds. It is one of the least plausible beliefs ever entertained by profound and influential thinkers.¹

In addition to being fallacious the accompanying rhetoric of transparency, freedom, access, participation, and even creativity, has come to constitute the ideological foundation of 'communicative capitalism', transforming tactical media's homeopathic micro-politics into the experimental wing of the 'creative industries' and corroborating the temporal mode of post-Fordist capital short-termism.²

Neo-liberalism's effective capture of the rhetoric of 'freedom' and 'creativity', has re-opened an old fault-line which the first wave of tactical media did so much to bridge, the fault-line dividing artists from the political activists.

The theorist and activist Brian Holmes described the origins of this dichotomy succinctly as going (at least) as far back as the cultural politics of the 1960s. He describes a split 'between the traditional working-class concern for social justice and the New Left concern for individual emancipation and full recognition and expression of particular identities'. According to this account corporate foundations and think tanks of the 80s and 90s have succeeded in inculcating market-oriented variations on earlier counter-cultural values rendering the interventions of artists (including tactical media makers) profoundly if unwittingly, de-politicising. Holmes goes on to describe (or assert, I am not quite sure which) a critique in which 'the narcissistic exploration of self, sexuality and identity become the leitmotif of bourgeois urban culture. Artistic freedom and artistic license have led, in effect, to the neo-liberalization of culture.'³ The puritanical and authoritarian tone of this analysis is just a little unnerving. At the very least this tendency could lead to a crass and oppressive philistinism and might signal far worse to come.

At the Senegalia meeting in 2004 for Telestreets, Franco Berardi (Bifo) made a plea to Telestreet activists (and by extension all artist/activists) not to 'embrace our miserable marginality'. Increasingly this call is being answered. There are a growing number of inspiring cases which we can point to, the Yes Men's achievement in securing global distribution in mainstream cinemas, Yomango's high voltage contributions to the global, protest movement and Witness.org's extensive initiatives in which the provision of indigenous activists with DIY media with their campaigns is connected to human rights legal processes. These and many other projects are pointing to the growing willingness to strategically globalise dissent. This process in not unconnected to a growing willingness to relinquish one of the shibboleths of tactical media, the cult of 'ephemerality'. In place of the hit and run guerrilla activism the direct opposite is now required, 'duration'. It's a time for longer-term commitments and deeper engagements with the people and organisations networked around contested issues.

One of the most extraordinary examples of this kind of development is 'Women on Waves' a Dutch Foundation initiated by the Rebecca Gomperts who studied medicine at the University of Amsterdam and specialised as an abortion doctor and then went on to study visual arts at the Rijetveld Academy and Sailing at the Enkhuizen Zeevaartschool (Nautical College).

The most celebrated achievement of Women on Waves is the Abortion Boat, a large floating clinic that tactically exploits maritime law, anchoring the boat just outside the 12-mile zones of countries where abortion is forbidden. On the Abortion Boat women can be helped with information and with actual abortions are performed by a team of Dutch medical practitioners (including Dr Gomperts) on Dutch 'territory'. Thus, women are actively assisted and local organisations are supported and inspired in their struggle for the legalisation of abortion.

Along with the practical intervention of the Abortion Boat, Women on Waves also uses art and design as part of their global campaign for abortion rights. For instance the 'I had an Abortion' installation consisting of vests on wire coat hangers, which bear the text 'I had an abortion' in all European languages. On their website <womenonwaves.org> a diary can be found of a Brazilian woman relating her experiences of wearing one of these t-shirts. The continued validity of the modes of political address pioneered by tactical media are apparent in her descriptions of how the message on these t-shirts was preferable to something that might have read like earlier forms of agit prop say 'Legalize abortion!'. These t-shirts function 'not' she declares to 'make myself a target, that was not the point; it was to give all those women without a face a support. As to say, don't worry, it's all right, you're all right. This fulfils one of the prime directives of classical tactical media, unlike traditional agit prop it is designed to invite discourse.

Women on Waves is a reminder that cultural politics in its modern sense was in large part a creation of the women's movement. Those who question the value of a cultural politics would do well to remember that feminism also served to transform the lives and politics of many men who were taught (sometimes painfully) that they were failing to live out in their ordinary lives, the democracy they were advocating in theory.

The way in which 'culture' is central to feminism's demands and not peripheral is powerfully explored by Terry Eagleton in his valuable book *After Theory* which describes the centrality of 'the grammar' in which the demands of feminism were framed. 'Value speech, image, experience and identity are here the very language of political struggle, as they are in all ethnic or sexual politics. Ways of feeling and forms of political representation are in the long run quite as crucial as child care provision or equal pay.'⁴

This expanded political language was articulated not by activists and writers alone but also by many important women artists. Women artists who were critical in shifting the centre of gravity of the world of the 60s and 70s from Greenburg's formalism and Rosenberg's mysticism to a new expressive and subject centred naturalism, which remains influential and important to this day. In our efforts to understand our new conditions and to change we must beware of trying to eliminate all ambiguities and impurities, above all we should not be tempted to relinquish the essential legacy of cultural politics.

1. Isaiah Berlin *From Hope and Fear Set Free* 1968
2. Rossiter & Lovink, *Dawn of the Organised Networks* (2005)
3. Brian Holmes's review *THE SCANDAL OF THE WORD "CLASS"* Posted on nettime
4. A review of David Harvey, *A Brief History of Neoliberalism* (Oxford UP, 2005)

3. Terry Eagleton, *After Theory*. (Penguin 2003)
4. womenonwaves.org

20.1

Re: <nettime> Diminishing Freedoms
From: brian.holmes {AT} wanadoo.fr
To: nettime-l@bbs.thing.net
Date: Mon, 30 Jan 2006 19:37:35
-0500

David Garcia refers directly to me, in his text about an emerging dispute between activist and artistic practices:

- > The theorist and activist Brian Holmes described the origins of this
- > dichotomy succinctly as going (at least) as far back as the cultural
- > politics of the 1960s. He describes a split "between the traditional
- > working-class concern for social justice and the New Left concern for
- > individual emancipation and full recognition and expression of

- > particular identities" According to this account corporate
- > foundations and think tanks of the 80s and 90s have succeeded in
- > inculcating market-oriented variations on earlier counter-cultural
- > values rendering the interventions of artists (including tactical
- > media makers) profoundly if unwittingly, de-politicising. Holmes goes
- > on to describe (or assert, I am not quite sure which) a critique in
- > which "the narcissistic exploration of self, sexuality and identity
- > become the leitmotif of bourgeois urban culture. Artistic freedom and
- > artistic license have led, in effect, to the neo-liberalization of
- > culture. The puritanical and authoritarian tone of this analysis is
- > just a little unnerving. At the very least this tendency could lead
- > to a crass and oppressive philistinism and might signal far worse to
- > come.

Garcia misquotes and misinterprets me pretty deeply, in what's otherwise a good article. See my original text, and particularly the questions I ask about culture and politics, at <http://www.nettime.org/Lists-Archives/nettime-l-0510/msg00005.html>. But it doesn't matter, it's just a mistake and the whole subject is worth going back to anyway.

The sentence that Garcia can't swallow (the one about the narcissistic exploration of self, identity and sexuality) was written in fact by another David: David Harvey, in his book, *A Brief History of Neoliberalism*. In my review of that book, I quoted a long passage where Harvey recounts the bankruptcy of New York in 1975 and how the city and its culture were subsequently reshaped in the context of financially driven globalization. I was interested in two things. First, a fresh analysis, within a specific urban framework, of the way that cultural and intellectual practices were broadly neutralized by turning them into commodities in an economy of images and signs (a process which at the same time transforms a growing mass of artists and intellectuals into the economically interested producers of those same commodities). And second, I was interested in the limits of exactly that same analysis.

Things have only gotten worse since 1975, and new problems have arisen. While reading Irving Kristol's book, *Neoconservatism*, The Autobiography of an Idea, I was struck by the Kristol's fierce rejection of a 60s counterculture that he equated with a Nietzschean transvaluation of all values. I thought: Can I do without that counterculture, without that Nietzschean aspiration to destroy old values and recreate new ones? The answer was, I couldn't. For someone like myself, the only viable option is to pursue a radically experimental work on the self and society, expressed by signs and materials in their rupture with history. In other words, I need something like vanguard art (only I think you can call it post-vanguard art, because these practices have gone far beyond their old limits). I wanted to conclude my review on Harvey's strong analysis of the subservience of art to finance in the neoliberal economy, and at the same time, I wanted to question the Marxist reflex that would reach back to a supposedly clearer and truer world of working class culture and militancy that the new middle class media culture is said to simply obscure and distort.

The problem, as Garcia shows throughout his own text, is that the contemporary cultural economy really does have a strong coopting and neutralizing capacity, which operates mainly through commercialization in the United States and mainly through selective social democratic patronage in Europe. The combined renewal of artistic and activist practices in the 90s really did require direct action, reclaiming the streets, as Garcia knows for having theorized such things while also participating in them.

Now that the effectiveness of direct action has been blunted by increasing police pressure on the streets, as well as a general rise in the stakes of political conflict, we do (or at least I do) see the cultural institutions and even the commercial ones coming in to skim off the cream of tactical media representations, which aren't particularly threatening or destabilizing in the absence or decline of what they were supposed to represent. That's a real problem. I am sure plenty of activists are suspicious of me, for publishing and spouting off my mouth and participating in museum and festival debates. I'm even suspicious of me, to the point where I've deliberately gone back to translating, to make sure that I'm not tempted to write texts or do talks just for the payoff at the end. It's easy to get confused in a great big media machine that is also made (or at least functions) to produce confusion. But what's mainly lacking, from my viewpoint, are not only audacious direct action stunts, and not only (though this is of course more important) forms of political engagement that can reach huge numbers of participants and give them an effective way to help change society. What's also missing are artworks that cut through the trendy flaky fashions, and go beyond the old modernist definitions of art for art's sake, to touch the core of the human quandry and help you transform your self and your relation to the others, at a moment when things go on getting worse and worse and worse.

Garcia quotes Terry Eagleton to talk about how the women's movements totally changed politics, by making what appear as cultural issues inseparable from the economic ones. He could have drawn his examples (and probably would have, if he'd been here) from the 6th World Social Forum in Caracas, where you could see and hear and feel, in almost every talk and study session and activist planning round, that the old ways of doing politics have changed. Particularly, but not only, by the fact that women and indigenous people are participating everywhere, and often taking the most prominent roles. I did not see much cutting edge art

at the social forum, certainly not in the concentrated forms that derive from the western tradition. But a strong point of the forum for me was the way that it put forth the irreducible presence of a plurality of cosmovisions. Yes, that's they say. And you could hear it, you could feel it. At one point, Maya and Qechua women completed a ceremony on stage in the context of a panel which was refusing the patenting of women's knowledge. In the Q and A that followed, one of the women said more or less this: "Our god is not up above in the sky. Our god is in the earth. It is in us. It is us." I had a kind of insight at that point, or maybe something I had learned from deconstruction finally made tangible sense to me. I realized that the whole Christian recovery and reinterpretation of Platonic idealism was inseparable from abstract, Cartesian, metaphysical, alienating representation. The spectacle society. The military surveillance grid. And I realized that what we were involved with was not that kind of representation.

But there I go again talking again, spouting off. Who wants to make me feel guilty about it? While those women were performing their ritual, there was a TV cameraman crowding on the stage. It was so annoying, this guy crowding in on our intimacy. And then I remembered that this was being broadcast by the Bolivarian TV stations. The revolutionary TV stations. Like Catia TV, where I saw a fantastic montage-analysis of the way that the commercial TV channels had sought throughout the late nineties and early years of this decade to impose a reactionary reading on crucial events in the streets that have led, each time, to the continuation of the revolutionary project here in Venezuela. What you could see in action, on broadcast TV, was a critical and transformative kind of mass representation. At one point, on broadcast TV, they were showing an interview of an Italian guy from Telestreet, talking about the urgent situation in Italy where Berlusconi controls all the broadcast media.

I like art. I like activism. While hanging out in Caracas, I would sift through my mail in cybercafes, like all the gringos and all the latinos. I get so many ads for high-class art and pseudo activist events put on by the European social democratic institutions. One mail said: Art's good for nothing, that's its whole necessity. The hackneyed French academic modernist version of elite vanguard art. Another mail said: If I can't dance I don't want to be part of your revolution. The happy-go-lucky disco Dutch populist version of activist cooptation.

I admit it, at times I feel impatient and even angry about all that schlock. Philistinism? Well, sometimes I also just feel very very bored.

best, Brian

21.0

<nettime> Technologies of Resistance: Transgression and Solidarity in Tactical Media
From: Miguel Afonso Caetano
To: nettime-l@bbs.thing.net
Date: Tue, 30 May 2006 19:05:50 +0100

Dear Nettimers:

I have recently finished a M.A. dissertation about Tactical Media that I've talked about here a few years ago (www.nettime.org/Lists-Archives/nettime-l-0211/msg00063.html). I'm sending you here the English version of the abstract and the table of contents. In the thesis, I make some criticisms of the concept of tactical media in terms of its current validity. Also, in the second part I cover in detail some projects of the vibrant Brazilian tactical media scene: Metareciclagem (www.metareciclagem.org) - who has received an honorary mention in this year's *Ars Electronica* (www.aec.at/en/prix/honorary2006.asp) and the now deceased Projeto Metafora (<http://ogum.metareciclagem.org/metafora>).

Since Nettime's 10th anniversary meeting is happening right now in Montreal, I think it would be good to start a debate here in the list about the actual relevance of tactical media in the age of Web 2.0, which has embraced (co-opted?) much of the same DIY ethos in places like Flickr and MySpace. On the other side, we're also living in the midst of the "state of exception"/War against terrorism where every subversive activity is considered suspicious - the bioterrorism paranoia case against CAE.

Judging from the Brazilian example, I think that it is becoming more adequate to think about tactical media in peripheral

countries like Brazil and India where there's a sense of more severe urgency in social transformation, of reappropriation of technology by the people.

Best regards from Portugal,

Miguel Caetano
Technologies of Resistance:
Transgression and Solidarity in Tactical Media

Miguel Afonso Caetano
Resulting from the convergence between media, technology, art and politics, tactical media are a set of cultural practices and a theoretical movement which started in Europe during the first half of the 90s, having spread to North America until the end of the millennium and, afterwards, to the rest of the world. Initially taking advantage of video camcorders but also, later, of digital technologies such as CD-ROMs and the Internet, the producer of this kind of media acknowledges himself as as a hybrid, performing simultaneously the role of an artist, activist, theorist and technician.

These subversive and/or creative uses of information and communication technologies by individuals who normally don't have access to them are characterized by experimentalism, ephemerality, flexibility, irony and amateurship. Based on the distinction between tactics and strategies developed by Michel de Certeau and continued by David Garcia and Geert Lovink, this dissertation examines the way tactical media present themselves as "media of crisis, critique and opposition". By applying a theoretical analysis of some collectives, we intend to demonstrate that the protest tactics of these media production forms represent a position of permanent struggle against a concrete and explicit opponent (nation-state, supranational institution or transnational corporation).

After addressing the dangers that this antagonist model of media as a weapon of resistance can lead to, we propose an alternative perspective of tactical media built on an empirical analysis of two Brazilian projects, *Metáfora* and *MetaReciclagem*. Finally, we argue that these and other grassroots initiatives adapt the practices of subversion and resistance visible in the activist collectives of developed countries to the local settings of a peripheral country like Brazil. By fostering technological reappropriation for social transformation, these groups unleash the creative and communication capacities of these communities, towards their self-sustainability and autonomy.

Keywords: tactical media, strategies, media activism, alternative media, hacker, free software, technological reappropriation, recycling, Brazil.

21.1

Re: <nettime> Technologies of Resistance: Transgression and Solidarity in Tactical Media
From: Brian Holmes
To: nettime-l@bbs.thing.net
Date: Wed, 31 May 2006 13:01:09 -0300

Miguel Afonso Caetano wrote:

>I have recently finished a M.A. dissertation about Tactical Media
>that I've talked about here a few years ago

I'd be totally interested to read your dissertation Miguel, is it online?

>I think it would be good to start a debate here in the list about the
>actual relevance of tactical media in the age of Web 2.0, which has
>embraced (co-opted?) much of the same DIY ethos in places like Flickr
>and MySpace. On the other side, we're also living in the midst of the
>"state of exception"/War against terrorism where every subversive
>activity is considered suspicious - the bioterrorism paranoia case

>against CAE.

My feeling is that cooptation is an infinite process - part of social struggle, which demands that every dissenting or antagonistic expression be abandoned and reinvented soon after its first release into the infosphere. I also think that the expression "tactical media" was launched at a great moment of political weakness and under-the-radar diffuse experimentation from the left/anarchist side of the cultural and political spectrums - a moment coinciding with the massification of a new communicational toolkit. That those days are gone is pretty clear (the state of exception was definitely the turning point), but what's interesting is all they produced, the new possibilities. The questions of what at the time was called tactical media, and more, the forms of experimentation with communicational politics from below, are something you can only move through as it happens and leave aside as it disappears. Still, histories are fascinating when they're not confused with futures.

>Judging from the Brazilian example, I think that it is becoming
>more adequate to think about tactical media in peripheral countries
>like Brazil and India where there's a sense of more severe urgency
>in social transformation, of reappropriation of technology by the
>people.

There's something to that. First of all, De Certeau was inspired by Brazil and wrote about it, if I'm not mistaken. Second, the massification of the Internet toolkit is still underway in Brazil and India. Third, the state and therefore, the cooptation apparatus is weak in Brazil, though as far as I can see (on short visits) it still works all too well. Actually, I think people in Brazil and India would be best off inventing new concepts to really drive home the point that things are happening - and should happen, are urgently needed - in those specific contexts.

The thing that amazed me on my last trip to Sao Paulo was hearing about the PCC weekend. What does nettime think about that? A gang that has totally dominated the prison system in Sao Paulo state, that controls the drug trade in the cities of that state (including the megalopolis itself), that has built up a very sophisticated economy and a functioning leadership structure, and is able to coordinate an attack on the police using cell-phones from inside the prisons, burning 60 buses and assaulting reportedly a hundred police stations (is that true?), carrying out what friends of mine described as a "subjective occupation" of the minds and emotions of one of the largest cities in the world! Talk about tactics... It seems as though a networked criminal organization (the Primeiro Comando da Capital) is able to run rings around a state which cannot catch up to it, cannot install the kind of hi-tech protection and distributed control mechanisms that the US and other Western countries are working so desperately to perfect. This is fantastically interesting, actually hopeful in some weird respects (if the state fails to that degree, must it not be reinvented?), but mostly just astounding, with the great danger that a kind of fascist electoral reaction will come out of it (as in the US), as well as police death-squads which, I have been told, immediately formed to exact reprisals. The whole thing is incredibly important as a phenomenon of our times, I would be curious to know what others think about it.

best, BH

22.0

<nettime> 30 Years of Tactical Media
From: Felix Stalder
To: nettime-l@kein.org
Date: Sun, 8 Feb 2009 17:15:32 +0100

This is a short text which appears in "Public Nethase: Non Stop Future. New Practices in Art and Media" edited by the fine people at the New Media Center_kuda.org, in cooperation with World-Information Institute / to. We recently presented this book at transmediale in Berlin.

"An ultimate reference book for those who want to find out about cultural discourse and practice from the beginning of the internet explosion in the nineties to the present..." Brian Holmes

<http://nonstop-future.org>
30 Years of Tactical Media [1]

Felix Stalder

Tactical media as a practice has a long history and, it seems safe to predict, an even longer future. Yet its existence as a distinct concept around which something of a social movement, or more precisely, a self-aware network of people and projects would coalesce has been relatively short lived, largely confined to the internet's first decade as a mass medium (1995-2005). During that time Geert Lovink and David Garcia, two Dutch media activists/theorists at the heart of this network, defined Tactical Media, as

"what happens when the cheap 'do it yourself' media, made possible by the revolution in consumer electronics and expanded forms of distribution (from public access cable to the internet) are exploited by groups and individuals who feel aggrieved by or excluded from the wider culture. Tactical media do not just report events, as they are never impartial they always participate and it is this that more than anything separates them from mainstream media."^[2]

Like so many other things that are now common in our informational lives, the roots of tactical media lie in the cultural innovations of radical social movements that sprang up in the late 1960s. Not only did they begin to exploit technological changes enabling to self-produce media but they created entirely new ideas of what the media could be: not just conduits for more or less sophisticated state propaganda (as in Althusser's famous analysis of the ideological state apparatuses^{[[3]]}) or as a source of objective^{[[4]]} information provided by a professional (enlightened) elite. Rather, they reconceptualized the media as means of subjective expression, by people and for people who are not represented by the mainstream.

Given the still significant technological hurdles to autonomous media production and distribution which existed deep into the 1990s, the first wave 'do-it-yourself' media thought of themselves as 'community media'^{[[5]]} representing local social, cultural or ethnic minorities. In the US, community media centered around public access television (and radio). They were made possible by fortuitous legislation which required cable companies to provide one channel for local, non-commercial programming. This created the technological and financial basis for community activists to run a (low-budget) TV channel. Across the country, local TV stations sprung up, giving a platform to various community groups to produce programming by and for themselves. During the 1970s, video technology developed at a rapid pace, reducing the bulk and the costs of the equipment while improving the quality of the recordings and the means of post-production. In the 1980s, this peaked in the 'camcorder revolution'^{[[6]]}, referring the small, cheap video cameras/recorders that became widely available. They seemed to offer the possibilities to engage in 'counter surveillance'^{[[7]]}, i.e. the ability to document abuses of power. As the case of Rodney King showed in the early 1990s in Los Angeles, the consequences of such 'counter surveillance' could be dramatic.^{[[4]]} At the same time, new satellite transmission technology made it possible to start nation-wide, rather than local distribution of content. This was spearheaded by Deep Dish TV, founded in 1986. Its aim was to 'do what broadcast media cannot do for itself: identify and amplify, without alteration or limitation, the voices of the disenfranchised cultures who struggle for equal time.'^{[[5]]} In the Netherlands, public cable TV enabled an lively pirate TV and radio scene which developed in parallel with the early public access Internet projects such as Digital City of Amsterdam creating a rich local culture of experimental, politicized media.^{[[6]]} In the rest of Europe, partially because of a different regulatory environment, public access TV has played less of a role, whereas community radio, or, in the UK, pirate radio, has flourished since the 1970s. Today, the public access model is still relevant and even expanding. In Vienna, for example, a new public access channel (Okto TV) opened in 2005. Yet, the TV environment has changed significantly over the last 30 years, and public access TV is threatened to become just another narrow-caster among a near infinite number of channels.

By the mid 1990s, the costs of media production had further come down and the internet was beginning to offer a credible promise of an alternative distribution platform. It made possible to avoid some of limitations of broadcast media with their hardwired distinction between sender and receiver, which not even community media could overcome (even if they if they lowered the hurdles to becoming a producer oneself). A new generation of media activists began to experiment with the new possibilities of open communication networks, which were, by and large, still a promise to be realized, rather than a readily-available infrastructure.

They radicalized the ideas of community media by challenging everyone to produce their own media in support of their own political struggles. This new media activism was motivated by three key insights. First, cultural theorists had been calling for a reevaluation of how individuals dealt with media products. Rather than seeing them merely as passive consumers, they were understood as tactically appropriating them.^{[[7]]} New media could transform this practice from an individual to a social level. Hence the term, tactical media. Second, it became understood very clearly that all politics are, to a significant degree, mediated politics and that the long-

held distinction between the 'street' (reality) and the 'media' (representation) could no longer be upheld. On the contrary, the media had come to infuse all of society and in order to challenge the dominant society, it was necessary develop new means of producing and distributing media. Not as a specialized task separate from the social movements, but as key activity around which social movements could coalesce. Finally, the media environment characterized by a broadcast logic of geography was being supplemented with an environment characterized a many-to-many logic of access.

In such an environment, networking came naturally and some of the key networking events were the large scale social protests that tracked the international policy gatherings of the WTO (World Trade Organization), G8 and similar 'free trade' organizations in the late 1990s and early 2000s. This inspired the creation of an international network of local media projects under the name of Indymedia which, at least initially, understood itself as the media arm of the anti-globalization movement. However, while Indymedia currently still lists close to 200 local, regional and national network nodes, it never really managed, and probably never intended, to match the full breadth of a global movement. Rather, Indymedia seems to flourish where the nodes are deeply rooted in local communities, privileging concrete local struggles over abstract, global policy.

Even before Indymedia attempted to establish global alternative media network, a series of conferences were held in Amsterdam (1995 - 2003) called 'The Next Five Minutes' (N5M)^{[[8]]}. They brought together many of the early internet-based media activists and connected them with previous generation of public access TV producers and independent film makers, reconceptualizing the whole movement as Tactical Media. These new media projects were understood as tactical because they were not geared towards setting up long-term structures, but towards quick interventions that could be realized with high ingenuity and low budgets. It was practice over theory, partly as an attempt to sidestep the exhausting debates about identity and representation that had been raging for more than a decade now.^{[[9]]}

Such a short range approach was well suited to experimentally explore the new media environment which was rapidly emerging but was still largely unstabilized. Technology was being developed at an extremely fast pace during this hyper-growth phase of the internet, and a global civil society was just beginning to be forged. Thus, many of the Tactical Media projects where even more marginal than the community media of the previous generation, but they nevertheless played an important role in the experimentally establishing media practices adapted to the new conditions of open networks. For a few years, and mainly do to intensive networking at conferences such as N5M, Tactical Media flourished as a distinct, self-conscious practice of media activists interested technological and political innovation.

However, as the technologies of the Internet began to mature, some of the inherent contradictions of the Tactical Media concept became apparent. For example, providing infrastructure for projects is a long-term rather than a tactical task that quickly overburdens loose networks. Indymedia has been here the exception to the rule, but mainly because it turned closer to community media, made by and for a relatively distinct subset of the larger anti-globalisation movement. Publicly-funded organizations active in this area, such as Amsterdam's De Waag, either lost interest, or, as in the case of Vienna's Public Netbase, had their funding cut, leaving the field to smaller, more specialized organizations. More importantly, however, was the conceptual contradictions between integrating media production into all forms of grassroots political movements as part of their tool kit, and building a particular identity around this increasingly common practice. The movement as a whole began to dissolve as increasingly people were doing tactical media without thinking about Tactical Media. In a way, Tactical Media was so successful in establishing new political practices that it could no longer serve as a distinctive approach would define a particular community.

This makes the current state of affairs decidedly mixed. On the one hand, production technology has become even more accessible, both in terms of price and ease-of-use. With the advent of commercial hosting companies for blogs or videos distribution has been professionalized to a very high degree. As an effect, it has become very simple to shoot, edit and distribute rich media to audiences large and small. This is very good news, particularly for activists in developing countries. At the same time, the commercial capture of the infrastructure is creating new bottlenecks where censorship and control of media content can and does function efficiently.

Thus the autonomous production of media for grassroots campaigns has been widely established as a core concern for contemporary political movements, not the least thanks to the Tactical Media pioneers of the 1990s. However, its increasing reliance on commercial infrastructure is introducing new points of failure as becoming apparent as the policing of the commercial platforms is getting more intense.

Partly as a reaction to the shortcomings of tactical media and the pressures of the commercial platforms, there is a renewed interest in infrastructure among politically-minded media developers. One example is a global network of initiatives called *bricolabs* which describes itself as “a distributed network for global and local development of generic infrastructures incrementally developed by communities.” *Bricolabs*, in a way, combines the two strands of Community Media and Tactical Media, by seeking ways to network local communities to support each other in the development of alternative infrastructures for media production. How far this goal can be realized remains to be seen, but it is clear that despite the decline of Tactical Media in the narrow sense, the social practice of autonomous media production continues to be adaptive and innovative.

NOTES

1. This text benefitted from feedback by Konrad Becker, David Garcia and Patrice Riemens.
2. Lovink, Geert; Garcia, David (1997): *The ABC of Tactical Media*. <http://www.ljudmila.org/nettime/zkp4/74.htm>
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5. Yablonska, Linda (1993). *Deep Dish TV*. High Performance #61, Spring http://www.communityarts.net/readingroom/archivfiles/1999/12/deep_dish_tv.php
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7. Certeau, Michel de (1988), *The Practice of Everyday Life*. Berkeley, University of California Press
8. <http://www.next5minutes.org/>
9. Wark, McKenzie (2002), *Strategies for Tactical Media*. In: *Proceedings from the South Asian Tactical Media Lab*. Nov. 14-16. Delhi. <http://www.sarainet.net/resources/eventproceedings/2002/tactical-media-lab/strategies.PDF>
10. <http://www.bricolabs.net> [28.02.2008]

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* *Mediale Kunst / Media Arts Zurich*. 13 Positions. Scheidegger & Spies 2008

* *Manuel Castells and the Theory of the Network Society*. Polity, 2006

* *Open Cultures and the Nature of Networks*. Ed. Futura/Revolver, 2005

23.0

<nettime> 10 years of Indymedia

From: zanny begg

To: nettime-l@keim.org

Date: Sat, 13 Feb 2010 17:05:39
+1100

Below is an article marking the 10th anniversary of Indymedia (and its roots within Sydney activist scene) which was published in the most recent edition of *RealTime* (+on screen).

To go to a link for the article: <http://www.realtimarts.net/article/95/9772>

Message is Medium is Message

[image: Indymedia flyer] I JUST OVER 10 YEARS AGO SYDNEY MEDIA ACTIVISTS RUSHED TO FINISH A VERSION OF ACTIVE SOFTWARE WHICH WOULD ENABLE THE FIRST INDIYMEDIA SITE TO GO LIVE IN TIME TO COVER THE PROTESTS AGAINST THE WORLD TRADE ORGANISATION MEETING IN NOVEMBER 1999. AS RIOTS ERUPTED IN DOWNTOWN SEATTLE, MILLIONS OF PEOPLE LOGGED INTO THE NEW SITE LAUNCHING A MEDIA NETWORK WHICH REPORTEDLY RECEIVED MORE HITS IN ITS FIRST WEEK THAN MEDIA HEAVYWEIGHTS SUCH AS CNN.

“It was the heyday of globalisation, the high point of the internet boom and the last gasp of the New Economy: the WTO ministerial in Seattle was meant to celebrate the advent of a corporate millennium extending ‘free trade’ to the furthest corners of the earth. Nobody on that fall morning of Tuesday, 30 November 1999, could have predicted that by nightfall the summit would be disrupted, downtown Seattle would be paralysed by demonstrations and a full-scale police riot would have broken out... Nobody, that is, except the thousands of protesters who prepared for months to put their bodies on the line and shut down the World Trade Organization.”

Brian Holmes, nettime posting November 2009.

Ten years later the Indymedia network, while relatively small and fragmented in Australia, has grown to over 150 outlets around the world and has become a global phenomenon based around the simple slogan: “don’t hate the media, become the media.” A decade on it is now possible to see that Indymedia not only helped establish a global media service it also helped forge a connection between digital innovation and activism which has had a lasting impact on culture and the net.

activism goes digital

ABC social media producer John Jacobs, a member of the Jellyheads anarchist media collective whose warehouse was an infamous performance venue in the 90s, explains that the impetus for Indymedia grew out of attempts by people involved in Jellyheads, Critical Mass and the Reclaim the Streets activist communities to produce a hardcopy calendar to share news and events. Jacobs says that he knew he “never wanted to look at a photocopying machine again” when he met up with a physics student at Sydney University, Matthew Arnison. Arnison and Andrew Nicholson collaborated in writing the code for Active Sydney, a website which enabled people to share events, news, photos and other digital material online for the first time.

Active showed its international networking potential when used to cover news of the J18 global street parties in June 1999. As Nicholson, who is now a freelance coder and a member of the Sydney based art collective You Are Here, explained, its breakthrough was that activists could share information in “near real time.” In the build up to the Seattle protests in November of that year the founders of Active made contact with media activists in America and helped create the first Indymedia site which was based on the existing Active software.

Media analyst Marc Garcelon explains how Jeff Perlstein, a local member of the Seattle Independent Media Coalition, and another Seattle media activist, Sheri Herndon, became interested in using the internet to create an independent media network focused on the upcoming WTO protests. These activists wanted to utilise the archetype of “open-posting” developed in Australia: “after hooking up online with the Active network, the Seattle group around Perlstein and Herndon secured low-rent use of a downstairs

floor in Seattle through the directors of the Low Income Housing Institute...For the next six weeks, the network transformed this space into the first Indymedia center, which became operational the day before protests began against the WTO Conference" (Marc Garcelon, "The 'Indymedia' Experiment: The Internet as Movement Facilitator Against Institutional Control", *Convergence* 2006; 12).

open structure

According to Nicholson, the creation of Indymedia marked "the first time that a decentralised activist network used the domain name system to at once differentiate themselves locally but stay linked to a global network." Nicholson explains that the original Indymedia site very quickly decentralised into seattle.indymedia.org, washington.indymedia.org and sydney.indymedia.org and so on: "this was the same process for Active which had always been active.org.au/sydney.active.org.au/melbourne.active.org.au etc...but using the same domain name system enabled the community media centers to hold together as a network." Nicholson goes on to explain, "in 1999 it wasn't very common for mainstream media organisations to have any of the Web 2.0 features which people now talk about such as group voting, commenting, rating, tag clouds, inter-related social networks and so on. Things which we did on our websites put pressure on non-activist website for similar features, so 10 years later everyone wants interactive elements."

For Nicholson the first Indymedia site uniquely brought together the hacker systems of communication which had developed in the early days of the BBS and the ARPAnet with an expanding counter-globalisation movement and its non-expert adherents and enthusiasts. The interactive elements which were so novel in the Indymedia site had a long history in "the smaller base of the open source community of programmers who were writing websites for other programmers and were used to using the most advanced technologies of the time to rate and improve their programs. Slashdot.org for example had a system of commenting and ratings 10 years ago. It was a very nerdy algorithmic way of moderating because you could rate people's articles and people could rate your ratings, you could rate people's comments and other people could rate the way you rate people's comments in an endlessly recursive system of moderation." Because Nicholson and Arnisson had a foot in both camps—open source programming and activism—Nicholson explains "we were a bridge to bring those forms of interactivity to a broader range of activists who also had an interest in democratic forms of communication."

Indymedia's rapid expansion was helped along by its open structure—anyone in the world could put their hand up and say that they wanted to create a local branch and they were given the domain name and someone would create a handle for them in the Active software. Nicholson describes this as a "network effect" much like the old web rings of the early days of the net where people would band together to share common interests within an autonomous and expanding web environment.

[image: Indymedia flyer]

open publishing

Also crucial to the success of Indymedia was the notion of open publishing, something Arnisson describes as ensuring "the process of creating news is transparent to the readers..." (<http://purplebark.net/maffew/cat/openpub.html>). John Jacobs likens Indymedia to a "big communal blog before blogs were even invented. The backbone of Indymedia was peer-to-peer moderation, user generated content and open publishing, something which would ripple out through the web as a whole." The concept of open publishing has expanded throughout the web with popular sites like Wikipedia which rely on "swarm intelligence" to refine, edit and verify content.

An obvious corollary opens up between the open architecture of the web and the open publishing tactics of the web activists of Indymedia. The desire to decentralise information production and distribution connects directly to the de-centralised packet-switching structure of how information flows through the web. The many-to-many information broadcasting nodes of the web form the base which supports an ideology of open content creation, editing and sharing which has become normative within activist and web culture more broadly.

The tactical implications of this have been enormous, both for the raft of art projects which have used the web as their medium, experimenting with net conceptualist actions such as the electronic sit-ins of the Electronic Disturbance Theatre, but beyond the core of internet artists there has been a general trend towards interactivity and networked culture within art making even in non-technologically dependent projects, such as the artists loosely grouped under the banner of Relational Aesthetics.

tactical media

Tactical Media is a term developed by David Garcia and Geert Lovink in the

late 90s to describe the possibilities for artistic and activist interventions into digital and web-based media. In creating this term they borrowed from Michel de Certeau's celebrated book *The Practice of Everyday Life* which outlined the potential for ordinary people to tactically interact with consumer society. De Certeau drew a distinction between strategic interventions, which were the prerogative of those invested with power, and the wily, tactical interventions of the weak. In contrast to the grim absolutism of the Situationists ("consumer society has colonized social life"), de Certeau saw the possibilities for consumers, or rebellious users, as he preferred to call them, to recreate the value of consumer products by investing them with their own idiosyncratic uses and meanings.

Garcia and Lovink explain, in a nettime posting, how this allowed de Certeau to produce a "vocabulary of tactics rich and complex enough to amount to a distinctive and recognizable aesthetic...[an] aesthetic of poaching, tricking, reading, speaking, strolling, shopping, desiring..." Since the mid to late 90s multiple groups, networks, lists and projects have evolved under the tactical media umbrella such as Institute for Applied Autonomy (1998), RTMark (1996), The Yes Men (1999), Next Five Minutes (1993), Carbon Defense League (CDL) (1998), Bernadette Corporation (1994), Beyond The Brain parties (1995), HAcKtitude (2001) and so on. The tech savvy trickster has become a key figure within art as cultural activists use the avenues of communication opened up by digital media to play in the gaps and cracks in the armory of the powerful.

digital cultural resistance

Critical Art Ensemble (CAE) has contributed greatly to the discussions surrounding the possibilities of digital resistance in a networked world. For CAE the "tradition of digital cultural resistance" is indebted to a rich heritage of avant-garde art practices such as détournement, bricolage, readymades, plagiarism, appropriation and the Theater of Everyday Life. These practices stretch back to 20th-century art movements such as Dada, Surrealism, Fluxus and the Situationists, and just as much reach forward to a tech utopia of the information age. This point is also made by the founder of the online discussion list HAcKtitude, Tatiana Bazzichelli, who sees the lineages of digital art/activism stemming from "situationist, multiple singularity and plagiarist projects" (www.oekonux.org/list-en/archive/msg05812.html). As she explains "the contemporary Internet-based networking platforms have their deep roots in a series of experimental activities in the field of art and technology started in the last half of the 20th-century which have transformed the conception of art as object into art as an expanded network of relationships."

avant garde continuities

What the internet allows is the rapid expansion and diversification of the impulse towards networking, collaboration and collectivism contained within earlier avant-garde art movements: thus Mail Art becomes the email list, détournement becomes sampling, the readymade becomes plagiarism, plagiarism becomes copyleft, the derive becomes Google-earth, the collage becomes the mash-up, appropriation becomes the fan-zine and so on. Rather than emulating the avant-garde impulses of earlier art movements, as those who claim we live in a postmodern world might hypothesise, the internet age has put them on steroids, rapidly expanding the capacity of artists and art movements to experiment with networked practices which regard social relationships as a form of art.

Experiments in the 80s and early 90s with neoism, culture jamming, cyber-punk, tactical media, net.art and hacktivism created a culture of digital resistance and critique which has transformed both art and networking, or, as Bazzichelli cogently argues, conflated the two. In Italy, where Bazzichelli is located, the digital underground is highly active and innovative spawning a multitude of networked cultural practices and initiatives such as 0100101101010101.org the Luter Blissart Project, the Teletreer network, FreakNet and so on. In Italy there has been a powerful combination of autonomist theory, digital resistance and political activism which has reverberated outwards to the rest of the world through the writing of Toni Negri, Maurizio Lazzarato, Franco Berardi and Paolo Virno and the actions of counter-globalisation protesters in Genoa.

the internet come to life

In May 2000 Naomi Klein was invited to give a paper at the Re-Imagining Politics and Society conference in New York. A central theme of this conference was providing vision and unity to the counter-globalisation movement which had emerged so spectacularly on the streets of Seattle the year before. When deliberating on her speech Klein came to the antagonistic conclusion, however, that a lack of vision or unity should be considered a strength rather than a weakness. Choosing her metaphor carefully Klein argued that while the movement had not coalesced into a single definable identity its various elements were "tightly linked to one another, much as 'hotlinks' connect their websites on the Internet." She went on to explain, "This analogy is more than coincidental and is in fact key to understanding the changing nature of political organising. Although many have observed

that the recent mass protests would have been impossible without the internet, what has been overlooked is how the communication technology that facilitates these campaigns is shaping the movement in its own image...What emerged on the streets of Seattle...was an activist model that mirrors the organic, decentralised, interlinked pathways of the internet—the internet come to life” (www.thenation.com/doc/20000710/klein/single).

The Sydney hackers who helped launch Indymedia years ago played an important part in linking our experiences of communication and politics with the technical capacities for decentralisation embedded within the structure of the web itself. As we confront copyright, piracy, plagiarism and other issues of the digital age, the innovation of a decade ago stands as a reminder that the future of culture lies in democratising the productive capacities of the era in which we find ourselves.

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<nettime> The alt-right and the death of counterculture

From: Florian Cramer
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Date: Fri, 7 Jul 2017 08:50:20 +0200

[Olivier Jutel wrote an extensive review of Angela Nagle's new book "Kill All Normies - Online culture wars from 4chan and Tumblr to Trump and the alt-right" (Zero Books, 2017) for the Australian journal Overland: <https://overland.org.au/2017/07/the-alt-right-and-the-death-of-counterculture/>

It's an essay in its own right; I'm reposting it here with Olivier's kind permission. An other, less favorable review of the same book can be read here: [https://medium.com/\[AT\]curple.turmlr/i-didnt-like-kill-all-normies-very-much-225c17868d78](https://medium.com/[AT]curple.turmlr/i-didnt-like-kill-all-normies-very-much-225c17868d78) -Florian]

The alt-right and the death of counterculture
By Olivier Jutel
6 Jul.17

Angela Nagle has written an indispensable book that allows both the extremely online- and meme-illiterate to grasp the IRL implications of the online culture wars. From the rise of Trump as a lulzy agent of base enjoyment and unrestrained conspiracy, to the collapse of meaning in these perilously ridiculous times, all are products of an ascendant online culture which privileges affect and transgression. Nagle navigates a sea of anime Nazis, gamers, white nationalists, masturbation abstainers and violent misogynists in mapping the contours of online reaction and fascism. What is essential and most controversial in her thesis is the symbiosis between what we can call the 'Tumblr liberal-left' and the alt-right. Both are products of an online cultural vanguardism that has been lauded by techno-utopians, nominally leftist academics and journalists alike. Nagle

wields a forceful critique of the online left's aestheticised resistance as both self-satisfied and lacking the dynamism to undercut the alt-right's discourse of modern alienation, however nonsensical. This book is not an attempt at righteously slam dunking on the basement dwelling nerds of the alt-right or rehashing the excesses of campus identitarians. Instead it takes on the ideological deadlocks of the left that have been masked by the tech-fetishism of late capitalism.

The title 'Kill All Normies' embodies the wry humour of this book, necessary to deal with the risible nature of the alt-right and the horrifying obscenity, racism and misogyny that fuels the movement. At its origin, the alt-right amounts to a lament of web 2.0 inclusivity which ruined the memes and the 'mean internet' safe spaces of predominately young white male misanthropes. At its core, the alt-right is the equivalent of a new convert to punk complaining that 'modern music today is so terrible'. In Gabriella Coleman's book on 4-Chan and the hacker collective Anonymous, she extensively profiles the archetype troll Andrew Auernheimer, aka weev. weev is a truly contemptible figure, an avowed white supremacist and supporter of Dylan Roof who during the Trump campaign dedicated himself to 'Operation Pepe'. As with so much of the alt-right, weev is equal parts laughable and evil, claiming that his weaponisation of Pepe the Frog memes will incite the coming race war. And despite his undeniable status as an uber-troll of the alt-right, his interview with Coleman captures a pathetic grandiosity in trying to impress the fact that he "was in the room when the lulz was first said". It is so jarringly stupid to think that the renewal of fascism and white supremacy would be driven by a nerdy subcultural one-upmanship but this is the genesis of the online culture wars identified by Nagle.

For Nagle, the rise of the alt-right is not so much about the ideological currency of reactionary politics but the techno-enthusiastic embrace of transgression and disruption deracinated from politics. As with many discussions on the state of the left, Nagle considers the epochal moment of '68 and the youth-led demands for individual emancipation from hierarchy. She writes, the alt-right 'has more in common with the 1968 left's slogan "It is forbidden to forbid!" than it does with anything most recognize as part of any traditionalist right'. 'Where for fifty years conservatives have been fighting sexual liberation and 'liberal cultural excess,' the alt-right have formulated a style which is counter-cultural, dynamic, and thrives, at least temporarily, on its own incoherency. Embodying the best traditions of conservative hucksterism, Milo has been a key figure in providing a fascist chic and garnering mainstream media access, elevating his brand and online provocations into a reactionary culture-jamming. Nagle observes that Richard Spencer's 'spitting disdain about the vulgarity of the US consumer culture-loving, Big-Mac munching, Bush-voting, pick-up truck owning pro-war Republican' could be ripped from a mid-oughts edition of AdBusters.

The alt-right has latched onto the transgressive and paranoid libertarian style of culture jammers and hackers, which always sat uncomfortably on the left, and celebrates the liberation of the individual against ghastly sheeple and normie culture. In the process they have disrupted the poles of youth culture, allowing for an easy slippage between gaming, lib-hating, trolling, unbridled misogyny and fascism. As Nagle writes: 'When we've reached a point where the idea of being edgy/counter-cultural/transgressive can place fascists in a position of moral superiority to regular people, we may seriously want to rethink the value of these stale and outworn countercultural ideals.'

One of the intellectual legacies of '68 and the new left that Nagle identifies is the shift of concern from a universalist politics of state, party, the public and economy, to cultural studies, new forms of political identity and privatised resistance. There has been a great deal of intellectual energy devoted to conceptualising political emancipation in a manner that evades the stubbornly persistent questions of party organisation and militancy. In this retreat from the collective and embrace of the new, there has been a tremendous amount of exuberance from nominally left academics, sometimes with chairs paid for by tech companies, about the radical potential of new media. Jodi Dean in her 2009 book Democracy and Other Neoliberal Fantasies, presaging Occupy Wall Street, wrote of the 'techno-democracy fetish' in which new forms of communication in themselves do the hard of work of ideology and organisation in our place. The reality of techno-democracy was the 'collapse of symbolic efficiency,' meaning an endless circular proceduralism and clarification of terms which prevented participants from making the radical ethical gamble of politics that requires an individual subsumption to a collective discipline.

It was through this mix of techno-utopianism, political indeterminacy and the carnivalesque that figures like weev and the hackers of Anonymous could be turned into progressive allies by the likes of Coleman, Molly Crabapple or philosophy professor Peter Ludlow. The glaring white supremacy of weev was seen simply as trolling and lulzy transgression, while the cesspool of 4-Chan that spawned Anonymous was responsible for this 'force for good in the world' wielding lulz as a weapon of resistance. Anonymous have since been thoroughly eclipsed by the alt-right as the inheritors of this legacy.

This appalling omission rests on a thoroughly Nietzschean tech-elitism, as Nagle writes, 'it is certainly hard to imagine even a hint of approval being tolerated in academia if the subjects at hand were ordinary blue-collar normies of the far right like Tommy Robinson, despite his far milder views than what has characterised achan and trolls like weev for many years.' This nerd solidarity and tech-elitism informs Laurie Penny's profile of Milo devotees as 'Lost Boys' with anxiety disorders, as opposed to fascists politically responsible for their actions.

The idea that lulzy racism and transgression is either polysemic or the corollary to a new disruptive network enabled democracy owes to a cheap Deleuzianism deployed by tech-utopians, culture jammers and autonomist Marxists alike. The Rhizome, the Multitude, the wisdom of crowds and peer-produce all rest on an ideal of a latent affective human connectivity, that passes between bodies in cyberspace, enabling new decentralised forms of resistance and democracy. (See footnote for an extraordinary rhetorical flourish of this nature.) Nagle's critique of this network-determinism, pervasive during Tahrir Square and the Occupy moment, does not simply touch on the failure to seize power or the tyranny of structurelessness, but the pure nihilistic potential of the network. Perhaps the black-pill trajectory of this discourse should have been clear when AdBusters described ISIS as rhizomatic and superior to the 'Western rationalist approach.'

The failure of online connectivity to stabilise around a radical left ethic is, as Dean notes, both a product of its individuating effects, and the failure of communication itself to overcome the ideological deadlocks of the left. Affect and the lulz may create a short circuit here, but it is not the humanist teleology supposed by cyber-enthusiasts, rather a self-ferc'd 'ironical in-joke/maze of meaning.' Nagle writes, 'every bizarre event, new identity and strange subcultural behaviour that baffles general audiences ... can be understood as a response to a response to a response, each one responding angrily to the existence of the other.' Nagle correctly identifies that this self-referential world has as its end an amoral 'liberation of the individual and the id,' and a pathological enjoyment at the expense of an other. The role of the other in psychoanalytic terms figures prominently in the online neuroses of the Tumblr liberal-left and unrestrained malice of the alt-right. Nagle hints at this libidinal economy but is unable to devote sufficient time in her task of drawing the battle lines of the culture wars.

What the Tumbrites embody is a taxonomical politics which is driven (drive in psychoanalytic terms) by the techno-fetishist belief in pure communication and individual empowerment. It is in this way that language has become so central to politics. The clarification of terms, the bracketing of difference and the weighing of utterances from different subject positions, cis-males at the bottom, all attempt to make the banality of online life urgent and political. In a manner that mirrors the data colonisation of the social by new media companies, every difference must be celebrated, problematised and deconstructed. Thus there are hundreds of genders, Marxist universalism is misogynist, and effacement of agency requires reparations through any number of micro-payment platforms. Any slight sarcasm or scepticism about these facts is violence. The claim to truth of such politics is purely affective, as challenging political statements from a left-ethical position may elicit the refrain it's not my job to do the emotional labor of explaining this to you. The political speech-act becomes about amplifying marginal voices towards an in-group consensus, and the concept that ideas be rigorously scrutinised in debate 'seems to anguish, offend and enrage this tragically stupefied shadow of the great movements of the left.'

Nagle quite rightly castigates this as a joyless and vicious politics that does not expand the quality of left thought so much as garner converts to a woke clergy. It is also an ontologically impossible politics that cannot succeed on its own terms. In Lacanian libidinal theories of language, communication is defined by its impossibility, what Lacan calls symbolic castration, which launches us into the world of subjectivity through a gap and lack between the symbolic and the subject. The attempt of Tumbrites to produce politics through language is doomed: we are always haunted by the other 'what did they mean?', 'did I deny agency?', 'have I internalised cis-male discourse?'. The efforts to eradicate this indeterminacy, rather than make an ethico-political commitment, can only result in a vicious and impotent lashing out. Thus we have seen what Nagle describes as a 'culture of purging' in these online spaces against the left, as an identitarian elite looks to translate a surfeit of virtue into a scarce social capital for online cultural gatekeepers.

This extremely online politics produces a drive to self-destruction and paralysis within a nominally left identitarianism, while providing the alt-right with an obscene pathological enjoyment that defines its entire universe. While Nagle quite rightly takes pains to distinguish between alt-lights (Milo, Gavin McInnes, Mike Cernovich), the Manosphere (Roosh, Paul Elam) and the Nazi alt-right (Spencer, weev), the connective tissue is trolling as libidinal pathology. The logic of trolling corresponds precisely to what Lacan calls jouissance, that is, an enjoyment that is

dependent upon another who steals it from us. Trolling is the obsession over and debasement of the other for amorphous crimes against the subculture. Thus for the alt-right, identitarians are an object of constant ridicule that should be, in the language of sexual violence, 'triggered' with misogynist, racist and anti-semitic memes as both a matter of enjoyment and internet justice. Yet for all of the complaints about liberal snowflakes and grievance culture, trolls are obsessed with what is served in the cafeteria of a private liberal arts college they've never heard of. There is an inability to enjoy while this pervasive other threatens their memes, video games, traditional marriage and even Western civilisation.

This logic of jouissance as stolen by a nefarious, contradictory and overdetermined other is neatly evinced by the obsession with sexual hierarchy. Nagle's great insight here is in understanding the alt-right's reversion to intense misogyny as a pathological libidinal frustration and self-hatred. She writes, 'their low-ranking status in this [sexual] hierarchy is precisely what has produced their hard-line rhetoric about asserting hierarchy in the world politically when it comes to women and non-whites'. The default insult of liberal men and Never-Trump conservatives as 'cucks' depicts the 'fuck or get fucked' logic of jouissance. If you do not have the will to embrace the 'red pill' truth about politics, gender and race and engage in radical transgression you can expect to have your jouissance stolen by way of immigrants, liberals, or, in the original meaning of this metaphor, miscegenation. Here we have the deadlock of jouissance, the very thing that gives the alt-right enjoyment reinforces the racial other's virility as a direct threat to their own potency.

This is Žižek's great insight into the logic of fascism and antisemitism: the figure of the Jew in a contradictory evil – both aristocratic and slovenly, intellectual and carnal – whose enjoyment is based on stealing the people's social jouissance. Whether through the manipulation of media and finance, or the destruction of 'Western civilisation, the fascist's enemy (Jew, Feminist, Marxist, POC) lives to deny an organic order of gender and racial and religious hierarchy. The enemy's enjoyment extends to the very control of enjoyment, as nicely evinced by the recent Daily Stormer story, that Jews are controlling the porn industry to make men masturbate to plus-size models in order to weaken the white race. The enemy is necessary for the very existence of this idea of natural order, and grows more powerful as the alt-right is confronted with the impossibility of 'Western civilization' or patriarchy as they conceive it. This inevitable failure requires both a violent lashing out, to cover this lack, and an obsessive conspiracy which feeds the cycle of jouissance and frustration. Even if 'Pizzagate', the conspiracy alleging that the Democratic Party is a vast paedophile ring, was created by 4-Chan trolls, its logic corresponds perfectly with how trolls conceptualise their enemy and their politics of enjoyment. The fact that Pizzagate is so widely believed by Republican voters and that the favourite pursuit of online Fox viewers devotees' is now 'triggering snowflakes' speaks to the broader political currency of this fascist jouissance.

The great threat of the alt-right identified by Nagle is that they best embody the political potential of networked affect, and that they are able to use this infrastructure to accelerate a pure fascist politics of jouissance and libidinal frustration. The prevailing tendency on much of the self-identified left has been to retreat from the kind of broad popular struggle that could be attractive to the politically curious, making 'the left a laughing stock for a whole new generation.' Nagle's conclusion is harsh, and though it is always complicated unravelling various left threads, in the wake of the liberal resistance's floundering and their continued obsession with Bernie Bros, it holds true.

The alt-right meanwhile will continue to be wracked by their own self-loathing, the diminishing returns from online cultural victories, and an inevitable sectarianism. In this moment of post-ideology it is fitting, however grotesque their beliefs, that even our fascists are second rate. There will be no Steve Bannon-inspired National Socialist New Deal and the alt-right will have to be content with the wages of jouissance. Where this does threaten to verge into new radical territory is with a black pill nihilism that lauds mass shooters and the political violence of Dylan Roof, Elliot Rodgers and Jeremy Joseph Christian. Where networked politics was supposed to be liberatory, it has become a conduit for a violent acting out of this libidinal impasse, that can only grow in the absence of an IRL left militant universalism.

Footnote:

'And yet, peering through the computer, we find Anonymous in any instant to be an aggregate sack of flesh – meshed together by wires, transistors, and wi-fi signals – replete with miles of tubes pumping blood, pounds of viscera filled with vital fluids, an array of live signalling wires, propped up by a skeletal structure with muscular pistons fastened to it, and ruled from a cavernous dome holding a restless control center, the analog of these fabulously grotesque and chaotically precise systems that, if picked apart, become what we call people. Anonymous is no different from

us. It simply consists of humans sitting at their glowing screens and typing, as humans are wont to at this precise moment in the long arc of the human condition. Each body taken alone provides the vector for an irreducibly unique and complex individual history – mirroring in its isolation the complexity of all social phenomenon as a whole – which can itself be reduced yet further to the order of events: mere flights of fingers and an occasional mouse gesture which register elsewhere, on a screen, as a two-dimensional text or a three-dimensional video; the song their fingers play on these keyboards ringing forth in a well-orchestrated, albeit cacophonous and often discordant, symphony; it is sung in the most base and lewd verse, atonal and unmetred, yet enthralling to many; the mythical epic of Anonymous.’ – Excerpt from page 115 of Gabriella Coleman’s *Hacker, Hoaxer, Whistleblower, Spy: The Story of Anonymous*, Verso, 2014

24.1

Re: <nettime> The alt-right and the death of counterculture

From: Brian Holmes

To: nettime-l@kein.org

Date: Sat, 8 Jul 2017 03:53:32 -0500

This is one of the more challenging pieces I’ve read on nettime. It must speak to many people’s experience – certainly it does to mine. I wonder if anyone else might like to respond to this one?

The alt-right has latched onto the transgressive and paranoid libertarian style of culture jammers and hackers, which always sat uncomfortably on the left, and celebrates the liberation of the individual against ghastly sheeple and normie culture. In the process they have disrupted the poles of youth culture, allowing for an easy slippage between gaming, lib-hating, trolling, unbridled misogyny and fascism. As Nagle writes: ‘When we’ve reached a point where the idea of being edgy/counter-cultural/transgressive can place fascists in a position of moral superiority to regular people, we may seriously want to rethink the value of these stale and outworn countercultural ideals.’

Though I could not have imagined the alt-right at the time, after 2008 I chose to withdraw from the European art circuit in order not to be lured into the self-serving postures that I had analyzed years before in ‘The Flexible Personality.’ I got into activism because capitalism was steering society to a bad end. In the early 2000s had a serious go at updating Marxist theory with Toni Negri and the rest. After the crash, when our very sophisticated leftist theories could not stir any effective resistance, I did not want to go on inertially mouthing stylized slogans whose patent unreality seemed to bother no one. I could have moved from France to Spain, where the efforts of the 2000s were not drained into art-circuit spectacle but instead drove an attempt to change both institutional politics and daily life. But for personal and family reasons, I chose rather to return to the US, where at least I had to face the increasing irrelevance of both the post-68 counterculture and the classical left. How to do this without cynicism and bitter disavowal of one’s own former strivings is, I think, one of the real questions that confronts people of my generation, those who went through the wild enthusiasms of the late 90s...

Nagle writes, ‘every bizarre event, new identity and strange subcultural behaviour that baffles general audiences ... can be understood as a response to a response to a response, each one responding angrily to the existence of the other.’ Nagle correctly identifies that this self-referential world has as its end an amoral ‘liberation of the individual and the id’, and a pathological enjoyment at the expense of an other.

These lines, while pitched at Milo and the young sexy neofascists, describe a lot of the cultural pranks we used to celebrate in the festival circuits emanating out from Amsterdam. The big difference is that until very recently, the world was stable and the pranks were inconsequential. Now the ways that such nihilism feeds monsters have become all too obvious. The style of paranoid critique that many of us in the theory-world practiced is complicit in these devastating outcomes, because no matter how bad things may be, it is one’s responsibility to seek for possible ameliorations of the common lot – by which I mean something much more widely shared than the rarified concept of ‘the commons.’ From my viewpoint, the breakdown of techno-utopianism requires a sweeping reassessment, a new departure, a change of life in short. And obviously, that entails corresponding changes in cultural expression. Anyone not working on at least those two levels is way out of date. Liberation can no longer be the keyword for the middle-classes, that’s for sure.

The clarification of terms, the

bracketing of difference and the weighing of utterances from different subject positions, cis-males at the bottom, all attempt to make the banality of online life urgent and political. In a manner that mirrors the data colonisation of the social by new media companies, every difference must be celebrated, problematised and deconstructed. Thus there are hundreds of genders, Marxist universalism is misogynist, and effacement of agency requires reparations through any number of micro-payment platforms.

However the above lines are just as void as what they denounce. There is no disciplined Marxist universalism to fall back on, because the industrial proletariat was long ago bought off, functionalized and absorbed by the industrial welfare state, whose productive promise, celebrated by all true Marxists, has turned out to be a Promethean overreach culminating in climate change and the many disasters of the Anthropocene. The crucial thing now is not to claim any theoretical high ground, but to try to understand and pragmatically embody what unites those who resist, not only fascism, but also the self-destructive excess of liberalism. Sure, the gender-changing drives of the younger generations may be seen as a kind of escapism, but they are also an attempt to incarnate, in one’s own direct experience, the oppressed marginality of the proliferating racialized underclasses who bear the brunt of contemporary social violence. The question is not how to condemn the kids, but how to be an adult that anyone could possibly care about. How to create a transformative outlet for the raw energy of alienation? How to work through the really existing institutions, towards more responsible kinds of social relations that can withstand all the stresses of imperial breakdown?

The great threat of the alt-right identified by Nagle is that they best embody the political potential of networked affect, and that they are able to use this infrastructure to accelerate a pure fascist politics of jouissance and libidinal frustration. The prevailing tendency on much of the self-identified left has been to retreat from the kind of broad popular struggle that could be attractive to the politically curious, making ‘the left a laughing stock for a whole new generation.’

That diagnosis undoubtedly holds for the specific ecosystem of neofascists emerging from the expressive orgies of 4chan, but if you think that sums up all the world’s problems, and that you can cure them with Lacan reinterpreted by Žižek, then you are still stuck in the illusions of net-critique. The world is going through a giant demographic shift that realizes the historic privileges of whiteness, PLUS a shift in economic and technological power from Euro-America to East Asia, PLUS the looming disasters of climate change. The neoliberal forms of production, justice and state power are all unraveling in the face of these epochal shifts, and the only way to keep people from reacting to the chaos in a thousand erratic and dangerous ways is to find new social forms to replace those which have become irrelevant. This article is great because it pushes you (or at least me) to seek out all the hollow illusions of an outdated counter-culture that lingered on as a luxury subjectivity, and is now just a useless impediment for anyone who remains tangled in its repetitive tropes. But the fantasy of a disciplined Party able to take over and dominate the historical stage is just a distraction from the real problem of formulating and embodying those missing principles of production, justice and legitimate state power, which all have to be remade anew to meet the demands of the future.

And with that little note I’ll rest my case!

Brian

24.2

Re: <nettime> The alt-right and the death of counterculture

From: Jonathan Marshall

To: nettime-l@kein.org

Date: Sat, 8 Jul 2017 10:22:58 +0000

>As Nagle writes: ‘When we’ve
> reached a point where the idea of being edgy/counter-cultural/transgressive
> can place fascists in a position of moral superiority to regular people, we
> may seriously want to rethink the value of these stale and outworn
> countercultural ideals.’

Sorry Fascists have always considered themselves to be in a position of moral superiority to ordinary people.

That is part of its attraction. It allows smug violence in the name of moral superiority against weak and decadent people who are betraying the valued race or nation...

24.3

Re: <nettime> The alt-right and the death of counterculture
From: Felix Stalder
To: nettime-l@kein.org
Date: Sat, 8 Jul 2017 23:47:05 +0200

On 2017-07-08 10:53, Brian Holmes wrote:

> These lines, while pitched at Milo and the young sexy neofascists,
 > describe a lot of the cultural pranks we used to celebrate in the
 > festival circuits emanating out from Amsterdam. The big difference
 > is that until very recently, the world was stable and the pranks
 > were inconsequential. Now the ways that such nihilism feeds monsters
 > have become all too obvious. The style of paranoid critique that many
 > of us in the theory-world practiced is complicit in these devastating
 > outcomes, because no matter how bad things may be, it is one's
 > responsibility to seek for possible ameliorations of the common lot
 > - by which I mean something much more widely shared than the rarified
 > concept of "the commons."

Looking back, the shortcomings of the approaches "emanating out of Amsterdam", say tactical media in particular and, but the cultural/media left more generally, seem to be twofold, in my view.

First, while the intuition about the necessity to interrupt the normal flows of communication was correct and has proved to be very powerful since, there was no idea what do in the space that would thus be opened up. We could have used the time when the system was relatively stable to think about this, but we didn't. Now, the system is falling apart, the far right is capable of imposing an even darker version of disaster capitalism.

Second, both the actions and the theories remained absolutely insular. What passes as cultural/media theory still delights in jargon and obscurantism. Or, in offering hypercritical takes that create no opening (like Florian's erudite but otherwise baffling piece on public domain).

There has been very little interest in offering points of translation, that is, to think about how people who are not in the same circuit could appropriate and transform for their own use, the insights they find in the theoretical perspective one offers.

For me, however, the concepts of the commons still remains useful. For one, it at least points to a new social settlement, that is, towards what might fill the void of the break-down of the old order. Second, it has a certain resonance where I stand, thus it can lead unusual alliances. And, third, it's vague enough a concept so that many different strands of thinking might come into contact under this umbrella and it does have a lot of potential to be appropriated by different actors, not the least in the context of radical urban social movements.

Felix

PS: This focus on the meme-culture of the alt-right makes it seems like the import of ideas/tactics always goes from left to right. It has the whiny undertones of an inventor who sees his idea commercialized by others. But that's incorrect. If you look at what happens with the "Indivisible Movement", they very clearly and openly copy tactics of the tea party movement, namely to give senators and representatives hell at town hall meetings, where the politicians face the people face-to-face. And at the moment, its seems fairly successful eroding the majority for the repeal of Obama care.

24.4

Re: <nettime> The alt-right and the death of counterculture
From: Keith Hart
To: nettime-l@kein.org

Date: Sun, 9 Jul 2017 08:23:01 +0200

distributed via <nettime>; no commercial use without permission
 # <nettime> is a moderated mailing list for net criticism,
 # collaborative text filtering and cultural politics of the nets
 # more info: <http://mx.kein.org/mailman/listinfo/nettime-l>
 # archive: <http://www.nettime.org> contact: nettime [AT] kein.org
 # [AT] nettime_bot tweets mail w/ sender unless #ANON is in Subject:

24.5

Re: <nettime> The alt-right and the death of counterculture
From: David Garcia
To: nettime-l@kein.org
Date: Mon, 10 Jul 2017 12:20:05 +0100

Felix Stalder wrote..

>
 > Looking back, the shortcomings of the approaches "emanating out of
 > Amsterdam", say tactical media in particular and, but the cultural/media
 > left more generally, seem to be twofold, in my view.
 >
 > First, while the intuition about the necessity to interrupt the normal
 > flows of communication was correct and has proved to be very powerful
 > since, there was no idea what do in the space that would thus be opened
 > up. We could have used the time when the system was relatively stable to
 > think about this, but we didn't. Now, the system is falling apart,
 > the far right is capable of imposing an even darker version of disaster
 > capitalism.

> There has been very little interest in offering points of translation,

> that is, to think about how people who are not in the same circuit could
 > appropriate and transform for their own use, the insights they find in
 > the theoretical perspective one offers.

I am trying to get a sense of what is really at stake in these discussions.. what the underlying continuities as well as big changes that make these questions of counter-cultures and the new autonomous zones of message boards and meme wars seem important rather than a trivial side show.

The big change from the 1990s is the way internet and digital cultures (in large areas of the world) are now fully inserted into and thus inseparable from daily life. The full impact of the web 2.0 revolution and the rise of the platform era is quite simply the -mainstreaming- of digital cultures.

In this context it is nonsense to see work on the political, cultural and epistemic impact of these changes as a marginal obsession of -a self-selecting group geeks.. the continued development of earlier agendas of the cypher punks around anonymity, surveillance, autonomy, and agency as a necessity for creating wider progressive change has increased not decreased in urgency. Digital cultures have become quite simply a-Total Social Fact- [Noortje Maares-Digital Sociology].

This -insertability- of the digital cultures into all aspects of life is the foundation for both the success of these platforms and devices as well as the basis of monopolistically inclined business models that Nick Srnicek has called platform capitalism in active combination with the surveillance state.

Coming to grips with this problem is more subtle than it is sometimes portrayed. The tricky point lies in understanding that what constitutes actual participation and what differentiates these cultures from all that preceded it.

Participation is not as it is sometimes portrayed -the difference between -the passive audience and the active engaged participants or users-. No, a traditional audience (or public) can be as active and highly engaged as anyone else. The key point of difference is that engagement in the case of an -audience- is invisible. The engagement of an audience is invisible because it is not -traceable-. And without traceability there can be no -feedback-. No feedback means no participation.

This was de Certeau's observation long ago and why he saw consumption as invisible co-creation with an asymmetric balance of power. And observed the presence of silent invisible networks of resistance that he called tactical.

It is this necessary traceability on which participation depends that has been opportunistically seized upon as the business models and the new forms of exploitation and value extraction we know as platform capitalism which when combined with state surveillance squats like a toad atop of what could still become a post capitalist culture of contribution.

The -insertion- of this model of digital cultures into the everyday life accounts for both its success and also sub-cultural resistance that demands the right to anonymity and the need for unregulated spaces. It is the need for these spaces that accounts for the huge popularity of message bodes like 4chan where registration is not required and anonymity is an expedient that morphed into an ethos and then into a movement whose potential has only begun.

Back in 2012 Gabriella Coleman wrote a journal article reflecting on the research she had been doing since 2008 on the formative role of 4chan's random page in the emergence of Anonymous in which she asks -how has the anarchic hate machine of (Fox News's epithet for Anonymous) been transformed into one of the most adroit and effective political operations of recent times? - Now in 2017 we need to invert the question and ask how did the platform that gave rise to -the most adroit and effective political operation- spawned the even more adroit and effective operation Alt.right? And more pertinently why was this once progressive domain ceded so much to the right... why was there not a more effective fightback. why no equally powerful alt.left?

The white supremacist trolls and nazi meme warriors may have had an exaggerated belief in their own influence but though exaggerated was and remains far from negligible. Trump's recent speech in Poland on the battle for Western Civilisation has Bannon's Alt.right finger prints all over it. He may be less visible these days but his influence in the White House remains undimmed.

Whether as Anonymous or Alt.right the unregulated autonomous zones of message boards represent the revenge of what some on the left previously dismissed as folk politics. Far from being either an impotent side show or the property any particular set of political affiliations these spaces represent a new front line in the battle for the social mind. As Florian Cramer pointed out in a recent panel that there are parallels here with Punk which although often associated in the UK and beyond with the anarchist left in Germany there was a strong constituency of neo-nazi punk.

Felix Stalder wrote

> import of ideas/tactics always goes from left to right. It has the
> whiny undertones of an inventor who sees his idea commercialized by
> others. But that's incorrect. If you look at what happens with the
> "Indivisible Movement", they very clearly and openly copy tactics of
> the tea party movement,

Yes agreed- And one of the most important lessons is to be unafraid of power and to be willing to re-occupy traditional political parties but in new ways.

Although it has not figured much in these discussions the UK Labour party's successful campaign combined with the Momentum the organisation in support of the Corbyn agenda operating outside of the formal party structures and making fantastic use of independant media outlets.

Other nettime regulars such as Richard Barbrook who were actively campaigning would be far better than I am to illuminate this picture.

But from the outside the campaign seems to have taken many lessons from the US grass roindendantot's media activism combining new forms of campaigning. Turning rallies into media events. Not cosying up to mainstream media but attacking them all appears straight out of the Trump play book of Let Corbyn be Corbyn

Its easy too write off work around art, media and politics in the words of Jodie Dean -communicative capitalism's perfect lure- a self deluding sideshow, unconnected to the disciplines of real political organising. But whatever else the Alt.right demonstrated that in politics "culture" particularly sub-cultures still matter. And that Bretitbart's famous aphorism energetically adopted by Bannon's meme team that: -politics is down-stream from culture- is a message that the far right learned well which some on the left overlooked as they were anxious to move on from the DIY media practices dismissed by some as -folk politics-.

Again from the outside, Momentum have been stupidly misrepresented as a throw back

Trotskyist entryism of the 1970s. But Corbyn himself represent a very different approach

to what leadership is. Part of Corbyn's very contemporary appeal is he appears as a reluctant leader. Uncomfortable with the trappings of power. His clear discomfort with the normal logic of power brings his approach closer to what Paolo Gerbaudo has called the "emotional choreography" of the reluctant leaders of Occupy.

I remember a discussion along while back at the LSE with Paul Mason in a conversation with Manuel Castells where Mason declared would be inconceivable for any politician today could openly declare as Labour Party's Shawcross notoriously did when Labour won power in 1945 that -We are the masters now- For whatever reason people don't want masters .. People don't trust traditional forms of leadership anymore..

But in the same conversation they discussed the fact that major social and political change takes time to unfold it can be glacial (then sudden). Castells pointed out how -it took 20-30 years from the arrival of mass industrialisation to the point when union power and the labour movement became political institutions [...] its long journey from the minds of people to the institutions of society-. I know. I know.. we don't have that long.

25.0

<nettime> 20 years of Indymedia:

Where are we now ?!

From: podinski

To: nettime-l@kein.org

Date: Fri, 6 Sep 2019 15:42:24 +0200

hello N-time,

This November INDYMEDIA - ((i)) - will be 20 years old !!

April Glaser writes a good short history of the pioneering network/platform/newsfeed ... for Logic Magazine (here). But there's probably many more things that need to be analyzed in the history of the Internet and digital culture to understand and assess whether "Another Network Is Possible"... and where + how tactical media can unite communities tomorrow...

<https://logicmag.io/bodies/another-network-is-possible/>

...

XLterrestrials are working on an expanded post about ALL that...

<http://xlterrestrials.org/plog/?p=19424>

excerpt from Part 1: Where are we now ?

>

(that haunting + sad final-years-Bowie tune is playing back in our heads as we write...)

This is an extremely complicated discussion, and it will take more than a short essay to sort through all the angles and dilemmas we find ourselves soaking in with the cybernetic technodystopias + technospherical spectrum +/or rectal probes of the military/corporate communication industries, now oozing ubiquitous through all the tissues and orifices of human + social organization like electro-shock + doctrines + disruption therapies to cure our inherited already-anthropocene-driven madness... by accelerating it ... like: Here take this, it's another anthropo-scenic downloading spiral into Stephen-Pinker-esque "tech-n-progress" Inc.

>

...

On a tangent note, it would be nice to put on some Indy-inspired type tactical media event...

perhaps in the Btropolis (Berlin) for this anniversary date...

Any ((i)) and N5Minutes veterans wanna play with us on that † get in touch !

There is already something planned in Houston hosted by IMC folks there
(at Rice U. †) ...

but nothing in the EU territories yet, as far as we know... and WHY
Btropolis?

One of its IMC sites is still active,

and its more radical sibling offshoot, got the crackdown + kicked off
the webz 2 years ago. (Linksunten)...

And there's been heated discussions here about WHAT'S NEXT !!

...

liebegreetz !

podinski
o~~~~~O-----o
www.xlterrestrials.org/plog

arts + praxis organisms
o-----O~~~~~o

25.I

**Re: <nettime> 20 years of Indymedia:
Where are we now ?!**

From: Hoofd, I.M. (Ingrid)

To: nettime-l@kein.org

Date: Sat, 7 Sep 2019 08:05:33 +0000

Hello ex-((i)) and ex-N5M3 folks,

Just like to point out that <https://www.indymedia.nl/> is still very much alive! I
haven't been involved for many years now, but perhaps we could do something
in Amsterdam, or barring that something in Berlin together
with the Dutch ((i)) folks! I'd be happy to be involved somehow too!

Cheers, Ingrid.

25.2

**Re: <nettime> 20 years of Indymedia:
Where are we now ?!**

From: podinski

To: nettime-l@kein.org

Date: Tue, 10 Sep 2019 13:19:58
+0200

Hi Ingrid et al,

hmm, a little shocked that so few want to discuss the indymedia
platform topic... and what it means for today's struggles...
but na ja, so it goes in the web flood of efficiently cubicled
(un-)solidarities...

On 9/7/19 10:05 AM, Hoofd, I.M. (Ingrid) wrote:

Hello ex-((i)) and ex-N5M3 folks,

Just like to point out that <https://www.indymedia.nl/> is
still very much alive! I haven't been involved for many years
now, but perhaps we could do something in Amsterdam, or barring

that something in Berlin together with the Dutch ((i)) folks!
I'd be happy to be involved somehow too!

sorry for slow reply...
things have been a little overloaded...

good to hear that NL ((i)) is still kicking... i believe there are
several still out there providing useful public channels (as
mentioned in the article, ie. Argentina)!

Not quite sure how to proceed with any concrete event plans for
Nov.... or beyond.
but happy to hear that there are some comrades out there who want to
be involved...

Should be a topic at Transmediale 2019 "e2e" network theme...
<https://2020.transmediale.de/festival-2020>

but one always has to wonder just how far out of touch the
arts + cult + showtime sectors are with pragmatic activism + praxis ...
i will check in to see, if not already too late.

my cynical acent bits for the day...

podinski

Cheers, Ingrid.

25.3

**Re: <nettime> 20 years of Indymedia:
Where are we now ?!**

From: tacira

To: nettime-l@kein.org

Date: Wed, 11 Sep 2019 05:38:06
-0700

hi pod! long time no see, hi ingrid, tatiana from abya yala :)

as for a long time user and educator on free technologies for creative
media production I was a bit skeptical on the article - we dont need to
create one more leftist tool, but re-occupy with purpose and love all
collective maintained tools - perhaps more influenced by intersectional
politics (I am reading Ocalan :) but the networkS are alive, dormant
because NOT dispersed and very much re-creating itself all the time.
free philosophy and ethics becomes just more urgent then ever! As Krenak
an indigenous leader in brazil says we have been using "colored
parachutes" in this fall "being able to maintain our subjectivities, our
visions, our poetics about existence".

we are in shock with the fire but its from the ashes that we create!

here a recent ongoing work from the brazilian cyberfeminists
<https://midiatatica.desarquivo.org/> tactical archives from the last
decade by collective perspectives.

best for all!
t

25.4

**Re: <nettime> 20 years of Indymedia:
Where are we now ?!**

From: podinski

To: nettime-l@kein.org

Date: Wed, 11 Sep 2019 19:40:15
+0200

Hi Tati et al,

a pleasure to read some news from ya...

+ thx for the link !

...

25.5

**Re: <nettime> 20 years of Indymedia:
Where are we now ?!**

From: podinski
To: nettime-l@kein.org
Date: Wed, 11 Sep 2019 22:07:48
+0200

Hi Matze,

i tried recently to follow and catch-up on the debacle of linksunten and state censorship... and picked up the pamphlet :
verboten ! zur Kriminalisierung von Indymedia linksunten
via Rote Hilfe e.v.

but havent yet had time to get thru it.

...

re: the issue of the liberated webs and copy left...
i have begun to think that another unexpected + massive fallout has occurred with all this online free content falling into... the Titan grip...

and in the idealism of trying to "common-ize" and/or "dismantle capitalism" on the net, but not in the AFK world... as the majority of us still live in the realms of landlord strangleholds...

protection of labor and the livelihoods of content producers and indy publishers + DIY distro merchants was not very well considered... in the eco-systems of books, media, data, small business and shop owners... and people's having to make their money to survive... pay rent... or recoup their production budgets (see Astra Taylor's The People's Platform)...

Copyright is a completely re-openable subject... of hot debate....

which HKW is also being revisited again this year (100 Years Of Copyright and Part 2 : Right the Right... this Nov.)
... but i am not so hopeful they will handle the topic radically enough, because in the end they are already looking for tech solutionism to fill in the grim situations... ie blockchain in the music industry ?

but no time to get very sophisticated in that beastly and tedious topic.

...

cheers,
p.

25.6

**Re: <nettime> 20 years of Indymedia:
Where are we now ?!**

From: podinski
To: nettime-l@kein.org
Date: Fri, 13 Sep 2019 16:18:17
+0200

Hello nettime,
and Tish, thx for posting the link to the indy event in Houston !

reposting here below...

because your post is not showing up in the list archives.
(perhaps because it's a reply To me, and Then cc'd to list...
not sure)
will be in touch, if we get something happening in Berlin...

all the best, p.

26.0

**[Nettime-bold] Media without an
Audience**

From: Eric Kluitenberg
To: nettime-bold@nettime.org
Date: Thu, 19 Oct 2000 10:58:57
+0200

dear nettimers,

Please note: This text is an expanded version of a talk given at the Banff Centre for the Arts Interactive Screen o.o workshop (August 2000), and the introduction to the <target.audience=o> panel at net.congestion - International Festival of Streaming Media, in Amsterdam, October 2000. The text will appear shortly in the third Acoustic Space issue, published by the E-lab artist organisation in Riga, Latvia.

Media without an Audience

by Eric Kluitenberg

Presence in the mediated environment of digital networks is probably one of the most complex phenomena of the new types of social interaction that have emerged in these environments. In the current phase of radical deployment (or penetration) of the internet, various attempts are made to come to terms with the social dynamics of networked communication spaces. It seems that traditional media theory is not able to contextualise these social dynamics, as it remains stuck on a meta-level discourse of media and power structures (Virilio), hyperreality (Baudrillard), or on a retrograde analysis of media structures deeply rooted in the functionality and structural characteristics of broadcast media (McLuhan).

Attempts to come to terms with networked communication environments from the field of social theory, are generally shallow, ill informed about actual practices, and sometimes too straightforwardly biased. Psychology does not contribute in any significant way to an understanding of these social dynamics either. The rather popular idea, for instance, that the screen is a projection screen for personal pre-occupations, and that social relations that emerge through the interactions via networked media are mostly imaginary for lack of negative feedback or corrections, is deeply contentious. The idea that absence of corrective feedback stimulates the creation of fictitious relationships is an interesting one, but one that can apply equally well off-line as it can on-line. It illuminates certain patterns of human behaviour, but it does not tell us much of what makes presence in the networks specific.

One of the greatest fallacies of current attempts to understand the social dynamics of networked media is the tendency to see these media as an extension of the broadcast media system. This idea has become more popular as the internet is extended with audio-visual elements. Interactive audio-visual structures, streaming media, downloadable sound and video, all contribute to the notion that the internet is the next evolution of broadcast media. But this vision applies only partially, and is driven primarily by vested interests of the media industry. It is often not reflected in how people actually use the net.

The predication of the conception of media on the broadcast model based on a division of roles of the active sender <-> passive receiver / audience relationship, is the greatest barrier to understanding what goes down in a networked media environment. The networked environment should primarily be seen as a social space, in which active relationships are pursued and deployed. Activities that often seem completely useless, irrational, erratic, or even autistic. The active sender and the passive audience / receiver, seems to have been replaced by a multitude of unguided transmission that seem to lack a designated receiver. Thus the net is seen as an irrelevant, chaotic, and useless infosphere, a waste of resources, a transitory phase of development that will soon be replaced by professional

standards of quality, entertainment, information, media-professionalism, and above all respect for the audience.

Let me be clear, I do not believe in this vision, and I am convinced that the net will not evolve into the ultimate entertainment and information medium. Instead it seems more likely that the seemingly unstructured mess of random transmissions will prevail.

Into the Soup...

The ideal of seeing the media environment as a social space has a considerable history. Already in the late twenties Bertold Brecht formulated his now famous radio theory in which he envisions radio as medium for direct two-way communication, and the media space as a connective network of decentralised nodes.

(use of cyber rhetoric deliberate here!)

This idea heralds strong resonances of early cyber-utopian discourses such as "The Virtual Community" of Howard Rheingold. J.P. Barlow, one of the other great cyber utopians talked extensively about "the great conversation", emphasising the kinship of network communication to the traditional meeting places, the street, the square, the agora, the theatre, the café... This early utopian phase of the net is over, cyberspace turned out not to be independent. It's sovereign existence is threatened by mega fusions of the AOL/Time Warner type, but there is one aspect where these early stories are right, and that is in pointing beyond the sender->audience dichotomy of broadcasting.

A progression of media phenomenologies

beyond the broadcast dichotomy...

Intimate media

The first step towards a micro-politics of resistance against the broadcast hegemony was introduced with the notion of 'intimate media'. I was introduced myself for the first time to this concept at the second Next 5 Minutes conference on tactical media in 1996.

Intimate media have a high degree of audience feedback. Typically the distance between the sender and its remote audience is enormous in broadcast media, if only because of the ratio of active senders and the overload of passive audience. Feedback mechanism are necessarily complicated and bureaucratic: the letter to the editors, phone-in time available for only a tiniest fraction of the audience. Intimate media instead are micro-media, there is a close relationship between sender and audience. Ideally the sender and the audience all know each other, while the relationship is still more than one on one conversation (as in a telephone call).

Intimate media are spontaneous media. They emerge at the grass roots level. They cut across all available media, all available technologies. Intimate media can be low-tech, they can also be high-tech. What characterises them is an attitude. Intimate media range from micro-print to pirate radio, to hacked tv, web casting, satellite amateurs, micro-fm or high-bandwidth networks. Intimate media can be organised in a professional way, though usually they are not. Most common is their appearance as amateur media - their audience reach is generally economically not viable. Intimate media are generally not a good stock option.

People often do know each other personally in these media networks. A curious incident at the second Art + Communication festival in Riga (Latvia) illustrates this beautifully. All the discussion were sent out live via audio streams over the net, and a few people were even listening at the other end. During one of the breaks the stream continued and one of the artists decided to take the mobile microphone used by the presenters into the coffee room. He placed the microphone silently on a coffee table, where a lively conversation (gossip) was going on. As it turned out later, about the only person listening (in London) to this conversation at the time, was the person the conversation (i.e. the gossip) was about, and she protested via a chat channel within minutes. This type of media-intimacy is virtually unthinkable in the broadcast model.

Socialised Media

Media used in the context of a specified social group or in a specific regional context, are best described as 'community media'. Common forms of community media that belong to a geographically situated community are community-radio and -television. The use of the internet in a geographically situated community is mostly referred to as community networking. Community networking has become very popular in the US, but also has some importance in Europe.

Special interest communities are usually organised around a topic, a theme, or a shared interest. They are essentially translocal in nature, hooking up

local interest groups or even shattered individuals, who can be dispersed over different regions and countries.

Networked communications can be highly beneficial for the process of community building and for strengthening the cohesion of such communities. It is obvious that translocal (special-interest) communities benefit most from networked communication, since it offers a low-cost and fairly effective means to stay in touch and exchange ideas. But the high degree of audience feedback, and peer to peer interaction also makes networked communication technology an invaluable tool for social interaction within a geographically situated community.

Typical forms of networked communication are the newsgroups that emerged from Usenet, text-based fora where people exchange ideas and opinions about the topic of the newsgroup. MUDs & MOOs, or generically on-line multi-user environments, where people can interact directly on-line in a communications environment. MUDs and MOOs started out as text-environments and became popular as role playing environments, but they have become visual and subsequently also integrated live speech and 3D environments that can be navigated in a more visceral way than the point and click navigation of traditional web pages. Multi-user environments enhance the feeling of sharing a communications space with others. The mode of interaction has to be active, otherwise it doesn't work.

Another important aspect of socialised media are the collaborative networks that have emerged as a result of these low-cost translocal communication tools. Especially e-mail has helped tremendously in this regard. Mailing lists are easy to set up and can help to distribute information evenly and effectively to a very large base of subscribers, while offering each subscriber also the opportunity to react to the sender as well as to the whole list. 'Audience' feedback here is immediate, distributed and non-hierarchical. It is far removed from the letter to the editor that most likely never makes it through the editorial filters. The practices of micro media in the arts and net-casting have benefited enormously from the availability of mailing lists such as Syndicate, Xchange, nettime, Nice, and others, and have been tools to establish co-operation, a sense of community and a discourse that is more open than what any print magazine would have been able to support.

Create Your Own Solutions!

One of the most notable collaborative networks, still in becoming, has been the Interfund. The Interfund is "a co-operative, decentralised, non-located, virtual but real, self-support structure for small and independent initiatives in the field of culture and digital media." The Interfund proposes to become a shared resource pool, a "Bureaucracy Protection Shield", a forum for the critique of (the inefficiency of) large institutions, a pool of shared skills.

Beyond that the Interfund stimulates individuals to "create your own solutions". One of the more ingenious of these self-help solutions was the self-funding scheme! This scheme addresses the nasty fact that cultural funding agencies generally want to support projects only if they are already supported by other funding bodies. The Interfund therefore came up with the idea of a micro-funding scheme where projects from within the Interfund community (which itself is an open structure) would be immediately eligible for official support by the Interfund - in an amount of either 1 or 10 US\$ per project.

With the official letter of acknowledgement new funding applications to local agencies could be given extra credibility. "Look, our project is already supported by the Interfund!" - "what, really? Well in that case..." If by any chance the Interfund office is far away, or there is no time for a surface mail exchange, the entire Interfund would be down-loadable in the form of PDF files and other downloadable design-elements. Thus allowing each individual member to establish their own Interfund.

All of these types of media practices still have an attachment to the functional. There is an idea that something has to be communicated - a fallacy of course. What mostly distinguishes intimate and socialised media from the broadcast model, is that the media-infrastructure here primarily act as support structures for certain intricate social figurations to emerge. There is a highly specific sub-set of these media phenomenologies, however, that seems to have emancipated itself from even those basic functional demands of use and has entered into a kind of 'phatic' state; the sovereign media.

Sovereign Media or 'The Joy of Emptiness'

Sovereign media are first of all media that simply exist for the sake of nothing else. Sovereign media produce signals "with" an origin / sender / author, but "without" a designated receiver. The term 'Sovereign Media' alludes to the notion of the sovereign as developed by Georges Bataille in 'The Accursed Share'.

As a media phenomenology it has first been identified by BILWET (a.k.a. ADILKNO - Foundation for the Advancement of Illegal Knowledge). For Bilwet the sovereign media are a bewildering new UTO - Unidentified Theoretical Object, which they studied with great curiosity and leisurely pleasure. Let me first share some of the early Bilwet/Adilkno observations about this UTO with you:

"The sovereign media are the cream of the missionary work performed in the media galaxy. They have cut all surviving imaginary ties with truth, reality and representation. They no longer concentrate on the wishes of a specific target group, as the 'inside' media still do. They have emancipated themselves from any potential audience, and thus they do not approach their audience as a mouldable market segment, but offer it the 'sovereign space' it deserves. Their goal and legitimacy lie not outside the media, but in practising (practicable) 'total decontrol'. Their apparently narcissistic behaviour bears witness to their self-confidence, which is not broadcast. The signal is there; you only have to pick it up. Sovereign media invite us to hop right onto the media bus.

(...)

Sovereign media insulate themselves against the hyperculture. They seek no connection; they disconnect. This is their point of departure. They leave the media surface and orbit the multimedia network as satellites. These do-it-yourselfers shut themselves up inside a self-built monad, and "invisible unit" of introverted technologies, which, like a room without doors or windows, wishes to deny the existence of the world. This act is a denial of the maxim "I am connected therefore I am." It conceals no longing for a return to nature. They do not criticise baroque data environments, or experience them as threats, but consider them material, to use as they please. They operate beyond clean and dirty; in the garbage system ruled by chaos pur sang,

Their carefree rummaging in the universal media archive is not a management strategy for joggling jammed creativity. These negative media refuse to be positively defined and are good for nothing. They demand no attention and constitute no enrichment for the existing media landscape. Once detached from every meaningful context, they switch over in fits and starts from one audio-video collection to the next. The autonomously multiplying connections generate a sensory space which is relaxing as well as nerve-racking."

(from the Bilwet Media Archive)

Presence Beyond Utility

In "The Accursed Share", Bataille defines the sovereign in opposition to the servile, in opposition to all activities subordinate to the demands of usefulness. The demands of usefulness, the basis of any kind of economic or productive activity, rule out the experience of sovereignty. By deriving its meaning and purpose from what it is useful for, the activity itself becomes intrinsically meaningless. The sovereign experience on the contrary is meaningful independent of its consequence. It always refers to the moment of its consumption, never beyond.

"Life beyond utility is the domain of sovereignty", Bataille writes. Only when experience is no longer subordinate to the demands of use is it possible to connect to what is 'supremely' ('souverainement') important to us. Sovereign media then should be understood as media beyond use. They should not be understood as 'useless' but rather as 'without use'. The sovereign media are media that have emancipated themselves from the demands of functionality or usefulness to exist in their own right.

Quality is irrelevant!

Freed from the demands of usefulness, quality becomes an irrelevant criterion for these media signals. The signals exist, how they are interpreted, what the framework and the demands are that are projected upon them, is not a consideration in the process of their production. The signals can be beautiful and brilliantly clear, or amateurish and oblique. The traditional criteria of media professionalism have long been left behind in the universe of the sovereign media.

One of the most beautiful examples of a supremely sovereign media practice is the net.radio.night, a global micro jam in net.audio, regularly hosted by the xchange network. Typically for a net.radio.night a call is put out on the mailing list, inviting net-casters to join on irc and listen to a live stream originating from location one. Other locations listen and pick up the stream till someone announces on the irc channel that the live stream will move from its original location to theirs. The next stream is a remix of the original, some things added, others taken away. The process starts anew and the stream moves to the next location and the next re-mix. This process can go on for hours, and very soon the origin of any specific sound is lost. What the net.radio.night imprints on the participants is a strong feeling of being in the network, where the relationship between origin and destination has been dissolved. Also the traditional audience

can tune in and listen, but is no consideration in the structure of the event.

A distinctive characteristic of sovereign media is their hybridity. Any medium can be combined with any medium. Sovereign media have a cross-media-platform-strategy, but this time not to reach a new audience, but simply to extend the media space. Examples are the Virtual Media Lab, an intersection of all available media [at <http://live.media.nu>] in Amsterdam, combining cable television with web casting, with radio, and even at times with satellite transmissions.

Another interesting cross breed are automated media such as the Frequency Clock of radioquailia.com, or Remote TV of TwnFM, allowing automatic scheduling of live streams from the internet on local radio and cable tv infrastructures. Or the project Agent Radio of the Institute of Artificial Art in Amsterdam that automatically and randomly selects sound sources from the Internet and schedules them in the ether.

All these media operate beyond the body count of viewer statistics.

Private Media

In the Digital City Amsterdam the personal home pages of its 'citizens' are called 'Houses'. For some years already the personal home pages on the world-wide web in general, and the success of initiatives such as GeoCities, prevail in the face of adversity, while big-budget entertainment networks such as DEN (Digital Entertainment Network), collapse even before anyone really got to know about them. The deeply respectable weekly economy magazine The Economist recently put a sad smiley on its cover, testifying to "what the Internet cannot do". Inside the issue a careful analysis is made why the Internet has such a hard time taking of as an entertainment medium, and is not living up to its promises at all.

The kind of private media formations such as GeoCities, the Digital City in Amsterdam, and others, mostly do not deal with the communication of a specific message at all. They have no target-audience, and are not part of the attention economy, but still they are highly successful as private media. More than the failed attempts to establish the ultimate entertainment medium, the net has flourished as the ultimate personalisation of the media space. The endless stacks of private home pages are the icons of these truly privatised media. Their private messages, beyond anything else, simply state "I am here", but this simple message should not be discarded as a banal statement.

Phatic Media

In their final phase of evolution media become phatic. The term derives from linguistics. In linguistics phatic language relates to "speech used for social or emotive purposes rather than for communicating information". The typical, though admittedly somewhat stereotypical example, is the daily speech of house wives meeting every single day in the garden while hanging wash or taking care of domestic tasks. The exchanges of apparently meaningless phrases such as "how are you?", "How are your children doing in school?", etc., communicate something beyond the semantics of the individual words.

An amazing image: A test channel of a satellite tv transmitter, operated by satellite tv amateurs - an international network. One central image surrounded by smaller screens. They show what looks to most of us "nothing". A small room, an attic, a technical workshop, equipment, somebody sitting around, no apparent communication. The image is, it does not speak. One of our civilisation's most highly developed high-tech infrastructures, utilised to celebrate the joy of emptiness...

This type of media appears to be completely useless within the traditional (broadcast) media scheme. It is a mistake to take this view for granted, however. There is indeed nothing banal about this media behaviour. The media sphere is treated here as a new type of environment, 'in' which people create presences, but without a desire or aim to communicate a specific message.

In fact I understand this as a fundamental anthropological principle - a way of inhabiting a new environment, and one that is, after all, primarily a hostile environment for most of us.

Eric Kluitenberg
Amsterdam, October 2000

27.0

Strategising Tactical Media

From: geert lovink

To: <new-media-curating@jiscmail.ac.uk>

Date: Sat, 22 Apr 2006 12:28:42 +0200

Ele Carpenter sent following theses:

Strategising Tactical Media

Immersion in tactical media tools and antics has enabled some artists and activists to work together for a while – but the fundamental differences are too great for real collaboration: activists continue to mimic the mainstream whilst artists produce unused tools.

Is it possible to work towards longer-term strategic visions? What do you think is missing from the discourse and the practice that can help bridge the gap?

Where is the cultural shift needed for political change coming from?

Is new media the political imaginary for art?

New media practice and theory charts the evolution of free communication networks and tools. The development model of open source has its roots in self-organisation: creative commons is a realization of the principle of the freedom of information. Why is it that the visual arts is only beginning to take the socio-political imaginary of self organization seriously through the model of open source?

Does the ‘coolness’ of technology and the wealth of new media theory give credibility to social networks as art, that the ‘woolliness’ of socially engaged art failed? Or does new media’s ability to side step the art market, and government agendas enable it to practice what it preaches?

Or to put it another way – is new media the new avant-garde that enables artists and activists to work together? And if so where is it going?

--

My response would be the following:

Tactical media can (and maybe should) not be looked upon outside of the realm of social struggle, movements and political issues. This is the problem discussing the problematic relationship between artists and activists as an isolated topic. Yes, it’s all true what Ele writes. But it also changes in concrete situations.

The problem of outdated and self-referential museums and the art world in general is, in the end, not a problem of activists and the general public but of these institutions themselves. You either care about issues and society or you don’t. If you do, you engage and get involved, show solidarity. If you don’t you’re just yet another closed castle or boring office. Who cares?

Ele is right in that concepts do not travel that easily from one context to the next. We can see grand parallels. But they may as well remain parallel universes. Žižek’s latest book deals with this issue.

Yes, the art world is lagging behind. So does the aesthetics of activists. Instead of claiming who is the most avantgarde, these days the discussion seems to be: who is the most behind? Only Generation Zero seems to be the perfect cool informed. Those in their early twenties, the rest can be written off. I don’t mind this view.

New media is ghetto, as is activism, likewise the MySpace youngsters. But do not give up hope. There are times that people break out, create unexpected alliances and coalitions and make things happen. The alchemy of this is rather mysterious. There is no recipe. Lenin had some but I am not a Leninist. One strategy would be to keep on trying and utilize the tools that we all have. Ignoring the Zeitgeist is important. We have to mind less about newspapers, watch less TV and Web and perhaps do more stuff that we really find really interesting. Stop keeping up with the Cool Johnsons. Maybe you already do this.

Best, Geert

9

...

```
<nettime> moderation rotation
From: nettime's_rotating_moderators
To: nettime-l@bbs.thing.net
Date: Tue, 9 Nov 1999 13:29:39 -0500
```

Diagram illustrating a sequence of mathematical expressions and symbols arranged in a grid-like pattern:

- Top row: $[5]$, \backslash , $[3]$, \backslash
- Second row: $\circ\circ$, $\circ\circ\circ\circ\circ\circ$, $\circ\circ$
- Third row: $\circ\circ$, $-[2]-$, $\circ\circ$
- Fourth row: \circ , \circ , \circ
- Fifth row: \circ , $-[1]-$, \circ
- Sixth row: $\circ\circ$, $\circ\circ$, $\circ\circ$
- Seventh row: $\circ\circ$, $\circ\circ\circ\circ\circ\circ$, $\circ\circ$
- Eighth row: \circ , \circ , \circ
- Ninth row: $[?]$, \circ , \circ
- Tenth row: \circ , \circ , \circ
- Eleventh row: \circ , \circ , \circ
- Twelfth row: \circ , \circ , \circ
- Thirteenth row: \circ , \circ , \circ
- Fourteenth row: \circ , \circ , \circ
- Fifteenth row: \circ , \circ , \circ
- Sixteenth row: \circ , \circ , \circ
- Seventeenth row: \circ , \circ , \circ
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- Thirty-fourth row: \circ , \circ , \circ
- Thirty-fifth row: \circ , \circ , \circ
- Thirty-sixth row: \circ , \circ , \circ
- Thirty-seventh row: \circ , \circ , \circ
- Thirty-eighth row: \circ , \circ , \circ
- Thirty-ninth row: \circ , \circ , \circ
- Fortieth row: \circ , \circ , \circ
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- Forty-second row: \circ , \circ , \circ
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- Forty-seventh row: \circ , \circ , \circ
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- Forty-ninth row: \circ , \circ , \circ
- Fiftieth row: \circ , \circ , \circ
- Fifty-first row: \circ , \circ , \circ
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- Fifty-seventh row: \circ , \circ , \circ
- Fifty-eighth row: \circ , \circ , \circ
- Fifty-ninth row: \circ , \circ , \circ
- Sixtieth row: \circ , \circ , \circ
- Sixty-first row: \circ , \circ , \circ
- Sixty-second row: \circ , \circ , \circ
- Sixty-third row: \circ , \circ , \circ
- Sixty-fourth row: \circ , \circ , \circ
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- One hundred and fifth row: \circ , \circ , \circ
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- One hundred and thirty-first row: \circ , \circ , \circ
- One hundred and thirty-second row: \circ , \circ , \circ
- One hundred and thirty-third row: \circ , \circ , \circ
- One hundred and thirty-fourth row: \circ , \circ , \circ

[1] Scot McPhee <scot[AT]autonomous.org>
[2] Sebastian Luetgert <sebastian[AT]rolux.org>
[3] Geert Lovink <geert[AT]xs4all.nl>
[4] Ted Byfield <tbyfield[AT]panix.com>
[5] Felix Stalder <stalder[AT]fis.utoronto.ca>
[6] moderators temporarily out of orbit
[X] your messages

"Hi, I'm Felix Stalder. I'm a third generation nettime moderator. I'm usually in Toronto wrestling with objects. My hard disk contains two folders called 'misc'. I like ordering systems though I'm not very good at them."

bruces

nettime-1 Jan 03 by Thread

Messages are listed by thread. The last update was on 23:00 GMT Sat Jan 25.
There are 122 messages.
[Date Index][Other Lists][Home]

*<nettime> Koerner: Why American teens don't want the new cell phones geert lovinck
*Re: <nettime> wireless commons digest [stalder, elloi] Brett Shand
*Re: <nettime> Religious Sect Announces First Cloned Baby Paul Brown
*<nettime> Wi-FiCo [weisman, elloi] nettime's_waterloo_monger
*<nettime> 2003 20th Anniversary of cutover from ncp/ARPANET to TCP/IP Internet Ronda Hauben
*<nettime> Scatter(ed) Dynamics (text): audio.culture.theory tim jaeger
*<nettime> Colombia: Rebels Embrace New Technology Krystian Woznicki
*<nettime> From Korean Central News Agency of DPRK Alan Sondheim
*<nettime> M.I.T. Studies Accusations of Lies and Cover-Up of Flaws in Antimissile System David Mandl
*<nettime> BytesForAll * 04/01/2003 Frederick Noronha
*<nettime> Mystery Man Revealed in Microsoft Xbox Hack Contest Rachel Greene
*<nettime> The War of Time bc
*<nettime> FUCK HIP HOP: A Eulogy to Hip Hop Paul D. Miller
*<Possible follow-ups>
*Re: <nettime> FUCK HIP HOP: A Eulogy to Hip Hop McKenzie Wark
*<nettime> Re: A Eulogy to Hip Hop Danny Butt
*<nettime> Vietnam: Cyber-dissident jailed for 12 years (rsf) geert lovinck
*<nettime> Events [9x] Announcer
*<nettime> unstable digest vol 28 Florian Cramer
*<nettime> Wi-FiCo2 digest [elloi, albert] nettime's_ruminant
*<nettime> Fwd: Bush II Never President, Historians Conclude Bruce Sterling
*<nettime> hip hop eulogy digest [myers, eduardo] nettime_preacha
*<nettime> hip hop eulogy digest ctd. [greene, miller] nettime
*<nettime> Tehelka crushed by the power elite Bruce Sterling
*<nettime> hip hop digest [fusco, williams, porculus, butt]
nettime_mixmaster_discourse
*<nettime> hip hop digest vol. 4 [sonar radar, eyescratch, mcgee] nettime
*<nettime> Zapatista speeches, January 1st 2003 + 20,000 Zapatistas "take"
San Cristobal, Jan 06 ricardo dominguez
*<nettime> hip hop digest vol. 5 [Guderian, Wark] nettime's digestion
*<nettime> hip hop digest vol. 6 [levesque, buhard] nettime
*<nettime> zapatate speech, night now porculus
*<nettime> the ABZ of the Copenhagen Free University matthew fuller
*<nettime> Jo & Bruce: Community Radio in Afghanistan geert lovinck
*<nettime> Perry Anderson on the upcoming war Patrice Riems
*<Possible follow-ups>
*Re: <nettime> Perry Anderson on the upcoming war Sawad
*<nettime> re: Benu's piece Mendi Obadke
*Re: <nettime> hip hop (in)digestion Are Flagan
*<nettime> Fw: //surveillance// Many toles of Big Brother are up and running wade tillett
*<nettime> fwd: [IRR] US DTV: the battle is joined t byfield
*<nettime> sms(SMUT-system) use at WTO meeting - sydney dr.woooo
*<nettime> hip-hop digest dr.woooo
*<nettime> Benu's piece & hip-hop digest Paul D. Miller
*<nettime> Announcements [9x] Announcer
*<nettime> Artificial Perception as Reality Check twsherma
*<nettime> Critics Call Digital Activation Intrusive Jim Fleming
*<nettime> Events [11x] Announcer
*<nettime> the strange mess of paul's global hip-hop eulogy digest [butt, townsend, mcgee] nettime's_gang
*<nettime> Battered Summit-Hoppers Cordially Overlooked Bruce Sterling
*<nettime> Woah, that's some culture-jam Bruce Sterling
*<nettime> Tactical Media & Conflicting Diagrams (draft chapter) Alexander Galloway
*<nettime> unstable digest vol 29 Florian Cramer
*Re: <nettime> Koerner: Why American teens don't want the new cellphones Francis Hwang
*<nettime> ur-europanto redivivus: FT on clinton t byfield
*<nettime> the strange mess of paul's global hip-hop eulogy digest [butt, townsend, mcgee] Paul D. Miller
*<nettime> Institutionalization of computer protocols (draft chapter) Alexander Galloway
*<nettime> ITU To Propose Intl Cyberspace Treaty at WSIS (fwd) Heiko Recktenwald
*<nettime> united we sms, divided we email digest [sgp, campion]
nettime's_big_thumb
*<nettime> EN] Updates for anti-WTO summit protest in Cancun dr.woooo
*<nettime> Publications [11x] Announcer
*<nettime> ominous rumbling about global net regulations t byfield
*<nettime> Oleg Kireev: Review of Hakim Bey- "Chaos and anarchy" in Russian

geert lovinck

*<nettime> Re: One Day Left m e t a
*<Possible follow-ups>
*Re: <nettime> Re: One Day Left Are Flagan
*<nettime> Re: One Day Left nettime's_suv driver
*<nettime> FW: [CSL:] Jeremy Rifkin: Dazzled by the science David Wood
*<nettime> smsd we divide digest [recktenwald, easy listener]
nettime's_free_gateway
*<nettime> your friendly neighborhood assassin bc
*Re: <nettime> Institutionalization of computer protocols (draft chapter) Philip Galanter
*<nettime> Interview with Slavoj Žižek (published in Haaretz) geert lovinck
*<nettime> Interview with Prema Murthy on 'Mythic Hybrid' Diane Ludin
*<nettime> Bat People on the Moon Still Seem Happy robert m. tynes
*<nettime> FW: Wildlife killed by conventional farming flourishes in GM fields' wade tillett
*<nettime> blinded by science digest [galanter, geer]
nettime's_natura_naturans
*<Possible follow-ups>
*Re: <nettime> blinded by science digest [galanter, geer] Louise Desrenards
*<nettime> Dotcom Observatory Special: AOL Watch geert lovinck
*<nettime> abrock: Reseau/Resonance Andreas Broeckmann
*<nettime> Call for discussion! nettime's_spamkritik
*<nettime> I don't want to be alone in the 21st century Cornelia Sollfrank
*<nettime> fromkin: toward a critical theory of cyberspace t byfield
*<nettime> Could we be tracked by micro RFID tags? (fwd) Heiko Recktenwald
*<nettime> p.s.: don't forget to water the rhizome! digest [flagan, guderian] nettime's_theoretical_potato
*<Possible follow-ups>
*Re: <nettime> p.s.: don't forget to water the rhizome! digest [flagan, guderian] porculus
*<nettime> frazzled bio art digest [thacker, crowley]
nettime's_infernal_machinist
*<Possible follow-ups>
*Re: <nettime> frazzled bio art digest [thacker, crowley] Daniel Young
*Re: <nettime> frazzled bio art digest [thacker, crowley] Benjamin Geer
*<nettime> Re: RHIZOME_RAW: Re: One Day Left m e t a
*<Possible follow-ups>
*Re: <nettime> Re: RHIZOME_RAW: Re: One Day Left Don Cameron
*<nettime> 'No' to going it alone Ben Moretti
*<nettime> The Data-Life Theory Timothy Jaeger
*<nettime> unstable digest vol 30 Florian Cramer
*<nettime> brother, can you spare a rhizome digest [calin, bowman, hwang]
nettime's_tin_cup
*<nettime> warkogram [x2] wark on lessig on supreme court McKenzie Wark
*<nettime> rhizome: burn rate t byfield
*<Possible follow-ups>
*Re: <nettime> rhizome: burn rate Rachel Greene
*Re: <nettime> rhizome: burn rate John Hopkins
*Re: FW: <nettime> rhizome: burn rate Mark Tribe
*<nettime> on rhizome kevin lahoda
*<nettime> phone indymedia patch - PIMP dr.woooo
*<nettime> revenge of the concept Keith Hart
*<Possible follow-ups>
*Re: <nettime> revenge of the concept Brian Holmes
*Re: <nettime> revenge of the concept Keith Hart
*<nettime> revenge of the concept McKenzie Wark
*<nettime> Dissent of WTC Architectural Fakery bc
*<nettime> CALL DOW WEDNESDAY Ray Thomas
*<nettime> Re: Fw: Your Rhizome.org membership has just expired Raul Ferrera-Balanquet
*<nettime> FW: [CC]BREAKING NEWS! AOL PULLS PLUG ON DIGITALCITY- Without Telling Any one Else Michael Gurstein
*<nettime> Bombing Error in Afghanistan Puts a Spotlight on Pilots' Pills J Armitage
*Re: <nettime> rhizome: burn rate [3x] nettime's cultural investor
*<nettime> The Spam Jamboree geert lovinck
*<nettime> r h i z o m e digest [alexander, hunsinger, brace]
nettime's_privatization_authority
*<nettime> r h i z o m e dgst [xs] nettime's_fickle_customer
*<nettime> War Economics 101 Are Flagan
*<nettime> (rooting|routing) rhizome digest [pope, tribe x2, broeckmann]
nettime's_gardener
*<nettime> Fwd: sms, pimp, etc dr.woooo
*<nettime> Why and how pollsters fake Chavez's "plummeting" popularity Craig Brozefsky
*<nettime> The Zapatistas to Invade Spain! ricardo dominguez
*<nettime> who's rhizoming who digest [porculus, byfield, bowman] nettime's_fun_raiser
*<nettime> Strategic Principles bc
*<nettime> Publications [14x] Announcer
*<nettime> [Fwd: Davos WEEF, Live Report] patrice
*<nettime> Fwd: Aesthetic Biology, Biological Art (Rifkin, bioart, science) Eugene Thacker

*-nettime> Venezuelan Political Soap Opera or why are you so Liberal
Ricardo Bello
*-nettime> [meta-list] Re[nettime] the neurosis of being earnest Lachlan
Brown
*-nettime> The Internet in Uganda Steve Cisler

2.0

[spectre] re: Arns/Broeckmann
From: Andreas Broeckmann
To: spectre@mikrolisten.de
Date: Thu, 15 Nov 2001 17:17:31
+0100

This message was created automatically by mail delivery software (Exim).
A message that you sent could not be delivered to one or more of its
recipients. This is a permanent error.

[via anna balint. I thought that it would be fair to offer another aspect of the
story, once Andreas Broeckmann and Inke Arns started an international campaign
to discredit individual artists and the syndicate list. is there room at spectre at
least for a more complex approach when an artist on whom bombs were falling
is infamed? greetings -a.]

Date: Tue, 13 Nov 2001 20:10:31 +0100
From: Andrej Tisma <aart@EUnet.yu>
Organization: Happiness
Subject: Re: Rise and Decline of the Syndicate

A very touching report on Syndicate history, indeed. But listmasters
should have admit some of their faults too, for their full right to
mention the word ethics.

Since I am mentioned personally in the report, and I am thankful for
former listmasters' understanding for keeping me on Syndicate all the
time (unlike Nettime), I want to stress once more: yes I was expressing
my anti-Western and anti-NATO attitude, and I am doing it still with the
same intensity. But in that very vivid artistic and political engagement
my aim was never to defend "Milosevic regime" (in the same logic I could
claim you defended Clinton's or Schroeder's regime on this list), but
rather to oppose Western, mostly American neoimperialism,
interventionism and globalization, like many progressive Western
intellectuals do. In that aim I had and still have a great support and
admiration by numerous people world-wide, specially on the West. Even
now when "Milosevic regime" doesn't exist, you might remark that my
activities didn't stop or change, and that they are maybe even growing.
Also the support for my engagement and art is growing, and with time and
new Western violent, arrogant and inhuman activities the statements I
was publishing on the list seem to get more proofs.

This is what I wanted to say. And about reasons of Syndicate's "decline"
you should also ask yourselves, if it was right to leave the list in the
most difficult and sensitive moment, or you just felt that your
mastering is under reasonable questioning, which you couldn't endure.
Regards,
Andrej

Arns/Broeckmann wrote:
> The case of Andrej Tisma, a
> Yugoslav artist from multi-cultural Novi Sad and a defender of the
> Milosevic regime throughout the late 90s, is a case in point: many
> perceived his tirades against the West and against NATO as pure Serbian
> propaganda which became unbearable at some point. Later, Tisma came
back to
> the list and continued his criticisms by posting links to anti-NATO web
> pages he had created. For us, he was always an interesting sign post of
> Serb nationalist ideology which it was good to be aware of. And it was good
> that he showed that people can be artists 'like you and me', and be Serb
> nationalists at the same time. The Syndicate could handle his presence
> after he agreed to tune down his rants.
..

ANDREJ TISMA is Novi Sad (Yugoslavia) based artist, art critic and
curator. Since the early '70s mail-artist and networker. Founder of
The Institute for the Spreading of Love (1991) and Embargo Art
campaign (1992). Since 1997 web-artist and activist.
HOMEPAGE: <http://aart.tripod.com/>

3.0

The Syndicate - building a history
From: brnac ferran
To: <new-media-curating@jiscmail.
ac.uk>
Date: Sun, 6 Oct 2013 12:43:12 +0100

I think I agree with Armin, but even further reinforced by seeing an
intriguing new film at the AND Festival yesterday in Liverpool made by
Aleksandra Domanovic which is called From Yu to Me, and addresses the
actual making/building of an internet connection in the former Yugoslavia
before the yu domain was created in 1989 largely to do with the efforts of
two female scientists, Borka Jerman Blasik and Mirjana Tasic whose
profound testimony of under the radar academic moving and shaking was
mirrored both in the film and in person in Liverpool yesterday. Great
privilege to hear them speak. They came across as relatively lacking in
vanity about establishing some place in art or otherwise history ...

<http://www.andfestival.org.uk/events/from-yu-to-me/>

I think the film is going to be online at some stage soon, Aleksandra is
still working on it. It has been commissioned by AND with Fridericianum
and Rhizome.

maybe just my own perception there is a sort of 'let me show you my vinyl
record collection' tone emerging here...like the recently dead brought
gratefully back to life in a muted form, inevitably seems to be missing
somehow the pain of the punctuating flame.

half seriously
B

3.1

**The Syndicate - building a history
of lists**
From: Charlotte Frost
To: <new-media-curating@jiscmail.
ac.uk>
Date: Sun, 6 Oct 2013 18:40:48 +0800

So far we've had little mention of the Syndicate list, which was extensively
chronicled in a post to Nettime in 2001 by founding members Inke Arns and
Andreas Broeckmann: [http://www.nettime.org/Lists-Archives/nettime-l-0111/
msg00077.html](http://www.nettime.org/Lists-Archives/nettime-l-0111/msg00077.html).

One of the things that I believe was so important to this list at the time
(and perhaps even more so with some historical perspective) was the voice it
gave people of the former Yugoslavia during its civil war. It's common place
now to talk about how platforms like Twitter break through political
censorship. Iran and Egypt are good recent examples but on a list like
the Syndicate, such freedom of speech could be both a benefit and a
detractor, as Arns and Broeckmann note. I'd love to know if anyone involved
with the list at this time would like to recall individual posts that
illustrate this difficult period.

And also more generally if anyone would venture an account of their
relationship with the Syndicate what collaboration it's led to, and what
it was like to lose it especially in light of the comments we've already
had about how much of loss the Rhizome Raw list was.

Inke and Andreas, I've BCC'd you in case you have time to offer anything to
this discussion on Media Art Curating. I can forward your responses if you
are not current subscribers/are pushed for time. You'll find more on this
month's discussions here: [https://www.jiscmail.ac.uk/cgi-bin/
webadmin?Ao=new-media-curating](https://www.jiscmail.ac.uk/cgi-bin/webadmin?Ao=new-media-curating)

All the best,
Charlotte

3.2

Re: The Syndicate - building a history of lists
From: Armin Medosch
To: <new-media-curating@jiscmail.ac.uk>
Date: Sun, 6 Oct 2013 13:05:44 +0200

Hi Charlotte,

while it is surely interesting to recall individual posts I think it is also important to point out that many of those posting could only do so because they had access to the net and that in itself was nothing to be taken for granted. A great role in that respect played Zamir net which started in 1992 and which connected peace activists in former Yugoslavian states ... there is a wikipedia entry about it <http://en.wikipedia.org/wiki/ZamirNET>

Another, less well known story is how Serbian hackers ensured email connectivity for civil society at a time when Serbia was under international embargo and didn't even have a domain name.

As I have tried to point out in the past, without much success, the material layer of networking also matters. Arts and humanities scholars have a tendency to ascribe too much importance to what you could call the semantic and symbolic layer. No email from Serbia would have found its way to the syndicate list without having a route to travel on. Those routes are provided by people who also have cultural and political ideas, so that those human-technical assemblages also have meaning, if you so want, something that should also be considered, however, without tipping over into a one-sided materialism

all best
Armin

3.3

Re: The Syndicate - building a history of lists
From: mez breeze
To: <new-media-curating@jiscmail.ac.uk>
Date: Sun, 6 Oct 2013 22:17:13 +1100

Forwarding some individual posting from Syndicate [not those illustrating political relations, or any subversive channels, but more those that describe internal turmoil(s) within the list itself]:

1.
--

From: "self reply-cator" <[log in to unmask]>
Subject: Re: [syndicate] Re: Yes, but is it art?

At 03:45 PM 3/10/2002 +0100, f wrote:

of course, everybody knows that I am an advocate of list disruption, the difference is that I think that ultimately this should be beneficial to the list and not to the disrupter alone.

fred,

i'm curious as to how u distinguish the difference? firstly, i'd surmise u to define _beneficial_ in terms of how it affects list cohesion & function, & how this individualisation of subscriber identification can operate along this benefit-deficit scale? also how this affects the pulse communication function that most list labor under.....?

the huge difference is the cross posting

cross posting is the bane of mailing lists

y, fred? u seem to be aligning yr perception with a niche that advocates members of various mailing lists live under the illusion that the net/work perpetuates this insularism, that every who is interested in being subbed to various mailing lists exist in a mono-data-directed vacuum that can only cope with _i_ manifest exposure to information.....that those who only interested in connecting to a nodepoint, via _i_ list forum, do not have the right to be exposed to data because of the _n.con[ne]ct[ive]nience this would cause those more-connected via multiple nodes.....r u really interested in promoting exclusion & data closure because of this top-down hierarchical slant in terms of network function?

i am stained with repetition.
[re:peat]
::the chip.mark of the net.
::[kulture]work::abbreviated strokes::sampling::[sci]graffiti::code
languages::bass.house::jung[jle]mantras
all .[t]h[r]ive in .he[a]re.....

why are there different mailing lists?
with (hopefully) different subscribers, different topics, different functionalities, different roots and different histories?

ah, the hub. difference [n.insert perpetual loop]

n.deed, yr there? this _difference_ is telling.....instead of operating via this divergent take, i c the net/work as a _whole_ operational in terms of info-sharing & dispersal.....

this difference, this reliance on the in box as a box, not as a [link]node.....

HISTORIES!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

f, surely u just here, histories!!!!
history doesn't exist, it is a fiction @ best.....

cross posting can never be justified

f, _u think[perceive this_] this is not a statement of fact [or
|||||history|||||],

because it nullifies the very nature of each mailing list, because it specifically addresses none of them.

i c it as _ratifying_ the nature of mailing lists.....[et]ature as defined by connexion, communicative points in an extendible net of flow & flux.....do u want to exclude those not so ego-n.trenched in this net.baggage? if _xXx_ is subbed to syndicate but not to _reader-list_ and info is not cross-posted due to exclusionary individualisation via blanket withdrawal of crucial info due to justifications such as u yr espousing, do u c that _xXx_ is then excluded from exposure to info _from which_ they can then choose to expose themselves to?

[filters. r. yr]the. xclusionists. friend.]

therefore it turns the attention on the cross poster only (having discarded any and every notion of communality) and it becomes obvious that the cross poster is only willing to momentarily confiscate the _numbers and that is what I find terribly abusive.

oh f,

do u c that yr perception here is crucial to the formation of yr point above? do u c that u think that cross-posting highlights the ego-definition of the poster in such a way that their characteristics are etched all over the forum?

i offer a different view.

these numbers that u assume r being overwritten [due to non-responsivity/lurking b.haviour etc], this community that is being [in yr view] blanked out due to the nature of extended information exposure is

d.fined by wot x.actly? wot makes up the community here, in this net.worked area? is it repetition of dialogical conventions? participation via manifest post activity? access 2 information? access 2 communication via other entity participation? wot?

not that it bothers me that much beyond the fact that I find it either willingly manipulative or lacking in reflexion about networking indeed

it bothers me greatly that u'd offer these opinions & not firstly c that they r in fact _drenched with yr individualistic-ego driven spin_...as r my opinions...wot matters here 4 me is that this _community_ of mailing lists [in my case, network connectors] r being banded around as cohesive structures in which individuals autonomously activate data _without_ any nuanced understanding of the mechanisms via which these communities act\interactive\exist.....

u need 2 x.plain the community function 2 me, within the confines of a mailing list forum.

[pre.tend - or ack.no.ledge - i. am. an. idiot.]

~ a signature

comme toujours

well, peut etre, but it seems that _everything must be explained (gosh!)

absolutely. if u start a multilogue like this f, b prepared 2 x.plain[n]gage in multilogues. it is 4 the good of the _community_ after all.....)

x.tendibly,
mez

.

net.wurker[mez]
[trans. loose. (e)NT[ity]]
[sel][f reply.cation]

[

www.cddc.vt.edu/host/netwurker/

www.hotkey.net.au/~netwurker
.... . \$\$\$

--

3.4

Re: The Syndicate - building a history of lists
From: mez breeze
To: <new-media-curating@jiscmail.ac.uk>
Date: Sun, 6 Oct 2013 22:20:34 +1100

2.

--

To: syndicate
From: "self reply.cator" <[log in to unmask]>
Subject: Re: [syndicate] Re: Yes, but is it art?

At 01:40 PM 3/11/2002 -0800, m wrote:

>> >> why are there different mailing lists ?
>> >n.deed, y r there? this _difference_ is telling.....instead of
>> operating via this divergent take, i c the net.work as a _whole_.
>> operational in terms of infosharing & dispersal.....
>>

to take this reasoning further you should hire a bulk email company and spam the whole world. seriously. has any artist ever done this?

not 2 my knowledge.....[doesn't mean it hasn't been done, though:]

just b.cause i perceive the net.work as a whole, a tapestry of potentialities of defor[com][m][unic]ation doesn't mean i advocate [or carry out] _blanket spamming_ activity.....this syst.[n][c][t][m] displays n.tricate s[ilicon]ymbiotic tendencies which shift & pulse data via n.finite variations...just as i don't c a mailing lists such as syndicate as static or x.clusively filled with a group of n.tities that r non-changing & there4 r all hyperaware of how the forum [can] function[s]. i don't perceive mailing list as non-communal in scope or [wo][manifestation].....

my. p[ercept][atterning, is. reticular.

of course there would be serious repercussions which may mean it is better for a non-entity?

i'm not sure.....

like nn to do this, the possibilities are amusing to think about. or do you see your message as being more focused than this which would mean you concede to heirarchical data nodes?

not sure if i c _my message_ [& by this i take u 2 mean the fluttering code.symbology i use in my mezangelled wurks] as focused, but more flu[idic][vial].....do u c this as perpetuating hierarchical data methods?

mim.e.t[h]ically,
mez

.

net.wurker[mez]
[trans. loose. (e)NT[ity]]
[sel][f reply.cation]

[

www.cddc.vt.edu/host/netwurker/

www.hotkey.net.au/~netwurker
.... . \$\$\$

3.5

Re: The Syndicate - building a history of lists
From: Simon Biggs
To: <new-media-curating@jiscmail.ac.uk>
Date: Sun, 6 Oct 2013 12:23:22 +0100

If there's a list that has achieved the stated aims of the Syndicate list (dedicated to constructive debate that excludes announcements, promotion and artist's actions) then that would be empyre (established by Melinda Rackham in 2002 and still going strong). This has been achieved by moderating every email posted to the list, ensuring that only those that are on topic reach the list (which is different each month, curated, with invited discussants). This is a bit of work and

does sometimes mean censoring posts, but not as much as you would imagine, especially as the list has over 1500 members. The culture of the list is well established and generally self-regulates.

Other lists that are similarly closely moderated include Yasmin (having similar ambitions to Syndicate, but instead of the East/West Europe focus its is the north/south pan mediterranean that is engaged) and DASH, with a focus on digital arts history.

The opposite of these lists is Netbehaviour, which is totally open and unmoderated. Like emptyre, its culture is well established and there are rarely conflicts or other issues - certainly nothing like what happened on Nettime, Syndicate and 55 in the 90's, where flaming was common. Why the difference? Perhaps the rise of mainstream social media platforms has taken the pressure of listservs, with those members that remain being generally dedicated to what listservs are good for - textual exchange. Just a thought...

best

Simon

3.6

Re: The Syndicate - building a history of lists

From: Darko Fritz

To: <new-media-curating@jiscmail.ac.uk>

Date: Sun, 6 Oct 2013 14:14:24 +0200

Hi all

Klaudio Stefancic wrote about ZaMirNET among other topics, in his text New Media - New Networks / New Media Art in Croatia

<http://turbulence.org/blog/2008/07/14/spectre-klaudio-stefancic-new-media-art-in-croatia/>

<http://www.nettime.org/Lists-Archives/nettime-l-o807/msg00024.html>

and Geert Lovink about Syndicate

Lovink, Geert. — My first recession : critical Internet culture in transition. — Rotterdam : V2_Organisation, Institute for the Unstable Media, 2003

"In the third chapter, "Deep Europe and the Kosovo Conflict," Lovink presents his first case study of a parallel network: the Syndicate mailing list created in 1996, and the project Deep Europe, which forged ties between communities in Western and Eastern Europe. By supplementing his analysis with posts from the mailing list, Lovink shows how this network gradually opened up to people outside the media arts community. The involvement of outsiders intensified during NATO interventions in Kosovo when Syndicate served an alternative news media. In 2000, Syndicate shut down as the result of "trolls" saturating the list with encrypted messages. Lovink details the issues raised by the rapid expansion of a collectively developed forum exposed to this type of information overload."

best regards

Darko

3.7

Re: The Syndicate - building a history of lists

From: Sally-Jane Norman

To: <new-media-curating@jiscmail.ac.uk>

Date: Sun, 6 Oct 2013 12:52:35 +0000

Agree with Armin. The "human-technical assemblages" Syndicate was made of were vital. I'm sure Andreas and Inke will be able and well placed to respond, but

maybe the swansong mail they posted on nettime provides a useful overview in the mean time. It's a long story marked by a deep ethos and visionary generosity on the part of those who put the effort into launching and maintaining it, like any that engages deep inter-personal and collective communication. Hard to do justice with hindsight. Especially from the perspective of 2013 list-log-blog-surf culture.

best

sj

<nettime> Rise and Decline of the Syndicate

To: nettime-l [AT] bbs.thing.net

Subject: <nettime> Rise and Decline of the Syndicate

From: Arns/Broeckmann <inke [AT] snafu.de>

Date: Tue, 13 Nov 2001 15:52:49 +0100

Reply-To: Arns/Broeckmann <inke [AT] snafu.de>

Rise and Decline of the Syndicate: the End of an Imagined Community

Inke Arns & Andreas Broeckmann, Berlin, November 2001

The Syndicate mailing list imploded and went down in August 2001, destroying the life-line of the Syndicate network. The network had been in a shaky situation for a while, due - we believe - to the destabilisation of the problematic balance between personal contacts of list members, lurking and filtering-and-not-reading-let-alone-posting subscribers, and a growing number of self-promoters who used the list as a personal performance space and disregarded the social rules of the online community.

Some people insisted on continuing the list on a new server, taking over the subscriber list, while we decided to form a new list, SPECTRE, which has been running on the previous Syndicate list-serve in Berlin since 28 Aug 2001. The list currently has 250 new subscribers (Nov 01) and continues the tradition of the Syndicate list as a low-noise, open platform for exchange and cooperation in media culture in Europe.

After six years of successful work with and for the Syndicate community, the demise of the Syndicate list in August 2001 was a rather shocking experience for many of us, imposing on us the realisation how feeble such a community channel can be, and how easily destroyed. It proved that responsibility and care are essential elements in a viable social online environment, and we had to learn the hard way that there is no consensus about the rules that should guide behaviour and interaction. The following text gives a brief summary from our personal perspective of the Syndicate initiative as it developed since its inception in 1996, and attempts an evaluation of its end.

Andreas started administering the Syndicate mailing list after its installation on the server of the Ars Electronica Center in Linz (aec.at) in January 1996, helping people to subscribe, unsubscribe and post to the majordomo list. As the subscriber base grew from the original 30 subscribers to about 300 in 1998, Inke joined in administering the list and - together with Arthur Bueno of the V2_Organisation in Rotterdam, who also maintained the Syndicate website and archive on www.v2.nl/syndicate from 1998-2000 - mostly managed the list administration through these years. We taught ourselves the basic majordomo commands, had our private mail accounts jammed with bounced messages, and therefore installed an admin account. Each time we would look into this account there would be hundreds of mails sitting there and voraciously waiting for us ... but somehow it worked. Problems started appearing on an entirely different field.

With its completely open structure (technically and socially speaking) the Syndicate mailing list soon proved to be vulnerable. In the beginning of November 1998 the list was first targeted: all the subscribers were unsubscribed. Luckily we had been extracting the "who"-file on an almost daily basis and thus were able to reconstruct the list quickly. In September 2000 the list software on the server faced a serious crash which the sysops in Linz could not take care of because of the festival they were in at the time. So we decided to relocate the list onto a server to which we would have easier access for administration and configuration. Since then, the Syndicate list was hosted by an ISP in Berlin (openoffice.de) which also soon gave us the opportunity to switch from Majordomo to the more easily administratable Mailman software.

But the Syndicate was much more than a piece of software: it was a network of people. The Syndicate was founded in January 1996 on the last day of the Next 5 Minutes 2 Festival in Rotterdam. It was a network which devoted itself to fostering contacts and co-operation, improvements in communication and an exchange between institutions and individuals in

Eastern and Western Europe active in the media and media culture. By allowing regular e-mail communication between participants regarding forthcoming events and collaborative projects the Syndicate mailing list developed into an important channel and information resource for announcing and reporting new projects, events and developments in media culture. The complete mail archive is kept at <http://www.v2.nl/mail/v2east/>

Since the first meeting in Rotterdam in 1996, which was attended by 30 media artists and activists, journalists and curators from 12 Eastern and Western European countries, the Syndicate network grew steadily. In August 2001, it linked over 500 members from more than 30 European and a number of non-European countries. The original idea was to establish an East-West network as well as an East-East network. In the meantime, however, the Syndicate had increasingly developed into an all-European forum for media culture and art. Over the last few years the division between East and West had been growing less important as people cooperated in ever-changing constellations, in ad-hoc as well as long-lasting partnerships.

Syndicate meetings and workshops have been held regularly, in most cases as part of festivals and conferences. The main meetings have taken place at half-yearly intervals in Rotterdam (Sept. 96), Liverpool (April 97), Kassel (July 97), Dessau (Nov. 97), Tirana (May 98), Skopje (Oct. 98), Budapest (April 99), and Helsinki (Oct. 99), with many smaller meetings and joint projects, presentations and workshops happening in between. Readers edited by Inke and published on the occasion of some of the meetings (Rotterdam 1996, Ostranien Dessau 1997, Junction Skopje 1998) have collected the most important texts from the mailing list in printed form.

It was worth condensing Syndicate stuff in this way because most of the time the mail traffic was dominated by announcements. Attempts to turn the Syndicate list into a discussion list and encouragements for people to send their personal reports, views, perceptions of what was happening, were met by only limited response. In the beginning, when many people on the list still knew each other personally, this strategy was more successful, later, with the exploding rate of lurkers, less.

While in the first three years of its existence, the Syndicate held its meetings quite regularly (almost every six months!), and organised panels and workshops with its members, since 1999 the Syndicate list came to be more like a sleeping beauty which in times of crisis would awake and show its full potential. Suddenly, when necessary, everybody was back on, communicating almost breathlessly with each other ('Have you heard about X?' - 'The cultural center Y was closed!' - 'Z received his mobilisation call.') The list was last activated in order to support Edi Muka, Tirana-based long term Syndicalist, who had been sacked from his post at the cultural center Pyramid by some politically malevolent officials.

The meetings and personal contacts off-list were an essential part of the Syndicate network: they grounded the Syndicate in a network of friendly and working relationships, with strong ties and allegiances that spanned across Europe and made many cooperations between artists, initiatives and institutions possible. The Syndicate thus opened multiple channels between artists and cultural producers in Europe and beyond, which is probably its greatest achievement. It connected people and made them aware of each other's practice, creating multiple options for international cooperation projects.

A structure like that can work so long as it is supported and protected by a sufficient number of participants. It needs an ethical consensus about what is and what isn't possible on the list, which kinds of actions support and which may tilt the social equilibrium. The case of Andrej Tisma, a Yugoslav artist from multi-cultural Novi Sad and a defender of the Milosevic regime throughout the late 90s, is a case in point: many perceived his tirades against the West and against NATO as pure Serbian propaganda which became unbearable at some point. Later, Tisma came back to the list and continued his criticisms by posting links to anti-NATO web pages he had created. For us, he was always an interesting sign post of Serb nationalist ideology which it was good to be aware of. And it was good that he showed that people can be artists 'like you and me', and be Serb nationalists at the same time. The Syndicate could handle his presence after he agreed to tune down his rants.

However, this consensus was further eroded through the last two years. The nn episode on Syndicate in August 2001, then, was a symptom, but not the reason for the death of Syndicate. This started way before August 2001. Not only that there were no more meetings after 1999, one could also notice that since mid 1999 people felt less and less responsible for the list. Many Syndicalists of the first hour grew more silent (this was partly incited by the hefty discussions during the NATO bombings in Yugoslavia), perhaps more weary, perhaps less naive, many also changed their personal circumstances and got involved in other things (new jobs, new families, new countries ...). At the same time, the number of subscribers kept growing: more and more newbies kept flowing onto the

Syndicate list.

The major change that occurred on the Syndicate around that time (1999) was the transition from a network of people and of trust to a more and more anonymous mailing list, a list for announcements like so many others. A growing majority of Syndicate subscribers now tended to see the mailing list merely as a quick and handy tool for spreading self promotion. The mailing list was to serve them for promotional goals, rather than as a tool of communication. When calls went out for support in the administration of the list, far too few people responded at all. Many people still do not understand the voluntary nature of the Syndicate initiative, and that the whole project depended on the sharing of work and responsibility. Too many people took the efforts of too few people for granted. Investing time and energy in the administration of such a list became more and more frustrating. When some fellow Syndicalists joined the admin team early 2001, we could have realised that the project had peaked and should have been transformed into something different altogether.

The net entity nn (Netochka Nezhvanova, integer, antiop, etc.), a pseudonym used by an international group of artists and programmers in their extensive and aggressive mailing list-based online-performances and for other art projects, had been subscribed to the Syndicate list in 1997. It was, as the first of less than a handful of people ever, unsubscribed against its will because it was spamming the list so heavily that all meaningful communication was blocked. In January 2001, nn sent an e-mail asking to again be subscribed to the Syndicate mailing list. (What nn never bothered to realise was that subscription to the list had always been open so that, at any point, it could have subscribed itself - we have always wondered why Majordomo is such a blind spot in this technophile entity's arsenal.) After getting assurances from nn that she was not out to misuse the list, we subscribed it to the Syndicate list.

Naively, as we had to realise, nn went from one or two messages every day in February to an average of three to five messages in April and up to eight and ten messages per day in May and June - and that on a list which had a regular daily traffic of three to five messages a day. The distributed nature of the nn collective makes it possible for them to keep posting 24 hours a day - great for promoting your online presence, irritating for people who have a less frantic life rhythm. nn's messages are always cryptic, sometimes amusing, often tediously repetitive in their quirky rhetorics and style, and generally irritating for the majority of people. Its activity on the Syndicate - like on many other lists it has used and terrorised - soon came to look like a hijack. But the sheer mass of traffic nn was generating, the sheer amount of nn's presence, was overwhelming. Perhaps this phenomenon could be compared to SMEGL, short for super mental grid lock, a term that was developed to describe traffic jam situations in NYC back in the eighties (or was this term coined in Berlin-Kreuzberg's famous Fischbuer? Who knows, the boundaries get blurred...).

In the spring of 2001, nn's and other people's activities who use open, unmoderated mailing lists for promulgating their self-promotional e-mails, triggered discussions about 'spam art', on Syndicate as well as on other lists. Actually, given the extreme openness and vulnerability of a structure like the Syndicate it remains quite astonishing that this structure survived for such a long time. What happened in the course of 2000/2001 (not only to Syndicate, but also to several other mailing lists) was that the openness of these lists, i.e. the fact that they were unmoderated, was massively abused, and, finally, destroyed, by relentless 'creative' spamming. One of the basic principles of the Internet - its openness - suddenly seemed to become a mere tool for attacking this very principle. 'Netiquette' did not seem to be of much value anymore and was sacrificed for the egotistical self-expression of (distributed) artist egos. The irony of this process is that, like any good parasite, this artistic practice depends on the existence of lively online communities: it not only bites, but kills the hand that feeds it. - These parasite nomads will find new hosts, no doubt, but they have over the past year helped to erode the social fabric of the wider net cultural population so much that communities have to protect themselves from attacks and hijacks more aggressively than before. Their adolescent carelessness is partly responsible for the withering of the romantic utopia of a completely open, sociable online environment. However educational that may be, we despise the deliberation with which these people act.

nn got unsubscribed from the Syndicate without warning on a day when there had been nothing but ten messages from her. After some days of silence and sighs of relief, angry protests by nn came through. On the list, accusations of censorship and/or dictatorship were made. A small but noisy faction denounced unsubscribing nn as an act against the freedom of speech. They called the administrators fascists, murderers, and 'threatened' to report the case to 'Index on Censorship'. While some other list members welcomed the departure of nn on and off the list and the admin team again and again explained their move, the ludicrous allegations and vociferous insults continued.

The real shock for us was that the majority of list subscribers did not participate in the discussion and thus silently seemed to accept what was going on. It was personally hurtful not to receive more support against the insults raised against us, but more frustrating was the indifference that made the whole process possible. Within few days, the alienation from the atmosphere on the list was so great that we admitted defeat, re-subscribed nn and began to withdraw from the Syndicate. The list was moved to a different server and is now administered by other people at anart.no/~syndicate. We wanted to avoid further verbiage and conflict and therefore gave up the name, but we insist that from our perspective the Syndicate project that was founded in 1995 ended in August 2001. What remains under its name is a zombie kept alive by misconceptions about what the Syndicate really was. Maybe we should have stopped the project altogether in the summer?

Filtering has, in a way, done us in. Before there were effective e-mail clients that could filter out lists and other mail communication, everybody on the list got everything more or less instantly, which also meant a higher level of social awareness and social control of what goes on on the list. Today, many people filter the lists they subscribe to and only look at the postings at irregular intervals - some mailboxes don't get opened for months. Like this, people consume the list passively and do not even notice a fiasco like the one that we experienced on the Syndicate list in the summer. I guess that some people who remain subscribed to the Syndicate list still have not noticed that anything has changed. For a social community, that kind of behaviour - automated deference - can be fatal.

"There's a spectre haunting Europe ..."

In August 2001, after unsubscribing from the Syndicate, we initiated a new mailing list under the name SPECTRE. It is an open, unmoderated list for media art and culture in Deep Europe. SPECTRE offers a channel for practical information exchange concerning events, projects and initiatives organized within the field of media culture, and hosts discussions and critical commentary about the development of art, culture and politics in and beyond Europe. Deep Europe is not a particular territory, but is based on an attitude and experience of layered identities and histories - ubiquitous in Europe, yet in no way restricted by its topographical borders. (The term Deep Europe was coined by Anna Balint in 1996. It was passed on by Geert Lovink. It was used by Andreas Broeckmann and Inke Arns. It was interpreted by Luchezar Boyadiev. It was used more by Sally Jane Norman, Iliyana Nedkova, Nina Czegledy, Edi Muka, and many others.)

SPECTRE is a channel for people involved in old and new media in art and culture. Importantly, many people on this list know each other personally. SPECTRE aims to facilitate real-life meetings and favours real face-to-face (screen-to-screen) cooperation, test-bed experiences and environments to provoke querying of issues of cultural identity/identification and difference (translatable as well as untranslatable or irreducible). The new list was immediately welcomed by many frustrated Syndicalists who quickly made the move.

SPECTRE is an unmoderated, but by not means open mailing list. With the Syndicate experience in mind we felt the need to explicitly formulate some basic, apparently no longer self-evident netiquette rules, like "meaningful discussions require mutual respect," and "self-advertise with care!" The list is initially hosted by the two of us who also have to approve requests for subscription. The blurb explicitly reads: "Subscriptions may be terminated or suspended in the case of persistent violation of netiquette." We regret that we have to introduce such a system of control but see no other effective way of protecting something that is dear to us. A lack of sensible protection brought down the Syndicate. Information about SPECTRE: <http://coredump.buug.de/cgi-bin/mailman/listinfo/spectre>

We try to continue the good Syndicate tradition of amiable exchange and are more hesitant about the illusion of being an 'online community'. We maintain our romantic belief in lasting friendships and insist on the need to infuse networks with a strong sense of conviviality. We believe in people and their needs more than we believe in art.

Inke Arns, Andreas Broeckmann

Berlin, November 2001

3.8

Re: The Syndicate - building a history of lists

From: Honor Harger

To: <new-media-curating@jiscmail.ac.uk>

Date: Sun, 6 Oct 2013 14:34:46 +0100

Hi Charlotte, all,

Thanks for bringing up The Syndicate.

>So far we've had little mention of the Syndicate list
> >And also more generally if anyone would venture an account of their
>relationship with the Syndicate - what collaboration it led to, and what
>it was like to lose it -

It was easily the most transformation mailing list I've ever been on. It changed the way I viewed the world, opened up parts of it to me in ways that lead to projects and collaborations that are amongst my most treasured, and gave me my most valued network for many years. It wouldn't be overstating it to say that it changed my life.

I remember very well when the list was hijacked. It was deeply unpleasant, and Andreas in particular bore the brunt of some particularly unpleasant, childish behaviour by the idiots who attacked it.

But in a sense we didn't really lose it. We migrated to Spectre, and whilst the list hasn't got the same discursive quality it did at the Syndicate's peak, I think that's probably as much down to the way that people's behaviour on mailing lists have changed, in the wake of social media.

Best,

Honor

3.9

Re: The Syndicate - building a history of lists

From: Honor Harger

To: <new-media-curating@jiscmail.ac.uk>

Date: Sun, 6 Oct 2013 14:34:56 +0100

Armin wrote:

>As I have tried to point out in the past, without much success, the
>material layer of networking also matters. Arts and humanities
>scholars have a tendency to ascribe too much importance to what you
>could call the semantic and symbolic layer. No email from Serbia
>would have found its way to the syndicate list without having a
>route to travel on. Those routes are provided by people who also
>have cultural and political ideas, so that those human-technical
>assemblages also have meaning, if you so want, something that should
>also be considered, however, without tipping over into a one-sided
>materialism

This is an excellent point, and one we've been trying to make through our work at Lighthouse in exposing the material infrastructures on which our experience of the internet is built. We're currently exploring this in an exhibition called 'Immaterials' (<http://is.gd/immaterials>), and the notion of infrastructure, how we perceive, understand it and act within it, was a major topic of our Improving Reality conference last month. When the talks are up, I'll post them here.

Thanks for raising these excellent examples from the

former-Yugoslavia, Armin. Have you got any references you could point me to for further reading?

best,

3.10

Re: The Syndicate - building a history of lists
From: Armin Medosch
To: <new-media-curating@jiscmail.ac.uk>
Date: Mon, 7 Oct 2013 07:48:30 +0200

Hi Honor,

I think Darko actually provided the reference you needed, I would assume Geert has researched that meticulously. The Serbian story I mentioned is from an unpublished interview done long ago, I am not sure if I can find that at all, its on an old backup disk, maybe ...

all best
Armin

3.11

Re: The Syndicate - building a history of lists
From: Andreas Broeckmann
To: <new-media-curating@jiscmail.ac.uk>
Date: Mon, 7 Oct 2013 09:45:54 +0200

dear friends,

thanks for bringing this up, i'm not sure whether i have anything new to say about the syndicate that we have not already said in the 2001 article which sally posted. - being so personally involved from the preparatory conversations in 1995 to the ugly collapse in 2001, i have always found it difficult to gage the more general relevance of the syndicate; but i believe that for many people in the emerging central and east european media and art communities of the 90s, it was an important source of information that provided multiple contact points to each other, and to a wider, international scene. remember also that at the time, for the 50+ core group of the syndicate, the personal encounters during the Syndicate Meetings which took place once or twice a year, possibly had a deeper impact on us that the mailing list could have on its own.

there are some other materials on the v2 archive:

<http://v2.nl/archive/organizations/syndicate?searchterm=syndicate>

and there are reflexions on the role of the syndicate list in research texts by Geert Lovink (was already mentioned here), Rasa Smite, and Clemens Aprich (forthcoming).

unfortunately, the archive of the syndicate list on the v2 servers has been lost and it would be great if we could find a place and help to put it back online. i assume that some people will have more or less complete archives on their back-up disks (zone and vuk were diligent collectors of everything back then). if anybody could offer some concrete, practical help on this, id be happy to hear from you.

regards,
-a

3.12

Re: The Syndicate - building a history of lists
From: Sean Cubitt
To: <new-media-curating@jiscmail.ac.uk>
Date: Mon, 7 Oct 2013 09:11:22 +0000

Fascinating discussions (my first email list was rhizome, which Simon Biggs introduced me to around 1994 I think).

Two lists of great significance for the people using them:
http://listcultures.org/pipermail/fibreculture_listcultures.org/
- mainly Australian, the archive online only goes back to 2010 but the list was much older: perhaps others can add a note on whether the archives are still available for the earlier period. Fibreculture went into autodestruct in the mid 2000s, mprphing into a community of blogs and a journal

and of course Sarai.net (their server is chuntering this morning so I can't check if the archives are still there)

Annick gives us a reminder that even in those early days English was not the only language online

sean

3.13

Re: The Syndicate - building a history
From: Charlotte Frost
To: <new-media-curating@jiscmail.ac.uk>
Date: Tue, 8 Oct 2013 11:54:30 +0800

Yes Armin, thank you for that important new materialist point. In my own work I have been trying to think through the materiality of art historical practice. Not the artworks, but the objects art historians use and produce in their own work. It troubles me greatly that art historical work is seen as somehow beyond a media criticism of it's own (for example, you can't have art history without photographs and the means of taking them and distributing them). So this more tangible physical network has been on my mind but you put it so much more eloquently. And now to have Broanc connect this to a film is really very useful.

3.14

Re: The Syndicate - building a history of lists
From: Charlotte Frost
To: <new-media-curating@jiscmail.ac.uk>
Date: Tue, 8 Oct 2013 12:40:34 +0800

Sean, thanks so much for bringing up Sarai. I'm bcc-ing a few people in the hopes they can direct this message to those who can tell us about the Sarai list history and archives.

[Nettime-bold] Re: [syndicate] Rise and Decline of the Syndica
From: Claudia Westermann
To: nettime-bold@nettime.org
Date: Tue, 13 Nov 2001 17:27:33 +0100

bonjour,

just resending something,

It is about human being's incapability to deal with a subject of community, which most of the time leads to authoritarian actions. I sent this already on September 9th....a kind of abstract reply to what happened on Syndicate.

Maybe it also interesting in regard to responsibility of the the events of September 11th.

(not that I am thinking, that nn's actions can be compared to this. It's ridiculous. NN provides a mirror and looking at it and the reflections of the world I can see in it, I just think that there is a long way to go.)

When do people start to think ?

Regarding the movement excitement of Syndicate mailing list.... well a look into the archives will show, that Broeckmann / Arns refused any public discussion on the list, once they decided to give it up. I guess many of us have these mailings in their mailbox. Not really necessary to resend them. Or is it ?

.... and him.... Syndicate is by the way the most loveliest list, I think... I like it now, very lively.

Claudia

I really think, that the text is fragmentary (and also would need some editing of my English), but ... well anyway, impossible to put some ten years of urban / architectural studies into such a text ... it's more about giving an idea

a web version is here:
http://anart.no/~syndicate/2001-09-09_18-23_+02.html

From: Claudia Westermann [media@ezaic.de]

Date: Sun, 09 Sep 2001 18:23:50 +0200

Subject: [Syndicate] learning processes / no border concept

A fragmentary introduction to social issues on a level of 'city'

(I took the following text from this site www.criminology.fsu.edu/crimtheory/zimbardo.htm anyone better informed with the issues of psychology than me may add or correct. The experiment described was done by Philip G. Zimbardo, Professor of Psychology at Stanford University. He has an own website at www.zimbardo.com)

Broken Windows

In 1969, Zimbardo placed one 1959 Oldsmobile auto on a street across from the Bronx campus of New York University (a ghetto area), and one on a street in Palo Alto, California near the Stanford University campus (a rather affluent area). "The license plates of both cars were removed and the hoods opened to provide the necessary releaser signals (Zimbardo, 1969)." Within three days, the car in the Bronx was completely stripped, the result of 23 separate incidents of vandalism. The car in Palo Alto sat unmolested for over a week. Zimbardo and two of his graduate students decided to provide an example by using a sledgehammer to bash the car. They found that after they had taken the first blow, it was extremely difficult to stop. Observers, who were shouting encouragement, finally joined in the vandalism until the car was completely wrecked.

This experiment is the basis of James Q. Wilson's Broken Windows Theory.

"The thesis states that human behavior is strongly influenced by symbols of order and disorder. [In a neighborhood] one unrepaired broken window can signal that no one cares, [so that] citizens give in and give up (Wilson, P. L., 1997)." Therefore, the objective for preventing street crimes is to prevent the first window from getting broken, or prevent the first graffiti marks, or prevent the first drunkard from a public display. This has led to Neighborhood Watch programs and increased police foot patrols.

These measures have not had a significant impact on crime, but they have succeeded in making neighborhood residents feel safer.

the most famous example of the conclusion they made is the City of New York. you can find the following text on the official website.

In 1989, Giuliani entered the race for mayor of New York City as a candidate of the Republican and Liberal parties, losing by the closest margin in City history. However in 1993, his campaign focusing on quality of life, crime, business and education made him the 107th Mayor of the City of New York. In 1997 he was re-elected by a wide margin, carrying four out of New York City's five boroughs.

As Mayor, Rudy Giuliani has returned accountability to City government and improved the quality of life for all New Yorkers. Under his leadership, overall crime is down 57%, murder has been reduced 65%, and New York City - once infamous around the world for its dangerous streets - has been recognized by the F.B.I. as the safest large city in America for the past five years.

a few things they do not mention on their web site is:

- the ridiculous high costs (which maybe could be excused)

- if you look at the things on a larger scale, you will notice a movement of crime but not a lowering
 (I have no statistics available here for the US, but I know, that these kind of things were tried in German cities also, and it always led only to a collapse in other parts)

- if you want that it stays 'safe' you have to augment the protection methods permanently

Also known of the US is: completely secluded quarters surveilled and protected, excluding everyone else than the people living there and their guests (this is one step further).

So, what do they do actually ?

As in the above mentioned experiment described, a loss of identity leads to aggressive actions even by people, who you would call 'good' maybe. And in the beginning what was there ? An old car with a broken window apparently not fitting into the system. It is one of the most hardest to bare experiences, when you think of yourself as 'good' and you suddenly realize, that it is very much possible to be 'evil' in a way.

The conclusion made, protects the 'good' from the problem of realizing, that they could act in an aggressive way also, what no-one ever had thought could be possible. And to secure in this way the feeling of identity. This is the most common way to solve these things. Does it have to be this way ?

There are different concepts also. It is called 'urban project' and contrasts the term of 'urbanistik' (sorry can not find a translation - maybe it's 'urban planning', not really actually). It means decentralization and participation of the people living there on every possible level. It is based on the same idea of assuring identification, just that the means are different (they have tested these things in smaller German cities, I just speak for the examples I know). As to say for now it can be observed, that the system works on a level of self protection with a simultaneous lowering of authoritarian actions. Surprising ?

'urban project'
 |
 participation
 |
 identification
 |
 self protection

the self moderation concept discussed on this list would go in the direction of an 'urban project' (actually it's even better, there are more possibilities on a level of virtuality).

this is very shortly... by the way it is not said, that idealistic projects really work out.....

errare humanum est

Claudia - human

5.0

spam art and blogs

From: Josephine Bosma
To: <new-media-curating@jiscmail.ac.uk>
Date: Fri, 4 Oct 2013 14:11:37 +0200

hello all,

If we were to create something like an online archive of art lists and other discussion/community forum communications, how would we include blogs like nastynets? They move way beyond the text format. Any ideas?

I also have an addition to Mez' list of lists, the spam art list run by Mindaugas Gapevicius aka Mi_Ga. I love how he made the contents of the archive visible as a sort of slide show.

<http://www.o-o.lt/asco-o/>

See also my interview with him. He did not realize what it meant to be interviewed at the time, and was a bit sorry he had given such bold answers. I think it is quite funny though:

<http://www.nettime.org/Lists-Archives/nettime-l-0009/msg00058.html>

Simon Biggs wrote:
"I have Rhizome posts going back to April 6, 1996"

Ah, 1996! Of course. Mark Tribe gave me a flyer of the Rhizome list at DEAF '95. :-)

Thanks!

J
*

6.0

<nettime> nettime as idea

From: brian carroll
To: nettime-l@bbs.thing.net
Date: Thu, 8 Jun 2006 11:33:35 -0500

* is it possible that 'ideas' that are now institutionalized are part of the problem, in that they do not lend themselves to building up shared views, and instead dividing ideas into categories, which narrows down potentials for building greater knowledge/understanding thru discourse?

(i.e. maybe the thinking/conceptualization is rather weak for and detached from the actual situations, and that *silence* may be a testament to irrelevancy/inadequacy of academic systems of thought to engage situations as they now exist, and thus this could be an indictment of, say, theory itself?)

* years ago i proposed Nettime as if a medium, by which to take on the New York Times, and would add that with all the tech/computer skills, the Listserv model itself should be hacked and modified and expanded to experiment with the _list as a functioning idea, by which to allow discourses to

occur beyond the original designs, such as loops in which offlist discussions may still live, (go on), in the archives as live events, even if not on list, such as tying a BBS or RSS comments feed in with the List, whatever dimensions could be woven (that deal with technology affecting the content, and not simply becoming the content itself, meaningless.

this is what i do not understand about the whole situation: there is probably more diverse talent on this list in terms of culture, knowledge, geography, social awareness, technology and yet there seems to be difficulty in sharing a focus or what is actually of greater value, to the larger organism of nettime. -- why, with all this potential is the list itself as a mechanism not a shared focus by which to transform this situation and not be reliant on the default configurations -- or, for instance, why is it that the issues of philosophy cannot become a focus by which to figure out a way to gain a shared ground by which to build up relations between the various systems of thought, by more than linking to websites or projects, and instead get into these dynamics, on list and in the list as a machinery, in which these issues could in/form the shape of nettime itself? it would seem it has to do with what is seen as important and how it is approached: in terms of ideas, nettime itself is itself an idea that seems to be passed over, and is said to limit other ideas, yet maybe it is more complex and more simple than this.

maybe it is that the 'project' has yet to be nettime itself, as a larger idea, by which to focus shared action on building up a better medium for the things people want to do, via listservs, via e-mail (including attaching small graphic/diagrams so as to communicate ideas, literally, inaccessible without images, which could and would require moderation, image server, etc).

* maybe what is most troubling is that nettime is standing still, and has not evolved as a medium all that much, when there is all the potential for taking it on as a shared project, technical, cultural, social, etc. and making it into something that has yet to exist, and that is DiY from the networks and the ground-up. maybe nettime risks not surviving because it does not know what it is adapting to, or this is not even a question, and that the assumption that its content (discourse) is somehow going to save it may be mistaken-- that its content may be part of the reason it is dying: the cause of its deterioration, looking into the mirror of the vital lack of insight bred in Universities today with regard to how things are actually working, even, that is, the mental modeling may be insufficient, and yet the nettime-model does not necessarily have to rely on failures of ideology, for its own development, it could challenge the institutionalization of methods and forms of inquiry, linearism, all the stuff that is critiqued, and actually experiment and go into questioning mode of the assumptions that are propping up this wasteland of imagination, and bring it all back down to earth, by making the list real, making it relevant, based in common sense and peer review and checks and balances of ideas, as a public forum, which redefines the very questions that all the expertise supposedly existing, fails to account for. that is, relevance, realism, idealism, action, shared agendas. maybe it is psychological, even, a predisposition, based upon academic assumptions, sacred cows, in need of slaughtering.

bc

6.1

RE: <nettime> nettime as idea

From: Nicholas Ruiz
To: nettime-l@bbs.thing.net
Date: Thu, 8 Jun 2006 16:10:08 -0400

Awesome--a nice start would be to de-moderate the list; that is, remove the intelligentsia filters, moderation and so on, no?

NR.III

Nicholas Ruiz III

ABD/GTA
Interdisciplinary Program in the Humanities
--Florida State University--
Editor, Kritikos
<http://garnet.acns.fsu.edu/~nro3/>
-----Original Message-----
From: nettime-l-request [AT] bbs.thing.net
[mailto:nettime-l-request [AT] bbs.thing.net] On Behalf Of brian carroll
Sent: Thursday, June 08, 2006 12:34 PM
To: nettime-l [AT] bbs.thing.net
Subject: <nettime> nettime as idea

* is it possible that 'ideas' that are now institutionalized
<...>

6.2

RE: <nettime> nettime as idea
From: Felix Stalder
To: nettime-l@bbs.thing.net
Date: Fri, 9 Jun 2006 10:38:51 +0200

Hi everyone,

sorry for my previous post, it went out without being finished. What I wanted to say was that many of the themes that critical net.culture talked about 10 years ago are now mainstream. They are now playing themselves out on a scale far beyond 'net.culture', indeed, they have become culture, without any pre-fix.

If that amounts to winning or losing is besides the point. In some ways, it reminds me a bit of the 1968 movements which also transformed daily life (at least in the West), but as the world around them shifted, with consequences very different from what they intended. Again, if they lost or won, is does not really matter. The world is a different place now.

For most of the actors of the early net.culture, this meant either late professionalizing or early retirement. Nettime as a project did not so much professionalize as specialize. It exchanged scope for focus which has moved it a bit closer to academic culture, which is also characterized by that trade-off. But anyone who really knows academia, and the texts it produces (which I personally appreciate), will also recognize how far nettime still is from that. Its scope broader, its style sharper.

Caroline Nevejan <nevejan [AT] xs4all.nl>
> Critiquing others for having done 'stuff', aging and moving on in

> life, I find rather uninteresting, I get interested when I hear what

> you like to do yourself.

I agree, on many levels, nettime works quite well, so there is not an urgent need to change something. But, this does not mean it cannot be improved. Sure it can. But to do that, we need concrete ideas, what would you, personally, individually, like to see in nettime, and how do you put up the resources to do it? The easiest thing is to do it yourself. Silvan Zurbuëck did that when he wanted an rss feed for nettime, he took the feed, pumped into a blog, and now there is an rss feed. [1] Tobias van Veen did that when he wanted to hold a nettime meeting in NA, and now we had it. Great. They had an idea, they figured out a way of doing it (by doing it themselves and roping in others to contribute). This is how things work, not by telling others what they should or should not do. The same goes for the various nettime lists in other languages. People came up with the idea of doing something, and they are doing it. Most of the people on this list are not aware of that, because these lists are in languages few of us speak.

[1] <http://nettime.freeflux.net>, <http://nettime-ann.freeflux.net/>

Andreas Broeckmann <broeck [AT] transmediale.de>
> finally, if you are unhappy with the list, be aware that 'the list',

> i.e. nettime, is what gets posted, of course, moderation plays a
> role in this, but the greater role is played by the things that get
> written and sent, or not, if certain discussions are not happening,
> it is because people are not writing their opinions.

Again, I agree. Moderation is a non-issue, a red-herring. Even if the technical set-up of an email list (conceived at a time when ICT had much less social intelligence built in that it as at times today) lends itself to believing the otherwise. And it's not that Ted and I are turning away the masses who want to do his kind of work. In fact, nobody ever volunteers. Nobody, that's with two zeros. We occasionally ask people who are contributing interesting material to the list if they want to moderate, and the answer has always been 'Thank you for asking, but I really do not have the time'.

There is one exception. Nettime-ann. Here, four people -- Mason Dixon, Tulpje Tulp, Tsila Hassine, and Hannah Davenport -- responded to an open call what to do with the announcements, and are now running this as their own project, connected to the main list by name and lose but friendly cooperation. They are doing a great, if unglamorous, job.

Over the years, we experimented with various set-ups, most importantly dividing the list into two feeds, the standard moderated one and an non-moderated one, called nettime-bold. The interested in the second channel was small from the beginning, and wanted entirely shortly after. The levels of spam and self-promotion seem to be tiring for everyone but the self-promoters. After we had to start manually removing posts from the nettime-bold archive, because people entirely unrelated to the list were accused -- with their names and telephone numbers -- of being pedophiles and sent us harrowing stories how this ruined their lives, because googling their names brought up these posts (google loves nettime and ranks its posts often very high up) we decided that this was not the resource we wanted to provide. When we shut-down the list, nobody seemed to notice.

So, if anyone feels like moderating -- near daily work, over a long period of time -- and knows how to use an email program on a unix shell (preferably mutt), please step forward. If you like to do that kind of work, it's actually rewarding, and, depending on your frame of reference, a meaningful contribution to the progress of humanity.

Felix

6.3

Re: <nettime> nettime as idea
From: roberta buiani
To: nettime-l@bbs.thing.net
Date: Fri, 9 Jun 2006 15:53:30 +0200

On 9-Jun-06, at 10:38 AM, Felix Stalder wrote:

>

> I agree, on many levels, nettime works quite well, so there is not an
> urgent need to change something. But, this does not mean it cannot be
> improved. Sure it can. But to do that, we need concrete ideas, what
> would you, personally, individually, like to see in nettime, and how
> do you put up the resources to do it? The easiest thing is to do it
> yourself. Silvan Zurbuëck did that when he wanted an rss feed for
> nettime, he took the feed, pumped into a blog, and now there is an rss
> feed. [1] Tobias van Veen did that when he wanted to hold a nettime
> meeting in NA, and now we had it. Great. They had an idea, they
> figured out a way of doing it (by doing it themselves and roping in
> others to contribute). This is how things work, not by telling others
> what they should or should not do. The same goes for the various
> nettime lists in other languages. People came up with the idea of
> doing something, and they are doing it. Most of the people on this
> list are not aware of that, because these lists are in languages few
> of us speak.

yes, nettime works well, but it works better in these occasions (I think I've seen somebody say "it turns to itself"). isn't this a sign that maybe not only the list, but also the way we deal with it need to be revamped? and that maybe it should not be about reflection of what has already happened but about something that could happen?

individual initiatives are always welcome, but if the initiative is

left to a few individuals, what would the results be? NNA was not very well attended (we were a bunch of people mainly from Montreal, Toronto and a few courageous from NY), the issues touched were nothing but a very small portion of what could have been achieved with the help and the support of a larger and more diverse crowd. Am I too idealistic to hope for the best possible outcomes? Maybe there were no questions people were asked to reply to? (and here it was probably up to everybody to put items on the table, not just to the organizers who did more than enough, shame on me that didn't think about it before).

roberta

6.4

Re: <nettime> nettime as idea
From: Heiko Recktenwald
To: nettime-l@bbs.thing.net
Date: Fri, 09 Jun 2006 16:17:24 +0200

Well,

Felix Stalder wrote:

>
> [1] <http://nettime.freeflux.net, http://nettime-ann.freeflux.net/>

PopoonDBException

Message: MDB2 Error: unknown error

Code:

userInfo:

```
[Last query: SELECT blogposts.post_uri, blogposts.id, blogposts.blog_id,
blogposts.post_title, blogposts.post_uri, blogposts.post_content,
blogposts.post_content_extended, blogposts.post_info,
blogposts.post_status, blogposts.post_guid_version,
unix_timestamp(blogposts.changed) as lastmodified,
DATE_FORMAT(DATE_ADD(blogposts.post_date, INTERVAL 7200
SECOND),
"%d.%m.%Y %H:%i") as post_date, unix_timestamp(blogposts.post_date) as
unixtime, blogposts.post_expires as expires,
blogposts.post_comment_mode, DATE_FORMAT(blogposts.post_date,
"%Y-%m-%dT%H:%i:%SZ") as post_date_iso, blogposts.post_author,
count(blogcomments.id) as comment_count,
unix_timestamp(max(blogcomments.changed)) as comment_lastmodified from
nettime_freeflux_net_blogposts as blogposts left join
nettime_freeflux_net_blogcomments as blogcomments on blogposts.id =
blogcomments.comment_posts_id and blogcomments.comment_status = 1
where
blogposts.id = '1462' and blogposts.blog_id = '1' group by blogposts.id
][Native code: 1016][Native message: Can't open file:
'nettime_freeflux_net_blogcomments.MYI' (errno: 143)]
```

In File [BX_PROJECT_DIR]/inc/bx/plugins/blog.php Line 452

stacktrace

```
#0 [BX_PROJECT_DIR]/inc/bx/plugins/blog.php(637): bx_plugins_blog-
->getBlogPostData('1462', '/blog/', false)
#1 [BX_PROJECT_DIR]/inc/bx/plugins/blog.php(340): bx_plugins_blog-
->getBlogPosts(Object(MDB2_BufferedResult_mysql), '/blog/', false)
#2 [BX_PROJECT_DIR]/inc/bx/collection.php(149): bx_plugins_blog-
->getContentById('/blog/', 'index')
#3 [BX_PROJECT_DIR]/inc/bx/collection.php(115): bx_collection-
->getContentByPluginMap(Array)
#4 [BX_PROJECT_DIR]/inc/bx/popoon/components/generators/bxcms.
php(77): bx_collection->getContentByRequest('index', 'html')
#5 [BX_PROJECT_DIR]/tmp/_var_www_freeflux_cms1.4_
sitemap_sitemap.xml(1235): popoon_components_generators_bxcms-
->DomStart(Object(DOMDocument))
#6 [BX_PROJECT_DIR]/inc/popoon/sitemap.php(178): include('/var/
www/freefl...)
#7 [BX_PROJECT_DIR]/inc/popoon/sitemap.php(164): popoon_sitemap-
->runSitemap('/tmp/_var_www_...')
#8 [BX_PROJECT_DIR]/inc/popoon/popoon.php(182): popoon_
```

```
sitemap->__construct('/var/www/freefl...', 'index.html', Object(bx_config))
#9 [BX_PROJECT_DIR]/inc/popoon/popoon.php(160): popoon->run('/var/
www/freefl...', 'index.html', Object(bx_config))
#10 [BX_PROJECT_DIR]/index.php(31): popoon->__construct('/var/www/
freefl...', 'index.html', Object(bx_config))
#11 [main]
```

Error... more text here

Florian Cramer?

I think we both once met in real life as well, is organising real life events anybody's property?

Nettime as a label,

H.

6.5

Re: <nettime> nettime as idea
From: Newmedia
To: nettime-l@bbs.thing.net
Date: Fri, 9 Jun 2006 11:41:57 EDT

Roberta:

When nettime was young, it largely revolved around events. Not ideas. Events. The list was often a discussion of events, publishing of "papers" that were given at events, reports about events, quarrels that took place at events, planning for events. Events were at the center of nettime's life back then.

The Metaforum series was central (okay Zentral) to the early growth and excitement of nettime. Indeed, as the history books tell us, nettime was initially formed at an event -- Venice Biennale 1995.

These events were planned. Carefully. Then, of course, these events took on their own life as all good events must do.

I was introduced to nettime in an email inviting me to come to Metaforum III (October 1996). A plane ticket was offered (fund-raised from a local businessman who wanted some free advice from me) and a "keynote" speech slot was promised. I didn't know Diana, Pir, Geert and Janos when I was contacted. They found me on the net (partly because I "attacked" John Perry Barlow, who had keynoted Metaforum II) and apparently thought that I would say something that would help their event. Hopefully it did.

When I got on the plane, there was Eric Davis ("TechGnosis") sitting next to me. He was also invited. We'd never met. So was Manuel Delanda. We also never met. Arthur Kroker was invited but couldn't attend. Likewise for many others.

The night before my "speech," I went to dinner with the organizers to go over my presentation. We decided to change some things to directly "confront" some other topics that would also be discussed and to make sure that everything would be lively and challenging.

Events are hard work. Especially if you want to throw together some interesting people so that sparks will fly -- in a semi-controlled but tension-filled fashion.

Unfortunately (or not according to your perspective), these events were viewed as in conflict with the aggressive efforts by the Soros group to build its own "network" -- recalling that early nettime was highly engaged in bringing people from the "East" (i.e. former communist Eastern Europe) into contact with people from the West -- which inevitably involved many of the same people as nettime.

I've been told that it was communicated to some nettimers that they could expect no funding from Soros et al -- remember that the Soros group was then among the only job sources in the territory -- if there was another Metaforum event. For whatever reasons, there were no more.

Instead, the Soros organization in Ljubljana (Slovenia) hosted the "final" nettime event -- Beauty and the East -- in May 1997. Once again there were

various invited speakers. Peter Lamborn Wilson (aka Hakim Bey) and David Bennehum, among others. Travel expenses were paid and so forth. Nightclubs were rented. Drinks were provided. There was plenty of excitement in the air (and some smoke as I recall.)

For the record, Ted Byfield had "given up" on nettime around then. I made a contribution and helped to convince him to come to Ljubljana. The rest is, er, not quite (public) history -- yet.

I suspect the reason why there has been such an outflowing of commentary about "nettime" (on nettime) in the past week (and the "Ted connection") is simply because there was recently another nettime event. After all these years.

If you wish to build something -- call it nettime! -- then you will have to organize some events.

The better you organize them, the better you mix things up, the better you get people excited, the better you *plan* and *execute* -- then the better will your results inevitably be.

Oh yeah, I came back from "Beast" very excited about where this was all going. Because of the train strike -- which prevented travelling directly from Slovenia to Austria, forcing Ted, David and me to take a train to Germany first -- none of us attended the post-conference ZK meeting. We did however get to stay in the Hotel Orient (as I recall, none of us knew it was already famous due to Ken Anger's 1995 "Love's Last Lament") in Vienna. I suspect that we missed out on something important at that post-event planning session. Perhaps that's where the future of nettime was debated.

There were no more major public events.

I was involved in organizing two things following that -- Technorealism (which was largely stillborn, when Daddy Warbucks showed up) and the Non-Linear Circle (a "salon" that I hosted in my loft once-a-month for two years, 1998-2000.)

As I posted over the years in various ways, the NET is giant surveillance device. Indeed, I believe that it was designed as such by the Pentagon. When I started getting subscribers from Bulgaria on the NLC list (hosted right alongside nettime), I started to wonder exactly who was "tracking" our activities.

Of course, this isn't to say that "watchers" can't show up at events -- indeed, the NYPD "Red Squad" sent someone to actively participate in the NLC -- but so much of what happens at events is, well, "private."

I'm a big believer in events. I hope that there are some more that I'm privileged to participate in -- make it some good ones!

Best,

Mark Stahlman
New York City

6.6

Re: <nettime> nettime as idea
From: John Young
To: nettime-l@bbs.thing.net
Date: Fri, 09 Jun 2006 14:32:56
-0700

NYC is awash in terrorism profits -- stock market, vulture capitalism, classified academic studies, lucrative spying beyond anything ever experienced in the capital of world espionage and electronic surveillance, the NYC Red Squad ballooned into a wannabe CIA, the mayor richer than Soros and snorting the coke of leading the free world ambition -- so why not fuck with the celebrity intellectual fashionista party scene here. Thousands of bright youngins and olds are ready to pump-whore their plagiarisms here as on the hustings, and there's no business like techno-blow business, no insult meant toward the wearers pretty well burned out from exporting information confucianism around the globe, well, to bilderburgers.

Weird that NYC never seemed to get the point of the cyber-liberty run up and run down, so out of it the movement was understood only as another carry to be imitated. Only the fringes of the city's main action -- stealing and robbing -- got in on the small beans and that by getting deeper in debt.

A small event in NYC is impossible, rather there are so many none can be noticed except as tiny ads stuck above toilet paper dispensers by pr agents of the downtrodden, which remains the leading profession of cultural unaffiliateds forever drunk on autodidactism.

Two people lunching interviewing each other, imagining one is the subject.

Ted Byfield creates events just by being there, I've seen flocks of hangers-on seeking his magic.

6.7

Re: <nettime> nettime as idea
From: Geert Lovink
To: nettime-l@bbs.thing.net
Date: Sat, 10 Jun 2006 09:40:01
+0200

Felix Stalder writes:

On 9 Jun 2006, at 10:38 AM, Felix Stalder wrote:

> I agree, on many levels, nettime works quite well, so there is not an
> urgent need to change something. But, this does not mean it cannot be
> improved. Sure it can. But to do that, we need concrete ideas, what
> would you, personally, individually, like to see in nettime, and how
> do you put up the resources to do it? The easiest thing is to do it
> yourself.

Yoursell, right, OK, but why are Felix and Ted excluded from this? Why is it such a hilarious idea that cannot be debated that both, after seven or more years, now step down and hand over the passwords to an interim group or some other group that will sort out who will do the moderation next? Why is rotation of the moderation of nettime-l not a constructive, concrete proposal?

Another concrete proposal I have is to close down nettime-l[AT]bbs.thing.net and take another address, in close collaboration with The Thing. It would at least temporarily take away some of spam problems.

Yours, Geert

6.8

Re: <nettime> nettime as idea
From: A. G-C
To: nettime-l@bbs.thing.net
Date: Sun, 11 Jun 2006 17:57:13
+0200

Sorry of my very special notorious Francophone Anglophone;-) but if we can speak in French on Emphyre from time to time, here it is not possible in spite of one aspect of the information on nettime-list in the homepage nettime.org.

I can't speak on the "net(...)" for the most of "(...)time" and specially since more of a year (can be two years). But of the prime history of nettime-l by knowledge I can see how and what, even not from my practice from one hand; anyway my proper emails not being resent as well as I am not from academics even not as self academic, as more I do not master Anglophone languages. At last: I'm afraid that I would present all the characters that being considered here as "babies", so "little", so "small" by a way appearing that it would not be possible to think or Anglophone even being myself a thing but not a system. I have discovered a sort of integrated xenophobia or corporatism (or political line masked by corporatism that you can call of a part tribute to academic) that I could not imagine, as old I am as I cannot see before in the side of activism.

More impossible to exist in a margin of the community that is exactly the question of 'otherness', of the welcome 'other' as common human of political exchange in critical fields.

My own regard in matter of critical theory (and of the criticism of representative theory nowadays) is all on the other. (but anyone can have other choice, I can respect it if it does not disallow me to exist / a radical or critical theory in Politics by these days could be contained inside of a really simply (short) sentence : by this way I mean of RSS both senses of the feed.

Regarding the hard rock answer from any one to Geert about the impossible claiming of nettime foundation it stays that I want to notice from my part that this foundation is exactly the abstract purpose to inform the future subscribers of the list in both and relative to each other abstracts:

" -nettime- is not just a mailing list but an effort to formulate an international, networked discourse that neither promotes a dominant euphoria (to sell products) nor continues the cynical pessimism, spread by journalists and intellectuals in the 'old' media who generalize about 'new' media with no clear understanding of their communication aspects. we have produced, and will continue to produce books, readers, and web sites in various languages so an 'immanent' net critique will circulate both on- and offline.

<nettime> is slightly moderated.

history:

the formation of the nettime group goes back to spring 1995. A first meeting called <nettime> was organized in june 1995, at the Venice Biennale, as a part of the Club Berlin event. The list itself took off in the fall. A first compilation on paper appeared in January 1996, at the second Next Five Minutes events (the so-called ZKP series). The list organized its own conference in Ljubljana in May 1997, called 'The Beauty and the East'. A 556 pages nettime anthology came out in 1999: *Readme! Ascii Culture and the Revenge of Knowledge*. Autonomedia: New York (ISBN: 1570270899). "

==> what stays of it right now? while people were/(are still) following to subscribe believing this multi dialectical symbolic typo-arborescence integrating life, technology, hypermedia, social utopia, history, and Arts, the opening of the world through the opening of the sources, through progressive nettime installation since 1995 till 1999? just clicking "info" of "nettime-" at <http://www.nettime.org/> <http://www.nettime.org/info.html>

Of which academism or theory are you discussing or power linked to reductionism view whatever being the fields you moderate? But certainly not from the point of view of the changing time. It is a new morning, that one of the security and current war as mean instead of politics and critical political economy. They are the mean of the global power itself to destroy all other reality. Taking the same weapons as virtual solution of the critical ideas and practices it cannot be the good solution under my view. But the changing time as reflecting subject of the common. What have changed since 1999? Web, society, political power, education, emigration and so on... As global as singular or local?

But please not denying of this history or you will never know of your own memory while you abusively pretend to hold it to the largest common tribute.

>From this point of view, I think that Geert's provocation on closing the list to have it reborn from this new time, it is really interesting as logical activist attitude happening in real time of the mails against misunderstanding and mortification. It is a defy to be able in telling or analyzing of the changes: web transformations, global and local multi dialectical security, political, social and cultural environments, objectives, subjects, codes, means... Even connection / disconnection.

And more of the public archives regarding the new laws of copyright facing the quote and facing spam that is quite a new situation (all different was the time of having to open web information to the largest web).

May be not of a real conclusion of the list but a real mean to keep it safe from all its external and internal enclosures.

The question of the death of the list it is not of the decision to close it (even it would be or not be closed at last) it is of the end as living solution to create again (the same as musics front of

the repetitive rhythmic which get it progressing, there is a moment where the composition has to finish with the rhythm to have the form of the end as event, then everything is ready to the next creation).

Re born situation of creating among the others is not a death, this is life. The end of meta culture at the moment the risk is that becoming meta meta culture it would have lost all its critical social roots to an exclusive event of abstracted power (that would be a no event :-) it is a not the death of the things, all the contrary. Can be re born from itself in the same place and under the same address or not, whatever the browser to support it.I

6.9

Re: <nettime> nettime as idea
From: David Garcia
To: nettime-l@bbs.thing.net
Date: Mon, 12 Jun 2006 10:39:17 +0200

On Jun 11, 2006, at 5:57 PM, A. G-C wrote:

> From this point of view, I think that Geert's provocation on closing
> the list to have it reborn from this new time, it is really
> interesting as logical activist attitude happening in real time of
> the mails against misunderstanding and mortification...

> Re born situation of creating among the others is not a death,
> this is life.

It was great to hear guibert's Anglo/Francophone voice and be reminded of something that McKensie Wark said on this list long ago (very rough quote from memory) that these days english does not belong to any one (I would add; least of all the english).

This post also has something of the euphoria for a culture of continuous migration accompanied by the perpetual possibility of closure ("not a death, this is life") as a measure of integrity. Other less inspiring postings on this thread have talked airily "about slaughtering of sacred cows" etc

These avant garde (Fluxes like) rituals or 'tactics' in which ephemerality is taken as an emblem of life and authenticity are assumptions that run deep in our culture. This is particularly true of visual art and as we know from Venice Biennale to Dokumentas the visual arts were a important component of nettime.

But maybe we also have learned (eventually) that the cult of ephemerality is just not enough, that nothing slaughters 'holy cows' more voraciously than the capitalism these movements seek to subvert. The burning question has become how to move on from a "kill your darlings" culture without relinquishing the articulations of freedom we value (sometimes presented as part of the 'precarity' discussion). How to achieve sustainability without institutionalisation (or professionalisation).

The fact that we are arguing (and fighting) 11 years after its birth shows that something in nettime (as it exists now) is worth struggling over. It suggests that nettime has found away to address the questions posed above, in fact and action as well as theory. The list has its ups and downs but is clearly very much alive and (as Felix pointed out) it has not professionalised or institutionalised. It is my belief that we owe this part of nettime's achievement is owed in large part to the current moderators. Not only to the years of quiet methodical un-glamorous work but also the courage to put up a fight when necessary!

This is not the first time that closure has been argued for. In the past there are those who have argued strenuously to close the list and move on in which we would now be talking in the past tense. The moderators put up a fight and kept the platform we are now arguing on open. Whatever differences there may be the years invested in nurturing this space, with generosity and finesse, should (in my view) be too easily disrespected.

I am not arguing that moderators, and their position can not be questioned. But what I am saying is tokenistic expressions of gratitude "great job guys, time to move on..bye". Are shallow and

disrespectful in the extreme. And more importantly fail to engage with an important aspect of the list's achievement.

I would argue that any movement for radical change should be carried out in close collaboration with the moderators and should take a very different approach and tone from some of the peremptory notifications we have seen on this thread. And above all they should seek to work imaginatively with the fact that nettime has found a powerful way of addressing our most pressing issue: sustainability without institutionalisation.

Respect

David Garcia

6.I0

Re: <nettime> nettime as idea
From: Michael Benson
To: nettime-l@bbs.thing.net
Date: Mon, 12 Jun 2006 14:06:10 +0200

I haven't posted to nettime in what a Slovene friend would no doubt call "the age of a dog," but read it quite regularly and still consider it a kind of ongoing online cornerstone, and have to say that my vote (be it worthless for the above reasons, or not), is in kinship with David Garcia's eloquent mail today. In my experience when something's really very definitively _not_ broken -- and not broken for the good reason that some few people have made damn sure that it's in a good state of repair -- then "fixing" it runs the real risk of breaking it. So why do that? In other words, a proposal can be concrete without being constructive, and (as Garcia says) can also seem disrespectful and denying of achievement. Felix Stalder writes of personal abuse as being part of the job, and part of the problem in general with work, be it for free (and let's recognize how hard _that_ is in super-streamlined 21st century hypercapitalism) or for money, is that there's always a given quantity of thoughtless abuse that has to be endured, while praise is (or seems) comparatively rare. Nettime's excellent ongoing health, it has to be said, is due to its contributors but also its moderators.

Cheers from wind-swept Ljubljana, where the East has moved East (but Beauty lives on).

Michael Benson

6.I1

Re: <nettime> nettime as idea
From: A. G-C
To: nettime-l@bbs.thing.net
Date: Mon, 12 Jun 2006 19:12:41 +0200

Dear David,

At the same time I am touched that you celebrate my return, by an ironical and pleasant version of the return of singular insane or some accidental dust, but I am as more amazed as you told of respectable or unrespectable mean, by how you can link it to Ken whom has nothing to do in this debate where he could take a part if he would hope ? but obviously not :) so please, may be it is simple to leave the indirect voice of Ken in this debate. Or his proper voice ad coming.

I do not want contaminate Ken, the same as he would not contaminate me. We are diverse but solidier autonomies. Being both pride. Proselytism is not exactly our friendship mode, but critical exchange. I trust him as friend in our differences recognizing of what we have in Partage that is of free positive (freedom) creation and ethically trusting together in a cognitive disposition. And I am really working a lot to success in a difficult work

from several sides as tribute to his Hacker that only friendship from his part can support so long waiting for FR emergence next Autumn 2006 (at last).

At the moment you evoke him I want to quote his last interactive work in the institute future of the book, <http://www.futureofthebook.org/> that is simply great critical work organically playing theory instead of theory of the truth (I do not tell why, immediately not being the subject), where more is linked a certain blog on religions and gods title "without gods toward an history of disbelief" by Mitchell Stephens, both works being at my view an emergent and free vitality from New York that fascinates me cheerfully. Of a beautiful arrogance from any few in that appears currently missing here and there in the English-speaking streams of the no thematic lists of which I am a subscriber.

GAM3R 7H30RY

<http://www.futureofthebook.org/gamertheory/>

I am not impressed by contaminations, old use that I could approach in the former times as a mean of post modern Marxist Leninist organizations being bureaucratic power themselves, -with a blind view, a deaf discourse and making dumb the voice (even the vote) of the base- where I transited very fast not being from my part an adept of the hierarchic cup of tea (but from a South tradition, of the voice and of the critical feeling) my cup of tee, in the former times

As I was educated among a psychiatrist clinic by my parents as doctors with their patients, your glance does not deprive to me of any dignity to my proper eyes, being exactly the site from which I learnt that "other" was so strange but so attractive so it is my richness nowadays to be able in discovery whatever the generation and the sexes, to autonomy and self organization.

>From my part I have entered very late the debate since the beginning (regarding Montreal) thanks the very special occasion of reopening the list to critical diverse point of views. But I see how hardly it can be to whom is a following subject of otherness such as not being considered able to debate both together with the little aristocratic and academic but community having the large list in mastering. I mean of hierarchy and advantages over passing the question of the language BUT having the language as media privilege..

I prefer the part of Geert, cannot be my particular friend, even sometimes puritans at my view but never "integrist" and always straight and punctual in matter of criticism of the web community in real vision of the practice, thinking from his experiences of common, not from the part of a lobby nor from the part of a globalizing critical party (may be yes may be not but this is not the public obvious part of his criticism to tribute others); more, he is nearest than every one from nettime ? as well as outsider lists of nettime.org ? as thinker of the diversity of the common; to the part of self-organization as common diversity, from local self-organization till federal self-organization being powerful: that is not exactly the power.

That is really which I hope better to criticize EU, at the time the power abolish the self decision, can be of Art, can be of the social organizations...

Can be more of what you call theory of which I think myself that the time of theory is over passed by the general time of organic essay whatever the field (another regime of theory in essay regarding the opposition between Hegel and Hölderlin about philosophy and poetry that was never solved, just a divide before). At the moment the criticism of political economy has lost the precious symbolic pact of relationship of means in social reports of production (specially capitalism having cut its own link with the social pact of production), something new has to appear of we'll run in repetitive dying as from a traumatic situation to leave getting larger and larger the wide to the total power (Jarry says: "l'ascension du vide par la périphérie" that represents every part even that one of power ? taking the power from every and in every part).

But having a come back to the purpose, please let us note which changes since Geert has left the moderation of the list :

Internet ? code sources and Free sources
Of Web2
Arts
Post productive society
Of security
Of browser of lists
Of spams
Global organizations and alter global organizations

And so on...

Please why it is not possible to have a discussion on that point. Is it a supposed consensus to a political line here that forbid to approach this sort of debate?

And to tribute the best of the list: why not a larger moderation as suggest it Geert? (Be quite: I do not beg my part in it)

6.12

Re: <nettime> nettime as idea
From: John Young
To: nettime-l@bbs.thing.net
Date: Mon, 12 Jun 2006 13:29:44 -0700

Who has resisted the easy blaming of one's familiars when rejected or defeated by the world. Come home from a bad day being kicked by the boss to kick the dog, the kids, the covering mate, reign dictatorially for a moment recounting shopworn grievances against those boringly dominatable by recitation of what went wrongs years ago, to avoid remembering the insults heaped today.

Yes, blame your parents, your college, your professors, your students, your one-time best friends for letting you down after setting you up with barely deserved praise. Woe, whoa, now, get off your ass, forgo raging at the tube, the party in power, the dimbulb who got the job purpose-built for you, and go for a run, working a day or week or month for something other than your idiot ambition to be somebody.

Being somebody was merely a drug fed to you to get you past suicidal adolescence and certainty of worthlessness, to get you into and out of military service, the university, the years plugging away at a dying profession battling the communists or the capitalists or the environmental depredators, or white males, or anybody else not telling you what a loss for humanity you display. If only you'd been this or that, the voices tell you day in and day out, if your delivery was even slightly approximate to your promise, and by the way how about paying the money you owe me, the love you now withhold as if it never stank of cruelty and deception.

Finally, get up on soapbox for the unwashed, preferably somebody else's, yours ineptly constructed collapsed years ago, and orate the narcissistic heathens like yourself.

CIA/MI6/BND/KGB got your number with that narcotic of cheap-ticket piddling egotism. Soros the bagman, following Ford, Rockefeller, shit, even the filthy cold war armaments enriched Yerps.

6.13

Re: <nettime> nettime as idea
From: brian carroll
To: nettime-l@bbs.thing.net
Date: Tue, 13 Jun 2006 08:56:18 -0500

i don't know, i find it confusing after a period of years in trying to engages ideas on nettime as a supposedly public forum, consisting of 'intellectuals' if not 'the intelligentsia' to have found so many problems with ideas themselves, in dealing with ideas beyond ideologies.

some may call this abuse, though after years of having facts, reasoning, truth, empirical reasoning, 'proof', refutation of 'theory', simply ignored as the status quo of the existing academic paradigm churns on, is, to me, frustrating, insulting, and without

integrity in terms of ideas, and philosophies which purport to serve ideas, yet rather seem to be serving the people serving themselves instead.

this lack of integrity of ideas should not be respected, it should be rejected and it is only accepted as the status quo because it is how people are making their living, however meagerly, yet in terms of ideas related to 'truth' or 'reality' this very compromise makes distortions and bias that lead up to hypocrisy at the level of ideas, reasoning, and the inability to engage things as they more actually are, not as they are wished or fantasized or believed by faith of consensus.

this is not a personal issue, it is a fact of living in this era, which is itself totally failing, systematically, and to deal with this failure also necessitates taking account of how it is made to occur, education being quite 'critical' to how ideas are made into actions which, oddly enough, is in a mode of mass production by which ideas unfit for the existing environment are produced anyway, in surfeit, making its own demands regardless of true worth, need, or value as to what is being sold, versus the actual goods, for instance, 9/11 did not happen in a vacuum, it relates to how ideas can or cannot deal with the dynamics related to 9/11, including in Universities where there are supposedly people who have some superior sense about all this - yet remain totally and absolutely silent with regard to insight as to what is now going on, in any practical sense, including their own role in creating this situation.

thus, the issue of 'objectivism' grounded in empirical knowledge with peer review-- that is, checks and balances on the reasoning of an argument, with regard to facts and logic-- that is what nettime could function as, if it were in the tradition of philosophy and not the hollow fraud that is theory today, that cannot stand as an argument yet continues anyway, regardless, because it can-- because it is what is being 'professed' and institutionalized as a mode of engaging ideas, yet, the assumptions underneath this is detached from a greater reality: physical fact, experiment, and substantive peer review which could _disprove_ any ideas, based on being theses, which are instead more hypothetical and interesting in that, yet assume more dictatorial powers of making laws by thinking itself, -- i.e. i think it, i reason it, therefore, it is true, relatively speaking, of course.

yet, with this gambit of the pyramid-scheming the thinking self, it has in effect created an environment where ideas have turned into a game, and the ruling ideology is the theory regime, as it now stands, which is _beyond_ any tangible critical review, which would ground ideas in a shared space of knowledge, facts, truth, and reason-- and instead becomes a theology of ideas, of faith and belief in a certain set of ideas with boundaries, limits, etc. in other words, closed ideas, boundaries (borders) which, while one may speak against these things in rhetoric, are actually the things which sustain the current inauthentic, disingenuous, and uncritical extension of ideology that is based in ideas that were once answered and never to be questioned again-- because of some deal with the devil (institutions, educational systems) which enable the shell game to continue, because poking at that beast would hurt one's self, not

abuse, then, maybe, to have to consider that there may be natural conflicts in the individuals who profess themselves cool thinkers about things, while slinging constant epithets at ideas, from what amounts to ideological positions that remain unquestioned and part of a massive group think that is the status-quo, even this is understandable, and can be accommodated, yet what this is is also a fundamental corruption of ideas, in academia, in the 'professional' thinking class, (sic) which is unable to actively engage ideas outside of the particular ideological constructs that protect and defend the mindset-- which cannot be placed under review: that is, the observer cannot become the observation, which is a pre-scientific point of view, which is seen in the lack of material proof for ideas, which can wax on about anything, without much regard to substantive views which add up to more than one person's point of view alone, that is, empirical knowledge which builds and spans people and ideas, connects and does not simply divide, conquer, and monopolize ideas in the form of ideologies which are institutionalized by peers, 'professed' and extended as 'the system' which is what it is today: a failure which is incapable of dealing with the existing situation, while the psychological aspect may be delusional if not self-delusional, schizophrenic even, this is not to be considered in terms of those doing the observations, only 'others' outside of this view, the abuse hurled at these others, from such points on high (in the networked pantheon) is truly annoying, yet moreso, banal, boring, tedious, and without merit in terms of ideas themselves and only personas, peer pressure, cliques, and the herd mentality that is more scared than anything, because the ideas cannot stand - and some know

it, and this cannot be defended, and thus it calls into question the grand sweeping claims of theorists and 'intellectuals' who say this and that about big things and ideas, which really exists without any accountability whatsoever. what is the price of being wrong today? nothing, not at thing, you get promoted or go on to become an expert at it, as long as you can pay to play, power, not truth, defining what is supposedly the more real reality, etc. even if it is only virtual, hyped, a bubble culture and bubble intellectualism that is ungrounded, and as such, the slightest disturbance threatens the whole of this overarching ideology which is itself the problem of why things are the way they are, and the status quo in the educational system has something significant to do with this, not the least being its philosophy is completely devoid of common sense, truth, logic, reasoning, debate, peer review, outside of a controlled environment.

this in effect 'privatizes' ideas, in a marketplace which can be cornered, in academics, it is to say that much if not most of what is going on, online and in states, today, is based in this inherited privatization of ideas, which is now the base operation (status quo of ideology) -- and that private language (theory, say), private identities, private reasoning and logic are all the basis for what is next to occur: capitalizing on this situation for one's own benefit, fuck the truth and fuck the others.

so, whatever delusional utopia one may believe themselves pursuing is by and large happening in a context of private thinkers who are doing all the things they rail against, in large-scale economic systems-- except it is happening in ideas, in educational systems-- and it is abysmal and without soul, merit, or insight into the actual issues and actual responses required, outside the narrow and limiting approach -- yet, like true believers, none of this can be brought under question -- no matter if one's flag is anarchism or libertarian, social democrat or whatnot. (queer, atheist, etc) that this is part of the private capitalism of the individual, as governed as a state of affairs, in terms of thinking because it brings with it direct contradiction between the facts and truth and what is being said and 'represented' and 'believed' within such an environment which, as stated, is without consequence for saying one thing and doing another.

this is a consequence of larger issues having to do with relativism in ideas, and this privatization as being a devolution of a once-public system that could not adapt, and instead disintegrated over the last 200 years (in the .US, for example, in the constitution) by which definitions can mutate from representing a higher ideal (where mankind is presumed equated with humankind) to one where this dynamic is replaced by a lesser version (this vagueness leading corporations on the path to citizenship, and representation, in what has evolved into a corporate dictatorship today).

so, while one may call into question the points of view which 'profess' universalism via 'the magic of theory', it is without greater empirical truth, in the sense of a sharing of facts and reasoning that goes beyond this privatization of ideas, which instead functions as ideology, it is pyramid building because, if there is a peer group (of like minded theorists, privatized thinkers) there is a private empire/empricism which can grow, while it excludes actual 'difference' and all the other keyword 'big ideas' that go into its own justification, as if this is universal representation, when instead it is a bill of goods that are not actually what is being sold, it is a knock-off, rip-off, a cheat lie and steal.

so, what about this theft, robbery, in terms of ideas, in a public forum, and dealing with it? it does not exist, so far as it seems in this nettime. it is unnecessary to engage, because it is optional (ah, relativism, 'options', the market, etc). if based in public debate, facts, truth, "accountability" for the theses (ur, theory) and accepting that the basic situation in ideas is that they can be disproved (!), that this is not necessarily simply abuse-- and instead, squaring ideas with the truth of what exists.

if this is not necessary, then nettime as it now seems, is also unnecessary for this is a private list of people who have private ideas who are unable to have public debates and only talk past one another in terms of ideas, which do not build up to anything more than markets of limited views which are fundamentally opposed to a sharing of views, of ideas, and reasoning in an open forum-- because it does not function in terms of ideas, and instead, in terms of extending ruling ideology.

to question the ideology and reason complex ideas has no effect -- it is out of place if it is to question the underlying assumptions which drive this mechanism, which is itself unintelligent in the larger scales, if not allowing partial knowledge, partial worth, of the relative points of view, yet if they do not share a common structure,

it negates the truth of all arguments in a zero sum game, which is what constantly happens, and instead, cultivates only the delusions of egos, which is its own problem in terms of philosophy, because this also acts as a mirror of the limits of viewpoints, where they cannot get beyond, including personal points of view, which may have more to do with social groups and being on the 'inside' (else being ignored, invisible, suspect, conspirator!) -- it is incredulous and pandering to the weakness of this existing social system which is so goddamn hypocritical as to be obscene, intellectually, and it is expected one is just supposed to go along with this flow of things! because that is the way it is, that the strategy is itself not totally fucked up!

no words will change this, on this list, no facts, no argument, it is ideology, it is being able to be wrong, partially wrong, partially right, yet words have not been able to accomplish the heavy lifting because the ideology is so complete and the deep-freeze of ideas, so stuck in another age, abuse is ignoring these facts, these dynamics, this absolutely decrepit situation and the total lack of any accountability for being wrong, for having ideas being disproven and ideologies detonated, on list, and yet go on as if living in oblivion, which pretty much accurately describes the situation today.

that means, yes, maybe we all are included and each can realize our own limitations, yet there are issues that go beyond ourselves, our egos, our private ideas and agendas, and this is the realm in which philosophies change, where the basic assumptions are tested and transformed, based on reasoning, debate, new views, etc, and attempting such 'rigor' on nettime has been and is futile, because instead it is seen as insulting to the aristocratic system of representation that now reigns, that is, it is a total system, and if this cannot be accounted for in the ideas here, the ideas have little or no merit when claiming to deal with such dimensions, it is only playing around in fictions, and without risk, and without true ability to deal with what is going on, outside of pure ideology which is more complex, demands more, is more humbling, and might crush a good portion of those who profess to not be ideologues and have capitalism also hidden within their genes.

this is not to continue to speak past 'nettime as an idea' as if politically incorrect, it would be to have integrity about ideas, as ideas, and instead, this is nettime as ideology -- moderate it.

brian thomas carroll: research-design-development
architecture, education, electromagnetism

6.14

<nettime> RE: nettime as idea
From: J Armitage
To: nettime-l@bbs.thing.net
Date: Tue, 13 Jun 2006 08:51:25
+0100

All

I think I can say that I have been on nettime for as long as I can remember but, please, will someone change the channel?

I can't be the only lurker around here who is BORED TO DEATH with the entrails of nettime, who did what to whom in 1996 etc.

If there is one way to kill nettime it is keep posting this self-absorbed prattle for weeks on end.

John

6.15

Re: <nettime> RE: nettime as idea
From: David Garcia
To: nettime-l@bbs.thing.net
Date: Tue, 13 Jun 2006 11:23:47
+0200

John,
I feel double about what you say.
Your right and many lists have been destroyed by endless self meta-discussion.

On the other hand from time to time it may be needed for at least a little while. To clear the air. And that has something to do with the peculiarity of a list as a social/publishing space.

In other words it is not just TV where you can just 'change the channel' neither is it a space for discourse alone it is also a community of sorts and as such has a community memory.

Arguing over its meaning may also involve questions of historical fact including personal issues between members of the community. And yes sometimes its boring.

But I do not think that these discussions are disconnected to issues of more substance. How we treat each other in our communities of discourse is an important expression (and test) of our politics in practice.

Maybe something of the old feminist slogan holds true in this instance: "the personal is political".

Best

David

6.16

Re: <nettime> RE: nettime as idea
From: Wayne Myers
To: nettime-l@bbs.thing.net
Date: Wed, 14 Jun 2006 02:30:19
+0100

On Tue, 13 Jun 2006 08:51:25 +0100
J Armitage <j.armitage[AT]unn.ac.uk> wrote:

> I think I can say that I have been on nettime for as long as I can remember
> but, please, will someone change the channel?

Yes. Totally. I agree. Entertain me please, damn you. Entertain /me/.
With every post. With every topic. If a topic comes up which doesn't interest me, I will write in and complain. Dear BBC, er, Nettime.
How dare you presume to have an uninteresting thread. You, who have only had interesting threads since 1896! Please stop discussing this boring topic at once. How dare you attempt to discuss something that I find boring. I mean really.

> I can't be the only lurker around here who is BORED TO DEATH with the
> entrails of nettime, who did what to whom in 1996 etc.

I can't be the only lurker around here who is BORED TO DEATH. But I don't want to unsubscribe just yet either...

> If there is one way to kill nettime it is keep posting this self-absorbed
> prattle for weeks on end.

Oh come on, John. Nettime died years ago. Netcraft confirms it...

Cheers,

Wayne

--
Wayne Myers
<http://www.waz.easynet.co.uk/>
<http://www.connptions.org/>

6.17

AW: <nettime> RE: nettime as idea
From: Heiko Hansen
To: nettime-l@bbs.thing.net
Date: Tue, 13 Jun 2006 14:19:11
+0200

Garcia:

>But I do not think that these discussions are disconnected to issues of more
>substance. How we treat each other in our communities of discourse is an
>important expression (and test) of our politics in practice.

I like this problem and I had to think about an interview with Andrea Branzi I recently read:

"As always, there is the problem of the environment and the problem of the environmentalists. These are two separate questions. Personally, I have never met an environmentalist who gave any signs of a concern for humanity, a sense of delicacy toward people (who are an important part of nature)".

It might be unnecessarily impossible per se, but what about the idea of style - in activism ...

h

7.0

mini CPR, Was Re: <nettime> nettime as idea
From: Gita Hashemi
To: nettime-l@bbs.thing.net
Date: Mon, 12 Jun 2006 11:28:33
-0400

At 10:39 AM +0200 6/12/06, David Garcia wrote:

>I would argue that any movement for radical change should be carried
>out in close collaboration with the moderators and should take a very
>different approach and tone from some of the peremptory notifications
>we have seen on this thread. And above all they should seek to
>work imaginatively with the fact that nettime has found a powerful
>way of addressing our most pressing issue: sustainability without
>institutionalisation.

i agree that the tone of "some" of the exchanges [please, let's not homogenize] has been more self-serving than visionary and imaginative - on this thread and others prompted by the NNA - and that the pronouncements of the "death of nettime" too have been self-perpetuating in the way that the "the death of the author" ultimately has been for its author! respectfully, i would add that the moderators - present and past - have not been outside this dynamic but have directly contributed to it. i'd also contend that nettime itself is currently understood as an institution - otherwise, why question whether NNA had much to do with nettime rather than acknowledge the model of sustainability it put forth through engaging others outside the nettime proper? and why such struggle over nettime's history? - and that institutionalization is not necessarily bad - neither is it entirely avoidable; show me a tactical intervention grouping and/or a public space that is not already institutionalized in one way or another - so long as the institution is open to conflict, re-definition, re-organization and rejuvenation [by which i mean reflective of a refreshed demographic, landscape, vision].

in all recent exchanges presumably triggered by the CPR gathering ["I'd like to now propose a change of identity from NNA to CPR to signal that some of the people who attended the gathering including some of the organizers, presenters and attendees came from other milieus*"], we have been focussing too much on the internal dynamics and rivalries of nettime (however we might define that interiority), but haven't given nearly as much air-time to the substance of discussions that took place, most of which were less packaged and more performative and dialogic than could be easily forwarded to the list in written text as an essay. this too was a rewarding aspect of the gathering that directly points to an inherent limitation of lists and the necessity for more real-space encounters where written communication isn't the only modus operandi.

talking about sustainability, many of the presenters proposed or illustrated diverse models for sustaining critical practice through local and tactical economies (e.g. ilesansfil.org and koumbit.org), collaboration across disciplinary and geographic boundaries (e.g. ekur.ca and memefest.org), and practice/action-oriented organizing (e.g. act-mtl, viralknittingcollective and [Magnetic Identity Liberation Front](http://MagneticIdentityLiberationFront)). to me, these pointed to a qualitative move away from imagining the internet as a permanent address - prime intellectual real estate of the 80s and 90s - and toward seeing it as a tool of communication and organization - without as much utopian overtures that also were the dominant discourse of the previous moments.

outside the presentations, one of the most interesting conversations i had (that went on over the course of two days and a few inevitable and chance encounters) was with roberta and alessandra about precarity movement and their work ("action") that they are planning for toronto. (see Alessandra Renzi, 11 Jun 2006, Subject: <nettime> Fwd: [RK] No struggle against the void. Report from Barcelona.) i's interesting to observe that vocal nettimers have paid so little attention, at least on the list, to the 'new, immanently flexible yet radical social subject - the precariat' (Kernow Craig, 6 Oct 2004, Subject: <nettime> Precarity and n/european Identity) since it was brought up on the list (19 posts in total since 2004, most of them one-offs), thus clearly exhibiting an institutional reticence (for example, see Keith Hart, 19 May 2006, Subject: Re: <nettime> Mona Cholet/ le Monde Diplomatique: France's precarious graduate) to respond meaningfully to calls coming from a 'younger' generation of intellectuals and critical practitioners whose ambitions are not entirely defined by their academic orientation and status but are neither anti-intellectual nor anti-academic (is anybody else sick of how simplistically these charges have been deployed and implied recently?)

i agree with david garcia that sustainability is a pressing issue, but i'm not entirely sure about the nature of whatever it is we are sustaining. i repeat myself: there has been too much emphasis on personal(ized) histories and dynamics (mostly issued from a tiny, tiny minority of nettime subscribers) and not enough on the substance of what we might call critical (net) culture. at the very least, CPR (and the follow-up list exchanges) opened a fissure in seemingly monolithic nettime culture and exposed some of the underlying conflicts. this is a productive moment. it'll be interesting to see how it gets used.

be well.

gita-

8.o

<nettime> notttime: the end of nettime

From: nettime mod squad

To: nettime-l@kein.org

Date: Wed, 1 Apr 2015 07:35:14 +0200

Dear Nettimers, present and past --

The first nettime message was sent on 31 May 1995[1] almost twenty years ago. A lot has happened since then, and we're proud of how well this list, and the larger nettime 'neighborhood', has traced many of these epochal changes. The list's alumni/ae is a who's who of critical

culture across an incredible range of fields. They -- really, *you* -- have helped to redefine activism, shape national and international legal and economic reforms, lead international cultural festivals and some of the world's most famous museums, produce astonishing works of art, write fiction and nonfiction that's won awards and redefined entire disciplines, and build crucial free and open-source software, to name just a few things. And those are just the 'heroic' stories. There are many more obscure ones that, if anything, are even more impressive, as even a quick glance at nettime's Wikipedia entry will show.[2] A few nettimers have passed away, and we miss them dearly, still. Moreover, most like-minded projects of a similar age have either vanished or, alternatively, have succeeded by forsaking their alternative status for the discursive bonds of institutional security. Nettime stands alone as a deliberately, even radically independent project. Its migration over the years -- in-berlin.de, desk.nl, material.net, thing.net, waag.nl, and now kein.org and bitnik.org -- tells just one part of that story.

[1] <http://www.nettime.org/Lists-Archives/nettime-4-9810/msg00048.html>

[2] <https://en.wikipedia.org/wiki/Nettime>

But if times have changed, Nettime has not. At a time when an email address as such is becoming a generational marker (for many younger people it's little more than a tool of the man), the very idea of a mailing list is itself an anachronism. It's slow -- sometimes slower than a mailed letter would be, at this point. It takes time to read and write. And there's no images, no video, no memes, no numbers, stats or ranks, no friends or followers -- in short, there's not much to like about it. 'Tactical' media has gone viral -- it's mainly absorbed in its own anthologies -- while 'viral' media have become a cliché for marketers and other assorted bottom-feeders. Nettime is still devoted to criticism of the net, in a way. But how could that matter when it's debatable whether 'the net' even exists anymore? Hasn't everyone else moved on to the post-digital? 'Posttime', anyone?

In this and many other ways, nettime has been 'graying'. It's wedded to a particular Euro-American moment, the so-called summer of the Internet, which has since turned to winter. Nettime's once-radical embrace of the ex-East -- or, if you like, of the ex-West -- barely extends to Hungary now, and has nothing to say to the decisive conflicts around Russia's borders, obviously (but not only) in Ukraine. Its early tacit prohibition on ritualized debates about Israel and Palestine has grown into a complete failure to address the profoundly important dynamics across parts of the world conventionally -- and reductively -- called 'Muslim' or 'Arab'. These areas are too often consigned to the 'timelessness' of conflict, but there's every reason to believe that their liberatory struggles could ultimately define the future of the 'WEIRD' nations. China? Barely a peep about it. Africa? Nettime is nowhere there. The seas, the skies, the circulatory flows? Nada. And how about nongeographical 'areas' where the most moving cultural changes are happening -- in the flowerings of new forms of subjectivity around the world and the new forms of sovereignty they're giving rise to. Silence. But, really, who cares what a bunch of straight white cis guys -- which is 95% of the list's traffic -- think about those things? Really.

We briefly hoped that we might begin to address these questions and more with a twentieth-anniversary conference in Bucharest. Not a 'revival tour' of nettime's ageing heroes but, instead, some broader kind of gathering around newer, open questions. Unfortunately, that didn't pan out. Nettime is not mobile and there is no app for that. After considering these and other options, and trying to imagine how we could 'upgrade' nettime's creaky infrastructure so that it'd at least have a chance, we've reluctantly come to the conclusion that it would be better to make a graceful exit. So we've decided to fold up shop on 30 May, the day before the list would turn twenty. Nettime has a troubled history when it comes to unsubscribing people -- plus, since we're stuck in 1995 and *none* of this this is automated -- so we're asking that each of you to pitch in by unsubscribing yourself before that date. You can find the link to do so here: <<http://nettime.org/info.html>>.

Personally, we -- Ted Byfield and Felix Stalder -- would like to say that it's been a pleasure and an honor to moderate the list for the last seventeen-odd years. It's been a part of our lives, and we'll miss it very much.

-- the mod squad

8.1

**Re: <nettime> nortime: the end of
nettime**
From: chris christiaansz ungerer
To: nettime-l@kein.org
Date: Wed, 1 Apr 2015 10:16:42 +0200
(CEST)

L.S.

8.2

**Re: <nettime> nortime: the end of
nettime**
From: Armin Medosch
To: nettime-l@kein.org
Date: Wed, 01 Apr 2015 10:34:36
+0200

Hi Mod squad, you are not serious, are you? Lets get 50 together!!!

While the deficiencies of nettime that you describe are real, it is still the only place where I can reach out to a nearly global crowd of critical thinkers, and it still has an impact which I can verify by the stats of my website and by direct qualitative feedback. when I send something to certain other lists it gets drowned out by announcements or mindless techno-babble. and while the identity of those who frequently post here confirms to stereotype, mostly male white and over 40, or much older :-)) I would assume that the demographic composition of subscribers is much more diverse than that, and mailinglists have been an anachronism since the www, so that's no argument at all

please reconsider
best regards
Armin

8.3

**Re: <nettime> nortime: the end of
nettime**
From: Keith Hart
To: nettime-l@kein.org
Date: Wed, 1 Apr 2015 11:45:39 +0200

Felix and Ted,
I can understand that you might be fed up after all those years. Thanks for your heroic labour. If no-one else wants to take it on, so be it.
But there is something intellectually dishonest about the historical, social, demographic and geographical reasons you give for winding it up. It boils down to saying that the mission identified in the gos doesn't work any more. I know that Geert is desperate to find a new mission in the age of anti-Facebook. But nettime doesn't need a purpose. It is itself.
No doubt we each have our own use for it. I find a uniquely eclectic assortment of links that members pass on. I get to read Brian, Patrice, Michael Gurstein, even Felix and Ted occasionally. I have been very ill and I'm making a comeback now. The network provides an ideal audience for some of the things I want to say. It doesn't matter that it's archaic. So is email, they say. The repertoire evolves, but retains the old forms with the new. Nettime absorbs less than 2% of my onlin, but it nourishes me and I have nourished it.
It must be onerous to be a gos internet activist who feels he is past his sell-by date. It is true of course. Avant-gardism of that kind has

had its day. I don't feel alienated by what succeeded it, since I was never a cutting edge techie in the first instance, just a fellow traveller. Yet the network has character, built out of the layers of its accretion. It is brutal to cut nettime off in this way. Of course, there may be no takers to succeed you. In which case RIP. But having held on for so long, is it a case of apres moi le deluge?
Keith

On Wed, Apr 1, 2015 at 7:35 AM, nettime mod squad <l1nettime[AT]kein.org>
wrote:

Dear Nettimers, present and past --
<...>

--
Prof. Keith Hart

References

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8.4

**Re: <nettime> nortime: the end of
nettime**
From: John Young
To: nettime-l@kein.org
Date: Wed, 01 Apr 2015 06:13:15
-0400

Is "nortime" a nettime duo-suicide or duo-murder or duo-murder-suicide?

Duo shaheedistic sado-masochism?

Manifold Jim Jones-assisted shaheedistic
sado-masochistic murder-suicide-genocide?

A Riefenstahl Berlinische Wagnerian spectacular plumage to Uber-Germanic
depression expressionism Ace Luftwaffism of de Saint-Exup'ry Lindbergh
Earhart Guthmiller?

Bi-Byfield-Stadler April Fool G'tterdd'mmerung.

8.5

**Re: <nettime> nortime: the end of
nettime**
From: Eric Miller
To: nettime-l@kein.org
Date: Wed, 1 Apr 2015 09:24:23 -0700

Thanks to Ted and Felix for all their effort over the years managing Nettime.

And thanks to this community. I first subscribed in the late gos during the height of the dot com boom here on the west coast. Nettime was a

welcome counterpoint to the Wired magazine ethos of the era. This list is also how I learned about the work of David Garcia, which intrigued me, so I went to the Netherlands to study under him at HKU. And now, over 15 years later, I still find that the writing here provides insight I don't get elsewhere in my firehose media diet.

Thank you, all.

Eric

8.6

Re: <nettime> nottime: the end of nettime
From: Alex Foti
To: nettime-l@kein.org
Date: Wed, 1 Apr 2015 20:01:13 +0200

that's so sad, will the archives still be visible at the same url?

i'll miss it dearly

lx

8.7

Re: <nettime> nottime: the end of nettime
From: lincoln dahlberg
To: nettime-l@kein.org
Date: Thu, 2 Apr 2015 02:37:05 +0000 (UTC)

Yes, nice April fools joke, nice parody of the type of cool kids, tech-determinist, change celebration, fast-capitalism, rhetoric not only hegemonizing the tech sector and pop culture but also colonizing much pseudo-critical media studies discourse.Ä

e.g.

>Ä "It's slow -- sometimes slower than a mailed letter would be, at this point. It takes time to read and write. And there's no images, no video, no memes, no numbers, stats or ranks, no friends or followers -- in short, there's not much to like about it.

.... Hasn't everyone else moved on to the post-digital? 'Posttime,' anyone? But now that it's after April 1st, it's (net)time to tell everyone it's: 'April fools'?

I look forward to many more years of slow reading and thoughtful deliberation... thank you to all,

8.8

Re: <nettime> nottime: the end of nettime
From: Douglass Carmichael
To: nettime-l@kein.org
Date: Wed, 1 Apr 2015 20:45:48 -0700

i try to think seriously about the issues and have lurked here for years, it has been very valuable and the mix of voices really good. I hope it continues.

8.9

Re: <nettime> nottime: the end of nettime
From: Graham St John
To: nettime-l@kein.org
Date: Thu, 02 Apr 2015 15:23:21 +1100

Yes, finally and what a relief FACETIME

LIKE

On 1/04/2015 4:35 pm, nettime mod squad wrote:
> Personally, we -- Ted Byfield and Felix Stalder -- would like to say
> that it's been a pleasure and an honor to moderate the list for the
> last seventeen-odd years. It's been a part of our lives, and we'll
> miss it very much.
>
> -- the mod squad

8.10

Re: <nettime> nottime: the end of nettime
From: Claire Pentecost
To: nettime-l@kein.org
Date: Thu, 2 Apr 2015 00:26:36 -0500

Whether or not the announcement of nettime's final curtain has me playing the fool, I am happy to be provoked into asserting my enormous appreciation of this list and its dedicated moderating squad. Although I don't post, I do often read (or scan) and am grateful for the intellectual company of the regular voices here. Most of the communications developments listed in today's obituary that put nettime in the rearview mirror are in no way a satisfying substitute for this unique forum. I've subscribed since ... 1997(!) so observed many changes in the dynamic of the list: its trajectory describes in heterogeneous if not totally incommensurate detail the transformations of (mostly white and male alas) techno- subjectivity in our wildly interesting lifetimes. Of course it's only one small bit of the torrent, yes, mostly white and male, but also constituted of mostly good faith attempts to grapple with two decades of social and terrestrial convulsion. So, the frenetic world of electronic communications would/will be a little lonelier for subscribers like me (indulging in a little sentimentality here). Thank you to Ted and Felix and the long line of contributors.

I suspect the prank is that, given the timing, we will think this is a joke.

many wishes,
claire pentecost

8.11

Re: <nettime> nottime: the end of nettime
From: Ana Viseu
To: nettime-l@kein.org
Date: Thu, 2 Apr 2015 10:24:06 +0100

Hello Ted (long time no see!), Hello Felix,

I'd like to add my voice to this discussion. I have subscribed to Nettime (on and off) for many years and I still enjoy its alternative edge. Yes, you are right, many topics are not covered, and many audiences are invisible (although I do count as a female subscriber), but was it ever different? I don't recall Nettime ever being truly generalist or diverse in its postings. I do remember a time when Nettime was more lively, but to be honest, the low traffic is one of the things I enjoy about it (and one of the reasons I actually read what comes through it). In some ways you seem to be saying that Nettime no longer fulfills the expectations you set for it, which is not only valid but also perfectly reasonable and fair especially since you are its main, longtime caregivers. If that is the case then, congratulations on your wonderful work and thanks for the things you've helped us accomplish.

Best. Ana

8.I2

**Re: <nettime> nottime: the end of
nettime**
From: Alex Foti
To: nettime-l@kein.org
Date: Thu, 2 Apr 2015 12:05:24 +0200

shit, and i thought i was astute because i had fooled my 13-year old daughter into believing they had captured somebody from isis in the neighborhood.. you got me really sad in fact. is it true or not? fuck i agree with the guy (yes always guys..) who said that it's the only place you get cool, original shit on whatever the whole time. i mean let's not commit suicide, the world is already hard as it is to brave it without nettime!

april's fool born in april

lx

8.I3

**Re: <nettime> nottime: the end of
nettime**
From: Sean Cubitt
To: nettime-l@kein.org
Date: Thu, 2 Apr 2015 10:40:49 +0000

sad if true - very. I've been a sleeper for too long but have always relied on being able to access nettime since, what, sometime in the 90s.
yes email is slower, but speed and brevity are not the only virtues, or youth the only time for considering the difference between shit and diamond, a distinction that the list has been fine tuned to for its several years. If indeed it's to go, many thanks to ted and felix; if there are relay runners ready for the baton, more power to them; and if anyone knows of places where a pace between the blinking of twitter and the geological pace of journals allows considered response to urgent issues, please post

Sean Cubitt

8.I4

**Re: <nettime> nottime: the end of
nettime**
From: Tapas Ray
To: nettime-l@kein.org

Date: Thu, 02 Apr 2015 18:20:44
+0530

Heartfelt thanks to Ted Byfield and Felix Stalder.

Tapas

8.I5

**Re: <nettime> nottime: the end of
nettime**
From: Rachel O' Dwyer
To: nettime-l@kein.org
Date: Thu, 2 Apr 2015 14:46:01 +0100

I was really sad to read this. I really value the nettime list. I can't think of another forum that allows me to connect to these issues on a daily basis. I can't think of another group that I subscribe to that has the same depth of discussion. That's not to say that these group discussions and community dynamics are never problematic, but when is it ever otherwise?

I'm not sure if I've ever contributed anything to nettime myself, but I'm a reader; I pay attention to these threads in my inbox and they provide a welcome critical heft in the middle of other lists populated by calls for conference papers and e-mails calling me to action on avaaaz or Loomio :)

Part of what I like is that the discussions use plain text; they aren't restricted to 140 characters or punctuated by rich media. Surely the fact that they take this very simple form is what has allowed the list to progress and endure! And also what makes it potentially open to change or flexibility in the future!

On Thu, Apr 2, 2015 at 11:05 AM, Alex Foti <alex.foti@AT@gmail.com> wrote:

> shit, and i thought i was astute because i had fooled my 13-year old
> daughter into believing they had captured somebody from isis in the
> neighborhood.. you got me really sad in fact. is it true or not? fuck
> i agree with the guy (yes always guys..) who said that it's the only
> place you get cool, original shit on whatever the whole time. i mean
> let's not commit suicide, the world is already hard as it is to brave
> it without nettime!
>
> april's fool born in april
<...>

--
openh.e.data.i.e
#openh.e

8.I6

**Re: <nettime> nottime: the end of
nettime**
From: David Garica
To: nettime-l@kein.org
Date: Thu, 2 Apr 2015 17:07:09 +0100

Brilliant - I don't for a moment accept that it was a simple April Fool. It was deadly serious. But still on April 1st Ted & Felix found the only legitimate way to break the golden rule of Nettime: no meta discussions!

Alongside skilful and authoritative moderation the no meta-discussion rule was one of the principal secrets of Nettime's longevity helping to avoid destructive inward spirals that had destroyed many earlier on-line forums. So by threatening to pull the plug the meta-discussion genie has jumped out of the bottle. So now what? Will it prove to have

been the 'suicide pill' or the risky surgical intervention required to revive the comatose patient?

The answers to Modsquad's painfully forensic critique (ouch) lie in our hands. So let's put some concrete propositions on the table, before hastily reinstating the golden rule.

Here's a starting pint; it may just be coincidence but I would say that the list was most vibrant when nettime people found ways to get together in person, spending days together in inspiring and strange locations. Either connecting to festivals or conferences or off its own bat. So for at least one more time (and hopefully more) let's revive this lost part of the original model! In the original post the Mods referred to a Bucharest 20th birthday plan that didn't fly. Well maybe we should put some other scenarios on the table. I am sure there are many places that would happily host this. I have some thoughts on how this might look but as usual they are hopelessly Amsterdam centric... I am happy to report (I am sitting there now busily 'anthologising') that a new generation of uncynical people and possibilities are emerging from the ruins and demonstrating the resilience of this culture. But of course that's just my historical bias I'd happily travel to pastures new.

One other thought though there is much talk of 'sharing' nettime writers used to share (and risk) far more. I may be mistaken but as the community (dangerous word) and its discourse has developed it has also professionalised and not always in a good way. Where once writers would have rehearsed their ideas here in rough form I suspect that the pressures around academic/publishing commodification creates a greater reluctance to expose the ideas before publication. Could this be why it feels a less risky, energetic and generous space or am I (as usual) being nostalgic.

Thank you to you Modsquad

David Garcia

8.17

Re: <nettime> nottime: the end of nettime
From: Lunenfeld, Peter B.
To: nettime-l@kein.org
Date: Thu, 2 Apr 2015 17:59:35 +0000

Dear Ted and Felix --

I read your announcement yesterday and have been trying to figure out how to respond. I have discovered yet another 21st century mental malady, which I'll call FOMO(OS): Fear of Missing Out on Sadness. Others have already posted their appreciation for your moderating (which I second), their regrets about not being as active as they used to be (ditto for me), and Brian even used the corner bar metaphor that I'd been noodling with.

All I can say is that nettime was a huge part of my intellectual life early on, and that I've appreciated the list and your efforts even as I moved from regular poster to constant reader. Just recently, I appreciated all of the interesting discourses about money, neo-liberalization and Bitcoins, areas I'm not writing about myself, but that obviously inform the worlds we live in.

As for the issues about a text only list serve, it may be a generational preference, but nettime offered (offers?) a place for the long-form argument to thrive, a venue to try out ideas beyond listicles without the clutter of gifs and banner ads, and the distractions of endless internal links, so that one could actually read another's thoughts and attempt to grapple with them. The process of reading nettime nurtured was neither elitist nor vanguardist, it came from and contributed to a long and distinguished tradition of thoughtful argumentation, and yes, the buildings of communities, from Republics of Letters to Empyres of Email. So, whatever happens, thanks for keeping this list going for so many years, and for encouraging others to contemplate what it means to them and how nettime or its successors might thrive.

Best --

8.18

Re: <nettime> nottime: the end of nettime
From: Juergen Fenn
To: nettime-l@kein.org
Date: Thu, 2 Apr 2015 21:17:24 +0200

2015-04-02 20:59 GMT+02:00 John Hopkins <jhopkins [AT] neoscenes.net>:

> nothing is forever, but I ain't gonna unsunb now ... gotta go back
> outside to finish a worm farm.

This line is apt to become another of those memes around...

Very sad news, as Nettime was one of those lists I followed for such a long time. I rarely posted to the list, but I kept reading it. I also thought at first it was an April Fool's posting, but now it seems it isn't.

Is there anything we can do to keep Nettime alive and around?

I vow not to unsubscribe, either.

Best,
JÄrgen.

8.19

Re: <nettime> nottime: the end of nettime
From: { brad brace }
To: nettime-l@kein.org
Date: Thu, 2 Apr 2015 13:25:31 -0700 (PDT)

amazing that there is any accolade whatsoever for this institutionalised censorship! give us less of what you think we might read! how nice to be sheltered from unwanted intrusion into your comfy institutionally-sponsored lives! pack o' lies dies

You cannot politically defy the institutions when all you really wanted was to be clasped to their bosoms and hope in time to be cherished under the very framework of oppressive values you are thinking of overcoming. That would be co-optation, revolution only in the sense of a circulation of elites rather than the extirpation of the very impulses of elitism. Society is like a stew; if you don't stir things up every once in a while then a layer of scum floats to the top.

8.20

Re: <nettime> nottime: the end of nettime
From: Lennaart van Oldenborgh
To: nettime-l@kein.org
Date: Thu, 2 Apr 2015 22:10:39 +0100

Dear mod squad

> First, nettime isn't shutting down.

phew I was close to going into grieving mode - although I'm very much a lurker

and only an occasional poster nettime has always been an intellectual touchstone for me and a welcome bit of brain stimulus in my not very academic and sometimes mindnumbing daily existence.

> Moderating is snippets of time scattered across the day, there's nothing especially heroic or monumental about it.

Frankly that's exactly what's heroic about it - it's so much easier to make a grand gesture and so much harder to keep up a daily grind - so I'd like to chime in with the richly deserved chorus of thanks to Ted and Felix.

I don't agree with the diagnosis that this patient is 'comatose' - it's still the most thoughtful and honest net-critical platform that I know of even if the shiny novelty has worn off a bit. But these things can be very cyclical - what looks a bit tired today can easily be 'rediscovered' tomorrow and appreciated all the more for its retro integrity. Old media find new uses: vinyl has made a come back and it seems working with chemical film has become the new cool thing to do for media artists. I know we're ageing but the worst thing to do is to try and be down with the kids like some embarrassing uncle.

> And there's no images, no video, no memes, no numbers,
> stats or ranks, no friends or followers -- in short, there's not much
> to like about it.
hahahaha! like it

lennaart

8.21

**Re: <nettime> nortime: the end of
nettime**
From: Felix Stalder
To: nettime-l@kein.org
Date: Fri, 03 Apr 2015 00:09:48
+0200

On 2015-04-02 12:05, Alex Foti wrote:
> i mean let's not commit suicide,

Yeah, let's not do that, not the least because, as Bifo pointed out, that would be a response entirely in line with how systems works.

The initial post was neither entirely serious, nor simply a gotcha joke that exhausts itself through revelation. Rather, it was meant as way to break our own unwritten rules, as a way to open a discussion about the list, on the list (as David Garcia immediately recognized). And not because there is an urgent crisis to be addressed, innovation to be implemented, or any other managerial goal to be reached. Nor did Ted and I need a collected pat on the back to fight off the impending burn-out.

No, it was meant provoke a moment to think about something that for many of us has become part of daily life. Those things tend to disappear into the background, we take them for granted, assume that some form of impersonal institution is taking care of it without much of our involvement.

And, really, nettime is the opposite. It's fragile, has no back-up, and, most of all, relies nothing but good will, many cross-crossing friendships, some dislikes and, beyond that, and a strange kind of communion of people who, as I far as I can tell, do not easily take to communions.

So, for me, the question is what do we want to do with this? Which does explicitly not mean, how do we want to change that? Perhaps there are things to chance, perhaps we do not want to chance much. The latter might be a good thing, since many of the structural features that are now setting nettime apart stem from the fact that we missed out on a lot of innovations that lead others and net culture, which is mainstream culture today, down the rabbit hole of frenzied, quantified narcissism.

If anything this thread shows that while we are all more than aware of the shortcomings, we still see value in the effort of collective thinking that does not lend itself to being measured, put on CVs or otherwise made direct use of. To create and maintain something like this is a real collective achievement by all of us, past and present,

and perhaps, even future. Even if whole is perhaps more than the sum of its parts, it's the parts, that is the time and energy everyone is contributing, both through writing and reading (which is falsely called lurking) where all of this comes from. We are encouraging you, that is, us, to think of how might bend this collective effort in shapes more congenial to you/us. David Garcia suggested a few ways that this might be done and I'm sure he missed a few too. This is not a task that needs to be addressed today, there is no deadline, but a next week, a next month, and a next year.

Felix

8.22

**Re: <nettime> nortime: the end of
nettime**
From: Aliette GC
To: nettime-l@kein.org
Date: Fri, 3 Apr 2015 02:02:23 +0200

Hello friends and comrades! Interesting thread... first I was threatened since reading told us that something beautiful could stop once again, like so much beautiful things lost nowadays. But I understood what and why Felix and Ted called us to think and discuss. I do not publish mostly time because I write hard and wrong into english but I read the posts, it is important to feel what the redactors resent and think in matter of analysis and as projects, in this chaotic moment. This free server list since so much year it is a chance. A chance so much universal and so much singular a track from the late XXth century. Mostly a chance such as critical acts at the moment the social networks are not anymore our media. Please do not put it in the trash bin... Let it live if you can dear mods, and with us too. I pay tribute to Geert, Pit, Felix, and Ted.
Aliette Louise

8.23

**Re: <nettime> nortime: the end of
nettime**
From: Nick
To: nettime-l@kein.org
Date: Fri, 3 Apr 2015 12:09:16 +0100

Quoth David Garica:

> One other thought though there is much talk of 'sharing' nettime
> writers used to share (and risk) far more. I may be mistaken but as the
> community (dangerous word) and its discourse has developed it has also
> professionalised and not always in a good way. Where once writers would
> have rehearsed their ideas here in rough form I suspect that the
> pressures around academic/publishing commodification creates a greater a
> reluctance expose the ideas before publication. Could this be why it
> feels a less risky, energetic and generous space or am I (as usual)
> being nostalgic.

I'd guess this is mostly due to it being archived and easily searchable. I certainly find it harder to take risks and admit vulnerability in such an environment. Though archiving and searchability are certainly useful. One answer is pseudonymity, but that brings its own limitations.

8.24

Re: <nettime> notttime: the end of nettime
From: Eric Kluitenberg
To: nettime-l@kein.org
Date: Fri, 3 Apr 2015 16:46:36 +0200

dear nettimers,

So, nettime is not, for the moment going to disappear, and I'm for one quite happy about that. I feel ambivalent though about the way in which the issue of 'taking stock' of the current substance (or lack thereof) of the list and its extended constituency (to avoid the overused term 'community') has been raised.

For me the greatest quality of nettime is its continuity and continued presence, with all its defects and shortcomings, but still. And this is in no small part due to the continued efforts of Ted and Felix keeping this edifice alive and dragging it through extended periods of sluggishness. I used the word 'monumental' in a private mail to Ted the other day (off-list) and saw that he already integrated it in his recent negation of all the shoulder patting rumbling through the ascii flows...

Well OK let's move on then.

I think there are a number of issues that need to be unpicked from this 'intervention' that require some reflexion and possibly also some actions to follow up on.

First an uneasy one that so far only Ted dared address (yesterday): ownership of the list and what extends from it - Ted and Felix don't know if they could, or have the 'right', to close this list down even if they wanted to - despite their extremely extended 'stewardship' of the whole affair. And Ted's right - I don't think that this list and what it extends into is or should be / can be 'owned' by anyone, and therefore nobody in particular has the right to shut it down. Still, things need to be maintained, both technically, editorially and as a living social entity - all that doesn't happen by itself and if the extended constituency would not find somehow a solution for it the thing would in effect disappear if Ted and Felix stopped taking care of things.

That's an unresolved dilemma that afflicts many of such invaluable not for profit / not for glory enterprises - a bit of 'crowd funding' will not solve this. David Garcia is talking about 'resilience' instead of that other overused term 'sustainability', but we don't know exactly how to organise this beyond personal sacrifice (sacrificial labour is a more apt term here than 'affective'). That's an important one for our list - how to solve this (not just for nettime)?

But then there are a whole bunch of specific issues lumped together in the original posting that should in fact be taken separately. I think, before we make a judgement about the larger whole. I've copied the paragraph again at the bottom of this message.

So let's unpick:

- the summer of the internet is over: that is in itself already a question whether or not this moment and its momentum is over! I actually don't really think so, but it has become a much more complicated space of activity to get to grips with - the walled gardens of (anti-) 'social' networking platforms (that everybody nonetheless seems to flock to, so where are the alternatives that are so unlike the corporate mainstream?). The revelation that the control society was every bit as bad as we had imagined it in our worst nightmares... The sad fact that the massive participation in online media and self-mediation has not by itself and of itself lead to a more open, democratic, equitable society (or should we say 'collective'?).

- the former 'East' for the most part does not exist anymore - it is now rather a vanguard for political experiments that set a tone for much of Europe to follow. What was still termed 'enduring post-communism' during Next 5 Minutes 4, back in 2003, now really seems to have come to an end. The rise of chauvinist authoritarianism voted into power in Hungary is not so much a regression to the past as it is a prefiguration of a future we must desperately try to avoid.

- that we have so little reports and discussions about what is happening on Russia's borders is actually hardly a surprise. The only ones who could offer us a genuinely interesting perspective on what is going on are the ones inside Russia, who live that situation. But they will not speak out in public - it's too dangerous. Do it and not only will you put your own life at risk (think of Oleg Kyreev's so-called 'suicide' after openly supporting the idea of an orange revolution in Russia - we will never forget that!), but also the livelihood of your friends and family (losing jobs, benefits, housing, opportunities) - this is all very real and the last thing you will do when in such a situation is speak out in public (archived for eternity). No wonder there's no voices on this list that could enlighten us. We are very much back to the good old days of 'Kremlin-watchers' who attempt to interpret spurious signs of tightly controlled (media-)enactments that could mean anything or nothing at all - really.

- China, Middle-East, Africa, and for that matter Latin America, all very much absent indeed and we miss this dearly. There are net.cultures in these places, but they are not with us. I agree fully with Ted and Felix here that this is a major issue. In the past we had a healthy inflow from South Asia via the Sarai 'constituency', but that too has dried up, largely because it migrated to Sarai's very active Reader List and other fora, but we've somehow lost touch. I guess for a variety of reasons.

- nettime could do more, much more to connect with the new generations of what I usually refer to as the 'movement(s) of the squares', and what Ted and Felix call the 'flowerings of new forms of subjectivity and the new forms of sovereignty that they give rise to' - indeed. The generation issue is not so relevant for me. The more important point would be to build on nettime's continued presence to create connections between different generations, to exchange experiences and knowledge, to learn more from what is happening right now, to understand, create solidarity, gain new insights and energies... That wil not happen by itself, but requires a dedicated and conscious effort - would that be thinkable in the context of nettime? Who knows? Maybe...

- the 'profoundly important dynamics across parts of the world conventionally -- and reductively -- called 'Muslim' or 'Arab' - when I want to figure out something there, my first stop is always the superb Jadaliyya blog. But there are no 'Jadaliyyans' on nettime, alas, none so far as I am conscious about. And yet they are only one e-mail away. For the Tactical Media Files resource I collected a number of contributions from that 'constituency' and never had a problem getting a swift response and co-operation, so what's stopping nettime?

I think the idea for (finally) a nettime meeting again (after way too many years) is a really valuable one. And indeed it can take many forms, but it would be great to meet up for this, discuss, debate, invite youngsters and non-grey/whites/males/euromaricans and so on, cross-connect, pollinate, infect, contaminate and infuse, all that. Let's again be 'proud to be flesh'.

In short, let's move from self-reflection to some concrete actions...

up for the next 20...

);

in appreciation,

eric.

8.25

Re: <nettime> notttime: the end of nettime
From: Colin Hodson
To: nettime-l@kein.org
Date: Sat, 4 Apr 2015 03:15:55 +0000

Hi everyone.

I too wondered what nettime meant to me at the spectre of its possible demise. I don't think of myself as active in the contributing sense, but definitely active in consuming the fantastic output (and I mean fantastic in terms of volume, speed, and ideas bouncing through the posts). The loss for me would be that I am being exposed to thought

and histories I would not come across in other contexts. And yes, not a peep about so many things. But a lot of peeps that have taken me to quite some places.

So nettime fuels me in a unique way, big thanks to those who share here. Very interesting and a pleasure to see it (and some of its constituents) in this April 1st relexivity.

cheers
Colin

8.26

Re: <nettime> nottime: the end of nettime
From: Thomas Gramstad
To: nettime-l@kein.org
Date: Sat, 4 Apr 2015 21:53:21 +0200 (CEST)

+1

Thomas Gramstad

8.27

Re: <nettime> nottime: the end of nettime
From: Kath O'Donnell
To: nettime-l@kein.org
Date: Sun, 5 Apr 2015 08:26:09 +1000

thanks from me too. long time lurker & reader.

10.28

Re: <nettime> nottime: the end of nettime
From: David Garica
To: nettime-l@kein.org
Date: Sun, 05 Apr 2015 17:52:24 +0100

People who just (or mostly) read on-line do not deserve the creepy designater - lurker.

Reading is a very different experience when done in the knowledge that we can at any point respond. Even if we never actually do.

New ways of reading and writing, making and being together (appart) is something I first learned about on nettime.

8.29

Re: <nettime> nottime: the end of nettime
From: nativebuddha
To: nettime-l@kein.org
Date: Sun, 5 Apr 2015 22:24:24 -0400

is this an accelerationist experiment with nettime? making it see its own futurity and warping it up to deathspeed? Å

always struck by first steps into virtual worlds where newbies go for the sex sex sex...followed by final swan song exits singing forth no-stal-gia.
how will we engrave the nettime tombstone?
warp it up more and move beyond H Rheingold mourning communities.
what happens then?
-nativebuddha

8.30

Re: <nettime> nottime: the end of nettime
From: czegledy
To: nettime-l@kein.org
Date: Mon, 6 Apr 2015 10:20:19 -0400

Sincere thanks to Ted and Felix for keeping the often intriguing nettime exchange alive for all these years. I joined in the late nineties, and while seldom posting kept up with the discussions faithfully.

nina czegledy

8.31

Re: <nettime> nottime: the end of nettime
From: Keith Sanborn
To: nettime-l@kein.org
Date: Mon, 6 Apr 2015 10:48:38 -0400

Thanks for this explanation. Still, feel the love, Ted and Felix, before we move on.

8.32

Re: <nettime> nottime: the end of nettime
From: Molly Hankwitz
To: nettime-l@kein.org
Date: Mon, 6 Apr 2015 12:45:39 -0700

Dear Ted and Felix,

Well, I started reading from the most recent and *shocked* replies, and

then, I went back to find this long email.
Crazy, but, I was just thinking, something I do occasionally - :) (about two days ago) about the fact that nettime
STILL has the old, grey email interface and the form of a list....when Mark Zuckerberg and his cohorts have dazzled 9 billion people - like burgers - to "add content" - because its more exciting, hogs up more bandwidth, acts like Reality TV and spreads ad sprawl globally... and I thought, "hmmm, its kind of a good thing, kind of a relief, kind of wonderful that nettime is still nettime and there are few "content-delivery" expectations, and there are some half way interesting arguments, texts, writings, reviews...

This is such a cop out not a confession of radical/unradical...well, thanks for keeping the list "alive" but please, don't tell us, after running a low tech internet list for almost 20 years, that the reason you are folding is because the Internet is "post" and there are not enough pictures on nettime...I thought low-tech, high-concept was the idea....n5mj...you know? Not "multimedia" to use a 90s term. I thought this was what made nettime cool, not measuring it against snailmail...I thought SLOW MEDIA was good media...and wouldn't some younger people, if you two have gotten tired, to take over some of the list work?

I'm sad that there's no merit in the good old list format...as seen by so-called critics of technology... what happens to looking to nettime for something crisp to be said about technology?

Huh?

I'm confused

Molly Hankwitz

8.33

Re: <nettime> nottime: the end of nettime
From: Kruno Jost
To: nettime-l@kein.org
Date: Mon, 06 Apr 2015 22:28:07 +0200

> People who just (or mostly) read on-line do not deserve the creepy
> designater - lurker.

Thank you David for this observation.

this is my first post after reading (lurking) for some years and doing it passionately. Nettime list is research and study material, much more alive than any blog or social media. It is a living portal. And am glad to see so many people I know here, and so many people I will get to know in the future.

Even if sharing means two way communication, and my lurking is not especially friendly to other list inhabitants, I am taking that all the ideas and info here is to be shared to others who are not on any lists. So thanking everyone in their name too,

Best

Krunor

8.34

Re: <nettime> nottime: the end of nettime
From: Kevin Flanagan
To: nettime-l@kein.org
Date: Mon, 6 Apr 2015 23:51:19 +0200

A reassuring side effect of announcing the death of someone or something whether it be an April fool prank or not is that people you don't know turn up for the funeral with eulogies and elegies.
As an art student nettime was my first real encounter with an active critical net culture I preferred to listen and learn and have never actively contributed but please do not mistake silence for absence, clearly there are many of us here who value nettime. It has for me always been a source for provocation and inspiration. It's great to see so many nettimers here. Thank you all. I hope we will continue to celebrate the spirit of nettime together for some time to come.
Kevin A

8.35

Re: <nettime> nottime: the end of nettime
From: dan
To: nettime-l@kein.org
Date: Tue, 07 Apr 2015 21:44:41 -0400

Dear Moderators, Thank you for your thankless work.

If this list goes to the web or to a service, Google or otherwise, I won't be coming along. I don't do blogs, I don't use anything that requires that I establish an account, and I don't execute code that others send (Javascript, for a prime example). As long as nettime remains multi-cast plaintext, it is free from the lion's share of toxins, broadly defined, and it will have me as a subscriber.

--dan

8.36

Re: <nettime> nottime: the end of nettime
From: Michael H. Goldhaber
To: nettime-l@kein.org
Date: Tue, 7 Apr 2015 22:24:04 -0700

Thanks Ted and Felix for revealing that you weren't completely serious, as well as for your incredible energy in editing all through the years, bringing many lively thoughts and fascinating conversations to us in what has seemed like "real time."

I note that when I began to subscribe, at Bruce S's suggestion, back in the 90's, Deleuze and Guattari's thought seemed the polestar by which all else was reckoned. It has utterly disappeared, without replacement, as far as I'm aware. My guess is this is not peculiar to nettime, and may not be a bad trend at all, but it is in some ways a sobering fact that obeisance to some kind of possibly vague but "higher" thought is understood as no more needed or helpful. To be sure much of that was a kind of academic posturing at one time likely to help in certain careers, but no longer. Still one misses the poetry of it, a bit, along with the sense in retrospect that the world was then young and full of mystery, or at least of "miasmal mists."

Does someone else - perhaps you, Felix and Ted, have a clearer sense of why none of us see fit anymore to enclose our writings in that kind of gift wrapping?

Best,
Michael

8.37

**Re: <nettime> nottime: the end of
nettime**
From: JNM
To: nettime-1@kein.org
Date: Wed, 8 Apr 2015 14:27:51 +0100

+1

JN

9.0

**Re: <nettime> nottime: the end of
nettimee - let's change this**
From: adsl487504 {AT} telfort.nl
To: nettime-1@kein.org
Date: 4 Apr 2015 11:24:26 +0200

Nettime took off in a studio next to mine at Kuensterhaus Bethanien, in 1995. I did not get then very well what Geert and Pit were up to, as my Eastern European mind was warped around different issues. But it was precisely the Eastern-European, non-US-centric side of nettime that made it fly well, in spectacular loops, from Berlin to Budapest to Ljubljana, from net-art to the post-Soros era.

The Bucharest meeting, which has been presented here in the initial posting as a symptom of nettime's end, was my idea. Last year in July, after taking over the directorship of the National Museum of Contemporary Art (MNAC) Bucharest, one of my first thoughts has been to the flesh meetings of nettime, and to what they meant to me, and to others.

I briefly shared with Ted first and then with Felix my feelings, and my interest in bringing about a nettime gathering at MNAC, in Bucharest (sorry David, no more Amsterdam for once). At the same time I shared my reservations about the current lack of interest for this region (yes, Hungary, Ukraine, Russia, the Baltics, Poland, the Black Sea and the Danube question, Romania even), and the dominant non-iconic preoccupations of the list, which make it slightly off-beat for a vivid, rapidly growing community of young people here, who are mainly interested in visual culture, activist art, cross-media experiments, and the complicated politics of the region.

They come and tell me that the buzz goes about Bucharest being the Berlin of the 2015s. Might be. MNAC is located in what has been called for many years Ceausescu's Palace; now we have here as neighbors the Romanian Parliament. It is an interesting setting, Leviathan. We do not have fancy budgets, but a great terrace with a view on the construction site of the what will be the National Cathedral of Romania (!). And we have the skills to animate good gatherings and good parties.

The rest is on you, nettimers. If this sounds like an invitation, then come with the details.

Sincerely yours,

Calin Dan

On 04 Apr 2015, at 06:15, Colin Hodson <colinhodson [AT] gmail.com> wrote:

Hi everyone.

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a peep about so many things. But a lot of peeps that have taken me to quite some places.

So nettime fuels me in a unique way, big thanks to those who share here. Very interesting and a pleasure to see it (and some of its constituents) in this April 1st relexivity.

cheers
Colin

9.I

**Re: <nettime> nottime: the end of
nettimee - let's change this**
From: in
To: nettime-1@kein.org
Date: Sat, 04 Apr 2015 16:43:29
-0400

Dear Calin and all

I live thousands of kilometer from Bucharest on a place called Providencia in Santiago, Chile, but its sound interesting making a reflection about the network in these postfacebook era. Maybe I can contact my old latin american colleague, who were in nettime-lat maybe to make an online conference! We would love to go there but money have being always an issue for us. So if you got a date maybe the nettimers could give ideas about the name of these twenty years celebration.

--in

IO.O

**Re: <nettime> nottime: the end of
nettimee [2x]**
From: Newmedia
To: nettime-1@kein.org
Date: Sun, 5 Apr 2015 17:41:49 +0200

----- Forwarded message from Newmedia [AT] aol.com -----

From: Newmedia [AT] aol.com
Subject: Re: <nettime> nottime: the end of nettimee
Date: Thu, 2 Apr 2015 08:21:35 -0400
To: nettime [AT] kein.org

Folks:

The MEDIUM is *still* the MESSAGE ...!!

Mark Stahlman

Jersey City Heights

In a message dated 4/1/2015 4:11:53 A.M. Eastern Daylight Time, nettime [AT] kein.org writes:

Dear Nettimers, present and past --

----- End forwarded message -----

----- Forwarded message from Newmedia [AT] aol.com -----

From: Newmedia [AT] aol.com
Subject: Re: <nettime> net.critique in autumn
Date: Fri, 3 Apr 2015 15:05:06 -0400
To: bhecontinentaldrift [AT] gmail.com, nettime-1 [AT] kein.org

Brian:

> I think we have a lot of capacity to explore the new
> directions that cybernetic society is going to take

> in the autumn of the Internet boom.

One word: China (which is where I headed in 1997, after meeting up with the crew in Budapest <g>)...

Mark Stahlman

Jersey City Heights

----- End forwarded message -----

II.O

<nettime> *SPAM*** Re: nettime:
the end of nettime**
From: morlockelloi
To: nettime-l@kein.org
Date: Thu, 02 Apr 2015 09:46:07
-0700

This alone is a major success.

I2.O

**Re: <nettime> nettime: the end of
nettime: 12-list**
From: { brad brace }
To: nettime-l@kein.org
Date: Wed, 1 Apr 2015 19:39:09 -0700
(PDT)

You cannot politically defy the institutions when all you really wanted was to be clasped to their bosoms and hope in time to be cherished under the very framework of oppressive values you are thinking of overcoming. That would be co-optation, revolution only in the sense of a circulation of elites rather than the extirpation of the very impulses of elitism. Society is like a stew; if you don't stir things up every once in a while then a layer of scum floats to the top.

To subscribe to 12-list, simply send a message with the word "subscribe" in the Subject: field to 12-list-request [AT] eskimo.com

To unsubscribe from 12-list, simply send a message with the word "unsubscribe" in the Subject: field to 12-list-request [AT] eskimo.com

I3.O

**<nettime> choose-your-own adventure:
a brief history of nettim**
From: nettime's mod squad
To: nettime-l@kein.org
Date: Sun, 1 Nov 2015 16:24:30 +0100

Eric Kluitenberg and David Garcia asked us to draft an entry/essay on <nettime> for their upcoming anthology on tactical media, so we did. But it quickly became clear that if we seriously believed our argument, we'd need to invite comments from the entire list. So, without further adieu, here it is:

<https://docs.google.com/document/d/1f5Gndq40aFOJMIi8lOT79y7iX6wtWzByYK4cITJRLA/edit?usp=sharing>

If you have a Google login and use it, you can comment with attribution; if you don't or you'd prefer not to, you can comment anonymously. Either way, we'll do our best to address or incorporate suggestions.

In many ways, we think this is the next intuitive step after the 'nettime' April Fool's mail. This essay is very positive, but we've also tried to be fair in assessing the list's weaknesses and failures. We hope you'll do be fair as well.

Of course we're aware of the glaring irony that it's a Google Doc. Like it or not, they're an excellent way to collaborate on a text. And, as Benjamin Mako Hill pointed out, Google has most of our email because it has all of yours.

the mod squad
(Felix and Ted)

The list as open collectivity: <nettime> at 20 years and counting

Ted Byfield & Felix Stalder

This is an insider account. Both of us have been deeply involved in the <nettime> project from very early on, and most of that time on a daily basis as the list's moderators. So our story is inevitably biased in ways that we are probably not even aware of; but we hope to make up for this with a nuanced account of the transformations of the project which have kept it, for more than 20 years, an important node in the free-ranging, oppositional examination the cultural and technopolitical transformations of the present. As the footer appended to every message states:

<nettime> is a moderated mailing list for net criticism,
collaborative text filtering and cultural politics of the nets

Indeed, the peculiar relationship between transformation and continuity is probably the key to understanding <nettime> and why it has remained relevant for so long and why we call it an "open collectivity." By this, we mean a group of people held together by a shared horizon grounded in common experiences, vectors of interest, and modes of agency; but rather than relying a fixed internal structure or charismatic personalities, its internal composition remains fluid and shifting, in response to desires, pressures, and opportunities.

In "technological" terms, it has barely changed at all. Since its founding in late October of 1995, its material basis has been a mailing list à la simple piece of software, running on a server, which manages a subscriber list and distributes email to them. Moreover, <nettime> has always restricted message to the text-only format. Initially, this convention was driven by humanitarian aims of maximizing access (for users who connected over a low-bandwidth modem) and minimizing software conflicts. Over time, though, this became central to the list's culture and, as more communication turns image-heavy, one of its distinguishing features. So there are no "styled" formats, no attachments, and no images, sound, or video. At first, <nettime> used the majordomo software package, then later Mailman; both are standard (mostly) free software programs. There are some minor tweaks to mailman so the list can still be moderated using a command-line interface à la arcane but efficient à la but that's it. Nothing special.

Running a mailing list also involves technical decisions and social approaches that shape not just the daily ebb and flow of traffic but also the cumulative archive. We recognized this early on, and formulated a few minimal "policies" à la for example, discouraging "bare" URLs and encouraging people to send complete texts, which over time ensured that, unlike most mailing-list archives, <nettime>'s would become an open library of substantial ideas rather than a chatty jumble of links to bitrot, parked domains, and malware traps. Other choices have contributed to this unusual resource à la notably, the use of a pseudonymous "digestive system" to anonymize many contributions and incorporate interesting texts on current (and sometimes past) events and phenomena.

The list has always been hosted on noncommercial servers run by people within the open collectivity that formed around the list. First, at the International City Berlin, then from February 1996 to July 1999 at desk.nl, then after a brief temporary asylum on material.net (NYC), the list moved to bbs.thing.net (NYC), and since July, 2007 it has been hosted on kein.org (Munich). Its archive, which as of late 2015 contains more than 22,000 messages, the full traffic since the list's inception, was hosted first by the Society for Old and

New Media (waag.org [Amsterdam]); since 2014 on servers run by the media arts collective IMediengruppe Bitnik (Zürich). For most of the users, whose numbers rose slowly but continuously to about 4500 in late 2015, these changes in the technical infrastructure were barely perceptible.

Relying on fluid relations of friendship made it possible to run the project without involving any financial exchanges, not even donations or grants. Someone pays for the domain name, but that's it. Everything is donated in kind, according to ability and according to need. There was never a compelling reason to develop any formal organizational structure, and in light of periodic ruptures in funding patterns that led to so many failed cultural organizations a many compelling reasons not to. As an organization, then, <nettime> is made up of deep, overlapping ties of mutual interest, friendship, respect, and commitment. For those without such ties <nettime> might sometimes seem exclusive or even "closed," culturally speaking.

This approach is not without its peculiar twists, to which we will return, but extreme informality enabled the open collectivity to morph into numerous shapes, to adapt to changing needs and interests of this constituency, and to keep everything on a voluntary, self-motivated basis. Moreover, rather than focus on specific issues or projects, <nettime> provided a deliberately open context for disseminating, debating, and documenting the wider range of ideas à digital human rights, media law and policy, intellectual property, security and cryptography, media activism, aesthetics and art practice, and the changing construction of "the artist," to name just a few à from which local activist practices sprang. As such, for at least some first-generation subscribers it became a "university of the nets," a high-signal, low-noise internationalist source for radical theories and practices.

Thus, while the list's technology has remained simple and stable, the collectivity and the value it provides to its members, has undergone subtle but deep changes. This can be summarized by dividing the last 20 years of history into four phases. This periodization is admittedly somewhat arbitrary, but for present purposes it should serve to highlight the intertwining threads of continuity and change.

The Delirium of Networking: the "heroic period," 1995à1998

<nettime> was founded at a time when the Internet was far from "ubiquitous." Even where it was available it was often hard to reach, through cranky modems and creaky connections. Once connected, it didn't take much effort to stumble into raging debates about the what this "Internet," which appeared to many as a tremendous but vague promise, was supposed to be. The loudest chorus was American, many of whom advanced the notion of cyberspace as yet another new frontier and new territory for cowboy romance. <nettime> immediately positioned itself against such spatial metaphors.

The time of nettime is a social time, it is subjective and intensive, with condensation and extractions, segmented by social events like conferences and little meetings, and text gatherings for export into the paper world. Most people still like to read a text printed on wooden paper, more than transmitted via waves of light. Nettime is not the same time like geotime, or the time clocks go. Everyone who programs or often sits in front of a screen knows about the phenomena of being out of time, time on the net consists of different speeds, computers, humans, software, bandwidth, the only way to see a continuity of time on the net is to see it as a asynchronous network of synchronized time zones.

<nettime> emerged from meetings of European artists and activist interested exploring the new possibilities of the net for artistic and political experimentation with a maximum of independence from established institutions. Initially the list served as way to keep these discussions going between meetings and to include people unable to travel at the frantic pace of events. The first years were delirious as international communication as a daily activity was new to almost everyone. The self-styled task of creating a new "European" net culture was never about geography à it was about affinities. Those involved included deep connections into the former East Bloc, which had opened up only a few years earlier, as well as important contingents from North America and Australia à all within a medium with no fixed rules or expectation, which contributed what Geert Lovink once called "the short summer of the Internet." But not everyone felt content with the new lingua franca, English, and the vague borderlessness of the Net. Soon, additional <nettime>-lists appeared, as fora for discussions in Dutch, Romanian, French, Serbo-Croatian, Spanish/Portuguese and other languages. Not all of them thrived, but some did, for almost as long as the English language list.

The iconic statement from this early period is still Richard Barbrook and Andy Cameron's "Californian Ideology," published in Mute magazine. This essay provided a powerful critique of the "bizarre fusion" of seemingly contradictory elements: neoliberal worship of the entrepreneur and the market, irreverence of anti-authoritarian counterculture, and McLuhanite technological determinism. This "heterodox ideology," they argued, systematically omitted the crucial roles of public funding and of grassroots activists in the history of the Internet, erasing non-market histories and futures.

Given how dominant the internet has become in such a short time, it would be easy to overlook how the adoption of a mailing list to connect these diverse people and contexts was itself a form of media activism. There is an open question whether, over time, the mailing list has become so normalized as to lose that potential, something that happened arguably to other "tactical media" à for example, guerrilla video. We think not à and that it's worth reflecting on unexamined potentials mailing lists may have (say, compared to commercial and image-driven "social media").

From the beginning, <nettime> served as an environment for experimentation with the new medium and, beyond that, as a collaborative platform to prepare publications outside of it. The physical fact of these publications latter was seen by some as prima facie evidence that an effort remained "real" à and its absence evidence that an effort had somehow lost its way. However that may be, the combination of continuous exchanges and sporadic meetings (often "parasitically" attached to larger cultural events) and publication proved to be productive, flexible, and durable.

This mode of operation enabled a wide variety of people to forge a core of shared experiences, both personal and collective. As a result, the list's subscriber base quickly approached 1,000, many of them significant artists and thinkers in the early net cultures. The preferred offline publication format was that of a newspaper: quick, dirty, and easy to distribute while travelling. Between January and November 1996 five newspapers were published in connection with festivals across Europe, and in 1997 another one. In the same year, the collectivity provided the backbone of the "hybrid workspace" at the Documenta X exhibition. By 1999 <nettime> was already publishing its own anthology ReadMe! ASCII Culture and the Revenge of Knowledge; and in 2001, an edited version of nettime was part of the catalogue of the Slovenian pavilion at the Venice Biennale.

But summers don't last long, particularly short ones. Two main fault lines quickly opened up within the collectivity. First, some sought to use the list to advance narrow personal/political agendas. Second, open conflict between "net.artists" who sought to explore the boundaries of the list-format (for example, by what would later come to be known as "trolling" as an art practice) and "net.theorists" who insisted the list should be a channel for ambitious net.criticism. In 1997 a number of net.artists left the list in protest and founded another, called 7-11. Paul Garrin, a New York-based video artist-activist known for his confrontational style, promoted a series of projects, including an alternative DNS authority, and hijacked <nettime>'s subscriber base for his own short-lived "<nettime.free>" list. And, throughout these years, a shadowy procession of seemingly 24/7 always-on entities variously known as antiop, =cw477abs, integer, and netochka nezvanova (or "nn") assailed <nettime> and other forums with astonishing messages that combined furious bile, ASCII art-inspired deconstructions, and scathing and often-brilliant critiques of authoritarianism à as well as promotions of his/her/their software.

These tensions were addressed by switching to moderation mode, a function that is baked into the mailing-list software. But since there were no clear rules for how to moderate, and rejected messages remained invisible, this led to acrimonious debates about "censorship" and a brief experiment with an "unfiltered" version of the list, <nettime-bolds>. Varied proposals for how the selection process (and of course who is doing the selecting) could be made more flexible and spontaneous were advance à for example, by changing platforms from a mailing list to something else in order to allow subscribers to do their own idiosyncratic "text filtering" à but nothing ever came of them.

A third tension arose early on, which the <nettime> collectivity has never found adequate ways to overcome: gender bias. Nettime has always been very male à not necessarily in terms of its subscriber base but certainly in terms of its communication culture. There was quite a bit of overlap between <nettime> and early cyberfeminism (including the "faces" email list), but the collectivity never found adequate ways to provide an environment for explicit, sustained feminist discourses. And, to the extent that feminist and gender-oriented ideas have played

a pivotal role in broader liberationist movements around the world, this tacit weakness has marginalized <nettime> as a resource for younger activists. <nettime> is far from unique in this regard: the difficulty of addressing often implicit and unacknowledged biases is a key weakness of the informal mode of voluntary organisation, offline and online (from free software communities to Wikipedia). Within <nettime> this problem has been widely recognized and periodically acknowledged (for example, with citations of Jo Freedman's classic 1971 text "The Tyranny of Structurelessness"), but this has never translated into substantial practical change.

In retrospect, it's not surprising that debates in <nettime>'s milieu would anticipate many of the basic operations that underpin the follow/like economies of social media. However, and particularly in the context of narcissistic hyperdifferentiation that defines "social media," it was fortunate that <nettime>'s moderation wasn't splintered. Rather than relying on a system of technically implemented (and therefore enforced) differentiation, an open collectivity communicates in a unified environment where everyone is equidistant. In <nettime>'s case, it proved to be much more fluid and able to negotiate imprecise shifts in taste and attention. It was this implicit vagueness that gave <nettime> a supple adaptability that many other collective ventures lost in the ensuing strife.

Crisis Intervention: the bombing of Serbia (1999)

All of these debates faded quickly into the background once NATO started to bomb Serbia on March 24, 1999. As is often the case, mass media on all side shifted into propaganda mode. (See also Veran Matic's text in this volume.) <nettime> suddenly turned into a channel in which people on the receiving end of the bombing campaign, the members of the collectivity who lived in Belgrade, reported the terrifying facts in near-real time. This provided an important counterbalance to the media narratives, which were dominated by the video-feeds from "smart" bombs and their implied ideology of a "clean" war. The reach of these dispatches from the ground was considerably farther than just the list itself, since several members of the collectivity in the West worked in the media and used this material in their stories. At certain critical times, the feedback loops established through <nettime> were much quicker and more accurate than those provided by major news providers such as CNN. Retrospectively, this was a pioneering moment for both "citizen journalism" and "real-time crisis monitoring," two functions are now separated into blogging and derivative "micro" platforms such as Twitter. At the time, though, they hadn't yet been articulated as such and were still unified within email.

At the end of an extremely intensive period, in which the collectivity had to learn to cope with the relentless and intimate reporting of the dirty realities of war among friends who suddenly found themselves on different sides, the collectivity was exhausted. Though shortly after, energizing events took place in the streets of Seattle and set off another short summer, that of the anti-globalisation movement which had forced its way onto the global stage, drawing heavily on the new modes of horizontal communication provided the Internet.

The Long Bust: the dot.com crash, 9/11, and the lure of social media. (2000&2008)

The bursting of the bubble of Internet stocks in March 2000, signaled the end of the first irrational exuberance of the Internet. Things got considerably worse in the following year. The brutal police crackdown of the massive protests against the G8-Meeting in Genoa Italy in July 2001 was a turning point in the state's response to the antiglobalization movement. A few months later, the events of 9/11 not only caught the important New York-based contingent of the collectivity up close, but it soon became apparent that this would not only lead to new wars abroad, but also to new repression at home and surveillance of online communication.

While the champions of the Californian ideology rebounded from the shock of the stock market with a new label, Web 2.0 and, soon afterward "social media," the mood within the collectivity remained dark. The new developments were quickly analyzed as a profound reengineering of the Internet infrastructure away from the early decentralized designs towards new centralized platforms firmly in the hand of (venture) capital. The fact that in early days of social-media investors were happy to sustain losses in exchange of market share, barely obscured the new power-relations that were being implemented.

The arrest of Critical Art Ensemble's Steve Kurtz, an important voice in technoculture in the US and Europe, in May of 2004 was significant in its own right and also symptomatic of the increasingly humorless and violent view the state and corporations were taking to the domain of media activism. After Kurtz's wife died unexpectedly of a heart

attack, emergency workers interpreted the scientific materials in Kurtz's home in the worst possible light and called in federal law enforcement agencies. He was subjected to a years-long prosecution for criminal mail and wire fraud under the USA PATRIOT Act. It showed to many that critical cultural practice, as Konrad Becker put it at the time, "does in fact touch the nerve of occult power in the techno state," à even (maybe especially) when it operates on a purely semiotic level. The overblown repression of a critic of the techno-political power system now appears as a precursor of the stepped-up repression of hackers and journalists surrounding WikiLeaks, Anonymous, and other renegades.

During those years, <nettime> was declared dead several times. In some ways, then, it's surprising that the list, rather than fading away, shifted gears toward deeper historical analyses of the networked condition à notably, Brian Holmes's essays on history and transformations of cybernetics.

By now, one consequence of moderation and its strictly voluntary mode was becoming clearer. The new social media intensified the speed and sheer volume of communication, making message lengths shorter and visual content ever more pivotal; above all, reaction became the dominant currency. <nettime> by contrast, moved in the opposite direction à mainly by not changing at all. Moderation necessarily involves a delay, which, given the contingent nature of collective efforts, could be as little as a few minutes or as much as a few days, depending on circumstances. Far from being an obstacle, though, this often introduced a slight (and manipulable) lag to exchanges on the list, which allowed time for reflection in reading and writing rather than reaction. Discussion threads extended over days, sometimes weeks, and often would be taken up again at a later point. The fact that each member had a local copy of the list's conversation in his or her email folder (in addition to the online archive) provided the collectivity with a sense of its own history and allowed for an uneven accumulation of collective references and knowledge.

Living the crisis: the return of the (un)real (2008&)

Two events cast into sharp relief some of the basic concerns that have been important to <nettime>'s collectivity from the beginning à and showed the brutally bare extremes that power structures would impose in order to preserve their privilege, even at the cost of never-ending and expanding crisis. First, the catastrophic effects of financialization as a core element of neoliberalism and the willingness of the state intervene on behalf of "too-big-to-fail" banks became shockingly apparent in the wake of the 2008 economic meltdown. And second, the blanket surveillance of military-communication complex relies on to detect and contain social unrest which was made public by the leaks of Edward Snowden starting in 2013. Such issues that had been staples of <nettime>'s discussions à the role and shape of infrastructures, the materiality of politics, the continuities and transformations of capitalism, the possibilities of resistance and imagination of radical alternatives à and suddenly, they found mainstream resonance.

Particularly in the wake of 2008, as cultural funding dried up in many countries, <nettime>'s no-money collectivity model has proven to be resilient and sustainable. In some ways, the double crisis that marks the second decade of our century, is bringing <nettime> back to its roots. And intense interest in socio-technical infrastructures and understanding social critique that is fits the current social transformation needs not only theoretical tools, but also new forms of organisation. It is, perhaps, this twin concern, more than anything else, that has motivated the collectivity for such a long time.

Whether it remains capable of generating substantive contributions to this distributed efforts that takes place in many contexts and modes around the world remains an open question. Some serious and absolutely legitimate criticisms à many of which hadn't been voiced on the list in years, in some cases because their advocates had long ago given up à were summarized in an April Fool's prank in 2015, in which we announced that we were closing the list:

<nettime> has been 'graying.' It's wedded to a particular Euro-American moment, the so-called summer of the Internet, which has since turned to winter. Nettime's once-radical embrace of the ex-East à or, if you like, of the ex-West à barely extends to Hungary now, and has nothing to say to the decisive conflicts around Russia's borders. Its early tacit prohibition on ritualized debates about Israel and Palestine has grown into a complete failure to address the profoundly important dynamics across parts of the world conventionally à and reductively à called 'Muslim' or 'Arab.' These areas are too often consigned to the 'timelessness' of conflict, but there's every reason to believe that their liberatory struggles could ultimately define the future of the 'WEIRD' nations. China? Barely a peep about

it. Africa? Nettime is nowhereville. The seas, the skies, the circulatory flows? Nada. And how about nongeographical 'areas' where the most moving cultural changes are happening à in the flowerings of new forms of subjectivity around the world and the new forms of sovereignty they're giving rise to. Silence. But, really, who cares what a bunch of straight white cis guys à which is 95% of the list's traffic à think about those things?

We formulated these criticisms in the context of a failed effort to stage a new and different <nettime> meeting farther east than before, and with a renewed emphasis on learning about where and how (and maybe when) activist efforts had migrated à efforts that were media-savvy yet ignored in mainstream media. The list's flexibility, and the 'equidistance' we noted earlier, limit participants' ability (and probably their motivation) to act collectively.

And, of course, <nettime> also shares other serious weaknesses with media-activist efforts, sometimes very literally. The list's reliance on noncommercial and volunteer resources have also made it vulnerable in basic respects. At times, its minimal infrastructure depended on servers shared with more radical members à for example, cToy, the Yes Men, and Ricardo Dominguez's 'Floodnet.' When their more radical activities led upstream ISPs to shut these servers down, <nettime> (along with many other projects and people) came under direct threat. More recently, its lack of organizational resources has prevented it from incorporating resources like Twitter and Facebook, which are widely seen as essential organizational tools.

These weaknesses run the risk of letting <nettime> drift even deeper into its own peculiarity à as Morlock Elloi, a staunch pseudonymous in the collectivity, put it in late 2015 à to become just another group of 'self-similar[s] in faraway land,' where like-minded people substitute their irrelevance for the joy of being together. The list's waning emphasis on face-to-face meetings and media-activist actions might be a symptom that the list was becoming increasingly 'bourgeois' à which it no doubt was, to a certain extent. It also reflected the aging demographic of <nettime>'s core members à for example, their growing concern with stable professional jobs (particularly in arts-oriented segments of academic), raising children, and so on. Whatever the cause, there's no doubt that less emphasis on face-to-face meetings has also diminished the spontaneity and force the collectivity would be capable of.

The question of how to articulate and navigate shifting, contingent relationships between continuity and transformation, which has always been central to <nettime>'s success, remains at the fore. Four time, the collectivity has managed to re-attune itself to changing circumstances. Whether it can continue to respond in flexible and relevant ways to newer conditions à and, crucially, to attract younger contributors à is very much an open question.

I3.1

**Re: <nettime> choose-your-own
adventure: a brief history of nettim**
From: Jaromil
To: nettime-l@kein.org
Date: Sun, 1 Nov 2015 17:35:29 +0100

so good!!! thanks! this text comes timely and is a motivating read.

recently you noticed i started being around nettime more often... this little historical text here is a great milestone and feels also very inclusive. I approve and always recommend recommending making less individual names, but perhaps more organization names, to support what everyone of us is doing in different but well attuned directions for which nettime seems to be a metronome. So I'm happy if Dyne.org can fit somewhere there, but I have no idea where really.

I was recently rather upset at hearing and reading Geert going around to call himself the "founder of nettime". Then rather than that, perhaps his INC initiative also deserves a quote in the text.

ciao

I3.2

**Re: <nettime> choose-your-own
adventure: a brief history of nettim**
From: prem . cnt
To: nettime-l@kein.org
Date: Wed, 4 Nov 2015 11:41:57 +0530

> On 4 Nov 2015, at 9:23 a.m., Brian Holmes <bhccontinentaldrift [AT] gmail.com> wrote:

> The crucial intervention so far has been the unprecedented injection of some 12 trillion USD into the global monetary system by central banks, which know very well what each other are doing. The next crucial intervention will be to actually *do* something coherent with that money.

Global volumes of currency trading alone are in the order of 5.3 trillion USD per day. What capacity do the central banks of the world have to substantively influence the overall system?

I3.3

**Re: <nettime> choose-your-own
adventure: a brief history of nettim**
From: David Garcia
To: nettime-l@kein.org
Date: Wed, 4 Nov 2015 10:07:23 +0000

Great to once again be able to tune in to Brian's imaginative sweep. Just to add to Brian's example below important but informal collaborations connected to nettime I would definitely add all (except edition 1) editions of Next 5 Minutes festivals of Tactical Media. Nettime acted like an important additional room in which the issues that informed the content of the festival sometimes sourced, debated and developed. In the last edition the content development was segregated and developed through Tactical Media labs (TML) in various countries. I'll just recall one because it left an interesting legacy which still feels potent. Its the NYU TML took place in the heart of the city shortly after 9/11 and so of course the and its organisers were still reeling and the planned event had to (in every sense) pivot. The result was a so called Virtual Casebook in which many regular nettime contributors (and many more who were not) generated a series of responses to the attack which, whatever its limitations, still represents a collective snapshot of that moment refracted through the subjectivities of this community (yes I dare to use the C word). In my opinion remains a valuable way to re-connect to that moment. Its still worth re-visiting as a snapshot in time:

https://www.nyu.edu/fas/projects/vcb/case_g11_FLASHcontent.html

"From the beginning, <nettime> served as an environment for experimentation with the new medium and, beyond that, as a collaborative platform to prepare publications outside of it." In terms of publication, Ted and Felix are firstly talking about the "Zentralkomitee" readers that were published in the early days of nettime. But there is a more informal and sometimes unacknowledged type of collaborative writing that emerges from this kind of list, which is also worth some attention. For example, "my" texts on cybernetics in the mid-2000s were to a certain degree products of list-wide debates, as I usually indicated somewhere in the footnotes to the published versions. I also had the great experience of launching a collaborative project on the subject of 'Technopolitics' through mailing-list exchanges with Armin Medosch and others (that project didn't actually start here, but nettime has been the most important venue for written debate about those issues). I would be curious to know if some others have had interesting experiences with this type of informal collaboration?

David Garcia

**Re: <nettime> choose-your-own
adventure: a brief history of nettim**
From: Eric Kluitenberg
To: nettime-l@kein.org
Date: Wed, 4 Nov 2015 16:20:35 +0100

Dear nettimers,

It feels a bit awkward to respond in this thread as the co-editor of the anthology this text is going to be part of, where I think the text is going to be a great contribution, a fascinating account of twenty years of <nettime> from a first-hand perspective. However, I am deeply intrigued by the remarks Brian made about a 'third-order cybernetics' and his call to start figuring this new order out (a 'third age of net-critique' as he calls it). This is what I want to respond to here.

The anthology we are putting together is part of a larger project, on-going under a mundane working title 'tactical media connections', with the aim of connecting different generations of activists, artists, theorists, discourses and practices between the classic era of tactical media and current practices and conditions, with the hope of developing a more informed perspective to move into the future. The project has been introduced on the list so will not dwell on this further.

One of the things which is on my mind with this project is to raise the question: 'What kind of interventions are required right now?', assuming that we are in the post-#occupy and post-prism era. For a variety of reasons we have seen that the various 'occupy' quasi-movements (formations) have failed, unable to transform themselves into somehow coherent and potent political forces (in part because of their over-reliance on the play on affective registers), with the possible exception of Spain as also indicated in the thread started by Alex Foti ('What if we were all right but all wrong?'), which runs interestingly parallel to this one. And the post-prism condition need not really be explained - the confirmation of our worst nightmares about the extent of the electronic surveillance apparatus that dwarfs all sci-fi fantasies that may have preceded the Snowden Files disclosures.

So, what does 'intervention' mean in this context? Does it still make sense to think and talk about this at all? How could intervention be conceived of as somehow meaningful, viable, efficacious (able to produce desired results)?

What strikes me, but comes as no real surprise, is the clear presence of the recent work that science and political philosopher Bruno Latour has been doing on what he calls 'Facing Gaia', and what Brian refers to as 'Earth-system' (see: [1]<http://www.bruno-latour.fr/node/487>). This comes as no surprise because Brian and I discussed this in private conversations, and also because his recent work with the Compass group in the Mid-West region (around Chicago) takes up the challenge of thinking through the meaning of 'general ecology' - see: [2]<http://midwestcompass.org/>.

The crucial point here, in my view, is the boundedness of these global transformations Brian is referencing by our existence on Earth, the planet as a system of interdependent parts, and the finiteness of resources available to and within this system. As Latour also observes in one of his recent lectures, the prospect of the human species (or a future Ark of Noah carrying the biological diversity of the planet) embarking on an exodus into space to new 'Earth-like' worlds has been emphatically referred to the realm of fiction by calculations of the amount of energy and resources required to ship even a tiny segment of the Earth's current population to the nearest inhabitable worlds, which makes the entire exercise an entirely laughable fiction. It equally reduces the chance of us ever being visited by some remote superior extraterrestrial civilisation (that can solve our problems) to zero. In short: We are Earth-bound.

Philosopher and aesthetician Jean-Francois Lyotard once observed that the avant-garde arts share with the techno-sciences and advanced capitalism an 'affinity with infinity': the infinite ability to see, the infinite ability to know, and the infinite ability to realise / make / produce. This dictum no longer holds true. We are coming up to final limits, material and ecological. They are drawing ever closer and given the rapid material developments in the so-called emerging economies with exponential speed. The horizon is no longer that of the

infinity of the avant-gardes, techno-sciences, and advanced capitalism, but instead the finiteness of the Earth's material and ecological resources.

This imposes clear limits on the scope and extension of third-order cybernetics and the new modes of global governance (or non-governance) that accompany this new order. Latour develops his thinking along a simple line: he considers these systems as being designed by someone, some groups, some agencies, and that to attune them with boundedness imposed by the Earth-system we need to re-design these systems. The discipline of 'design' (in a broad sense) then takes center stage in the process of what he has described ever since his 2004 book 'Politics of Nature' as 'the progressive composition of the good common world'. This book is interesting here because it was written in response to the stagnation of green politics in Europe and elsewhere, so with the book he also put the question on the table: what kind of intervention is required now? - in his case in response to a perceived crisis of green politics.

'Design' for Latour is crucial because it introduces among other things, an attention to detail. When dealing with largest possible systems, and especially when facing the largest of them all, the Earth-system (Facing Gaia), attention has to shift according to Latour to the smallest possible details, and intervention has to emerge at the microscopic level of re-design and subsequently scale up to the macro-level in a process of collective experimentation.

Such a process can only begin with a clear and critical analysis of the 'design' of 'third-order cybernetics, and all this clearly exceeds the frame of the tactical media book as such. It does however suggest a clear call for at least one particular intervention in response to this question that has been haunting me since at the very least the beginning of this tactical media connections trajectory (but actually much longer), what kind of interventions are required now?

Whatever you call it, a 'third age of net-critique', a critical examination of the design of third-order cybernetics, figuring out the post-anarcho-illibertarian condition, this is certainly an important and challenging suggestion to take up.

The next steps then already clearly indicate themselves: How can one imagine such processes of re-design, at what levels, through which practices? What are the roles that activists, artists, theorists can assume there? And how can these things be put into practice? (politics)

Amidst the gloom we can see hopeful beginnings, the theories and practices of the commons that rely on scalable and self-sustaining community based systems of exchange, co-operation and governance. The transference of principles of free software to open content and free culture production, the experiments with distributed currency and transaction systems - but none of them and also not combined are enough to produce a viable counter-veiling force to what Brian has so nicely described as third-order cybernetics.

One possibility is of course simply not to act, at least not initially, and wait for these systems to collapse under the weight of their own internal contradictions (the crash-scenario). I very much oppose this view, the damage and the amount of suffering this would produce are unimaginable and the whole point of critique and (attempts at) re-design is to avoid exactly this scenario.

It is the failure of 'global governance', in as far as such a thing exists at all, that it is unable to address the ravages of this impending new order and so we cannot resign ourselves to either only re-design on the microlevel, nor to the design of self-sustaining communities, let alone to inertia while waiting for the crash.

The critical analysis / deconstruction of this impending order can be a step one towards developing ('designing') new and efficacious forms of intervention - that I see as a clear and potentially productive suggestion.

Then a final practical note: we are participating in some debates and with a workshop with the tactical media connections project in the upcoming edition of Transmediale (Feb. 3 - 7, 2016). We will also use this opportunity of the festival as a gathering place to hold an informal meeting during the festival, exact date and time still need to be determined as soon as the overall festival schedule is fixed. Much in the tradition of the nettime meet ups that are referenced in Ted's and Felix's text. It would be great to see people there and debate about these and other ideas.

We'll post details also here and on our blogs when we know place, date,

time, but as stated in the text such physical meet ups are extremely important so we hope we can have a more direct exchange there.

bests,

eric

On 04 Nov 2015, at 04:53, Brian Holmes <bhcontinentaldrift[AT]gmail.com> wrote:

As noted last April Fools', there will be good reasons for fresh conceptual collaborations in the future. The neoliberal order with its bewildering anarcho-libertarian ideology is on the way out. We are headed toward a new state-form based on third-order cybernetics, or general ecology, in which finely grained data on global populations will be used to repress those populations, but also to facilitate and channel behaviors more adaptive to the overall earth system. As resource use continues to grow, survival issues will increasingly make earth-system dynamics into an ultimate reference point, directly present and determinant for all experience, yet not susceptible of direct control. This leads to fundamental epistemological shifts, with many cascading effects on human-machine combinations (we cyborgs, I mean).

(...)

However, I think that key aspects of the coming round of global development will be orchestrated by the new inter-state/inter-imperialist order, in order to coordinate production/consumption and provide earth-system level services for all included populations. Who will do this? A consortium of countries including China. Whether the US or the EU will be part of it, I don't know. In short, the 21st century is not likely to be your grandpa's political economy!

I don't expect any recognizable pattern to become visible for a decade or more; but it is likely that that the decisive breakthroughs of the future are actually being invented right now, without us knowing it. First-order cybernetics was analyzed, critiqued and subverted in the Sixties and Seventies, and second-order forms were at the heart of our concerns in the Nineties and the Noughties. Don't you think a Third Age of net-critique is dawning? Who wants to have a go at that one? curiously, Brian

13.5

**Re: <nettime> choose-your-own
adventure: a brief history of nettim**
From: Brian Holmes
To: nettime-l@kein.org
Date: Wed, 4 Nov 2015 09:36:53 -0600

By providing freshly printed and essentially free money to private banks (sometimes even foreign banks, in the US case) governments were able to stop cascading failures and halt any drift toward a great depression. In China a huge infrastructure program was undertaken.Â In Japan money has been funneled directly to consumers. In Europe, the EU bailout of nationalized banking sectors has concentrated tremendous new power in Brussels. The global currency markets are not coordinated. States, to the contrary, pursue geo-economic grand strategies, that's the big difference.

13.6

**Re: <nettime> choose-your-own
adventure: a brief history of nettim**
From: Jaromil
To: nettime-l@kein.org
Date: Sat, 7 Nov 2015 13:26:17 +0100

On Thu, 05 Nov 2015, John Hopkins wrote:

> I'm wondering if there are any deeper stats available -- in
> retrospect -- such as subscriber numbers over time; posts over time,
> etc... My email archive shows 22600 entries ... but I had a few gaps
> of some months over the course of the almost 20 years...

I could easily produce some stats (using Jaro Mail, ehehe) but my current archive goes back only to 31 March 2011 without scavenging in backups. Here below a quick graph made using the last 3893 messages, I believe I'm breaking no privacy in reposting all strings that have already appeared in the From: fields

I think Patrice deserves a mention as most prolific contributor by far
I wonder what are the all time totals, I believe he can make it.

```
1          # > !
1          # !
1          # o
1          # oio
1          # 12 list
1          # rwswh+5d4ycrrfldx4
1          # 646DJ KUNAL
1          # A
1          # aakasa
1          # Aaron.Smith
1          # abdulaziz.mohammed
1          # abner preis
1          # actor
1          # adam
1          # adam hyde
1          # Adelino Zanini
1          # Adhari Donora
1          # admin
1          # ADRI
1          # afuma
1          # agostino.petrillo
1          # Aicha Visser
1          # aindriu macfehin
1          # aii-l
1          # A.J. Keen
1          # Alann de Vuyst
1          # albert
1          # Alberto Cossu
1          # Alberto D'Ottavi
1          # Alberto Martinelli
1          # Albino Russo
1          # alblicker
1          # aldie
1          # Aldje van Meer
1          # aldo bassoni
1          # Aleks
1          # alessandra
1          # alessandro.caliandro
1          # Alessandro Gandini
1          # Alessandro Ludovico
1          # alex
1          # ALexander Geijzenдорffer
1          # Alexander Kostenko
1          # Alexandra Sobiech
1          # alexandre.aragao
1          # Alexandre Leray
1          # Alex Halavais
1          # Alex Leach
1          # Allister Clisham
1          # Al Matthews
1          # almud
1          # Amin Zayani
1          # ana
1          # anahi
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1	# Ana Isabel Carvalho	1	# Bonnie Dumanaw
1	# Ana Peraica	1	# Boyd Seltzenrijch
1	# Ana Viseu	1	# Bradshaw
1	# Anders Kj��r��lff	1	# brenno
1	# Andrea Mayr	1	# Brian Degger
1	# Andrea Sesta	1	# brian.holmes
1	# Andreas Jacobs	1	# brigitta isabella
1	# andre castro	1	# broegger
1	# Andrian Georgiev	1	# bsteenweg
1	# andries	1	# Burak Arikan
1	# angela.microbbie	1	# Burcu Baykurt
1	# Angela Plohman	1	# bureau
1	# Angelica Della Torre	1	# buzzwolves
1	# angelica.kaminsky	1	# CALLIGARO Victoria
1	# Anke Asselman	1	# capri gondola venezia
1	# Anko Bos	1	# captain.asthma
1	# Anna Borchering	1	# cardboard boks
1	# anna.hennebole	1	# Carl Guderian
1	# annakovesdi	1	# Carl McKinney
1	# Anne Julie Arnfred	1	# carlo von lynX
1	# Anne Marie Hazenberg	1	# Carolin Ligtenberg
1	# Annemarie Staaks	1	# Carolin Gerlitz
1	# Annemieke vander Hoek	1	# carvalho.aisabel
1	# annemie van der zanden	1	# caspar
1	# annemity	1	# castervermoortee
1	# Annette Wolfsberger Sonic...	1	# Cathy Brickwood
1	# anouk	1	# cbrickwood
1	# antoinettejcitizen	1	# cdycede
1	# Antonio	1	# Celia Lury
1	# Antonio A. Casilli	1	# center
1	# anton vidokle	1	# C��sar Peeren
1	# Antti J��inen	1	# cest.elisa
1	# app-art-award	1	# cfp
1	# Appy	1	# cfp-admin
1	# Aram Bartholl	1	# Charley Fiedeldij Dop
1	# archive	1	# charlie derr
1	# argha mahendra	1	# Charlie Derr
1	# arjan	1	# charline stoelzaed
1	# arjen	1	# chilon
1	# Arjen van Vee��n	1	# chr
1	# armbrusterik	1	# chris
1	# ARNOVA-L	1	# chris christiaansz ungerer
1	# Art - Eastern Bloc	1	# Chris Cs��kszentmih��lyi
1	# Artpool Art Research Center	1	# Chris Leslie
1	# Arun Kumar	1	# chris sugrue
1	# ashkan.soltani	1	# christaboler
1	# asterides	1	# Christian Fonnesbech
1	# atrowbri	1	# Christian Gagneraud
1	# Audrey Bri��ack	1	# christian waber
1	# audrey samson	1	# christine
1	# avlmeuad	1	# chris.tuppen
1	# awards	1	# Chris van der Meulen
1	# Bas de Lange	1	# Cindy Iseli
1	# Bas van Fleur	1	# o��rimbaud
1	# bbrewer	1	# ckerdravat
1	# bcomnes	1	# Cl��udia Amorim
1	# beata szechy	1	# Claudia Pederson
1	# beliz.escapist	1	# claus
1	# beltrandmarco	1	# ClGn
1	# Ben Birkinbine	1	# clyons2o��
1	# Benedict Seymour	1	# Co-creations Teun den Dekker
1	# Ben Jack	1	# cold
1	# bernhard bauch	1	# Colm O'Neill
1	# Bernhard Garnicnig	1	# commoning [AT] listen.jpberlin.de
1	# Bernhard Rieder	1	# connect
1	# bert	1	# Consular Amsterdam
1	# betaalbewijzen	1	# contactform
1	# Bezdomny Dotcom	1	# coty.ampt
1	# bheilbrunn	1	# create
1	# biella	1	# cselkirk
1	# billbacon	1	# Cultureel ContactPunt Neder...
1	# Bill Stewart	1	# cvechio
1	# Birchall	1	# cyphermkultra
1	# birgi	1	# daniel
1	# Bishop Z��	1	# Daniela Tagliaferro
1	# Bishop Zareh	1	# Daniele Dalli
1	# Bitsy Knox	1	# Daniel Gonzalez Gasull
1	# bk	1	# Daniel Pietrosenoli
1	# black	1	# daniel rubinstein
1	# _blank	1	# Dan O'Huinn
1	# b.niessen	1	# dapx
1	# bob_meininger	1	# darkcrimson
1	# Boehm	1	# darlaine heitinga
1	# bof-nieuws-request	1	# david
1	# Bojan Endrovski	1	# david d'helly

1	# davide.cassaro	1	# Eugenia Laghezza
1	# David Griffiths	1	# c.vanthart
1	# david.hansen.fo	1	# Eve Dullaart
1	# David Herzog	1	# Evelyn Austin
1	# david.leonard	1	# Evelyn Grooten
1	# David Raison	1	# evildaan
1	# dean	1	# ewen
1	# Debora TORTORA	1	# e.wise.be
1	# Debra Solomon	1	# fablab
1	# defcon0ii	1	# fan
1	# delosboeis	1	# farchanfirmansyah
1	# Denise Chotoo	1	# fcforum
1	# deniz.unal	1	# fcforum_discussion
1	# Dennis de Bel	1	# fcforum_info
1	# DE PLAYER/Peter Fengler	1	# fedde
1	# derek.eder+de	1	# feedback
1	# dettevanzeeland	1	# Felix Bohatsch - And Yet It...
1	# dgerritsen	1	# Femke Snelting
1	# Diana Ford	1	# Fenwick Mckelvey
1	# diego.rinaldo	1	# Ferdinando Fasce
1	# dierck.roosen	1	# fernandawonen
1	# discussion	1	# FF8E7F55-4419-4F24-B3EE-618...
1	# diva_65	1	# Fil
1	# Dmytri Kleiner/ Friends .	1	# Findeisen Andreas Leo
1	# Dmytri Kleiner/ Friends.	1	# fiona.davies [AT] ozemail.com.au
1	# dna	1	# firestarter
1	# doma	1	# fish
1	# Domenico Quaranta	1	# Florian Kuhlmann
1	# dominic.power	1	# florian.weigl
1	# Donatella	1	# fm99
1	# donna	1	# folkert
1	# dougasterly	1	# fons
1	# Doug La Rocca	1	# [FP Publishing]
1	# Douglass Carmichael	1	# francesco monico
1	# doung	1	# Fran Illich
1	# dsu.ikl	1	# frank
1	# dtr.vndrn	1	# frank.20.tigrero
1	# dusan	1	# fredd
1	# dutch.atheist	1	# Frederick [FN] Noronha * Ä..
1	# Dylan Hallegraef	1	# Frederick FN Noronha
1	# e	1	# Frederick FN Noronha ?????...
1	# ebay	1	# fred_machintruc
1	# EBo	1	# Freek van Polen
1	# ebracadabra	1	# Frode Markus
1	# echna	1	# froysland
1	# ed	1	# furtherfield
1	# Ed Clive	1	# f.vandenboom
1	# eddo.stern	1	# fyoeolk
1	# Eddo Stern	1	# g
1	# eddy.salfischberger	1	# G
1	# Eduardo Navas	1	# gzeffe
1	# edufactory	1	# Gabriella Biella Coleman
1	# ed.wulink	1	# Gabriella Coleman
1	# cero	1	# Gaby Jenks
1	# Egid van Houtem	1	# Gaia Bernasconi
1	# egregiusforthespammers	1	# gamefonds mediafonds
1	# eightycolumn	1	# Gando Antalcia
1	# eightycolumn-owner	1	# gareth.foote
1	# eightycolumn-request	1	# Gary . Farnell
1	# ele.ikl	1	# gazz
1	# elena	1	# geert
1	# elena.caphe	1	# Geerten Eijkelenboom
1	# Elena Gajate	1	# gele
1	# Elger Jonker	1	# general
1	# Eline Jongsma	1	# george
1	# elisabethboersma	1	# gerardo richarte
1	# ellen	1	# Gerard Zaan
1	# clodie.delaigle	1	# geyva71
1	# e-mail	1	# gijs
1	# Emanuela Ciuffoli	1	# Gijsbert Koren
1	# Emile	1	# Gijsbregt Brouwer
1	# emiliogaliacho	1	# Giulia Laura Ferrari
1	# equisgriegazeta	1	# Glendon Jones
1	# eric	1	# G.Lucas
1	# eric.den.hartigh	1	# g.mcklgt
1	# erich.berger	1	# Ä gonzo !
1	# Eric Schrijver	1	# GOTT
1	# Erika Biddle	1	# Gottfried Haider
1	# Enik Overmeire	1	# Graham Meikle
1	# ernie	1	# grant
1	# Erwin Verbruggen	1	# Greenhost Helpdesk
1	# ESF	1	# Greg
1	# esf-1-and-g	1	# Greg Elmer
1	# esther.ton	1	# greg.fisher
1	# Etienne Grenier	1	# groente

1	# grrrt	1	# Jakob Rigi
1	# grund	1	# James Losey
1	# Guido Jelsma	1	# jangeertmunneke
1	# GAn BelA i # h3xl3r	1	# jan hendrik brueggemeier
1	# halina89	1	# Jan Kempf
1	# Hamada Tadahisa	1	# Janna Michael
1	# hamidppp	1	# Janneke Staarink
1	# Hamilton	1	# JanPaul.de.Ridder
1	# Hank Bull	1	# Jan Peter Larsen
1	# hannah	1	# jans
1	# Hans Abbink	1	# jantien
1	# Hans Bernhard	1	# Jan Wildeboer
1	# Hans Christian Voigt	1	# Jan Willem Nijman
1	# Hans de Zwart	1	# Jarl Schulp
1	# Hans Lammerant (Vredesactie)	1	# Jaroslaw Lipszyc
1	# haqsara	1	# jaspersniens
1	# Harco Rutgers	1	# jaspersnauwaertgo
1	# harlan levey	1	# jcdh
1	# harma	1	# Jeffrey Cafferata
1	# Harwood	1	# Jeffrey fisher
1	# Hasan Bakhshi	1	# Jeffrey Warren
1	# havoc	1	# Jelte van der Sande
1	# hazmukali	1	# Jelle van der Molen
1	# Heather Dewey-Hagborg	1	# Jessian Choy
1	# Hedi Legerstee	1	# Jessica Tatlock
1	# Heiko	1	# jessika
1	# helen evans	1	# jhbdamen
1	# Helge Peters	1	# jhopkins
1	# hellekin [AT] riseup.net	1	# jhuebner
1	# hello florian kuhlmann	1	# jildou
1	# henmi	1	# Jim Ying
1	# Henning-stout	1	# Jiskar Schmitz
1	# hensens16	1	# jimenting
1	# hi	1	# jinn
1	# hiya me	1	# jnnnsn
1	# honza	1	# Joakim HÅllstrÅm
1	# honzasvasek	1	# Jo Anne Green
1	# Hoofd	1	# jobtenbosch
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1	# house	1	# Joe
1	# hpasarello	1	# JoelleDietrick
1	# hsnlbestuurders	1	# Joe Lockard
1	# hubmeeting	1	# joerlemans
1	# huynenjl	1	# Johannes Auer
1	# h w	1	# Johan SÅderberg
1	# h.walgenbach	1	# JOHN GRANT
1	# Iain Boal	1	# john.m.bowers
1	# ian helliwell	1	# johnnynewco
1	# Ian Paul	1	# Jonatan SÅderstrÅm
1	# Ibrahim Quraishi	1	# jonathan
1	# icsauerlodder	1	# jonathan.smits
1	# idcalnigrad	1	# jonathan.winter
1	# ie	1	# Jon Eirik Lundberg
1	# ihoonte	1	# joostharteveld
1	# ilich	1	# Joost Heijthuijsen
1	# image0001.png	1	# Jorge Rojas
1	# Image Science	1	# Jorinde Seijdel
1	# Imaginary Museum projects T...	1	# joris
1	# imaitland	1	# Joris Bennink
1	# imanolgo	1	# Joris van Wijk
1	# incumbent	1	# jorm
1	# info-maassdelta	1	# jortogar
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1	# inge	1	# josef glanz
1	# ingejanse	1	# Josephine Bosma
1	# Internet Society Nederland	1	# Joseph Nechvatal
1	# Intl Network	1	# Joshua Breitbart
1	# Irene Agrivine	1	# Joshua Wise
1	# irene.dm	1	# Juana Romero
1	# irme	1	# Juerd Waalboer
1	# i.roos	1	# julian
1	# isabella maria wohlwend	1	# Julie Boschat Thorez
1	# Isabelle Arvers	1	# Just Boon
1	# Ismael Touq	1	# Justin F
1	# =iso-8859-11Q'antonella.c...	1	# kaizen
1	# ivan	1	# kaliumhyperoxide
1	# Ivan Knapp	1	# Kamiel Verschuren
1	# ivo	1	# Karla Brunet
1	# ivonne	1	# kashirin.victor
1	# ivo.vdmaagdenberg	1	# katedarkprojects
1	# Iwan Smit	1	# Kath O'Donnell
1	# izabelrainer	1	# Kaustubh Srikanth
1	# jaco	1	# Keith J. Sanborn
1	# Jacopo Natoli	1	# Kelly O'Neill
1	# Jacqueline Oerlemans	1	# ker

1	# Kermit Snelson	1	# Mailservice UWV-WW Rijnmond
1	# kevin carter	1	# malo
1	# Kicken.nicken	1	# Mandy van der Spoel
1	# kimasendorf	1	# Marc De Vreede
1	# kingvidbina	1	# Marcell Mars aka Nenad Romic
1	# kirsty.a.hall	1	# marc Lafia
1	# Kitty Calis	1	# Marco
1	# Klaartje Bult - SICA	1	# Marco Berlinguer
1	# klaus	1	# marco.heijkoop
1	# klitsiou	1	# Marco Ricci
1	# knowledgelab	1	# Marcos Garc��a
1	# kontakt �� Florian kuhlmann	1	# marc.nijnveld
1	# Korinna Patelis	1	# Marc Verstappen
1	# koroshiya1	1	# margaret
1	# Kris Cohen	1	# margreetriphagen
1	# kristina	1	# Margreet Riphagen
1	# kristine	1	# MarianD8i84A
1	# Kristine Ploug	1	# marietje.schaake
1	# Kunal / Loud Objects	1	# marijnverbiesen
1	# Kyle Machulis	1	# Marina Galperina
1	# laboff	1	# marissa.westerduin
1	# Lanfranco Aceti	1	# marius.schebella
1	# Larissa Hildebrandt	1	# marius watz
1	# Lars Ove Toft	1	# mark beerens
1	# laslo	1	# Mark Essen
1	# LAURA LOTTI	1	# martijnstellinga
1	# lauramariolappi	1	# martijn_van_der_veen
1	# Laurent Giacobino	1	# martin
1	# Lawton Hall	1	# Martin Zeilinger
1	# lazas88	1	# mart van santen
1	# Lee	1	# marysghost
1	# Lee Worden	1	# Masha u
1	# lennaart	1	# Massimo Leone
1	# Lennaart van Oldenborgh	1	# Massimo Menichinelli
1	# leon	1	# matsuko
1	# leon.morrison	1	# Matthew Sweet
1	# lepelsnijder	1	# Matthew White
1	# Le Sophie	1	# mattkemp25
1	# lex	1	# maurice
1	# l.f.b.gommans	1	# mauriyv
1	# lfrijhoff	1	# maxime.damecour
1	# lgacobino	1	# Max Senden
1	# lgru	1	# media
1	# lgru-bounces	1	# meg1961
1	# lgru-owner	1	# Melentie Pandilovski
1	# lgru-request	1	# melissalootweg
1	# libre-graphics-meeting	1	# melledorange
1	# Lieven Van Speybroeck	1	# menno grootveld
1	# Lilia Gomez Flores	1	# Menno van der Woude
1	# lilil	1	# merijn oudenampsen
1	# Lincoln Cushing	1	# mgallego
1	# lincoln dahlberg	1	# micha c��enas
1	# line	1	# Michael Eisenmenger
1	# Line Nord // USF Verfter	1	# Michael Rogers
1	# lisek	1	# Michael van Schaik
1	# Liselore Goedhart	1	# micha prinsen
1	# list	1	# Michelle Christensen
1	# listeke-request	1	# Michiel Leenaars
1	# listentomerijn	1	# Mick Fuzz
1	# list marianne	1	# migosch
1	# liuyan datong	1	# Miguel Afonso Caetano
1	# Liz Moor	1	# Mikael Brockman
1	# loathsome toad	1	# mike
1	# local	1	# Mikel Duyts
1	# londonbranchfeedback	1	# Mike Macgillivray
1	# lorenzorgn1	1	# Mike Stubbs
1	# Lori Emerson	1	# Mindaugas Gapsevicius
1	# LoVid LoVid	1	# minkeanlgeon
1	# lovric	1	# mirjamremie
1	# lschwartz6	1	# misha
1	# Luca Barbeni	1	# mij.konings
1	# Luciana Duranti	1	# MK Karmak
1	# Luigi La Fauci	1	# ML Nertine
1	# Luisa Leonini	1	# modification
1	# lumena_atherton	1	# moem
1	# Lunenfeld	1	# monica bello
1	# Lurwah	1	# Monica Cachafeiro
1	# luuk	1	# Monique vd Wijdeven
1	# m	1	# monxheaven
1	# M	1	# morgan currie
1	# Maartje Dijkstra	1	# Moritz
1	# macamilenkovic72	1	# Moritz Bartl
1	# magda	1	# mputto
1	# maikel.punie	1	# mr.sauli
1	# mail.Lists	1	# msonice

1	# mulx	1	# nettime's_frequent_flyer
1	# M V H	1	# nettime's_friendly_communit...
1	# mvtrijffel	1	# nettime's_fruit_machine
1	# m.zoeteman	1	# nettime's_futuro-nostalgist
1	# n a gosteva	1	# nettime's_gagged_reader
1	# Nagraj Adv	1	# nettime's_gangsta
1	# nabor	1	# nettime's_generator
1	# natacha	1	# nettime's_geowanker
1	# natalieb	1	# nettime's_global_protest
1	# nathalie	1	# nettime's_gloomy_prospector
1	# nathaniel tkacz	1	# nettime's_gopher
1	# ncrmr	1	# nettime's_gran_fury
1	# Neal - Office of Experiments	1	# nettime's_hand-cranked_if_t...
1	# Ned Rossiter	1	# nettime's_hatchet_man
1	# needatoprive	1	# nettime's_hidden_hand
1	# neil fridd	1	# nettime's_historian
1	# netbehaviour	1	# nettime's_historical_fader
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1	# nettime_k_dick	1	# nettime's_institutional_memory
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1	# nettime-l mailing list	1	# nettime's_lettrist
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1	# nettime-nl-request	1	# nettime's_little_birdie
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1	# nettime's_forgetful_historian	1	# nettime's_trial_balloon

1	# nettime's_troll	1	# Peter cicariello
1	# nettime's_trololo_guy	1	# Peter de Jong
1	# nettimes_trololo_guy	1	# Peter de Vries - Silo
1	# nettime's_undo_undo	1	# Peter Lu
1	# nettime's unwaged censor	1	# Peter Marcuse
1	# nettime's vote counter	1	# Peter Taylor
1	# nettime's_weakest_link	1	# Peter van Rijn
1	# nettime's_weekend_warrior	1	# Petra Heck
1	# nettime's Winston Smith	1	# Petra L'Aer
1	# nettime's_wire_service	1	# Philipp Teister
1	# nettime's_yo_dawg	1	# Philip Smith
1	# nettime_utilities	1	# PhiLo
1	# nettimocrat	1	# Pierre Huyghebaert
1	# network	1	# Pierre Marchand
1	# newk	1	# piet poet
1	# newmedia	1	# pium
1	# New Media Brains	1	# pijskegiesen
1	# NEW NET ART // Mailing list	1	# Piksel InfoBot
1	# Nick Boganwright	1	# pim
1	# nickchance	1	# pimperterse
1	# Nick Koning	1	# pinkertron
1	# Nick Laessing	1	# pirate cinema berlin
1	# Nick White	1	# pixel
1	# nickyckpc	1	# p.mck
1	# Nicolai Peitersen	1	# Poetics List (UPenn
1	# nicolas	1	# pontidou
1	# nicole	1	# postbusatske
1	# nijman	1	# Praveen A
1	# nksidejonge	1	# prem.cnt
1	# Niko Princen	1	# presidenza.soc
1	# nulo casares	1	# press
1	# Nina Boas	1	# Press NAO10
1	# nina.scott	1	# praxweb
1	# Nina TemporÄr	1	# provisionslibrary
1	# nirina	1	# p.taylor
1	# nirinathibault	1	# ptemiz
1	# Nishant Shah	1	# p.vanhoof
1	# nmagnan	1	# pxatzopoulos
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1	# noc	1	# rachel greene
1	# none	1	# Radovan Misovic
1	# no-reply	1	# Raffaele Mauro
1	# noreply	1	# Ralf De Wolf
1	# Norm Friesen	1	# Raml Ismail
1	# Nucleus	1	# Randall
1	# Nuntek	1	# Rasmus Fleischer
1	# Nuraimi Julastuti	1	# rax
1	# nvandergiesen	1	# rd
1	# nyettime	1	# Rebeca MÄandez
1	# Nynke Feenstra	1	# Rebecca Sharwell
1	# occupations.intersections	1	# Rebecca Wilson
1	# office	1	# Rebecca Zorach
1	# oktopus021268	1	# redactie.events
1	# olalaParis	1	# reinaart vanhoe
1	# oli4	1	# Reinder de Haan
1	# Open Forum on Participatory...	1	# reinier.sikkens
1	# openidealapp	1	# Remmert Droogleevers Fortuyn
1	# order	1	# RenÄ Bohne
1	# Årsan	1	# Rene Gabri
1	# ortoleva	1	# renfah
1	# Orton AKINCI	1	# return
1	# Oscar	1	# rhindes krociuratek
1	# osp	1	# Ricardo Cabello
1	# ozgur k .	1	# ricardo lafiente
1	# pablo	1	# Ricardo Lafiente
1	# pan	1	# Ricardo Oliveira
1	# pare	1	# Ricardo Vega
1	# Partido del Futuro	1	# richard
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1	# Patricia de Vries	1	# Richard Grusin
1	# patrick	1	# rickzero78
1	# Patrick Anderson	1	# rike
1	# Patrick van der Klooster	1	# Rikke Augustinus Enksen
1	# pattenden	1	# ritslinux
1	# Pauline van Mourik Broekman	1	# Rjoly
1	# Paul Jansen Klomp	1	# rma
1	# paul moir	1	# RM.Pronk
1	# paul ternon	1	# rmsastrowidjojo
1	# payments-messages	1	# Robbert de Vrieze
1	# paypal	1	# Robert Arnold
1	# Peggy Dobbins	1	# robert cheatham
1	# Peng Wai Loo	1	# Robert Kozinets
1	# pernulla.jonsson	1	# Roberto Verzola
1	# Pernille Tranberg	1	# Robert Thomas
1	# peter	1	# robin slakhorst

1	# Roel Roscam Abbing	1	# sunn
1	# rogiersimons	1	# support-en
1	# rokautz	1	# Susan Lawly
1	# Rolf Kleef	1	# Susanne Gerber
1	# Romke Faber	1	# suzan
1	# ronald	1	# Suzanne Hansen
1	# Ronan Lane	1	# svleyenhorst
1	# roosvdw	1	# syed amins
1	# root	1	# szabolcs kisspal
1	# rop	1	# tableton
1	# Rosa Menkman	1	# tammy megovern
1	# Rotterdam Internet Valley	1	# Tapas Ray
1	# rozemarijnnieuws	1	# tati
1	# rrkc	1	# tbn5mmf0g1chekh17hnoa4c8lo
1	# rupert brooks	1	# team
1	# Ryan Carboni	1	# teister
1	# ~rybn	1	# teresa.van.twuijver
1	# s	1	# The Doctor
1	# Sadie Menchen	1	# The Force Of Freedom - Inqu...
1	# Sam Dwyer	1	# the_ghost_of_nettimes_past
1	# Sameer Padania	1	# Theo RA
1	# sam hüllner	1	# therese roth
1	# Sam Nemeth	1	# The Yes Lab
1	# Sander Trispel	1	# The Yes Men
1	# sandraiaaraujo	1	# Thijs De Unie
1	# Sangmin Kim	1	# Thomas James Lodato
1	# Sara	1	# thomas oster
1	# Sarah Thompson	1	# Thomas Poell
1	# Sara Kolster	1	# Thomas Raab
1	# Sasha Costanza-Chock	1	# those_who_forget_nettime_ar...
1	# scaglioni	1	# Thu Tran
1	# schall	1	# tidepool
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1	# Siebe Thissen	1	# Tobi MÄ
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1	# signalAutomatique	1	# tom keene
1	# Silvio Lorusso	1	# Tommy Surya
1	# simon	1	# Tom Sherman
1	# Simon Marie-Sarah	1	# Tom van der Werf
1	# sjdbakker	1	# Tom Wanders
1	# sjk.oxo	1	# Tonnie Langelaar
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1	# Yari Lanci	2	# Frank Rieger
1	# yolanda	2	# fuller
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1	# yongsikdelbecque	2	# gadget
1	# you	2	# Gita Hashemi
1	# youngcurators	2	# Goggin
1	# Yu-Lan van Alphen	2	# Graham St John
1	# zakiaela	2	# Griffiths
1	# Zbigniew Karkowski	2	# hello
1	# Zelda Beauchampet	2	# holly
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2	# accidental loves	2	# Jake Harries
2	# Adam Arvidsson	2	# Jakob Jakobsen
2	# add487504 [AT] telfort.nl	2	# J Armitage
2	# aharon	2	# Javier Arbona
2	# Aksioma	2	# Jeebesh
2	# Alana Lentini	2	# Jeremie Zimmermann
2	# Alessandra Renzi	2	# Jeremy Beaudry
2	# Alison Hearn	2	# jerome
2	# 'a moderated mailing list f...	2	# Jim
2	# Andreas Maria Jacobs	2	# JNM
2	# Andreas Treske	2	# Joe Karaganis
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2	# Andre Spicer	2	# John Scallframe
2	# Anivar Aravind	2	# Jon Ippolito
2	# Anna	2	# Jordan Grandall
2	# anna carrieri	2	# Josephine Berry
2	# annet dekker	2	# keith
2	# Antonella	2	# Kellie McElhaney
2	# APSA-CIVED [AT] h-net.msu.edu	2	# Kevin Hamilton
2	# arc.hive	2	# Kim Asendorf
2	# armin	2	# Krino Jost
2	# Armitage J.	2	# Kunal Gupta
2	# arnova-l	2	# lorenzo tripodi
2	# Arns HMKV Inke	2	# Luke Smith
2	# Arthur Tolsma	2	# manu ciuffoli
2	# Ayhan Aytes	2	# mara karaganni
2	# Barile Nello	2	# Marazzi Christian
2	# Bas Schouten	2	# Marc Stumpel
2	# Bengt Kristensson Ugglä	2	# marieke verbiesen
2	# Beunza	2	# Mark Simpkins
2	# BodÄ BalÄzs	2	# Martyna Starosta
2	# Bonini Tiziano	2	# mary de martin
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2	# Bria	2	# Matteo Pasquinelli
2	# Bruce Robinson	2	# maxigas
2	# carolina bandinelli	2	# Mayo Fuster Morell
2	# Cassinger	2	# Michael H. Goldhaber
2	# CG	2	# Michael Zeltner
2	# c.gerlitz	2	# microsound announce
2	# Charles Baldwin	2	# milosmanetas
2	# Charlie Leadbeater	2	# molly Hankwitz
2	# Chiara Camponeschi	2	# nello.barile
2	# Chris de Groot	2	# nettime announce
2	# Christopher Leslie	2	# nettime [AT] kein.org
2	# Colin Hodson	2	# nettime-l [AT] kein.org>
2	# contact	2	# Nettimepost
2	# Cova bernard	2	# nettime's_avid_reader
2	# cris check	2	# nettime's_castaway
2	# CRITICAL-MANAGEMENT	2	# nettime's_chronicle
2	# czegledy	2	# nettime's_court_reporter
2	# DaniÄl de Zeeuw	2	# nettime's_enigma
2	# Dante-Gabryell Monson	2	# nettime's_entropist
2	# DeeDee Halleck	2	# nettime's_fly_on_the_wall
2	# Discussion list about the WSF	2	# nettime's_indigestive_system
2	# dmitry vilensky	2	# nettime's_mod_squad
2	# Drew Hemment	2	# nettime's_openspammer

2	# nettime's_risk_manager	3	# Eric Müller
2	# nettime's smart reader	3	# geert lovink
2	# nettime's spam kritik	3	# Goran Maric
2	# nettime's_streamlinegram	3	# harwood
2	# nettime submissions	3	# James Wallbank
2	# nettime's_zentral_kommittee	3	# jaroslaw lipszyc
2	# nettime's zuchtmeister	3	# J.A. Terranson
2	# nic	3	# John Haltiwanger
2	# nomadmail	3	# John Jordan
2	# Norbert Bollow	3	# Joseph Rabie
2	# Onno Frederiks	3	# JRabie
2	# ÅzgÅr K.	3	# Juergen Fenn
2	# paolo - IOCOSE	3	# Julia RÅ
2	# Paolo Ruffino	3	# Karen O'Rourke
2	# Patrick McCurdy	3	# Kevin Flanagan
2	# Pavlos Hatzopoulos	3	# Koen Martens
2	# Phoebe Moore	3	# kontakt Äflorian kuhlmann
2	# pierluigi	3	# . left coast lurker .
2	# Pierre guillet de Monthoux	3	# linus lancaster
2	# Piksel Infobot	3	# Magnus Boman
2	# Pim Dumans	3	# marc
2	# Prashant Paikray	3	# Mark Andrejevic
2	# rirtrouter	3	# Marko Peljhan
2	# Rachel O'Dwyer	3	# martha rosler
2	# redactie	3	# Michael Dieter
2	# richard joly	3	# Michael Weisman
2	# Å Robbins	3	# Moritz Geremus
2	# robert adrian	3	# Nancy Mauro-Flude
2	# Rodof Roscam Abbing	3	# Nettime List
2	# Roope Mokka	3	# nettime-nl
2	# Rory Solomon	3	# nettime's_bean_counter
2	# Sacha van Geffen	3	# nettime's_dusty_archivist
2	# Saul Albert	3	# nettime's_institutional_rev...
2	# Sean Cubitt	3	# nettime's_lifelong_learner
2	# Sebastian Olma	3	# nettime's_man_in_the_middle
2	# service	3	# Novica Nakov
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2	# Speakeasy	3	# paralevel
2	# Station Rose	3	# Pranesh Prakash
2	# Stephen Kovats	3	# Renee Turner
2	# support	3	# Robert W. Gehl
2	# Suzanne Treister	3	# sachiko hayashi
2	# Suzon Fuks	3	# S. Kritikos
2	# tamás	3	# St.Äphane Mourey
2	# targetautonopop	3	# Thomas Gramstad
2	# temp	3	# Timo Klok
2	# tijnem	3	# unsubscribe
2	# Tilman BaumÄrtel	3	# Vasilis Kostakis
2	# Timothy Druckrey	3	# Wolfie Christl
2	# Tim Schwartz	3	# WSF L&G
2	# Tom Keene	3	# Yosem Companys
2	# unlike-us	3	# Yves Bernard
2	# Veronika Leiner	4	# almost
2	# Vicente Matallana	4	# Art McGee
2	# Wlter Langelaar	4	# august
2	# walter palmetshofer	4	# brandon jourdan
2	# WE LOVE GREEN	4	# Clemens Apprich
2	# Will Jackson	4	# dan mcquillan
2	# zB	4	# dan s wang
3	# aha	4	# Douglas La Rocca
3	# Air-L-[AT]listserv.acir.org	4	# franco berardi
3	# Alexander Karschnia	4	# fran lich
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3	# Andrew Ross	4	# Garrett Lynch
3	# appam-l	4	# hellekin
3	# apsa_itp	4	# Ian Milliss
3	# Bassam el Baroni	4	# IR3ABF
3	# bhcontinentaldrift	4	# James Barrett
3	# BishopZ	4	# Jernej Prodnik
3	# Cecile Landman	4	# Jon Lebkowsky
3	# Center for the Study of the...	4	# Josephine Berry Slater
3	# Chad Scoville	4	# Jo van der Spek M2M
3	# ciresearchers[AT]vancouvercomm...	4	# KMV
3	# colin hodson	4	# Konrad Becker
3	# Cornelia Sollfrank	4	# LORENZO TAIUTI
3	# Dave Hollis	4	# Lucas Evers
3	# David Garica	4	# maria ptgk
3	# Desiree Miloshevic	4	# McLaughlin
3	# d . garcia	4	# !Mediengruppe Bitnik
3	# Dmitry Vilensky	4	# nettime-l[AT]mail.kein.org>
3	# Eduardo	4	# nettime-l[AT]mx.kein.org
3	# Edward Shanken	4	# nettime's_growing_reporter
3	# el	4	# nettime's_mod_squad squad
3	# elisabeth	4	# Nicolas Bourbaki
3	# Eric Beck	4	# oli

4	# Owen Mundy	10	# Patrick Lichty
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4	# Rob Dyke	11	# commoning
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4	# Simona Lodi	12	# claudia bernardi
4	# Steven Clift	12	# Dan S. Wang
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5	# Alessandro Delfanti	13	# Matze Schmidt
5	# Alexandre Carvalho	13	# nettime mod squad
5	# Aliette GC	13	# Stevphen Shukaitis
5	# brian.holmes [AT] alicadsl.fr	14	# [brad brace]
5	# Bruce Sterling	14	# Margaret Morse
5	# Calin Dan	14	# Matthew Fuller
5	# Carsten Agger	14	# Paolo Cirio
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5	# mazzetta	17	# xDxD.vs.xDxD
5	# Miriam Rasch	19	# brian carroll
5	# Murray Simpson	19	# David Mandl
5	# nativebuddha	21	# Orsan
5	# nettime-ann	22	# d.garcia
5	# P2P Foundation mailing list	22	# Molly Hankwitz
5	# pavlos hatzopoulos	24	## Eric Kluitenberg
5	# Prem Chandavarkar	25	## Alex Foti
5	# Rama Hoetzlein	26	## Andreas Broeckmann
5	# roberta buiani	26	## Armin Medosch
5	# Sophie Le-Phat Ho	26	## dan
5	# Spectre	26	## list nettime
5	# squares	26	## Orsan Senalp
6	# agent humble	27	## Nick
6	# Ana ValdÄ	30	## a moderated mailing list fo...
6	# ari	32	## Nettime-l
6	# Ed Phillips	32	## nettime-l[AT] mail.kein.org
6	# nettime_s_digestive_system	34	## info
6	# Rob van Kranenburg	34	## nettime's_ roving_reporter
6	# Sandra Braman	35	## Keith Sanborn
6	# Tatiana Bazzichelli	35	## Årsan Aenalp
7	# chris mann	36	## Alan Sondheim
7	# Corina L. Apostol	37	## mp
7	# David Columbia	38	## t byfield
7	# Eduardo Valle	39	## Flick Harrison
7	# Fuster	40	## Heiko Recktenwald
7	# Harsh Kapoor	42	## Morlock Elloi
7	# Jean-NoÄMontagnÄ7	43	## morlockeloi
7	# Joss Winn	45	## Keith Hart
7	# Karin Spaink	47	## allan siegel
7	# Kristoffer Gansing	47	## Rob Myers
7	# Louise Desrenards	50	### Janos Sugar
7	# mail	52	### Nettime-L
7	# Michael Reinsborough	56	### John Young
7	# navva	57	### michael gurstein
8	# Angela Mitropoulos	65	### Florian Gramer
8	# Brett Scott	66	### Dmytri Kleiner
8	# carl guderian	72	#### Tjebbe van Tijen
8	# Dean	74	#### Felix Stalder
8	# Lorenzo Tripodi	88	#### nettime's avid reader
8	# Michel Bauwens	98	#### John Hopkins
8	# networkedlabour[AT]lists.contr...	103	#### nettime-l[AT] kein.org
8	# sebastian	105	#### Newmedia
8	# seb olma	108	#### Jaromil
8	# Vesna Manojlovic	122	#### Geert Lovink
9	# Aymeric Mansoux	128	#### Brian Holmes
9	# lista.net time	266	##### Patrice Riemsens
9	# Nicholas Knouf		
9	# Sascha D. Freudenheim	3194	#####
9	# Snafu		#####
9	# spectre		##### nettime-l
10	# Alexander Bard	3874	#####
10	# David Garcia		#####
10	# Eugen Leitl		##### nettime
10	# Krystian Woznicki	3958	#####
10	# marc garrett		#####
10	# mez breeze		#####
10	# Michael FH Goldhaber		#####
10	# NetBehaviour for networked ...		#####
			Nettime

the last three lines are an ode to chmød

ciao

13.7

**Re: <nettime> choose-your-own
adventure: a brief history of nettim**

From: Newmedia

To: nettime-l@kein.org

Date: Mon, 9 Nov 2015 09:15:49 -0500

Dear Nettimers:

"McLuhanite technological determinism" . . . !

As maybe the only person from the Wall Street "wing" of the technology industry (with at least one confirmed *weird* "assignment" from the CIA) to ever participate in nettime -- starting with that late-night phone-call from Diana asking me to "keynote" MetaForum III (in Oct 1996), guessing that I was the "anti-Barlow" -- I resemble that remark.

<http://www.pcmag.com/articles/0,2817,1265385,00.asp>

Perhaps some of my friends on the list would be interested to hear that I've started a strategic research Center, partnering with a retired Naval intelligence officer and many others, to consider how *digital* technology changes civilizations -- starting with China (which I first visited shortly after going to Budapest).

www.digitallife.center (<http://www.digitallife.center/>)

Thanks for *all* of your help along the way, I really couldn't have done it without you . . . <g>

Mark Stahlman
Jersey City Heights

14.0

**<nettime> Nettime is in bad shape.
Let's see if we can change it.**

From: nettime mod squad

To: nettime-l@kein.org

Date: Fri, 7 Jun 2019 16:38:46 -0100

Nettime is in bad shape, don't you think?

It has still a lot of goodwill, and more generally there's renewed interest in formats of exchange and collective thinking that aren't defined by the logic of social media. But the dynamics that social media companies exploit are hardly limited to a handful of platforms. For example, nettime has its own 'influencers' -- a 1%, so to speak -- who generate the vast majority of list traffic. That's been true for years. The discussions they sustain may variously seem interesting or annoying, but either way they've become somewhat formulaic. An attentive reader knows more or less what to expect based solely the subject and the sender; and even meta-discussions about whether the list is dominated or by this or that tendency are largely dominated by the same few people.

Some might argue the debates that have animated nettime over the last year -- the trajectories of postwar society, neoliberalism, the 'digital,' complexity, surveillance and big tech, Brexit, media and elections, Assange, even the Anthropocene in all its terrifying inclusiveness -- are the defining issues of the day. Maybe so. But if the nettime project had settled for a consensus model of the defining issues of the mid-'90s, it would never have gotten off the ground, and it certainly wouldn't exist almost 25 years later. The challenge, we think, is to maintain a space that

attracts ill-defined ideas and uncertain issues -- things and not-things that don't quite exist yet and yet haven't been buried under torrents of authority and theory.

So, what can we do?

In the past, we've asked people to think about outreach -- say, inviting new people from new contexts. It seems like that's had limited success: but at a time when nettime has been limping along, it's hard to get excited about inviting people to join an environment so heavily defined by habit. We've also joked that shutting it down before it fades into complete senescence might be best. But that joke wasn't really funny, in part because it wasn't meant to be: it was a way of expressing serious concerns about the list's increasingly parochial status.

Now, we have a simple proposal: let's switch roles.

It goes like this:

If you've posted more than others to the list in the last 60 or 90 or 120 or 180 days -- the math matters less than the spirit -- take a break. Let others define nettime, a space made up of nearly 5000 subscribers.

If you haven't posted to the list -- say, because it seemed like your ideas, concerns, or whatever you want to share wouldn't fit with nettime's habits -- maybe that will change.

Think of it as an un-grand experiment: a way to see what else might happen, who else might speak, what less familiar ideas, perspectives, or styles might spring up. Maybe the list will fade into silence, and we'll be left with a paradoxical object, a list composed *entirely* of lurkers -- not such a bad non-end for nettime. Or maybe not. There might be many ways to find out. For now, rather than the 1% debating how narrowly to define good manners, let's see if a different 'we' can change things.

-- the mod squad (Ted and Felix)

14.1

**Re: <nettime> Nettime is in bad
shape. Let's see if we can change
it.**

From: frank tigrero

To: nettime-l@kein.org

Date: Fri, 07 Jun 2019 12:08:36
-0400

OK, I'll bite, as someone who has posted much less than others, but been a member forever.

This new policy as is as shallow and milquetoast as YouTube's reluctance to ban actual nazis, misogynists and white supremacists from its platform and all the subsequent mess that has been roiling social media over the last week.

Now, there aren't too many outright types of these people on nettime (a few, like Morlock and others) but this consistent bourgeois misunderstanding of contextless "free speech" and a libertarian fetish for nonintervention is really galling, especially on a list that strives hard to understand the social and political and ideological underpinnings of what is ostensibly neutral (eg technology).

I urge you to actually start moderating again.

Frank.

14.2

Re: <nettime> Nettime is in bad

shape. Let's see if we can change it.

From: Sascha D. Freudenheim

To: nettime-l@kein.org

Date: Fri, 7 Jun 2019 13:18:23 -0400

I resemble that remark, and I object to it strenuously!

WTF is a "consistent bourgeois misunderstanding of contextless 'free speech'"? And what makes that misunderstanding "bourgeois" in nature?

As the moderators have heard me say before, my two issues with this list remain that it is (a) too much a monoculture of ideas and (b) relies too heavily on jargon.

Jargon that impedes comprehension, while at the same time softly slandering those "we" (used loosely) dislike (c.f., "bourgeois"; also the use of "neoliberal" in the initial post).

Solzhenitsyn (are we allowed to reference him, or is he too much of a conservative to be taken seriously here?) wrote, in his stellar book "In The First Circle," about the concept of the Language of Maximum Clarity. We should strive for this (and it's certainly the opposite of "bourgeois").

As for the ideological monoculture... I don't know what to do about that except go back to my list filtering and lurking.

Sascha

I4.3

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: John Young

To: nettime-l@kein.org

Date: Fri, 07 Jun 2019 13:56:46 -0400

Low-poster, relative newcomer, appreciator of what nettime allows, confesses hazards of doctrinaire free speech since 1992:

1. Got kicked off several fora for annoying, angering, pissing off moderators.
2. Got kicked off Twitter for violating ToS, fingered family members of Trump jackass.
3. Got booted as moderator for allowing unfettered postings, "too immoderate."
4. Got rejected from several journalist-related fora for not being worthy, no commercial cred.
5. Got accused often of "going too far" with publications and opinions, violated official secrecy.
6. Got slew of mail-list postings rejected as being not appropriate, not list-flattering.
7. Operate unfettered mail list with about 50 subscribers, one of which posts at length.
8. A list moderator committed assisted suicide begging me to approve, which I refused, condemned. List now unmoderated, but almost dormant.
9. Have always been opposed to moderation's censorship, redaction, privileging, lollygagging, career-building, intolerance, buttering-up, on and on, understanding those attributes are given for language, intelligence, education, esteem, pride, ego, herding, chastising, excluding, prejudice, shutting on.

10. Online has bred innumerable pestilential moderators, a very few exceptions, nearly all psychotic, god keep them from coercive control of their families, colleagues and subscribers.

11. Here's a UK appeals court quashing murder rap of a woman who hammered her husband to death for "coercive control:"

<https://www.judiciary.uk/wp-content/uploads/2019/06/challen-approved.pdf>

12. Lurking is much superior to posting, leaking, confessing (mea culpa).

13. Silence is free-est speech.

I4.4

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: Tomasz Rola

To: nettime-l@kein.org

Date: Fri, 7 Jun 2019 21:07:21 +0200

On Fri, Jun 07, 2019 at 01:18:23PM -0400, Sascha D. Freudenheim wrote:

> I resemble that remark, and I object to it strenuously!

>

> WTF is a "consistent bourgeois misunderstanding of contextless 'free speech'"? And what makes that misunderstanding "bourgeois" in nature?

For me, "bourgeois" is equivalent to "middle class", whatever this one means. In parts of the world where "bourgeois" constitutes a dictating majority, "free speech" is, IMHO, equivalent to casual speech and is a way to entertain during social gatherings. In other places, this is a way to put oneself in a troublesome situation (with degree of troublesome varying from ostracism to execution).

[...]

> As for the ideological monoculture... I don't know what to do about > that except go back to my list filtering and lurking.

To avoid ideological monoculture, per analogy to avoiding eating monoculture, feed yourself from different sources.

--

Regards,
Tomasz Rola

I4.5

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: Sascha D. Freudenheim

To: nettime-l@kein.org

Date: Fri, 7 Jun 2019 17:49:37 -0400

Thank you, Tomasz, for chiming in.

Your definitions are interesting. But if we take them as a starting point, I find myself still struggling to understand Frank's intended put-down, as well as his complaint. This list serves no real purpose beyond a kind of digital entertainment at a virtual social gathering. I'm not dismissing it's value in that context, but as a group (however loosely constructed) we are not self-consciously engaged in the active process of "changing" anything except our own minds through dialogue. (Or not changing them, as is likely often the case.)

So, Frank, if that definition of bourgeois suits you, and if you agree with Tomasz's framing on the connection to free speech, then why are you here?

For those of us who do live in places where speech can create trouble--and no doubt many of us do, and more of us may yet soon--then it would seem a gratuitous swipe at the speech they post here to dismiss it that way -- and to suggest that the moderators are ill-equipped to manage it or understand it in that context.

As for my "feeding" habits, indeed, quite right. If anything my media intake is polymorphously perverse.

Sascha

I4.6

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: John Preston
To: nettime-l@kein.org
Date: Fri, 07 Jun 2019 21:34:04 +0100

Just adding my two cents, as per the call. :) I only discovered nettime in the last few months. I'm a computer-child, I've grown up on the net, and one of the people who now take a more conservative or critical approach to tech. I came here because I am trying to develop as an artist, working with the net as a medium and reflecting critically on the net and its constituent parts. I don't post in to every thread because a lot of the time I don't have anything worthwhile to add, but I appreciate reading; most of the contributions on this list are really insightful. The fact that people are posting meta threads like this is a good sign to me, I appreciate a community that can take a critical view of itself. If nettime does rap up, let me know where you all go, I'd like to talk more. :) John

I4.7

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: Udruga UKE
To: nettime-l@kein.org
Date: Sat, 8 Jun 2019 14:56:02 +0200

Ted and Felix, firstly let me say that it's nice to read your email concerning the list. I guess lots of us lurkers think we are not eloquent enough to get into discussions. Perhaps some of us are not used to virtual exchange, or just can't bother to take sides that are so uniform. It might happen that we are killing the list if we don't let hyper active ones to act. At the end, lurkers are here to learn from drama of leftright hyper zigzag. Personally, I like some posts that some others don't and would hate to miss them. My daily amount of Morlock and Morlock-haters is something I love to hate. I would miss it. If that is what nettime is, so what? This said, I fully expect that other lurkers write and hopefully there is new wind in nettime sails, so am

fully supporting your initiative. Karim

I4.8

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: John Preston
To: nettime-l@kein.org
Date: Sat, 08 Jun 2019 15:06:56 +0100

Just forwarding this up.

From: Karim Brohi <karim@trauma.org>
Sent: 8 June 2019 14:35:45 BST
To: John Preston <wcerfgba@riseup.net>
Subject: Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

Nettime is in bad shape - as are most (all?) of the email based discussion groups on the Interwebs now. I run another mailing list, started in 1995 in a medical

specialty area - which finds itself in the same state.

Back then email was cool.

Now, for most, email tends to be a flood of work stuff and a pseudo todo list.

Drafting an email is now work, and not associated with pleasure or pure intellectual pursuit. But there's no other suitable medium either.

Social media platforms are too brief to develop ideas.

Too easy to fire back "your idea is stupid".

Blog posts and newsletters are too one-sided.

Developed/owned by a specific individual/group of individuals. Comments never have the same precedence as the original post.

The post 'belongs' to the originator, not to the community. Maybe usenet/google groups comes close, but nobody uses them - perhaps because there's no (effective) 'app for that', and there has to be an active process of logging in.

(Email alerts end up in... email). In brief - I think it's the medium not the message.

The whole Internet needs a new medium that encourages long-form discourse and thereby deep community.

That was email, but now it isn't email.

I don't know what

is now. Karim

I4.9

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: John Preston
To: nettime-l@kein.org
Date: Sat, 08 Jun 2019 07:45:08 -0700

Each medium of communication has a different quality and bandwidth about it, and we can use a multitude of media -- nettime doesn't have to be /just/ a mailing list. Some of us might be better able to contribute via IRC or other more real-time media.

John

I4.10

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: Renée Lynn Reizman
To: nettime-l@kein.org
Date: Mon, 10 Jun 2019 22:15:59 -0700

Been a lurker on here for about 2 years. I am constantly thrilled by the names I see

popping up on this listserv. Seems like there are many members on here who write or create things I admire. The conversations can be a bit intimidating sometimes, but mostly I avoid chiming in because I tend to make egregious typos & grammatical mistakes that I don't catch until it's about a week later.

Anyways, just wanted to say hello! Renée <http://www.reneereizman.com>

I4.II

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: Tom Keene
To: nettime-l@kein.org
Date: Wed, 12 Jun 2019 16:18:51 +0100

Hi René, RE: I tend to make egregious typos & grammatical mistakes that I don't catch until it's about a week later.

Same with me, I'm dyslexic and much prefer making and programming as a way to understand the world. On social media, particularly Twitter, I've learnt not to worry so much, though Nettime is a more intimidating space...

To: nettime-l@kein.org
Date: Sun, 09 Jun 2019 12:47:10 -0400

Thanks, Sean and all for these salient replies.

I have often been active here, but had been offline more than I like related to living in Arabia; some things you'd imagine, others not. More than anything else, I have been creating a VR research center and doing a snowstorm of paperwork. My intentions are to be here more, as my research is revving up again.

I value Nettime a great deal in that it remains one of the places where a high concentration of fine minds, whether they pop in or out like virtual particles into the cyber-aether, usually pop out clear thought.

Another thing is that for the past three years, I have been traveling into Central Asia, Married an Iranian, coming to know the Eastern Hemisphere, and seeing what Geert Lovink and I had long discussions on here in Abu Dhabi relating the slide of Krokerian Bimodernism to American global colonial war capitalism under the Plan for the New American Century to the collapse into spheres of influence with the rise of Trump.

Actually a lot more than this, but the flood of understanding has taken a while to coalesce.

Looking forward to more conversation.

I4.I2

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: Sean Cubitt
To: nettime-l@kein.org
Date: Sat, 8 Jun 2019 15:21:58 +0000

I've been active long ago, and lurking for a decade or more, with only sporadic comments and adds: this look like a good prod to get us silent majority out of the closet, the thing that keeps nettime valuable is a) the contributors, timeliness, and swift smart dialogues and b) that there still seems to be a common purpose.

social media start taking the forefront about ten years ago. The neo-populist right begins to replace the neo-liberal right about ten years ago. Is there some shared diagram?

Other lists died for their own reasons: one because it seemed like everything interesting was on blogs, back when the blogosphere was a thing. Another because a concept / art movement / political trajectory could be exhausted so fast it scarcely seemed worth inventing new concepts etc.

Mailing lists are asynchronous, which is great: more time to think; less kudos for fast reaction times. More consideration in every sense of the word in a few days I'll try to post something closer than this reflection on the medium to what I think this list is for: the aesthetics, politics and aesthetic

politics
of the early C21st --

consideration, wonder and hope

Sean

I4.I3

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: voyd

I4.I4

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: Jordan Crandall
To: nettime-l@kein.org
Date: Wed, 12 Jun 2019 15:15:41 -0700

Like Sean I've been active long ago, lurking for a decade or more. It's good to be prodded to contribute. I thought of jumping in during some of the recent discussions, notably the 'Rage against the machine' thread, but unsure about how my writing will fit in, as I have been writing fiction these days and thinking in narrative terms. It is difficult to see how it could work in the context of this kind of discussion. Perhaps I will try. Best to all. Jordan

I4.I5

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: carlo von lynX
To: nettime-l@kein.org
Date: Sat, 29 Jun 2019 16:11:47 +0200

I'll keep it short as I've said it before some years ago...

I think the pro-active moderation was the whole specialty of nettime, fostering high quality and inclusiveness. Since you dropped that (possibly because it was too much work, so I'm not blaming) the list slowly lost its focus just as all the sociologic research I look into predicted... maybe Pit can give it the original pitch back? Hugs from NK, C.

14.16

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: Molly Hankwitz
To: nettime-l@kein.org
Date: Sat, 29 Jun 2019 13:23:18 -0700

Carlo and nettime! Thank you for this, Carlo. I could not agree more, the deliberate effort of mods to put material that is provocative and worthy on the list...BUT, it may also be, and this is where mods could also help...that the great net debates have disappeared or died out. There are new debates, but who is framing them relative to networks.

The question comes up more and more - where is the whole idea of networks that was once? Answer: sorry, social media has everyone blissed out on their own screen.

The great debates that enlivened networks of the 90s, have become muddled to the point that "networks" per se don't seem to carry much weight online - now it's the app, it's the website - which don't always reflect a living community of net-users as we know...or maybe we are imagining networks differently than before and that does not help. Common interests which drove the formulation of networks and network 'flows' seem to have been replaced by something else. Who is the we of any network now...I don't know...that was my feeling when I read this. So, yes, we need the heavies, maybe...to frame the debates so we can bat our own balls back and forth and to and fro on nettime. Molly

On Sat, Jun 29, 2019 at 7:12 AM carlo von lynX <lynX@time.to> get.psycd.org wrote: I'll keep it short as I've said it before some years ago... I think the pro-active moderation was the whole specialty of nettime, fostering high quality and inclusiveness. Since you dropped that (possibly because it was too much work, so I'm not blaming) the list slowly lost its focus just as all the sociologic research I look into predicted... maybe Pit can give it the original pitch back? Hugs from NK, C.

14.17

Re: <nettime> Nettime is in bad shape. Let's see if we can change it.

From: André Rebentisch
To: nettime-l@kein.org
Date: Sun, 30 Jun 2019 16:23:20 +0200

Most formerly valuable mailing lists are dead, Carlo.

Here you find a recent quote from Joichi Ito:

"You know that little girl in The Exorcist? That's what the internet feels like to me," Ito said. "You have this little girl and you think she's going to become this wonderful kid and then she gets possessed and starts becoming this demon. And we have to exorcize her and we have to kind of bring her back."

Source:
<https://www.vox.com/recode/2019/6/26/18758776/joi-ito-mit-media-lab-resisting-reduction-exorcist-kara-swisher-recode-decode-podcast-interview>

André Rebentisch

14.18

<nettime> Fwd: Re: Nettime is in bad shape. Let's see if we can change it.

From: Molly Hankwitz
To: nettime-l@kein.org
Date: Sun, 30 Jun 2019 08:40:34 -0700

Forwarded on behalf of Nina----- Forwarded message -----From: "Nina Temporal" <nina-temp@gmx.de> Date: Sun, Jun 30, 2019 at 3:59 AM Subject: Aw: Re: <nettime> Nettime is in bad shape. Let's see if we can change it. To: Molly Hankwitz <mollyhankwitz@gmail.com> Hi Molly,

Thanks, I have a similar perspective.

but wasn't allowed to post it on nettime - unfortunately it seems that disallowing Andreas to disseminate Standard sexist phrases like I Would probably have no other topics than sexism, has put me on a watch list.

So, even if we have different opinions about JA, Would you mind forwarding this? (see below, only that Part.) Thanks!

I am especially concerned about this new regulation ruling out the big names, as Ted and Felix explicitly came

up with it after I asked them for help in relation to the onlist sexism and racism and

offlist Harrassment by JA disciples (no big names) I was exposed to after criticizing JA. But the current development is nothing I Would have endorsed - it doesn't heal the racism of a Morlock Elloi, it only leads to the big names writing privately somewhere Else, which is a pity. I mean, the amount of New people writing here is great, but I don't see why both couldn't coexist.

Best N

My mail that didn't get through:

I wasn't in favor of the principle of disallowing the people who usually write here to continue with the same frequency. They probably now simply discuss in private, elsewhere.

But I think it's great that so many "new" people are writing here.

Saying nettime would have lost its quality is an insult right into the face of these people. And not even true. And sometimes phrasing new perceptions needs a while - and is a courageous endeavour - whereas following beaten paths of the discursive findings of past decades might gleam with terminological perfection, but reveal at best only extra layers of outdated truths.

Especially in the field of tech/media one should always be aware of this - even more so, as not only the technology we are using is rapidly changing, but also the brains of new generations succeeding as recipients of these.

That said, I always did like the discourse the nettime Community was known for, and I'd regard it as a loss if it was impossible for both to co-exist here. But trying to artificially preserve only that one approach here feels like calling for it to become an exhibit in the museum of natural history, with its own display, boxed in under glass, and with its protagonists guaranteed a part in the next sequel of "Night at the Museum" ... (although that'd be kinda cute).

N.

I4.I9

Re: <nettime> Fwd: Re: Nettime is in bad shape. Let's see if we can change it.

From: John Preston
To: nettime-l@kein.org
Date: Sun, 30 Jun 2019 12:54:11 -0700

Thanks Nina, Molly, André, David, Allan, and everyone else for all your insight on this thread.

I'd like to chime in with a quote from our own slice of web [1]:

<nettime> is not just a mailing list but an effort to formulate an international, networked discourse that neither promotes a dominant euphoria (to sell products) nor continues the cynical pessimism, spread by journalists and intellectuals in the 'old' media who generalize about 'new' media with no clear understanding of their communication aspects. we have produced, and will continue to produce books, readers, and web sites in various languages so an 'immanent' net critique will circulate both on- and offline.

The internet, as is the want of any globalised socio-technical system, has de-localised what started off as a small group of people operating in a particular time and place: there are no borders on the Internet.

Perhaps we do not need to state a purpose for the list, its character is determined by its history and content, which I suppose is why these meta discussions can be (a sign of) destabilising in an waning community. Certainly it is useful to extract common themes. I like 'netcriticism' as a focus, as it ties in very much with my developing perspective.

In netcrit terms I no longer consider 'the net' to be the Internet, or even just our increasingly complex relationships with machines, but rather an all-encompassing socio-technical system, composed of people, computers, materials, machines, and various relations and transactions between them -- similar to Hakim Bey's conception but I try to think of it a model of the economic and power relations in the physical world, rather than as just an abstract space of information which might map on to the world somehow.

In that respect I see the list as covering quite a wide area of discourse, but with a focus on our contemporary setting, and hopefully with a pragmatic slant too. I believe we (civilization) are nearing both ecological and social tipping points, and we need to take action to discover and fix the parts of this sociotechnical system which are causing harm to the planet and our local communities.

[1] <https://www.nettime.org/info.html>

I5.O

Re: <nettime> introducing {AT} nettime_bot
From: nettime mod squad
To: nettime-l@kein.org
Date: Mon, 4 Jan 2016 17:31:18 +0100

On Mon, Dec 28, 2015 at 10:31:34AM -0800, morlockelloi[AT]yahoo.com wrote:

> Would it be possible, for those who don't want their names ending on
> TWTR disks, to have a Subject: tag that bypasses the bot - for example
> "MO:" (mail only), like in:

Done -- and thank you for this excellent suggestion.

>From now on, if you include #ANON in the subject line of a message, the [AT] nettime_bot twitter bot will omit the sender's name. The link will still point to the same old nettime archive, so it's trivially easy to find out who sent a message -- just one click.

Starting with this message, the footer at the bottom of every nettime-l message will include an additional line to explain this:

Other suggestions, about the twitter bot or anything else, are welcome.

Cheers,
the mod squad
(Felix, Ted, Doma)

I6.O

<nettime> Down with moderation

From: nettime's mod squad
To: nettime-l@kein.org
Date: Fri, 18 Aug 2017 13:21:03 +0200

This is a good time to say that nettime hasn't been moderated for the last several weeks -- since July 4th, to be exact. We didn't announce the change because it didn't seem necessary. Inward-looking meta-debates about moderation on nettime have always been at least partly boring, and they were sometimes destructive -- so why invite another one? Why not let them fade away with moderation?

Whatever you think about nettime now, it seems safe to say that the list would have ceased to exist long ago if it hadn't been moderated. But over time, as the list has become sleepier, the benefits of moderation have become fewer. And, as Keith's message shows, moderation has downsides -- for example, uncertainty about whether some messages have gotten lost in the shuffle.

Over the last years, moderation -- to a large extent -- consisted of menial tasks such as rejecting onliners and ask people who submitted bare URLs to write a brief intro and post the entire content into the mail, since the nettime archive is, actually, an archive. So, we ask you do keep this in mind -- along with all the rest -- when posting to nettime.

Also, for all the people who care about nettime, think about inviting new people to post their own interesting material.

So, for now at least, any message from a subscriber should immediately appear on the list. Non-subscribers' messages are held for manual approval. If anyone seems to be abusing the list, we'll flag their address so their messages need to be manually approved.

the mod squad,
Felix, Ted, and Doma

I6.I

<nettime> Up with moderation
From: Brian Holmes
To: nettime-l@kein.org
Date: Fri, 18 Aug 2017 20:04:57 -0500

And up with moderation.

17.0

<nettime> nettime past and future

From: tbyfield
To: nettime-l@kein.org
Date: Fri, 06 Sep 2019 17:00:07
+0200

(I just dug this up -- maybe of interest.)

-----8< SNIP! 8< - A-----

To: nettime-l@kein.org
Subject: <nettime> digestion digest
From: nettime mod squad <nettime@kein.org>
Date: Mon, 19 Jan 2015 06:27:37 +0100

As nettime comes up on its twentieth birthday, we've started looking back at what happened. What follows is a nearly complete list of more than 700 different identities we've given to nettime's digest function over the last 16+ years.

Cheers,
the mod squad
(Ted and Felix)

nettime's.sorry
nettime's(.bash)_.history
nettime's_ _
nettime's_ _ again
nettime's_ roving_reporter
nettime's_ _
nettime's_ _
nettime's_ _
nettime's_ _grand_inquisitor
nettime's_ _detector
nettime's_ _wait...oh my god! it's alive!
nettime's_r_ _critic
nettime's_(ant)hetical_synthesizer
nettime's_(g)lo(b)cal_pundit
nettime's_|<ou||+3r-.*
nettime's_1337ologist
nettime's_31337_h15+or4||
nettime's_911_compiler
nettime's.academy
nettime's.accelerated_cycles
nettime's.accountants
nettime's_active_digestresse
nettime's_adding_machine
nettime's_akademik_zensor
nettime's_alarmist
nettime's.alias
nettime's.american_friend
nettime's_anal_editor
nettime's_anal-retentive-book-editor/librarian
nettime's_AND_gate
nettime's.annaliste
nettime's_annotation_line
nettime's.announcer
nettime's_anonymizer
nettime's_anonymizing_service
nettime's.anonymous_coward
nettime's_anonymous_login
nettime's_anti_war_dig
nettime's_antithesis
nettime's.api
nettime's.appraisal_committee
nettime's_arbiter_of_taste
nettime's.archivist
nettime's_armchair_historian
nettime's_ascii_infidels
nettime's_ascumulator
nettime's_assimilationist_system
nettime's_attivatore
nettime's_autoimmune_system
nettime's.automaton
nettime's.avid_crossposter
nettime's.avid_gift_giver

nettime's.avid_law_reader
nettime's.avid_reader
nettime's.avid_review_reader
nettime's_avid_reader
nettime's_ _boorworm
nettime's_BiFF!!!
nettime's_babelfish
nettime's.bable_fish
nettime's_balancing_act
nettime's_barcode_reader
nettime's_barker
nettime's_barking_dialogist
nettime's_bartleby
nettime's_basic_visual_script
nettime's_bean_counter
nettime's_beancounter
nettime's_bear
nettime's_bifurcated_tuber
nettime's_big_thumb
nettime's_bird_watchers
nettime's.blockwart
nettime's_blogger
nettime's_BMOC
nettime's_body_politic
nettime's_border_reporter
nettime's_bored_summer_intern
nettime's_broken_pumps
nettime's_broken_record
nettime's_bullshit_detector
nettime's_burning_man
nettime's_busy_reader
nettime's_butcher
nettime's_butlins
nettime's_c-spammer
nettime's_cache
nettime's_caching_proxy
nettime's.cage.aux.trolls
nettime's.calculating_machine
nettime's_captive_audience
nettime's_car_warrespondent
nettime's.caring.parent
nettime's.cartoonist
nettime's.cash_hoard
nettime's_cashier
nettime's_center
nettime's_centrist_urge
nettime's_cgi_joe
nettime's_charterhouse
nettime's_chatterbox
nettime's_cheeseburger_to_go!
nettime's_chronicle
nettime's_chronological_digesta
nettime's_circle_jerk
nettime's_clerk
nettime's.closed
nettime's_closet_case
nettime's.coin_box
nettime's_collection_service
nettime's.collective
nettime's.collective.theorists
nettime's_collective_brain
nettime's_colostomy_bag
nettime's.compiler
nettime's_compiler
nettime's_compression_algorithm
nettime's compulsive_gamer
nettime's_conditional_dig
nettime's.confused.ontologist
nettime's_conscientious_digestor
nettime's_convergence_center
nettime's.copy_editor
nettime's_counter_counter_counter_something
nettime's_counterimagineer
nettime's_counterspam_kr!k!t
nettime's_CPA
nettime's.crew.of.janitors
nettime's.critic.of.the.critic
nettime's.crooked.dealer
nettime's_crusher
nettime's_crystal_ball
nettime's.cuban.middle
nettime's_cud_chewer
nettime's.cultural
nettime's.curator
nettime's_d-di-di-digestive_s-s-system

nettime's_d-spammer
 nettime's_dataminer
 nettime's_de-terminator
 nettime's_deadman_switch
 nettime's_deaf_reader
 nettime's_debabelizer
 nettime's_decider
 nettime's_decoder
 nettime's_deep_sea_diver
 nettime's_deficit_disorder
 nettime's_deja-vu
 nettime's_delayed_response
 nettime's_delete_key
 nettime's_delp_hesk
 nettime's_demultitudinizer
 nettime's_depth_charge
 nettime's_designative_dig
 nettime's_dfh
 nettime's_dialectical_materialist
 nettime's_diet
 nettime's_digest
 nettime's_digest
 nettime's_digest_ready_to_read
 nettime's_digesta
 nettime's_digester
 nettime's_digestion
 nettime's_digestive_system
 nettime's_digestive_system
 nettime's_digestive_system_politic
 nettime's_digestive_tract
 nettime's_digester_of_forwarded_crises
 nettime's_digger
 nettime's_director
 nettime's_discursive_constipation
 nettime's_discursive_digestive_system
 nettime's_disgestive_system
 nettime's_dishonest
 nettime's_disinfecta
 nettime's_disintermediation_system
 nettime's_dogcatcher
 nettime's_dom
 nettime's_dot_dot_dot
 nettime's_dot_matrix
 nettime's_doubleplusuncountercountercounterreformer
 nettime's_dr_doom
 nettime's_drive_thru
 nettime's_driving_force
 nettime's_dumpster_diver
 nettime's_dumptruck
 nettime's_dusty_archivist
 nettime's_dusty_cryptographer
 nettime's_easy_listener
 nettime's_echo
 nettime's_eco_chamber
 nettime's_educrat
 nettime's_election_monitor
 nettime's_election_observer
 nettime's_elevator
 nettime's_elf
 nettime's_embedded_controller
 nettime's_emotional_antenna
 nettime's_empiricist
 nettime's_employee_of_the_year
 nettime's_encoder_ring
 nettime's_enforcer
 nettime's_enigma
 nettime's_entropist
 nettime's_epycyclical
 nettime's_equalizer
 nettime's_eternal_carriage_return
 nettime's_eternal_return
 nettime's_etheral_list-o//[N]gR!!!
 nettime's_evil_antimatter_twin
 nettime's_excursion_trip
 nettime's_exorcist
 nettime's_explation_of_evil
 nettime's_extortionist
 nettime's_f4sclzt_z3nzor!!!
 nettime's_factotum
 nettime's_fake_shop
 nettime's_false_digest
 nettime's_farm_hand
 nettime's_fascist_zenzor
 nettime's_follow_traveler
 nettime's_fency_activists
 nettime's_ferryman
 nettime's_fetters
 nettime's_fickle_customer
 nettime's_filosofer
 nettime's_filter
 nettime's_fingerpuppet
 nettime's_firetrap
 nettime's_flame_warrior
 nettime's_flamethrower
 nettime's_flametrader
 nettime's_flashometer_I
 nettime's_flashometer_II
 nettime's_flashometer_III
 nettime's_flashometer_IV
 nettime's_fly_on_the_wall
 nettime's_flying_birthday_committee
 nettime's_focus_group
 nettime's_FOIA_filer
 nettime's_fold
 nettime's_font_checker
 nettime's_forbidden_city
 nettime's_foreign
 nettime's_foreign_correspondent
 nettime's_foreign_exchange
 nettime's_forgetful_historian
 nettime's_fork_lift
 nettime's_fork().lift
 nettime's_forking_tendencies
 nettime's_fortean
 nettime's_forth_reichian
 nettime's_free_gateway
 nettime's_frenemy
 nettime's_frequent_flyer
 nettime's_friendly_community
 nettime's_fruit_machine
 nettime's_fun_raiser
 nettime's_funeral
 nettime's_furrin_exchange
 nettime's_gal_friday
 nettime's_gang
 nettime's_gardener
 nettime's_gasoholic
 nettime's_gatekeeper
 nettime's_geheimnissicherheitsdienst
 nettime's_generator
 nettime's_geodesic_structure
 nettime's_geowanker
 nettime's_ghost_of_net.art.past
 nettime's_gilded_cage
 nettime's_global
 nettime's_globetrotter
 nettime's_gnu
 nettime's_gnu
 nettime's_gopher
 nettime's_gran_fury
 nettime's_groupuscul
 nettime's_grunt
 nettime's_guy_in_the_white_coat
 nettime's_HoAXoR
 nettime's_hackumentarist
 nettime's_hand_compiler
 nettime's_handy
 nettime's_hawk(er)
 nettime's_help_desk
 nettime's_helpdesk
 nettime's_helpers
 nettime's_hidden_hand
 nettime's_high-level_scriptor
 nettime's_historian
 nettime's_historical_fader
 nettime's_historical_consciousness
 nettime's_honest_thief
 nettime's_hoover
 nettime's_human_face
 nettime's_hungry_ego
 nettime's_hyperpower
 nettime's_hypocrite
 nettime's_idle_worshiper
 nettime's_immod
 nettime's_inauthentic_digest
 nettime's_incorporator
 nettime's_incredible_shrinking_man
 nettime's_indeterminate_temporary_layover
 nettime's_indexical_utterance
 nettime's_indigestive_system

nettime's infatigable cartoonists
 nettime's infernal_machinist
 nettime's_influencing_machine
 nettime's inner workings revealed
 nettime's_inquiring_minds
 nettime's_insider_trader
 nettime's_inspector
 nettime's_institutional_critique
 nettime's_institutional_memory
 nettime's_institutional_review_board
 nettime's_integrator
 nettime's_interactive_indeigestion
 nettime's internet digest
 nettime's internet digest
 nettime's_intruder_alert
 nettime's_isla_bonita
 nettime's_italian_digest
 nettime's_janitor
 nettime's_janitors
 nettime's_jukebox
 nettime's_juvenile_digesta
 nettime's_kelly_girl
 nettime's_keyboard_potato
 nettime's_knitting_factory
 nettime's_knuckle_rapa
 nettime's_kompressor
 nettime's_kontent_kreator
 nettime's_kranky_kong
 nettime's_krysty_krab
 nettime's_lamarckian
 nettime's_lazy_bastard
 nettime's_left_coaster
 nettime's_legal_dictionary
 nettime's_legal_workshop
 nettime's_letter_editor
 nettime's_lettrist
 nettime's_licensee
 nettime's_lifelong_learner
 nettime's_literary
 nettime's_little_birdie
 nettime's_little_helper
 nettime's_lonely_crowd
 nettime's_loss_leader
 nettime's_lottery
 nettime's_lunar_digest
 nettime's_mjnd_kontainer
 nettime's_mad_digestion
 nettime's_mail_h4xor!!!
 nettime's_mailman
 nettime's_MailRank[tm]
 nettime's_maitre_d
 nettime's_malcontent
 nettime's_man_behind_the_curtain
 nettime's_man_in_caracas
 nettime's_mandibular_function
 nettime's_manifesto_control
 nettime's_mann_ohne_eigenschaften
 nettime's_manual
 nettime's_marginal_protester
 nettime's_market_analyst
 nettime's_mathemagical_themazist
 nettime's_mechanical
 nettime's_media
 nettime's_media_art
 nettime's_media_asset
 nettime's_media_consultant
 nettime's_media_magnate
 nettime's_meme_chose
 nettime's_mercurial_editor
 nettime's_message_screener
 nettime's_message_splicer
 nettime's_message_recoverer
 nettime's_messenger
 nettime's_meta
 nettime's_metaphorical_archaeologist
 nettime's_methodological_referee
 nettime's_middle
 nettime's_mini-digestion
 nettime's_miscellany
 nettime's_miser
 nettime's_mixmaster
 nettime's_mod_squad
 nettime's_moderators
 nettime's_monkey_in_the_middle

nettime's_moot_court
 nettime's_movement_of_movements
 nettime's_mr_mole
 nettime's_mullahs
 nettime's_muscle_critics
 nettime's_mytho-robo-poesis
 nettime's_nanny
 nettime's_nano_pico_femto_atto_zepto_yocto
 nettime's_national_conscience
 nettime's_natura_naturans
 nettime's_nettimers
 nettime's_new_man
 nettime's_new_yawker
 nettime's_new_yorker
 nettime's_newsprint_recycler
 nettime's_newsreader
 nettime's_no-mission_digger
 nettime's_noise
 nettime's_noise_filter
 nettime's_not_so_bitter_digester
 nettime's_notebook
 nettime's_nutty_professor
 nettime's_observer
 nettime's_occupational_therapist
 nettime's_occupier
 nettime's_od_2
 nettime's_offsite_archivist
 nettime's_oil_futurist
 nettime's_old_economy
 nettime's_old_world
 nettime's_ombudsman
 nettime's_on/off_connector
 nettime's_one
 nettime's_one_line_collector
 nettime's_ontological_apparatus
 nettime's_open_EAR
 nettime's_openspammer
 nettime's_opinion_contraction
 nettime's_opinion_digga
 nettime's_opportunity_adviser
 nettime's_optimo-pessimist
 nettime's_oracle
 nettime's_orchid_man
 nettime's_organic_alien
 nettime's_organization_man
 nettime's_overload
 nettime's_overload_manager
 nettime's_oversharer
 nettime's_overworked_cleanup_crew
 nettime's_pac-man
 nettime's_packet_packer
 nettime's_paper_pusher
 nettime's_paperboy
 nettime's_para_normalist
 nettime's_parallel_processor
 nettime's_paranoid_reader
 nettime's_parasites
 nettime's_parliament
 nettime's_party_goer
 nettime's_password_protection
 nettime's_paymaster
 nettime's_peanut_gallerist
 nettime's_pen_pal
 nettime's_permadiunct
 nettime's_pilot_light
 nettime's_ping_pong
 nettime's_pinhole
 nettime's_pizza_delivery
 nettime's_plumber
 nettime's_poet
 nettime's_point_n_clicktivist
 nettime's_policy_wonk
 nettime's_possessive
 nettime's_post_traumatic_manageress
 nettime's_post-collective
 nettime's_post-election_analyst
 nettime's_postal_inspector
 nettime's_poster_child
 nettime's_pretzel_historian
 nettime's_primal_scenester
 nettime's_prior_artist
 nettime's_prior_artists
 nettime's_privatization_authority
 nettime's_probiotic_brigade
 nettime's_psychocartographer

nettime's psychoceramicist
 nettime's publisher
 nettime's qualitative_easing
 nettime's qualquant
 nettime's quasilegal
 nettime's raised_hackles
 nettime's_random_telegram
 nettime's re tracer
 nettime's_Re_Re_Re
 nettime's_read_write_head
 nettime's reading list
 nettime's_realtime_compression_lib
 nettime's_recapitator
 nettime's_recombinant
 nettime's_recomposer
 nettime's_recount
 nettime's_reductionist
 nettime's_refugee_digestive
 nettime's_refugee_in_Australia
 nettime's_regional_reporter
 nettime's_regulator
 nettime's_rejection_letter
 nettime's_relocator
 nettime's_reluctant_CNN_simulator
 nettime's_remixer
 nettime's_remote_control
 nettime's_rescue_squad
 nettime's_research_assistant
 nettime's_resource_allocator
 nettime's_restaurant_reviewer
 nettime's_retabulator
 nettime's_retort
 nettime's_retrospective_system
 nettime's_reversal
 nettime's_review_process
 nettime's_rights_manager
 nettime's_riot_observer
 nettime's_roboconnoisseur
 nettime's_robots.txt
 nettime's_rocket_scientist
 nettime's_role_player
 nettime's_rotating_moderators
 nettime's_roundup
 nettime's_roving_reporter
 nettime's roving correspondent
 nettime's roving reporter
 nettime's_roving_correspondent
 nettime's_roving_journalist
 nettime's_roving_primatologist
 nettime's_roving_raver
 nettime's_roving_reader
 nettime's_roving_reporter
 nettime's_roving_reporter"
 nettime's_roving_reporters
 nettime's_roving_rerereporter
 nettime's_roving_subscriber
 nettime's_rovink_reporter
 nettime's_rovink_reporter
 nettime's_royal_scribe
 nettime's_rubbish_brigade
 nettime's_ruling_robert
 nettime's_ruminant
 nettime's_ruminator
 nettime's_rumor_monger
 nettime's_rumormonger
 nettime's_running_man
 nettime's_s_emitten
 nettime's_sad_reader
 nettime's_sad_forwarder
 nettime's_salon_economist
 nettime's_sameness_engine
 nettime's_satire_dig
 nettime's_saturday_morning_cartoon
 nettime's_sausage_machine
 nettime's_script_kiddie
 nettime's_secret_santa
 nettime's_seeder
 nettime's_sekrit_decoding_ring
 nettime's_self-cleaning_oven
 nettime's_self-digestive_system
 nettime's_semantic_descrambler
 nettime's_senior_bastard
 nettime's_sensible_sorta
 nettime's_sensor
 nettime's_septuabotanist
 nettime's_server_in_return
 nettime's service industry
 nettime's_shadowy_connection
 nettime's_shop
 nettime's_short_fuse
 nettime's_shrugging_atlas
 nettime's_signalisa
 nettime's_signalist
 nettime's_sistema_indigestivo
 nettime's_six_steps_back
 nettime's_skeptical_inquirer
 nettime's_slouch
 nettime's_slovene_detranslator
 nettime's_slovene_philosopher
 nettime's_smart_reader
 nettime's_smoke_signal
 nettime's_social_being
 nettime's_social_alchemist
 nettime's_solar_anus
 nettime's_solvent
 nettime's_spam_kr/ltk
 nettime's_spam_kritik
 nettime's_spam_reader
 nettime's_spam_archivist
 nettime's_spam_connoisseur
 nettime's_spam_filter
 nettime's_spam_inspector
 nettime's_spam_kr/ltk
 nettime's_spam_kritik
 nettime's_spamkritik
 nettime's_spamkritik
 nettime's_spamkurator
 nettime's_speculator
 nettime's_speed_demon
 nettime's_spell
 nettime's_spokesmodel
 nettime's_spreada
 nettime's_spring_cleaner
 nettime's_stable_boy
 nettime's_star_chamber
 nettime's_storm_system
 nettime's_streamlinegram
 nettime's_street_historian
 nettime's_strongman
 nettime's_subject_line_kritik
 nettime's_subtractor
 nettime's_sudden_turn
 nettime's_suggestion_boxer
 nettime's_sunny_countenance
 nettime's_superliminalist
 nettime's_support_group
 nettime's_support_line
 nettime's_supportive_frontliners
 nettime's_sustainable_ethic
 nettime's_suv_driver
 nettime's_sweatshop
 nettime's_sweaty
 nettime's_swing_state
 nettime's_swiss_arbiter
 nettime's_syllabary
 nettime's_symbolic_formalist
 nettime's_symboliste
 nettime's_symptomatic_corresponda
 nettime's_symptomatic_distincta
 nettime's_syncretic_materialist
 nettime's_synthesist
 nettime's_synthetic_system
 nettime's_t[extj]_spooky
 nettime's_tcp_rapper
 nettime's_tensegrity_structure
 nettime's_terrorism_think_tank
 nettime's_teta_bester
 nettime's_theoretical_potato
 nettime's_thermodynamic_principle
 nettime's_thinktank
 nettime's_third_thumb
 nettime's_three_is_a_crowd
 nettime's_three_tumbs
 nettime's_throughput
 nettime's_ticker
 nettime's_ticket_collector
 nettime's_ticket_source
 nettime's_time-to-live
 nettime's_timekeeper
 nettime's_tin_cup

nettime's tired
 nettime's_tireless_reporter
 nettime's_toolbox_repairshop
 nettime's_topyary.artist
 nettime's_tough_digesta
 nettime's_tout
 nettime's_toy_canon
 nettime's_toy_system
 nettime's_transmittress
 nettime's_travel_agency
 nettime's_trigestive_system
 nettime's_troll
 nettime's_trololo_guy
 nettime's_troublemaker
 nettime's_true_believer
 nettime's_truth-breaking_news-evaluator
 nettime's_tuesday_welder
 nettime's_turnabout
 nettime's_two_steps_forward
 nettime's_typographers
 nettime's_ultra_BJFF
 nettime's_ueber_vectoralist
 nettime's_uebertranzzi
 nettime's_umpire
 nettime's_un-american_committee
 nettime's_uncola
 nettime's_uncola_drinker
 nettime's_undertaker
 nettime's_unpaid_curatorial_staff
 nettime's_unpaid_curator
 nettime's_untouchable
 nettime's_unwaged_censor
 nettime's_upset_stomach
 nettime's_ur-member
 nettime's_uencoder
 nettime's_vapor_trail
 nettime's_veryavid_reader
 nettime's_village_gossip
 nettime's_village_green_society
 nettime's_virtual_coin_box
 nettime's_virtual_infectress
 nettime's_walrus_and_carpenter
 nettime's_war_weary
 nettime's_waterloo_monger
 nettime's_weakest_link
 nettime's_whatsoever
 nettime's_white_collar
 nettime's_wicfinder_general_plus
 nettime's_wilderness_of_mirrors
 nettime's_Winston_Smith
 nettime's_wire_service
 nettime's_wireless_transceiver
 nettime's_woomera_link
 nettime's_word_police
 nettime's_word-processor
 nettime's_words_fail_me
 nettime's_world_system
 nettime's_wrappa
 nettime's_WTO_reporter
 nettime's_xor
 nettime's_year_end_charity
 nettime's_yes_women(!)_spam_kr!k!t(!)
 nettime's_yo_dawg
 nettime's_zentral_komitee
 nettime's_zombie_process
 nettime's_ztandup_komedian

----- 8< SNIP! 8< -----

I7.I

Re: <nettime> nettime past and future
From: Alan Sondheim
To: nettime-l@kein.org
Date: Fri, 6 Sep 2019 11:19:04 -0400 (EDT)

of extreme interest, re the nudge-horizon of compression/containment

I8.0

<nettime> Nettime-bold is dead
From: the nettime mod squad
To: nettime-l@bbs.thing.net
Date: Wed, 28 May 2003 19:17:40 +0200

Dear Nettimers,

We are closing nettime-bold. Some weeks ago, we stopped archiving it because the archives kept breaking.^[1] Now, because the cost of running the list is high in terms of load on the nettime.org server and the benefits are low in terms of creative or 'open' uses of nettime-bold, we are closing the list for good.

As an experiment, Nettime-bold was a failure, but a revealing one. First, there was very little interest in it. At its best, nettime-bold had about 130 subscribers, which, at the time, was 5% the subscribers nettime-l had. Originally, when the decision to launch nettime-bold was made (Feb. 2000) we intended as a way to make the moderation process more transparent. Since there was some discontent with the moderation, we thought that alternative moderations might spring up, using the same base feed as nettime-l. It didn't happen.

Second, and more importantly, it seems like it's impossible to run a completely open channel, even if you don't care about the quality of the content. The Internet, as an environment, has become so 'hostile' that 'undifferentiated' openness is not a practical option anymore. This happens both internally, in the sense of people who know the list abusing it deliberately (to make an artistic or political point), as well as externally, where the list becomes just one in a million anonymous addresses, available for \$19.99 to any spammer.

This is not surprising. Flame wars, list flooding and spam are we well-known problems. But it raises the question how to maintain openness in an environment you cannot assume even the most basic assumptions to be shared.

This is not to say that it's impossible to keep a communication channel open (slashdot, wikipedia and, we guess, nettime-l are working examples) but it means that there is a need to upgrade both the technical platforms and thinking about what 'openness' means.

One thing this no longer means is an unmoderated nettime channel. RIP, nettime-bold.

[the nettime mods]

[1] <http://amsterdam.nettime.org/Lists-Archives/nettime-l-0303/msg00049.html>

I9.0

<nettime> Nettime is dead

From: anna balint

To: nettime-l@bbs.thing.net

Date: Fri, 30 May 2003 16:27:12 +0200

Dear mod squad,

i thought the contrary, that nettime is exactly the only list that failed to remain open in the new media criticism&art lists environment, every other list came up with an idea...

I am one of those persons whose mails normally don't hit the nettime quality standards or does not fit in the policy, and this also makes me even more than oppose moderation, but besides that, i think nettime failed exactly because of moderation or bad moderation in several respects:

- it lost the intimacy of personal communication and personal culture as opposed to commercial and largely spread push content and academic culture
- it failed to cover both Western and Eastern underground culture, largely based on the aesthetic of the imperfect *West* or on formal perfection *East* [just think to nettime's resistance to ASCII art and culture, law-fi, or compare this mail of the mod squad with a former mod mail <http://amsterdam.nettime.org/Lists-Archives/nettime-l-9802/msg00002.html>]
- the list suppressed or neglected among others criticism concerning female participation, race politics, multiple cultures, information and network culture
- together with the increasing number of subscribers the list gave up somewhere to found the Neue Frankfurter Schule, but it also failed to concentrate on research both in the field of art and media. Somehow first it became a dog driven by the tail of media activism, a term originally coined by Toshia Ueno to describe the task of including subcultures and counter cultures in an interface remaking and changing the public sphere - now look, nowadays even online activism is meant for saving curators of the elite. Meanwhile, together with establishing, the list also became one of the many lists...
- moderation is a good ground for abuse, it may exclude alternative views, and favour unjustly other ones, ex aequo et bono it does, and so does nettime's moderation model - just to mention the example of nettime's influence on the syndicate list once started to encourage East and West European art and information exchange, where the two West European moderators failed to recognize a subscriber's East European attitude and identity, and kicked it off the the list without the community's approval, without discussion, and even without letting known the unsubscription.

Problems with the nettime moderation started with the rejection of posts that could have been relevant for the list content, goal and manifesto, and ends with the complete change of the character of the list.

- Pit Schulz was sighing from his boots in 1996 that there is need of a software for a list, I don't know what happened since then, where is that software?

Why did the nettime bold include all the spam, why the list was not set to reject non-subscriber's mail?

Even a small list like syndicate, that has no institutional support except for hosting the list on a safe server, experiments much more in the field of information exchange, with the KKnut project for example, that allows direct interaction of URL, text, and a mailinglist. Have a look at <http://anart.no/~syndicate/KKnut/>.

- if once the nettime meeting took place as a 'let's also do something' alibi when I wanted to go to Venice in 1995, and since i did not get the visa for Italy, i got the nettime list instead of Venice, now, together with the dead of nettime bold,

i state that I don't need it anymore, this year I'll make it to Venice, and i am one of the five guards who keep alive the fire of openness at the syndicate list.

greetings,
Anna Balint

2003.05.28. 19:17:40, the nettime mod squad <nettime [AT] bbs.thing.net> wrote:

>Dear Nettimers,
>

>We are closing nettime-bold.
>

I9.I

RE: <nettime> Nettime is dead

From: cisler {AT} inreach.com

To: nettime-l@bbs.thing.net

Date: Sat, 31 May 2003 11:18:58 -0400

Anna Balint's list of complaints about nettime and its moderation trends points to the inherent problems and strengths of moderation, filtering, and focusing. People, ideas, announcements are excluded. She bundles those as examples of abuse.

However, in list after list, where there is a very diverse and volatile group and no moderation, you can have a small number of people who can drive large numbers away. The membership may grow, but the cohesiveness of the group (if that's a goal) suffers.

My guess is that nettime moderators are trying to balance this. Balint thinks they have failed (and tells us why). I think nettime has worked quite well, though I have come and gone a couple of times.

In 2003 there are so many choices for group interactivity besides mailing lists (which are still the most important basic tool). Web-based ones like scoop and drupal allow voting and self-organizing,

<http://www.drupal.org/>
<http://scoop.kuroshin.org/>

And there are wikis, and blog wikis, and other new hybrids surfacing each week. Populating those with interesting ideas and people remains the ongoing challenge.

Steve

I9.2

Re: <nettime> Nettime is dead

From: Ian Dickson

To: nettime-l@bbs.thing.net

Date: Sat, 31 May 2003 19:06:59 +0100

Interesting debate, that, broadly speaking, says you can't please all of the people all of the time.

Maybe we can help.

We could implement Nettime in CommKit.

CommKit is designed to help build complex scalable communities.

This would create a multi themed community which would include, in parallel, sections that were entirely moderated, to areas that were a free for all, and all shades in between.

Access would require username/password but once in, a members could configure to operate entirely by email. (This is largely an anti spam, anti abuse feature).

Members would control their own experience. So I would probably join a fully moderated area. Others might go moderated, plus join the, for example, unmoderated section of the New Media Arts group.

We could also allow non executable attachments (which wouldn't be distributed by email, no point in filling up those dial ups with the latest 10MB video art. Email members would be told that an attachment

exists, and that they can get it from the site).

This would also be a V2.0 implementation, and so could include the option to allow members to publish searchable info about themselves, thus aiding offline developments.

Let me know if you want to explore this.

Cheers

20.0

Re: <nettime> Nettime-bold is <bleep>
From: cpaul
To: nettime-l@bbs.thing.net
Date: Thu, 29 May 2003 22:21:22 +1000

On Wed, 28 May 2003 19:17:40 +0200
the nettime mod squad <nettime[AT]bbs.thing.net> wrote:

> As an experiment, Nettime-bold was a failure, but a revealing one. First,
> there was very little interest in it. At its best, nettime-bold had about
> 130 subscribers, which, at the time, was 5% the subscribers nettime-l had.

I think these figures serve no useful purpose.

I switched to nettime-bold but soon found replies to threads appearing that never made it to nettime-bold in the first place.

I posed the question several years ago, and got an explanation of why it happened that way, but we didn't get much further than that.

<http://amsterdam.nettime.org/Lists-Archives/nettime-bold-0104/msg00096.html>

Sort of killed the whole point of being on the bold list for me, so I gave up and went back to nettime-l.

I think an unmoderated version of nettime is a good idea -- I would join it, if it worked.

I volunteered to help at the time, even met with a moderator to discuss what we could do, but there seemed to be a major resistance going on at the top.

- cpaul

20.1

Re: <nettime> Nettime-bold is <bleep>
From: Eduardo Navas
To: nettime-l@bbs.thing.net
Date: Fri, 30 May 2003 00:59:32 -0600

>> As an experiment, Nettime-bold was a failure, but a revealing one.
>> First, there was very little interest in it. At its best,
>> nettime-bold had about 130 subscribers, which, at the time, was 5%
>> the subscribers nettime-l had.
>
> I think these figures serve no useful purpose.
(you know the rest from the thread...)
<-snip-->

My response:

The key to this dilemma is time. Nettime bold is not successful due to the amount of time it takes to filter all of the submitted material. In an ideal world, all nettimers would have the time to look over every e-mail sent to the bold list, but this is not possible as everyone is attached to some sort of obligation that takes time away from full immersion in possible meaningfulness...

I think if the time were available bold would be very successful, but the truth is that most decent publications need editors -- I do not care how decentralized the net may become, this will always be true to some degree. Editors have been around for quite some time in order to subsume noise. Unfortunately, editors (by default) hold a certain privileged position within the intellectual power structure -- Nettime volunteers are no different. Let us be honest about this and move on. Though I do think the bold list should be made available in some form -- even as messy garbage... who knows, maybe someone could appropriate it as a decadent state of overproductive awareness.

Keep on editing, but find some way to leave some (that is where the real challenge is...)

Peezeaacccdee.
Eduardo Navas
<http://navasse.net>
<http://netartreview.net>

20.2

Re: <nettime> Nettime-bold is <bleep>
From: Andreas Broeckmann
To: nettime-l@bbs.thing.net
Date: Fri, 30 May 2003 09:56:13 +0200

dear cpaul,

the whole thing is really easy; you create a mailing list that receives everything sent to nettime-l as a forward; this list is nettime-bold, and you and others can subscribe, communicate etc. on it, as well as push stuff from bold to nettime-l, however, if _you_ don't create and maintain this list, _somebody else_ will have to do it, and i fully understand that the current moderators don't want to be that 'somebody'. maintaining a successful list, incl. communication with confused subscribers, surprised sys-ops, and an ever-growing amount of spam, is time-consuming, and i am surprised why people are not more inventive when it comes to creating alternative channels.

all you need to do is ask the nettime mods for including

forward inc [AT] fastmedia.net

and you get the whole thing unfiltered. become a bold archivist!

greetings,
-a

20.3

Re: <nettime> Nettime-bold is <bleep>
From: cpaul
To: nettime-l@bbs.thing.net
Date: Sat, 31 May 2003 02:09:33

+1000

abroeck[AT]transmediale.de wrote:

> the whole thing is really easy; you create a mailing list that
> receives everything sent to nettime-l as a forward; this list is
> nettime-bold

> all you need to do is ask the nettime mods for including
>
> forward inc [AT] fastmedia.net
>
> and you get the whole thing unfiltered. become a bold archivist!

> i am surprised why people are not more inventive when it
> comes to creating alternative channels.

as such the bold feed had a noticeably degraded signal to noise
ratio, since it was missing messages which were not originally
sent to the correct nettime-l address.

this unfortunately reduced its usefulness as a playground for
inventiveness, for archiving, and even for reading by humans.

i am not disappointed to see that generation of nettime-bold go.
it gives the moderators troubles, end it.

i would like to engage with an unmoderated nettime, but i think
the difficulty of accessing a raw feed in its fullness continues
recursively.

2I.O

Incredibly Important Administrativa, Sort of

From: nettime
To: mettime-l-temp@material.net
Date: Fri, 11 Jun 1999 22:17:38
+0100

<nettime-l-temp [AT] material.net> is the temporary home of the nettime-l list
while desk.nl rebuilds its list-serving machine. please continue to send
messages to <nettime-l [AT] desk.nl> and your commands to <majordomo [AT]
desk.nl>.
nettime-l-temp should be active for approximately 2 weeks (11-28 Jun 99).

[greetings...as of Tue, 8 Jun 1999 10:18:38 +0200 (CEST) or so,
basis.desk.nl, the computer nettime runs on, has been more or
less dead. it's alive in the sense that it receives mail, but
dead in the sense that it cannot distribute mail. desk is pre-
paring to upgrade the server, but that might take a few weeks.
so, until that upgrade is complete, we are moving the task of
distributing nettime to <material.net>; however, the *incom-
ing* addresses will be the same: mail for distribution to the
list goes to <nettime-l [AT] desk.nl>, and all majordomo commands--
un/subscriptions--to <majordomo [AT] desk.nl>. while the kludge is
in effect, unfortunately, mail will be 'From: nettime.' we'll
mangle it so that the subject line includes who actually sent
the message, and all messages will have a header and a footer
explaining the situation. over the next few days--today being
11 june--we will resend all messages that arrived but seem-
gly were never distributed. we expect this situation will last
for about 2 weeks. thanks for being patient. --cheerrs tb/fs]

22.O

<nettime> kein nettime-l
From: nettime's_mod_squad
To: nettime-l@kein.org
Date: Thu, 19 Jul 2007 15:44:30
+0200

Dear nettimers,

For many years, through work and play, the nettime-l moderation team has
maintained this list from locations, both banal and exotic, around the
world with very little interruption. For lurkers, the break of the last
week probably seemed like the usual summer slack; but for those who sent
messages to the list, error message may have revealed that something was
afoot.

The Thing in NYC -- in particular, bbs.thing.net -- has been nettime-l's
home since July 1999. However, a reorganization of The Thing's energies
and resources has been long overdue. And that, in combination with server
problems, put the list offline for the longest time since it made its
first move, from desk.nl to a temporary home on material.net.

We'd like to offer our sincere thanks to thing.net, and the people who've
made bbs.thing.net such a fine home for nettime-l for eight years, almost
to the day. In particular, we'd like to thank Wolfgang Staehle for his
patient and generous support of the list (as well as many other excellent
projects in our neighborhood).

Nettime's new home is at kein.org. Kein currently hosts hundreds of lists
very effectively, so we're especially grateful to Florian Schneider for
graciously setting up the peculiar configuration this list needs. Really,
we couldn't have asked for a better technical or social environment.

Please note that nettime has now new addresses:

--> to post to the list: nettime-l [AT] kein.org

--> to reach us: nettime [AT] kein.org

--> to un/sub: majordomo [AT] list.kein.org

All the rest -- in particular, the archives at nettime.org, maintained
by Michael van Eeden at the Waag in Amsterdam -- will remain the same.

For those who automatically filter email and/or rely on the list's host
or headers to process list traffic, please note that this move will
probably require some effort on your part.

Ted Byfield
Felix Stalder

23.O

Re: <nettime> kein nettime-l
From: Andreas Broeckmann
To: nettime-l@kein.org
Date: Thu, 19 Jul 2007 22:09:55
+0200

dear moderators, people at kein.org, fellow nettimers,

thanks for the info, and for all the work that must have preceded
this short notice on the move!

thanks also to wolfgang, jan and the other people at the thing ny! a
lot of what has become possible through your efforts will remain as
influential as the infrastructure and labour that it has been based
on, is invisible...

regards,
-a

>We'd like to offer our sincere thanks to thing.net, and the people who've
 >made bbs.thing.net such a fine home for nettime-l for eight years, almost
 >to the day. In particular, we'd like to thank Wolfgang Stachle for his
 >patient and generous support of the list (as well as many other excellent
 >projects in our neighborhood).
 >
 >Nettime's new home is at keim.org.

24.0

<nettime> the we of nettime
From: nettime maillist
To: nettime-l@desk.nl
Date: Fri, 22 Aug 1997 01:19:14
+0200

dear nettimers

apologies for the break. it took a while to check the technique..
 this is quite a fat message - you can see it as a practical
 answer to Jordan's last posting, following Geerts clear and
 elegant reply.

it's a bit paradox, just in the moment we have to discuss a lot,
 the list is getting 'out of control'. there must be some
 undercurrent streams which are popping up now in strange ways.
 after the '5 year plan for nettime' Geert and me posted in January,
 which was fulfilled until now, even if extremely ambitious, we
 have now the problem how to deal and distribute the success of
 nettime without breaking down under the needed restructuring of
 reaching a new level of organisation which fits to the changed
 needs. First, it would need a collaborative description of these
 needs, it's partly just a question of scale, but there are
 many more questions.

to leave me one question here: what problems have nettime and
 name.space in common?

Instead of theorizing i'd like to go to the level where
 'i can do something for all of you' without hurting anyone too
 much. a moment of silence isn't bad for reflection, the question
 is still if we need moderation and how we decide about it.
 a basic problem of 'practical democracy'.

during the last weeks i got several mail concerning the
 question of moderating nettime, basically expressing a
 'clear yes' (ok, there was one 'better not') so, for the
 next weeks we will go to the model which was already
 tested last year and should work as an interim solution
 until we have found something better.

the two channel interim model:
 the nettime-l maillist
 (moderated - by Geert and me until now) and
 alt.nettime (unmoderated), both are subscribable.
 see the how-to below.

If this becomes extremely difficult, or if many of
 you are revolting, we just get back into the old mode
 again, but i doubt that it will work for long.
 It is an experiment and it needs your participation
 critique AND understanding.

how to deal with the interim solution:

A) alt.nettime:
 contains *all* mails from nettime-l plus *all* replies.
 there is (almost) no traffic limit, the best way
 to use this is via a newsreader: zero scarcity!

newsgroup:
 news://news.thing.at/alt.nettime or
 news://www.icf.de/alt.nettime or

<http://www.dejanews.com> ...

by mail:
 nettime-t [AT] thing.at
 alt.nettime [AT] workspace.icf.de (temporary)

subscribe to the newsgroup:
 send mail to listproc [AT] thing.at
 subscribe nettime-t Your Name <your address>
 into the msg body

B) nettime-l:
 like before, but with more editing/moderation.
 post reports, essays, manifestoes, lectures..
 expect some filtered mails appearing at the newsgroup
 and more pauses between sendd text-packets.
 also see >some questions< below.

a special case: announcements
 one suggestion was to set up an own mailinglist for mail-flyers,
 (nettime-annonce) which sends out weekly digests. anyone likes to
 help with this? it could easily grow and would then need an own
 moderator. before announcements will get compiled into a digest
 by hand, and if urgent send out immediately. someone has then
 to decide which announcements are out of context (private CVs)
 or spam (commercials). with the double mail from Hotwired
 lately i wasn't very sure. i would help a lot and add to the
 quality of nettime if someone else would like to do this
 independently.

some questions:

- * how to get to know 'who are we, me, you and the rest of us':
 subjectivation and identification is still a burden, nettime
 in a whole did not count too much on it, let's keep it this way.
 what colour do you have? who is representing your desires?
- * how to get nettime more 'radical democratic' without destroying it?
- * how to find, discuss and build up new technical solutions which loose
 the limited and inherently feudal model of the majordomo behind?
- * how to program and design social interfaces and free groupware before
 nettime has to adapt to given proprietary and closed software standards?
- * how to keep or put nettime in the hand of the community instead of
 creating distrust, envy, discordia and a potential abuse of power.
- * how to keep up the ongoing and still working 'gift economy' of
 pre- and re-publishing without getting in trouble.
- * how to let nettime not become a slow discursive battleship under
 one central command-and-control-structure.
- * how to add more critical questions without getting lost in
 a self-destructive nettime criticism.
- * how to avoid the creating of splinter groups AND a forced unified
 will under some unwritten dogmata OR a aporia of noise?
- * how to continue this experiment with this extraordinary group
 of mindful people to still let surprises and conflicts happen,
 but also work on a continuity and effectivity in the discourse
 (on and of the net).
- * how to apply technology to enhance and specify the social
 functionality without loosing coherence and the productive
 aspects of a working economy of gifts? (is an inner-circle,
 a group of the oldest nettimers viable, or do we need more
 'political apparatus', voting, formal debate... and: how
 to distribute tasks+responsibility if there is 'no money
 in sight'? do we all have to become electronic monks?)
- * what is a moderator, what are his/her tasks, what are the
 responsibilities? is there a way to collectivify, enhance or
 distribute the task of moderation without adding more chaos
 and paranoia.

-- hope these questions are not too compromising, any
 criticism and commentary is welcome, whatever comes
 in your mind, post it and it will get digested and
 reposted here. ---

2. next practical projects (new work to be done.):

A) the nettime offline archive:
 as announced long time before, there is a chance now
 to put the complete nettime archive + zkp1.2-3.4 on a cdrom.
 (plain ascii nettime archive from June 1995 to September 1997,
 3.1/2 inch disc) it will get payed by ars electronica and
 distributed through their channels. (le parasite) it will
 remain public domain for non-commercial use. any suggestion
 for the cover and the database design and a cool copyright
 disclaimer are welcome. this weekend a text will follow where
 every author will get asked for permission. the print run
 will be around 1000. We try to find a way to make an quick

& easy shipping for subribers possible.

ZKP4, and the world
same counts for the zkp4 which will be soon available
through the v2 archive in Rotterdam, thanks! Ljudmila still
sits on ca. 5000 copies. Here in Kassel we will probably
will be able to run empty. We successfully used the dX postal
service (thanks!) and all the authors should now have their
private copy, everything else needs extra funding. IF YOU out
there like to redistribute ZKP4 (find <http://www.factory.org/nettime>)
in Australia, Asia or Amerika please go in contact with us.
We will try to ship as many as possible copies to Rotterdam
where there is a big harbour.. (You might re-sell the copies
for the shipping costs.)

B) the book also called the nettime bible:
a team of some highly engaged nettime editors will meet
in Kassel during Sept., this group was growing not at least
through the meeting in Ljubljana. we will try to make the
process as transparent as possible without playing 'parliament'.
there will be a way for every serious nettimer to intervene.
we'll work on a raw version of a table of contents sorting and
selecting the textes and locate them around 'several planes'.
Someone mentioned a comic's section, more graphix etc. It is
yet completely unclear who will do this. The first manuscript
may get printed soon for common comments. Mieg van Eden at
factory.org is currently working on a annotation solution,
this will make Paraphernalia (Frank Hartmann) possible
and introduces dialogue into a more discursive text form.

C) a better place for the nettime-techies:
There is also the idea about setting up the virtual
domain nettime.org. Walter van de Cruisen who soon opens a
web-multiuuser-irc-moo at ZKM will redesign the ZKP-site
and downgrades to HT TP:O. It was long planned to start
a technical mini-mailinglist on the software-side
of nettime, the collaborative interfaces, publishing tools,
e-cash-machines, profile-data-bases, object oriented data
heavens, indulgent agents, chat, net-phone, and psychic
applets, GNU groupware, nettime-linux, and possible contributions
to the content liberation front may get discussed here. Let's
bring some theory and practise into a result (or at least some
cool plans), if you want to add, your competence, time, brain...
please write at this moment to mieg@factory.org or pit@icf.de

processing more diversification
(as discussed in Ljubljana):

SYNDICATE!
(ex-east)uropean issues theoretical and mainly practical,
specially if media-art related should go now to the V2East list
syndicate@aec.at := Moderator is Andreas Broeckmann <abroeck@v2.nl>
who waits for your mail. it's growing and the output of and after
the meeting in Kassel is amazing, big future. it is obviously
a list with very pragmatic not to say infrastructural goals and
it works(?) perfectly as an example of synergetic coexistence in
the nettime neighborhood.

FACES-L
very cyberfeminist issues get discussed in faces-l@icf.de
moderators: kathy@icf.de, diana@icf.de, and Connie Sollfrank
<100136.14@CompuServe.COM> et.al. i heard its very productive and vivid.
please have a look at Faith Wilders article posted here on nettime
and expect an surprising autumn.

other friendly neighbors:
Rewired, Rhizome, Telepolis, Ctheory, Mute, Meme, E-minds, Well, RRE,
Enode, The Obvious, Netly News and many more (unsorted), who likes to
administrate a list of cross-links? it will go onto the desk.nl site and
would need some gardening from time to time.

ok i don't want to bother you with more sermons. it would be great
if nettime would get back into the good groove. tell us what you think.

/pit

=====

Date: Thu, 21 Aug 1997 23:20:48 +0200 (EET DST)
From: Tapio Makela <director@kaapeli.fi>
To: nettime@icf.de
Subject: Suggestion for Nettime...
Dear Pit & other Nettimers,

Being aware that no unified "we" is neither possible nor desirable, "we"
cannot be a starting point for a constructive discussion in an open
list such as Nettime. "We" refers to an understanding of a common ground
or an identity somehow negotiated or represented in Nettime. For me, at
least, Nettime is not about belonging to a group, but rather voluntarily
participating into a flow of writing, discussions, info bits, and
nonsense. Hence "us" may merely refer to those on the list without further
commitments in terms of one's identity.

What surprises me on this list is also a partial closed-mindedness about
different positions from which critical perspectives can arise. Perhaps
for many artists and scholars in a grant based understanding of
independent positionings it is difficult to accept that their
economical independence is that only in relation to a private sector. What
would that signify?

Any of "us" working with new media or any processes that are embedded in
technological change, a connectedness to small and also international
enterprises is there. I would say that more people on this list are more
keen to pinpoint the connections of VR to military industry than their own
connectedness to commonplace media industry. State & Art grants are
connected to art industry with its own gauges of power.

What I am getting at (to put it short since time is limited tonight and my
flu is bugging me off the keyboard) is that polarization of private and
public capital in terms of political or critical standpoints is not
relevant. At the same time I want to stress, that this remark does not try
to argue against public funding, only the (perhaps neomarxist undertoned)
tendency to make that polarity a political gauge.

Situations for private and public funding certainly have different
political ties in each culture. Here in Finland I, as well as many other
colleagues, are getting extremely tired, angry, and disappointed of the
public cultural funding due to its negativity towards youth & change. Art
industry and public funding here are a close marriage, and the space for
critical activity therein almost impossible. Hence, the possibility to
create independence through other than public sources of funding for
critical activities is extremely interesting at the moment.

If, through using the innovative cultural and media know how and "our"
international networks, it is possible to create such economical
enterprises, how could that somehow deteriorate the position of critique?
Or is the fact that someone or some group of individuals can generate such
a source of economical self support considered as threatening among those
who are dependent on it not existing?

Supporting the privately generated funding as the only alternative is
equally embedded in archaic (very current) politics, neo liberalism. Mixed
media, mixed capitals, mixed identities is the state of affairs
independent of Nettime and any thoughts expressed within.

I am not interested in discussing with people who want to attack this
position: there is nothing there for me to defend. It is not a position of
"my subjectivity" - - only a point of view about some very central issues
around "Hybrid Media, Hybrid Capital".

If there are others interested in an interdisciplinary analysis of this
subject matter, I would like to invite you to do a net publication with me
for next year. I will also coordinate a conference next year autumn in
Lapland with Hybrid media and capital as a central theme.

When both media and capital are seen as hybrids of social, cultural,
economical and political layers, no single layer can exist in total
isolation from one another. This leads towards a more responsible idea of
business, but also a more socially and economically connected "art". For
me, no matter in which realm I move, being critical is being political in
each realm through texts, acts and interaction.

To go briefly back to the idea of "us". Internet as an environment is seen
often as far too total, as if its importance was a determining factor of
how one performs as an "I". On Nettime, I think, many of the contributors
perform as writers, artists, poets, hackers, academics, media activists,
off-media activists, or through some other frame of reference.
Everyone is seen through their "Name" in the "From"-field, but what does
that signify? Like right now, the "I" who writes has still 37.7 degrees of
fever, does not use text editing but direct telnet due to something on my
web server, I sit inside the Attila Parasite, busy as usual, not enough
time to follow all the info bits on Nettime, especially now, ill, too much
to do... So being the very random partial "I" on Nettime, as one of the
very fragmentary random "us" there is really nothing else to decide about
besides how to keep this list as an innovative and constructive
environment for potential dialogue - - some of "us" may actually have
common interests.

for Comment on Registration) Docket No.
970613137-7137-01 and Administration of Internet
) Domain Names)

COMMENTS OF THE

COMPUTER PROFESSIONALS FOR SOCIAL RESPONSIBILITY

Aki Namioka, President Glenn B. Manishin Harry
Hochheiser Michael D. Specht Andy Oram Christine
A. Mailloux Computer Professionals for Social
Blumenfeld & Cohen - Technology Law Group
Responsibility <<http://www.technologylaw.com>>
<<http://www.cpsr.org/home.html>> 1615 M Street,
N.W., Suite 700 P.O. Box 717 Washington, D.C.
20036 Palo Alto, CA 94302 202.955.6300
415.322.3778 Counsel for CPSR

Dated: August 18, 1997

The Computer Professionals for Social
Responsibility (CPSR) <<http://www.cpsr.org/home.html>>, by their attorneys, submit these
comments in response to the Notice
<<http://www.ntia.doc.gov/ntiahome/domainname/dnsnotic.htm>>
released by the National Telecommunications and
Information Administration (NTIA)
<<http://www.ntia.doc.gov>> soliciting public
input on the present and future systems for
registration and administration of Internet
domain names.

SUMMARY

The current controversy over the Internet=D3s
Domain Name System (DNS) raises important
questions about how the Internet, as a
decentralized, global medium, should be
administered and governed. While much of the
Internet was invented and originally funded by
the US Department of Defense and the National
Science Foundation (NSF) <<http://www.nsf.gov/>>, and although its governing institutions were
initially established and sanctioned by the
American government, the Internet=D3s technical
standards and basic policies have in fact been
set by a number of ad hoc, consensus-based
consortia comprised of Internet service
providers, engineers and users. This system
worked for a long time because of the shared
goals and technical sophistication of the
Internet=D3s original academic-based user
community. See And How Shall the Net Be
Governed?, by David R. Johnson & David G. Post
<<http://www.cli.org/emdraft.html>>.

But increasing commercialization and explosive
growth have begun to strain the consensus-driven
process of Internet administration. The strong
and widely publicized reactions of many
providers and users (and foreign governments)
against the Memorandum of Understanding (MOU)
developed by the Internet Ad Hoc Committee
(IAHC) <<http://www.iahc.org>> for revisions to
Internet domain name registration and
administration <<http://www.gtld-mou.org>> show
that the stakes are high and that more open,
considered and perhaps formal mechanisms for
Internet self-governance -- and for evaluating
alternative DNS proposals -- are called for in
the present environment. In these comments, CPSR
focuses on proposals for reforming DNS with a
view toward maintaining open Internet
self-government, introducing competition into
Internet domain name administration, separating
DNS management from trademark protection, and
supporting the continued growth of the Internet
itself. (CPSR addresses each section of the NTIA

Notice, and as requested our comments in
Sections II-VI follow the organization of the
Notice.)

As discussed more fully below, CPSR -- a public
interest alliance of information technology
professionals and others concerned about the
impact of computer technology on society,
founded in 1981, with over 1,400 members and 22
chapters nationwide -- believes that DNS is too
important to the structure of the Internet for
DNS =D3reform=D3 to proceed in a hasty or
ill-conceived manner, particularly without
adequate input from consumers and other users of
the Internet. Whatever its merits, the IAHC
process was closed, rushed and unbalanced,
leading to a proposal that should not be
endorsed by the US government. CPSR commends
NTIA for commencing this open, thorough public
airing of DNS issues, and for its express
acknowledgment that DNS reform, like other
aspects of Internet governance, should remain a
matter for the Internet community itself, not
national or international government agencies.

CPSR proposes that changes to the current DNS
model must reflect the twin goals of maintaining
Internet self-governance, thus minimizing
government=D3s substantive role in Internet
administration, while avoiding the continuation
of de facto DNS monopolies in the increasingly
commercialized Internet. We also emphasize,
however, that there is no present =D3crisis=D3 in
DNS administration that requires hasty
implementation of any system for DNS reform,
including those proposed by IAHC, Network
Solutions, Inc. (NSI) <<http://www.netsol.com/papers/internet.html>> and others. Unlike IAHC or
NSI, CPSR believes that the twin aims of
competitive Internet services and
non-governmental Internet administration can and
should be applied to the DNS system. A sensible
plan for DNS reform combines the better elements
of both the IAHC and NSI proposals, while
jettisoning others. In this light, CPSR proposes
the following principles for reform of the
Internet DNS system:

A. The Internet domain name registration process
should be opened to competition for all existing
and newly created generic top-level domains
(gTLDs).

1. Shared gTLDs should be administered by
competing registrars, with restrictions imposed
only based on any technical limitations.

2. No registrar (NSI or others) should enjoy a
proprietary interest or commercial "ownership"
of any gTLD, including ".com".

B. Domain registration should be separated from
trademark issues.

Registrars should not be involved in trademark
dispute resolution, but rather should refer all
trademark issues to appropriate national and
international judicial bodies.

C. The Internet's "root" server administration
responsibilities should be coordinated and
centralized in order to assure reliability and
scalability of the Internet.

D. The DNS reform process and ongoing DNS
administration should be handled in an open,
balanced and non-governmental manner, with full
participation by consumers and small commercial
entities, in addition to trademark owners.

1. International quasi-governmental
organizations (ITU, WIPO, OECD, etc.) should
have no formal role in Internet governance or
domain name registration. The extensive new
bureaucracy for domain name management and

oversight proposed by IAHC, including a Swiss-based Council of Registrars (CORE), a Policy Advisory Board (PAB) <<http://www.pab.gnld-mou.org>> and a higher level interim Policy Oversight Committee (iPOC), is unnecessary and counterproductive.

2. National governments (Commerce, DOD, etc.) have no necessary role in DNS administration except for ISO 3166 TLDs (e.g., ".us", ".de," etc.) and maintaining fair, open and competitively neutral Internet self-governance organizations.

3. The IAHC process was inconsistent with open Internet self-governance and biased towards trademark owners. With encouragement from NTIA, the Internet Society (ISOC) should be required to open up the process to permit full debate by the global Internet community on DNS practices. The absence of any "crisis" in domain name resources allows for thoughtful and deliberate consideration of DNS issues.

4. Hasty implementation of the IAHC approach will continue to splinter the Internet community and would unnecessarily involve international quasi-governmental organizations in Internet governance. The DNS reform process should be slowed in order to permit achievement of a consensus approach that all interest groups (including Internet users/consumers) can support. No "rush to reform" is necessary.

5. The US government should not endorse, and should actively oppose, intervention by ITU and WIPO in the DNS administration process. The government should not attempt to unilaterally dictate any specific domain name registration process for gTLDs, which are global Internet resources.

[good luck! to be continued...]

=====

Tue, 19 Aug 1997 18:51:04 +0100
From: Patrice Riems -patrice [AT] xs4all.nl-
Subject: a semi-open letter to Paul Garrin

semi-open letter, because nettime is a semi-closed mailing-list :-)

Dear Paul,

For something that looks like ages now, I have been following the name.space saga on nettime. It is surely our longest lasting tele-novela (tele for telenet, of course), and I must say, I thoroughly enjoy it, and find it very informative. I also think nettime is and will remain the right platform to project & discuss the name.space issue as part of the general internet politics, was it only since if it was not in nettime, where would I be able to get all that information?

Now, the main visible (as opposed to substantial) characteristic of the name.space saga as it evolves on nettime seems to be its volcanic quality, whereby you play the role of some kind of very ill-humored Dante's Peak, out to engulf all those who dissent with you in a fierce pyroclastic storm. Like a seemingly increasing number of readers of this list, I think the point has been reached where this approach damages rather than serves your cause.

Over the last weeks you have - again - become more and more strident (and in the process also a bit (c)rude), about people harbouring doubts about any or all aspects of the name.space project, something I feel is everybody's good right. You also made (IMMO) the mistake of taking criticism of name.space for criticism of your own person and/or your bona fides, whereupon you saw fit to return the compliment. In so doing you look and sound increasingly, excuse the dutch word, "verongelijkt" (something like "put against one's will in a situation of not being right/believed". Now Leibniz said that dutch was probably the best language to write philosophy in (some home-work for Byfield, Cook & Stahlman here...), so let me explain my point further. There is another dutch expression, which says that there is a big gap between "gelijk hebben" (to be right) and "gelijk krijgen" (to be accepted as being right). To me that seems to subsume your situation in the name.space

issue. I'd like to add: this is not a drama, and every one of us, especially the somewhat maverick/marginal/mal-pensants type that constitute this nettime "movement", is more or less constantly in this situation.

Now I have always considered the name.space project as a very good initiative, and I continue to do so, (if you want to know why my name does "not" appear on the petition: my browser/machine could not locate it!). I have gladly, if very modestly, supported it, and I think it has many merits, was it only to make a lot of racket among those who would wish to take over the Internet without anybody noticing. I do not buy everything you say be it about name.space commercial viability, or its support of artists, or its technical feasibility in general, not only by what I am able to judge by myself (in technical matters: next to nil), but also because of the criticism I hear/read, all of which is not as totally silly, biased, and incompetent as you choose to portray it. But I need not to agree with everything in order to think of name.space in terms 'globally positive' (to borrow a phrase from good ol' French Communist Party parlance...). And I think that would be the opinion of the majority of the people on this list, but I fear that you are eating into, rather than expanding that majority.

So my modest advice to you Paul, with all due respect for your manifold activities and initiatives (or rather: because of them), would be: chill out! Cut the vindictive pronouncements about people disagreeing with you. And of all the homework you assign other people (I fear to think what might come my way!), do just one item yourself: #8 : smile! As I know you, you're very good at it.

With very best wishes and kind regards,
patrice

=====

Date: Tue, 19 Aug 1997 16:28:34 -0400
From: Tilman Baumgaertel <Tilman_Baumgaertel [AT] compuserve.com>
Subject: Bibles

Geert wrote:

>>> By the way, there are several Bibles in the making now
(a quick, thick and dirty one and an academic American anthology). <<<

Are we going to learn at one point what these "Bibles" contain? I am an atheist, and wouldn't want to find my postings in anything called 'bible', especially without knowing about it.

I don't mind if the material from this list gets xeroxed occasionally. But this summer the ZKP 4 reader seems to pop up on every single event I go to. And if the postings from this list appear in academic anthologies, it becomes an entirely different matter.

I don't understand why every little posting from this list has to be printed 'quick and dirty' on paper to begin with, when there is a handy online archive at the factory-server.
[general question: why doesn't the paperless office, book, academia, entertainment exist yet? general answer: we live still in a hybrid media culture and that's what makes it interesting.]

I don't even think that everything that goes over this list is worth saving or publishing - just think of the embarrassing flame war between Garrin and Cook last weekend. Would anybody want to see it in print how two grown-up men tell each other not to pee in their pants? [a bit more trust in the moderators?]

Don't get me wrong: I highly appreciate the effort that you, Geert and Pit, have put into setting up nettime and keep it running. And I feel indebted to you for creating this context from which I personally gained a lot. I met people I probably would have never met without nettime, and established important relationships with some of them. I also made use of nettime material for my work as journalist, and I tried to contribute to the nettime context by posting some of my own work.

But now it looks like nettime is turning into a publishing house or a content generator for print publications. That's why I think that some clarification of the issue of "bibles" (content, distribution of the "quick and dirty" one, etc) would be in place.
[don't hurry, like before: no profit will be made finally, and if then it will get reinvested. let's continue to think about an 'author collective' without becoming an institution or a company, networks of trust, that there is content with a certain value here, should be out of question, that the moderators are not 'running away with the server', too.

whoever read until here, please comment on this and we will compile a next digest. Q: What kind of publication you would imagine as the best of all possible for nettime? How it would look like? Where you will get it?

Yours,
Tilman

24.0

Re: <nettime> what is going on, on nettime?

From: Alan Sondheim
To: nettime-l@bbs.thing.net
Date: Tue, 17 Aug 2004 22:53:39 -0400 (EDT)

It's not only what moves people these days, but how people are moved, and, to be honest, how one wants to move them. It's a question on the one hand, of course, of political/political economy, especially for some of us, bandwidth/distribution economy - but it's also a question of language and languaging itself, which is where, uncomfortably and belligerently, nn comes into play, as well as codework.

As I wrote you - I'd like to see the Unstable Digest started up again, by Florian if he wants, or if not, I can work with other people on it - the balance was wonderful.

There's a related issue, and that is, that what moves people is always open to exploration, to wonder - for me, that's what holds my interest in codework and its ilk, nn and jodi even now, and many others working across net media.

- Alan

25.0

<nettime> Re: on moderation and spams (several messages)

From: nettime's_digestive_system
To: nettime-l@desk.nl
Date: Tue, 13 Oct 1998 21:58:48 +0100

From: Josephine Berry <josie[AT]metamute.com>
Subject: On Lurking

Since we're currently engaged in list metaphysics....

I should start by declaring myself to be a virtually full-time, unrepentant and chronic LURKER.

And let's face it, where would you all be without us? This legion of quivering intellectual rabbits whose awe of the post-it intelligentsia is so great that we'd almost rather cut off our right hands than hit that send button.

Nettime without LURKERS would be like Hollywood without the opiated masses or football without larger louts - no fun and bad business.

What is wrong with bystanders? Why the shameful denigration of the word LURKER? Is it supposed to make us feel like naughty school children or criminals? Stop lurking around out there, and put your hands where we can see them!.

Where would all you performers be without your audience anyway? Who would bother to pay you those royalties if us drones didn't queue up dutifully to consume your wares?

No, but SERIOUSLY: most of us know how great the fear threshold is to posting, but that doesn't mean that LURKERS are a bunch of labotomised victims sucking pre-chewed life through a straw. And - whilst I'm up here suffering on this soap-box - I'd say that LURKERS shouldn't be admonished but encouraged. Why? Because they help form the community within which this all happens and because they give an n-dimensionality to events which means that posters can't be sure of their audience and what they're thinking. Uncertainty is useful, it makes us sharpen our wits and back-up our arguments. It means we never know which conversations are being had where beyond all of Nettime's eight circles. It means that what can't be measured can't be instrumentalised.

[Gospel chorus reaches its stirring climax and then dies away]

Yours without shame,

Lurkers Anonymous

Date: Tue, 13 Oct 1998 21:21:57 +0300
From: John Hopkins <jhopkins[AT]iex.net>
Subject: Reposting

I would kindly suggest that everything that Ted-the-Moderator rejects/filters be reposted -- as a nettime.indigestible -- to nettime.free -- ascii art of the highest calibre...

John

Date: Tue, 13 Oct 1998 19:36:45 +0100
From: P Nathan <pacoid[AT]fringeware.com>

any effort to couch the "nettime.free" spectacle in terms of "electronic disturbance", "millennial hysteria", etc., within an international medium such as Spiegel-Online, would pose a an additional modus for marginalizing those people who do real work in these areas.

i find that intent appalling.

the "nettime.free" tagline of "Speak freely or Unsubscribe!", which counterposes two contradictory antecedents (since one can neither speak via their list nor unsubscribe from it) is the entire point to their performance. why aggrandize it any further when there are much more salient stories in our midst?

pxn
FringeWare

From: "A. Cinque Hicks" <cinque[AT]kdi.com>
Subject: still more on moderation
Content-Type: text/plain; charset=us-ascii
Content-Transfer-Encoding: 7bit

Now I see that accusations of forgery, fraud, and hoax are being thrown around freely with regard to nettime.free. Real list? Net.art? The difference is irrelevant. What is relevant is what the "schism" (if that's not too dramatic a word) says about this particular sphere of human relations.

I share Armin Mendosch's sense that what has become a partisan bash-fest is useless at best, and destructive at worst. When I signed on (very recently) I quickly understood that this was mainly a forum for cerebral discussion on relatively academic topics. Fine. I have appreciated much of what's been written here and find the forum very useful not in spite of, but *because of* its formality. Again, fine. Apparently that wasn't fine with some people. They were free to leave and elected to do so. Again, fine. This doesn't have to be taken as a threat (questions of nettiquette, bracketed for a moment here). What we have had here has been in my experience a sort of "night at the opera," a highly structured environment that was never meant for random shouts and mummings. Some people have decided that they would rather be at home with shoes off, listening to the radio. So what? That's okay, too. I for one welcomed the idea of having two forums to serve two different purposes, and had planned on staying subscribed to both. (Again, setting aside for a minute the questionable etiquette through which this came about.) And as I understood it, at least

one nettime moderator was all for the idea of having other lists if people felt the need for them. Yes, yes, I see that nettime.free positioned *itself* in a combative posture. I simply ignored that, and would urge other people to do the same.

If I have been misguided in these observations, I'm sure someone will let me know.

peace,
ch

Date: Wed, 14 Oct 1998 02:13:10 +1000
From: colin hood <pants [AT] flex.com.au>

within particular artistic communities - german romantics had a real knack for it - the 'agonistics', polemics were the catalysts for advancement of thought and philosophical fine-tuning - a polemical community' ...it had a feel good ring to it (on better days of epistolary/salon aggravation). Today - the refined culture of aversarial politics has - largely imploded - leaving a lot of (many net players) unable to reflect, 'repent' - reshape attitudes on the fly ... im not surprised that the latest micropolitical 'sideshow-bloodfest' has produced very little discussion on the complex politics of moderation. If moderation performs more of an editorial function - in an incremental, asynchronous manner, then one must up the ante on rethinking the time and place for blue-pencilling, not returning 'phone calls', playing daddy' in extremis.

colin hood

25.I

**<nettime> Re: on moderation and
spams (several messages)**
From: nettime's_digestive_system
To: nettime-l@desk.nl
Date: Wed, 14 Oct 1998 09:50:26
+0100

To: post [AT] nettime.free.xs2.net
From: Matthew Fuller <matt [AT] axia.demon.co.uk>
Subject: a proposal

What concerns me here is to open-up a situation where the 'community' which nettime 'free' ostensibly intends to make its intervention on behalf of, isn't actually done a disservice by the instigation of this list. There is an opportunity now to meet the obvious demand (of whatever size) for a zero or low filtration channel that works in some kind of relationship with nettime-l.

One political banner that has been raised over the start of this mailing list is Freedom of Speech. Freedom of Speech is as clearly a con in this case as elsewhere. It is a rhetorical manoeuvre that worked well in the context of the Eighteenth Century in defining a potential political subject against monarchy and colonialism. It is not nuanced enough to deal with this context. As a historical refrain Freedom of Speech is a metaphor for interfacing a political/ technical reality that it largely misses. That is why the demands for a completely unfiltered mailing list ring entirely true when taken solely on their own ideological terms but founder into absolutism or bad design when attempts to realise them are made.

People constructing mailing lists should look closely at what they are doing: creating systems of enunciation. This is what we need to make happen with regard to this matter - a close attention to the implicit politics of the technology.

We need to look at what collaborative filtering, networks, etc. actually mean and can be made to do. In the context of a list or lists focused on critical thinking about networks, coupled with the technical abilities of people to go beyond rhetoric into actual construction, one would hope that this might be done with the careful attention it deserves. This is not a call for a technocratic solution. The tools to deal with this situation already exist and can be developed in the texts, people and

machines on the list.

At the moment it seems unclear whether the intention behind nettime.free is to maintain any relationship with nettime-l, or any of the other variations on the list. If not, it might well be useful to make it clear. Obviously a first step towards this would be to immediately stop the compulsory subscription of nettime-l subscribers to the new list.

If the intention for the launch of this new list is in fact to provide a channel for all the material which is filtered from nettime-l, and not for instance to start a new list with other foci of attention, or to merely duplicate what nettime-l already does, then arrangements need to be made to make sure that happens in a thorough and open manner.

As one of the people involved in moderation of the nettime-l list, but not here or anywhere else speaking on behalf of the group, I am quite happy to state that the filtering is minimal and careful. However, since the demands have been made to remove filtering from the list and someone is clearly prepared to provide server-space for this to be done there is an obvious opportunity for this demand to be met.

Perhaps what is needed first is for people wanting a strictly unfiltered mailing list for critical writing on the net and related areas to decide what they actually want, and what relationship, if any, it should have to the current nettime. If no relationship is wanted, then it might well be useful to change the name of this list from nettime.free and to make this clear.

There is of course the possibility that the initiation of this list is purely designed as a temporary intervention without any commitment to continued work on the list. This would be a waste of everyone's time.

PROPOSAL

Working on the assumption that there is not just a desire but an actual commitment to continue a connection between nettime-l and nettime.free, what I suggest is that it is possible to find a way for nettime.free to become the unfiltered channel to nettime-l that has been discussed but never implemented, rather than split off into a separate list. If it is done well, this is a good opportunity to distribute the work and infrastructure involved and to satisfy the demand for a list with none or little filtering as well as for a filtered list.

If this is to be the case I guess the key question is how do we ensure that:

- (whether destined for filtering or not) posts don't slip through the cracks
- multiple postings are unnecessary
- the 'free' list receives all the material that is filtered from 'nettime-l'

Subsequently, it might of course be necessary to look at filtering levels for the unfiltered list. Bounce messages, requests for unsubscription, and spam from entirely irrelevant address harvesting senders, etc. etc.

This could be a relatively simple process.

1. Texts destined for both lists would be in the first instance mailed to the nettime-l address.
2. Posts that are unfiltered from the nettime-l list would have their headers stripped and text formatted as usual and sent to this list.
3. Posts that would normally be filtered from nettime-l would, instead of being deleted, be forwarded to the nettime.free address. The headers of these posts could subsequently be stripped and the text formatted at whatever level is deemed useful by the moderators of the nettime.free list. It might in time be seen to be necessary to introduce some level of filtering in this context.

This model still allows for people to post solely to nettime.free, allowing the possibility of 'self-filtering' from nettime-l. So long as there was clarity in the footer / FAQ etc. of both lists about the function of the two channels ensuring that this is not done by mistake this should not pose any problem.

An alternative to this is to revert back to one mailing list and to open a distinct unfiltered channel if it is clear that there is an actual demand for, and commitment to, maintaining this channel.

It is useful that dissatisfaction with the nettime list has been matched with the technical capacity to act. Now what is needed is for this act not merely to evaporate into a gesture, but to match itself again with thought, communication - and more construction.

First though, allow people to unsubscribe.

Matthew Fuller

From: Peter van der Pouw Kraan <pete[AT]xs4all.nl>
Subject: Re: Welcome to Nettime.Free!

>Welcome to NETTIME.FREE, the renewed, UNMODERATED AND OPEN

>Revival of the Nettime Community!

I follow this list a while out of curiosity, but also feel offended, because I never subscribed to it. I would have preferred to get one announcement only and then to have the free choice to subscribe or not.

>Once again, there is an OPEN LIST for Nettime, free of
>any unwanted censorship,

Sounds somewhat surprising to me. You mean in this list there will only be the wanted censorship? Then again you have the problem what is tolerated and who will decide. There is no reason to expect that everybody will agree about everything. Different opinions about what is acceptable are inevitable on a mailinglist with many members, it's inherent to the mailinglist as an open social system. Also without a moderator. It just depends on coincidental events when the discussion about this starts. And imo it's very easy to play jerk and provoke this discussion with some very unwanted mail.

> hidden agendas, personal tastes,

It's rather common that members of communities have their own agendas. And messages about net.art, media, etc without personal tastes just seem impossible to me.

>anal-retentive book editors/librarians, respiratory diseases,
>and other information-hostile elements that have corrupted
>the initial mission of the nettime list as established by the
>founders of Nettime in Venice, June, 1995;

Are some personal conflicts fought here over the back of nettime members who, like me, have no clue what this is about?

>No more digestion/indigestion...just free flow of information!

Please no. I find free flow of information as presented here a naive concept. As if you just would open a tap on Internet and the free flow of information streams out. Yes in the sink. The problem is that I only want relevant information. And I haven't got all the time of the world to sort it out.

More theoretical: a community exists because of a meaningful communication among the members and with an environment. This takes place in a limited amount of time. What selection takes place, what is filtered out, constitutes the character of a community. And there is a physical limit on the amount of communication: time. Within this limit the relevant information has to be sent and received. Selection is a vital condition for a community not to die in information overload. No selection, no community.

The point is not whether selection takes place or not, but how. The ideal situation is that selection takes place at the source: contributors voluntarily restrict themselves to the subject of mailinglists, newsgroups or debates i.e., are clever enough to understand what the subject is, and there is an agreement about what belongs to the subject. But ideal situations tend to be seldom. An open mailinglist is an extremely vulnerable process of communication. So how to keep it working, how to select?

Sometimes I have the feeling that the naivety of the sixties got a revival among Internet-enthusiasts and that the founding of nettime.free is one of the symptoms.

Peter van der Pouw Kraan (pete[AT]xs4all.nl)

Date: Tue, 13 Oct 1998 16:15:52 -0800
From: "Michael H. Goldhaber" <mgoldh[AT]well.com>
Subject: Moderation in all things? Re: <nettime> on moderation and spams

I too would like to express my support and thanks to the Nettime moderators, or filterers. Obviously, to be able to use a delete button wisely, one has to have some idea of what one is deleting, and that takes scarce attention. By taking on that task, nettime filterers put us in their debt, even if, inevitably, were any other one of us the filterer, that person would surely choose a little differently. Any active listserv and its overall output can be of value only if it is in the hands of only a few guiding intelligences at any one time, and it is to those minds that at least some of the attention to the list must go.

There is a deep point here, and not always such a pleasing one: that pure democracy can never operate, except at an extremely small scale. No matter how much everyone on the list might support notions of equality and democracy, thoughts which some think quite important will get shut out. Trust must be placed in some few, no matter how they ended up as moderators; of course, the trust is highly conditional; if they abuse it, we stop paying attention. Yet while they have it from anyone, they have real and unequal power, as do those whose work they find worthy of attention.

I also want to agree with Josephine Berry. We lurkers (as I usually have been of late) help make the list workable, by refraining from seeking attention when we feel we have little to add.

Finally, all that said, no matter how unreasonable the position of the "nettime.free" founders might be, its (apparently) brief insurrection did generate a burst of intellectual excitement, and it ultimately probably increases the value and solidarity of nettime. Utopian extremism has its value too.

Best,
Michael H. Goldhaber

mgoldh[AT]well.com
<http://www.well.com/user/mgoldh/>

Date: Wed, 14 Oct 1998 00:45:23 +0100
From: "Erich Moechel" <erich-moechel[AT]quintessenz.at>
Subject: unsubscribe both lists

dear owners.nettime socalled free or not

if any of ur mailers accepts this message (standard mime encoded always a problem) would u please unsubscribe me. I am tired of one artsy fartsy party accusing the other of being nomenKlatura, there has been clos 2 no collective text filtering the last year but extensive manifestoing & behaviour of certain protagonists a lesser pr/agency would be ashamed of. This is not the list Pit Schulz & Frank Hartmann pointed me 2 in 95. I never contributed much -confess: except flaming mr barlow once that was truly easy :) cu somewhere else erich

q/depesche taeglich ueber
internationale hacks--zensur im netz
crypto--IT mergers--monopole
& die universaltaet digitaler dummheit
subscribe <http://www.quintessenz.at>

Certified PGP key <http://keyserver.ad.or.at>

erich-moechel.com/munications
+ +43 2266 687201 fon + +43 2266 687204 fax

Date: Tue, 13 Oct 1998 17:02:34 -0400
From: Jennifer Hicks <jghicks[AT]wordswork.com>
To: nettime's_digestive_system <nettime[AT]Desk.nl>
Subject: Re: on lurking

At 09:58 PM 10/13/98 +0100, Josephine Berry eloquently wrote:

>No, but SERIOUSLY: most of us know how great the fear threshold is to
>posting, but that doesn't mean that LURKERS are a bunch of labotomised
>victims sucking pre-chewed life through a straw.

Brava! Brava!

Jennifer Hicks...
with full mental capacities and living life in its undigested form, who
chooses to unlurk when intelligence in its many forms are recognized.

26.0

**<nettime> Surprise Attack: Re-
Routing Nettime**
From: MediaFilter
To: nettime-l@desk.nl
Date: Wed, 14 Oct 1998 05:42:16
-0400

Re-Routing Nettime:
An Exercise in Electronic Disturbance

Surprise "Columbus Day Outing"

By Paul Garrin

Personal note:

My sincerest apologies to anyone who was offended
or inconvenienced by this exercise. It was not
intended in any way to be malicious or aimed at any
specific persons or groups in any way other than
in comedic parody.

Blasphemy in the face of Orthodoxy

As when Sinead O'Connor ripped up a photo of the Pope on live
television. Bad PR for Sinead because she was unclear, or misunderstood.

I won't allow that to happen here, although it may because some people
will pre-judge and tune this out. That's their choice. Perhaps some of
them already understand what this is about, although not what it appears
to be on the surface.

Things are not always as they seem. It's all a matter of perception, and
how that perception can be "managed".

Nettime was "re-routed" temporarily. It was a terribly rude intrusion
that disregarded every tenet of "nettiquette". It could have been done
silently, by simply opening up another channel, without the rude intrusion
into the order--or what has become the "Orthodoxy of Nettime", but that
would have served only to turn a blind eye and a mute tongue some of the
events unfolding outside this list that have an adverse impact on all of
your future access, privacy, security and autonomy online.

It was an act of "Disturbance" using counterintelligence tactics to sow
discord amongst a group and display its poles of affiliations and
sympathies. It's to show how easy it is to do this, but no indication of
how subtle something of this nature can be, so the rudeness was intended.

It was a loud intrusion in many people's minds, not only because of what
was sent over the open channel, but that the channel was opened in the
first place without their permission.

The flame-bait was a convenient element to make it as rude as possible
although it wasn't directed at any one individual alone, but at the
attitudes being parodied by the Nettime.Free message.

Any interpretation of that information is totally up to the reader.
The message was _meant_ to provoke.

And what it got was the expected chain reaction of pettiness and insults
in return. A very funny assortment of stuff, I must say. Another attempt
to deconstruct this event may contain some of those responses, perhaps
even as rendered by antiop :-)) so he can print it out and hang it all
over some wall that he's trying to climb to get noticed in the "artworld".
(I forgive the kid--he's young and everybody wants to be famous).

This call to action is a wake up call, in the spirit of Electronic
Disturbance. A "weekend outing", a "Columbus Day Raid" The insulting tone
of the list was the "agent provocateur" whose mission it was to sow
discord even if it meant drawing fire. (I didn't try very hard to cover my
tracks. In fact, I didn't.) I just switched on the server and left it
alone, while inadvertently leaving the subscribe commands disabled...and
the server ran away! Sorry about that. Hope the few extra messages in
your mailbox didn't ruin your day. If it did, then please, log out and go
out and take a walk, you've been online too long.

Rerouting Nettime was a staged "exercise" as an "operation" using an
emotional trigger...otherwise known as a "Psychological Operation" or
PsyOps. In this case, it was insulting implications about members of the
Nettime Moderation Team, and the users having information "forced" upon
them without their choice.

Some people call it "dirty tricks". That's what it was. You have to
experience dirty tricks so you can begin to understand them. One of the
purposes of this exercise was to personalize an experience within a fairly
large and somewhat diverse group and exploit the differences.

The scenario involved several elements:

Identify a target group: Nettime

Identify discordant issues: Moderation, Moderators, Ideologies

Identify sympathetic affiliations: pro moderation/con moderation

Identify exploitable conditions: subscribers complain about moderation

Provoke confrontation: Clone the list and run it on another server that
is not managed by the moderators thereby removing
their control over content flow although the list
itself has not changed.

Use a provocative message to polarize the group.

This resulted in opposing elements aligning in
blocks defining further affiliations and sympathies.

Unforseen elements subscription requests proc inadvertently disabled
introduce added resulted in loss of subscriber control and
chaos added to the outrage when users could not
"unsubscribe"

This leads to speculation and rumors about the
list operator and his intentions, and insults
and insinuations are spread.

Intended result: it calls into question many issues concerning current
events that effect our access, privacy, and autonomy on
the internet and many are turning a blind eye just when
issues are being decided behind closed doors which
will affect thier future access, privacy, security, and
autonomy on the net and probably off the net as well.
It's time to focus on strategies that will educate and
empower each other to protect our future of free choice
and free will, and not a time to sink into complacency
and inaction.

The beginning of discussion and action.

27.0

[-empyre-] ... once upon a time ...
From: Melinda Rackham
To: <empyre@lists.cofa.unsw.edu.au>
Date: Sun Jun 2 14:02:44 EST 2013

hello -empyre-

That it is eleven and a half years since I sent out invitations to 50 people to join
-empyre- is quiet unbelievable!

I was looking for that original email invitation however it seems to have been
lost several laptops ago - instead I've located an article from September 2002... an
archival window into -empyre- as a fast growing 9 month old baby...

At that time I was writing my PhD, building non propriety 3d worlds, and
-empyre- was instigated as a forum to discuss theoretical issues around virtual
and media art practices. The early -empyre- years ended for me in late 2005,
participating only sporadically while I was Director of ANAT, then curating in
Australia and China. My last -empyre- discussion was Manifest Dynasty: Media

Arts in China, co-moderated with Edward Sanderson in November 2010. For anyone interested there is a fascinating archive of the early guests and topics here - <http://www.subtle.net/empyre/guests.html>

My personal -empyre- era seems forever ago. Currently I'm totally enjoying being off grid - researching a book titled Attachment - exploring forced adoption, loss and identity formation. The work is primarily autobiographical; seamed by the fictions of virtual and imagined reality; anchored by the psychology of Attachment Theory. Its a different perspective on the relational realities I've explored over many medias and decades.

I have met so many wonderfully articulate, generous and very smart people through -empyre- over the years - too many of you to name - who stimulated my intellect and enriched my emotional landscape. I'd like to specially shout out to the dedicated moderator team I worked with for the longest period - Christina McPhee, Michael Arnold Mages and Jim Andrews.- u rocked! Congratulations to today's moderators for keeping pushing new boundaries, and too everyone who has contributed in moderation, administration, technically and in discussion to make -empyre- the sophisticated community it is today.

long live -empyre-

Melinda Rackham

-empyre- :: soft skinned space

-empyre- mailing list sprang into being in January 2002, hosted on the College of Fine Arts server at UNSW. It is an online forum which regularly invites guest artists, theorists, curators, producers or administrators from the Australia/Pacific and International media arts field to discuss their projects, publications, pet theories and productions. It intends to focus on media art issues in depth, without necessarily being academically referenced, or concerned with delineating areas of practice into interactive, or digital, 2 or 3D, net or rom, or PDA, or flash, or image or text.

The list has a specific format for a number of reasons. Over the years I had been getting frustrated with the low ratio of signal to noise on other lists, and seeing lists like Recode and Syndicate be torn apart by the constant revision of the social structure of the list - i.e. discussions over what was appropriate in mailing list etiquette in terms of announcements and postings. How to deal with those who were perceived to break these codes of behaviour overtook actually talking about media arts topics and the lists died. I also wanted a discussion space which would explore topics specific to 3d spaces on the web, as I had been working in that area of practice for a few years and discovered a vibrant global community discussing the technical issues associated with web3d, but no avenues for the more aesthetic or theoretical discussions of networked dimensional environments. And most importantly, I saw other lists where the culture of the Internet and impacts of technology were being discussed by writers and academics, but not by artists who were making work in the field.

-empyre- aims to fill those gaps. How it works is that each invited guest speaker has the list for period of time to discuss different aspects of their new media practice, or their books or their sites, or performances, or curated shows. After a few format changes... (our first guest, theorist and artist Ollivier Dyens, held the forum space for almost 6 weeks discussing his book and website Metal and Flesh.) list guests are generally now in two-week slots. Topics range from artist/curator Patrick Lichty speaking on PDA, wearable, and hand-held art; to producer Antoaneta Ivanova discussing digital copyright and artist rights online.

Offline -empyre- would equate to a casual lecture series, or a resident workshop program. The list provides the space and the audience, the guest decides the topic, and is responsible for posting. Lately I have been organising guests with complimentary interests for each month, eg Adrian Miles and Jill Walker from RMIT, Melbourne and University of Bergen, Norway discussed blogs and video blogs; and Curators/writers Valérie Lamontagne and Sylvie Parent, both from Montréal discussed aspects of gallery and online curation, web history and factors relating to the visibility of web.art.

The list aims to have diversity in its scheduled topics, and to be flexible enough to adapt to current events. In March this year, while the Web3d Art show was physically installed at the ICA London, -empyre- simultaneously provided an online forum, where a large number of the artists from the show, including John Klima Jaka Zeleznikar and Tamiko Theil discussed the issues in their work. Similarly, E-lounge the online follow-up from an Atlantic rim conference held in east coast Canada is coming up in October, covering issues like net.art and wireless networks. Other forthcoming guests and topics include a discussion on projected identity and public/private web spaces with code poet Mez; the Japanese mathematically based Method art movement with Hideki Nakazawa; Cyber feminisms with Julianne Pierce; Constructing Virtuality and Avatar Manifestos with Gregory Little and Joseph Nechvatal; and Artificial Life with theorist Mitchell Whitelaw.

When I launched -empyre- as an experiment, I thought it would be a cosy intimate group of around 30 people, however it attracted diverse subscribers. The numbers go up and down as people try it out to see if they like it, some people who've been there a while leave, others join for a specific guest or topic. Currently it's around 370 subscribers, with around 40% from the Australia/Pacific region, the rest from North America and Europe with a splattering from Eastern Europe, South America and Asia. One of my future goals for the list is to expand the subscribership in Asian regions.

It is a low to moderate traffic list with an average of 30 messages a week. Regularly about 15% of subscribers post - there are a few who have something to contribute to the discussion on every topic, as well as constantly changing posters dependent on the guest and topic. The rest of -empyre- are silently lurking... which is an interesting form of participation. Recently I overheard someone on the list who had never posted, discussing a list topic in an offline context, and I realised that a mailing list's influence is far beyond what happens publicly online, it reverberates - becomes interactive in the wider community. People contribute by reading, nothing is passive. A lot of people also make interesting observations either to myself or to the current guest instead of the whole list, as it does take time to become involved with an online discussion. To quote Sean Cubitt - empyre-'s August guest - "One thing I wanted to murmur about here is time: the proliferation of different times. There's the time of sending, the time of reading and the time of replying on a list."

List etiquette issues of course are always present... from its inception I have had strong guidelines as to what are appropriate postings, for example -empyre- is not a chat space, nor an announcement or self-promotion list, nor online performance space. It's for topic discussion only, and I state up front that I will unsubscribe anyone who consistently disregards these guidelines without entering into debate. And I've had to remove or ask a few people to unsubscribe already. So it is quiet strict in that sense, however if people don't like those guidelines there are many other lists available.

Initially I thought -empyre- would run for a year and then close, as it takes time and energy to maintain a list, however because it works well and the format has built a momentum, it will continue. Christina McPhee, a US West Coast media artist, and Adrian Miles from RMIT, Melbourne are joining me as co-moderators and co-administrators, scheduling next years guests and topics. We are always looking for others interested in maintaining this locally based spunky online community.

Melinda Rackham
September 2002
melinda@subtle.net

27.I

[-empyre-] ... once upon a time ...
From: Renate Ferro
To: <empyre@lists.cofa.unsw.edu.au>
Date: Sun Jun 2 14:23:35 EST 2013

Awesome...any other contact info etc???? If not either you can post directly after I introduce the month or I can do it for you. Thanks ever so much. Renate

28.O

**<nettime> Re: the condition of net.
time**
From: brian carroll
To: nettime-l@bbs.thing.net
Date: Wed, 14 Feb 2001 00:18:37 +0000

writing is an impossibility. writing universally. communicating
has limits. sound, image, text. all have ways of seeing, ways
of perceiving, there is no unbiased author, no unbiased text.
language changes, time changes. meaning changes. ways of seeing
and saying and doing, all change. thus the nettime signature file:

a question arises, as a subscriber/participant in this networked
space-time, it centers around nettime's definition as a list, and
its mission/purpose, and the context(s) in which it arose...
in this last footer, a few statements about nettime's identity are
made, which are as follows:

nettime1 = net criticism + collaborative text filtering + cultural
politics of the nets

nettime2 = moderated mailing list

from a subscribers perspective, there seems to be a conflict within
this constitution of the list:

this is to say that the issue of moderation does not cleanly fit
together with criticism + collaborative filtering + cultural politics

nettime1 =/= nettime2

first, this is a condition or a situation of mailing lists, not of
nettime alone, in my experience, but it is also something that needs
to be interrogated and investigated to see if there are any other
alternatives for the goals, yet i am left wondering...

does nettime1 = nettime_now?

first, addressing the thorny issues surrounding nettime2 as a
moderated mailing list, apparently this has been a constant issue
and i imagine something of a daily issue for those moderating, if
indeed there is a lot, some, or no moderation going on, it is a
spectre that seems to haunt the idea of open-communications about
politics, and criticism, in that, there being no real universal
meaning/understanding/language, the decision can never be uniform.
i.e., nettime means something different for every participant...

IF there is no uniform language (universal understanding/meaning)

THEN can there be a uniform, and thus, fair moderation mechanism?

nettime exists, embedded in language, while ideas are exchanged,
they are done so in and of language, yet, in my eyes, nettime
would probably not delve into language_as_language as it might
seem off-topic, and it might well be, in some contexts, but not
in others, but moderators may not see it the same way, so what
way are we all seeing the texts we input and get as output..?

IF uniform language does not exist and moderation does exist

THEN a basic understanding of what makes nettime a common forum
for imperfect language could be established which constitutes a
shared, although imperfect understanding of 'what is nettime'.

= nettime'

to check the above statement, we need to parse the signature
file through the code:

does nettime1 = nettime'

(net criticism + collaborative text filtering + cultural politics
of the nets) = (common forum + imperfect language + understanding)'

it is a muddled question, the variables for variable_nettime' would
need to be determined, but in my personal experience, i do not see
these two being equal, given the following parse...

criticism + filtering + politics + culture =/= nettime'

this is not because of an arrogant view that nettime must serve
an individual's view of nettime, but that the keywords, as keywords,
criticism, filtering, politics, culture, are all multidimensional
and cross-culturally, dissimilar, if only because of language itself.

question1 = "is there more to understand in the language of nettime
than in the texts of nettime?"

IF question1 = True

THEN nettime exists as language filter, processing meaning

IF question1 = False

THEN nettime exists as a textual filter, processing interpretation

based on specific language (texts in English, Dutch, Spanish, etc.)

this brings up another question that is central to the nettime.sig...

question2 = "can moderation of nettime1 ever be separated from
its political dimensions?"

one could say: IF question1 = False, THEN question1 = False, and
conclude that, because of 'textual' and not 'lingual' understanding,
that cultural politics are what skews nettime as a moderated forum,
in that texts are being filtered for interpretations, and not meaning,
this is not to say this is actually the case, but by leaving these
variables undefined, it could be perceived, and at times it could
be the case that meaning is overridden by pre-interpretation, but
equally, could there not be texts with almost no meaning that also
make it through moderation because of this very same paradoxical
phenomenon, so that:

any nettime1 moderation = censorship, fascist moderators, et cetera.

if it is a truism that 'all politics is local', might it not also
be possible that all nettime moderation is inherently political?
thus, what are the chances that nettimers share the same politic
and that nettime represents such a unified front- nil, anyone?

IF nettime is a unified entity

AND it is inherently political, from moderation to contributors

THEN when nettime is referred to as a group, such as 'the
nettime crowd', does this presuppose a shared political view?

IF SO what is this shared political view?

i myself believe there is no such view, and can be no such view
in terms of texts, culture, the internet, and collaboration on
these terms, not that politics is an end-use to aim for, this is
not because of having a better system, but because of the belief
in the fallibility of interpretation, logic, and language in the
act of communicating and thinking ideas, and reality itself.
what is our shared reality? what is 'our', or 'we', in terms
of nettime? or is there no common 'we', some level of shared
understanding and meaning... beyond the subjective/objective,
beyond the dichotomy, lies paradox, the EITHER-OR goes N-OR,
and BOTH-AND, things are much less clear, yet more realistic.

Therefore, what are the assumptions of...

nettime' = shared understanding, shared meaning'

for example, the word 'intelligentsia' may for a certain majority
evoke one image, for another group another, or even more complexly,
many views, none of which is in any sense finalized, but it is
left-to-be-decided/interpreted, while others already have their
interpretations, thus, the universal meaning may be there in the
language of the idea, but not in the interpretation of the text.
this, not being an anomaly but ever-present and pervasive in the
discourse, of language as text, sound, image: interpreted.

nettime = source code (language) that is already compiled (interpreted)

to talk/discuss (discourse) just about the compilations without
addressing the basic foundations in language is to make a huge
assumption that we pre-exist with some kind of shared meaning,
quicker, it would be, to recognize there is no shared meaning
and to go about finding a base knowledge from which to speak,
share, act on common goals, but instead, discourse dis-courses...

there is a thing i believe could be said to be 'the condition of
nettime' in that, online, everyone is here, relating, and trying
to find some commonality from which to work, for some it is much
easier because of geography and the shared interests, such as
'English football clubs and community initiatives to buy them out
as a way of making action in the world' involved, the tangibility
of action is localized, nettime is globalized, a condition, in
that net.time could be considered networked.time+space, given
the physics of time and its entwined relationship with space.

question3 = does networked.space-time define only online space-time,
or does it include the networking of space and time,
and if so, via what mediums, is nettime any less about
the telephone or radio than about the networked computer?

here's the overall statement running through my head, causing me
constant crashes when trying to interpret nettime compilations...

"the condition of nettime?" = reverse-engineering, through the
interpreted text, a shared meaning
of language, and thus the universe.

thus, shared ideas are embedded in texts, and their interpretations
and not in ideas and their meaning, or so it is posited... case in
point...

one could attempt to find a universal understanding/meaning for
JODI's work online, this could be done cross-culturally, through
texts, using specific languages, but with similar interpretations.
yet the difference in understanding will always, inherently be
there, in the text, as it is a lossy medium. there is always
another perspective, another view. what is common about JODI's
work? i would contend that the universality of JODI's work is
not likely to be found in any art history book, or in any attempt
to understand the works without understanding their contexts.
thus, the statement:

[a universal understanding of JODI's work is more likely to come
from understanding electrons, molecules, and a handful of dirt,
than in any world history of art, because of the imperfection
of interpreted language. how can one view JODI's work without
understanding the lineage for the medium in which such works,
and their logics, are based? While coding may in some sense
be more uniform than other languages, in its usage as text,
it still needs to be compiled, and interpreted by the end-
user/perceiver, and belief plays a role, what if there is no
overriding shared/common belief? does this make a universal
textual analysis/discourse of the work infeasible?]

a speculative statement based on the above:

[meaning is pre-supposed but does not actually pre-exist]

we make meaning, who is we?

if nettime makes meaning, who is nettime?

is there any shared meaning on nettime?

if so, is nettime's shared meaning closer to dirt or to net.art?

do nettimers' universally share their interpretations of language
more with the intersubjective facts (truths) of electrons or JODI's
art-works/texts?

these are not meant to be derogatory statements to net.art,
whatever that is understood as being, as interpretation is
unclear, universally, the statement could mean multiple
things, such is the nature of the distributed mailing list.

thus, when words like ideology and institutions and keywords
being defined by others in different ways than another's meaning,
all are examples of the fissure between the interpretation of
language and its meaning, to focus on interpretation, while also
assuming shared meaning, is the Achilles heel of nettime, but even
this statement is particular. if there is no shared identity, how
can there be a shared meaning? if there is no shared meaning, how
can there be any shared interpretation of the text, that is not
itself always embattled with mis-reading as an altruistic goal
in the Production of Discourse as Discourse, an end-in-itself?

it might be interesting to conduct a nettime census, but then
again, it might not. could be done using a free cgi-poll, and
the questions could be made up in advance, but then again, it
would define nettime as a group, as would the questions, which
could also be negative, in terms of market research and its use
in playing to the crowd. it is just this overwhelming sense of
assumption, not nettime-specific, but nettime-aware that people
on nettime are more likely than others to take up and find a
way onward, to do the things that many have gotten online in
the first place for, to organize, to make a difference by
working together with others on shared ideas and goals...

nettime? = what are these shared goals and ideas?

in my opinion:

nettime? =/= cultural politics, text filtering, net criticism

as these are all based on the interpretation of texts, and not

their meaning as language, and with the identities of the people
whom are ciphering and deciphering this meaning.

networked.space-time = nettime?

29.0

nettime: het stuk

From: j bosma

To: nettime-l@desk.nl

**Date: Mon, 27 Jan 1997 09:08:29
+0100**

stuk [het]= *(aandeel)share, security
*(staal)jeen stout stukje: a bold
feat*(aantrekkelijk persoon) male:
hunk, stud, female: piece*(geschrift)
document, article.

by Paulien van Mourik Broekman and Josephine Bosma

Neither of us were there when Nettime was born, but we
think we are close enough to the source to know its
radiation, its personality almost. Nettime can nearly
be treated as a character. Its loose form and the firm
but loving embrace of its participants give it a different
feel then do its descendants or its copycats. However,
there is still something uncomfortable about it, which we
will try to get as close as possible to in the following text.

What is most striking about Nettime is its wish for close
personal contact. Nettime-meetings have been organised under
the banner of conferences like Next3Minutes or Metaforum,
and a big one which truly shows Nettime's sweet face is the
meeting planned for May 97 which will be held in three
different cities in former Yugoslavia: Ljubljana, Zagreb
and a searsoort.

Nettime seems to be an island of humanity in the mediated
world of the net and its periphery. Anybody can send anything
at anytime to its open list. Though, for a discussion mailing
list, this is in itself not unusual, combined with the very
human and personal treatment of its members, it means that
Nettime could be a fertile breeding ground for new writing
talents, a free space to experiment with styles and thoughts
for artists or theorists or what is most interesting: it could
be a place for non-writers in the extreme sense of the word
to vent their opinions on highly philosophical matters, a place
where professional intellectuals and illiterate mediaworkers
communicate. And this is where something seems to go wrong.

Nettime has a lot of members. The issues that pass the revue
titillate many minds. Yet only a very small part of its members
'open fire', even when the battle is practically in their own
backyard. We have heard someone say he is afraid to write. Why
is that? Speaking in public is not easy, most of us know that,
with the exception of the natural performers. But is that the
only problem? From many sides the same remarks about Nettime
are heard over and over again. The texts, the announcements
and the world that seems to be hidden behind them are found
extremely interesting, but there is this enormous threshold fear
to react. And it seems to have something to do with these same
good texts.

At conferences the way an idea is communicated is a mixture
of that of the objective, learned scholar/professional and
that of the masterspeaker, the politician, the salesman.
Theories are presented and discussions are initiated in the
oldfashioned manner of the college, where knowledge was a
clearly shaped object of power, with a beginning and an end
and, perhaps, guards flanking its sides. Even the audience
seems to submit to these rules of polite respect for the erect
manner of speaking that also dominates the universities and
political meetings.

The way texts and knowledge is spread and treated through
new media might not just offer new possibilities, but it might

be a revolution which even academics will have to deal with. New media are not just effecting old media like books, tv or radio. It also effects institutions. Their heritage needs to be dealt with and transformed. It is not so that we mean to say that what comes out of this heritage, like styles of writing and thinking, is wrong or needs to be dumped. It just feels a bit uncomfortable.

Fortunately Nettime does not pay its contributors for their efforts. This saves us from endless plowing through the long, highly abstract theoretical pieces of the professional macho theorists who like their masturbative seeds to choke the throats of the doubting student, the searching poet or the wacko artist. Many writers still have these sharp, fast pens though, which they learned to hold so well during their professional careers. And only the wackos seem to have the (unconscious?) guts to reply to them. What happens instead of the shared thought trains often is the safer but less effective private mail exchanges, the whispering at the backdoor, which takes the sting out of the debate. The only way to fight this syndrome without losing the credibility or impact of net.criticism is probably to work with an awareness of how textual critical authority, maybe invisible to its producer, can simultaneously encourage and suppress the introduction of new voices/communications.

The metaphor of the academy can also be used in a more positive way though, as - though invisible due to the same characteristics that make the net such fertile ground for gender switching etc. - the range of ages, professional and personal experiences of those who subscribe to Nettime is no doubt vast. The email communicated thinking, feeling and being that make up Nettime's shared persona touches on the very slippery areas where practice, personal experience and theory (for want of a better word) intersect. In fact, don't they in most social interactions? Distinctions made here between these categories are, by necessity, crude. Given that this is what we have to play with, the fact remains that some postings will seem more relevant to some than others, for reasons that go beyond simple qualitative criteria.

Some postings that may seem like so much "noise" to 'seniors' concerned with their own particular patch of high-theoretical discussion, may link in more directly with the lives and lifestyles of other subscribers. Yet conversely, those self-same subscribers (and we say this from experience) learn much from even the shortest exchange on topics they may not be intimately familiar with. A more personal inflection on otherwise theoretical postings manages to communicate the really valuable experience gleaned from working in an area over a long period of time.

The issue of noise does clearly connect with Alexei Shulgin's plea for avoiding professionalism in favor of freedom for development and experimentation, which he seems to have meant for the art-side of Nettime mostly. This is applicable to the whole of Nettime's working field though. The tempting and sometimes threatening idea of separating the art-hemisphere from supposedly more practical workingfields seems completely out of place in the context of the experimentation workers in new media are inevitably obliged to engage in.

Of course this broadening of discussion can also slide into a situation where... 'plus ça change': the 'lurkers' feel privileged to listen to the masterspeakers, not just in the lecture hall as before, but in the newly-opened private spaces of the gents' loo and the corner of the professors' refectory.

It is a pity that some interesting professional writers whom we know must have eye and heart for helping to find a solution to this problem are too busy being professional elsewhere. Of course, not everyone has the tireless energy of the few one-man broadcasting houses that push Nettime forward (thanks) so perhaps it wouldn't be a bad thing if some others circulating in the technoculture circuit would every now and then step down from their pedestal and be among the crowds again, not just at conferences, that seem to be like holiday camps to them and where of course personal exchanges of ideas and inspiration are limited to small groups of people only.

We have to say that even though these mechanisms that we have described above are in our opinion the major reason why the

Nettime platform does not work to its fullest possibilities, there have also been a few little incidents on Nettime that have created the impression that one has to be careful with postings. A few times people have been thrown of the list for reasons that were not always clear to everybody, but seemed to have to do with certain not clearly visible *rules*. Not everybody has the chance to ask the moderators face to face what is going on and to discuss it. For this reason it seems necessary that after such an incident, and hopefully we will not have too many, a warm and inspiring invitation to doubters and searchers is spread, which could maybe also function as a kind of basic, userfriendly Nettime manifesto.

Nettime is a social entity; above all else its energy comes from its community-oriented nature. The above is not meant as a dead-end complaint.

It is more a response to a slightly troubling and seemingly contradictory tendency within the discussions of nettime that have discouraged certain interesting subscribers to participate. In the long run this may create problems, nobody likes being an unintentional lurker. The network of subscribers is a valuable one for all of us, and loosing good but in the world of theorywriting inexperienced people due to inaccessability would be a damn shame. If we are to avoid building with institutionalised male dominated structures of theoretical discourse that existed within the academy of old, which profitted from specialisms, narrowing the gaze and heading for one clear goal, and we reflect now, in practice, the diversity of this list, the threads of this tendency might need to be unpicked and rewoven.

Paulien = editor of Mute mute [AT] easynet.co.uk/ W; www.metamute.co.uk London

Josephine = radio-maker Radio Patapoe 97.2FM ptp [AT] desk.nl Amsterdam

IO

Cyberfeminism

...

O.O

<nettime> Translation: The vagina is the boss on internet

From: Anne de Haan

To: nettime-l@desk.nl

Date: Mon, 16 Jun 1997 00:59:00 +0200

The vagina is the boss on internet

New media female artists inspired by erotics, identity and social interaction

Surfing on the internet I find the 'Virtual Themepark' from the most interesting cyberfeminist artist group VNS Matrix. It all sounds very promising and as a hetero woman I click on the Viral Pleasureworld. I am disappointed, because I do not find any beautiful naked men on the screen, but a universe with purple planets and the text 'Viral Pleasure World'. As soon as I want to continue I always come back on the first page. Only at 'The end of the World' I finally get to the 'Filthy Genderworld' where I see a group of tiny little people who are licking each other. Further on I step on Gashgirl's homepage, who's real name is Francesca da Rimini. This is one of the ladies from VNS Matrix. On this page I finally find some more 'information' about their work: wordmixture of textfragments from SM-stories, film titles and computer terminology that are connected to each other. The title above this page says enough: 'GenderFuckMebacy's palace of Unparalleled Cynicism', oldfashioned artistic enigmas that are larded with sensual quotes, to which's meaning you can quest for hours and hours being an outsider.

Cyberslut

VNS (VeNuS) Matrix wants to create confusion. The four Australian ladies want to make chaos in the standards and values from today's society, because they do not agree with the woman's status within. They make electronic art that questions the computer mass culture and her products in a playful but brutal feminist way. VNS matrix acts on a humorous way against men's women-unfriendly and sexist outbursts on the internet. These cyberfeminists are not afraid to use any means to achieve their aim. So they are not against sex, porno or even against men. They think that it is only just about time that women take control on the internet from men, because men behave badly. Still too many women suffer from obscene remarks.

The Corpus FantasticaMOO, an internet game, illustrates clearly how obscene creeps should be punished. VNS Matrix, virtually pierced, masked, harnessed and weaponed with the most horrible torturestuff, enters dark internetsurroundings by pseudonyms like Psybapussy and Cyberslut. There they terrorize everything male as soon as it logs in in this Tartaros-like domain. Someone who entered as Quentin Tarrantino, for example, was almost sent to the virtual heaven by Psybapussy's dangerous C46-weapon. The girls are the boss and their femininity is sacred. The core of their realm, the Matrix, can only be reached by the virtual clitoris. The vagina is the symbol of the female power. In their 'Bitch Mo Manifesto' the ladies swank about making art with their cunt. Their pussy is also capable of fighting against 'Big daddy mainframe', 'Big Daddy Mainframe' is the symbol of the male society, that is still dominating both the real and the virtual world. The 'Mainframe' is also a widespread product of computertycoon IBM.

The art of these cybervamps is at it's most beautiful in their fantastic projects, that are based on internet- and CD-rom games like Quest and Doom. In 1995 they made in cooperation with the artist Leon Cmielewski an project named 'The user unfriendly interface', where as many as possible people should be insulted. On these beautiful pages it was not allowed to click anything. When someone was naughty and clicked anyway, the computer yelled angry at this person and the buttons changed into insects that walked away from the screen. People also had to fill in their dreams and desires, so

that the program could curse and jeer at them. This program was not meant to be an attack to the male society, but to the dominating commercials and the standard mass products, that always have to be userfriendly.

The game of communication

VNS Matrix is also trying to investigate in what way the game is a symbol of social interaction in cultural life. Is pleasure an important condition to experience art? Interactivity gives one the power to interfere in a work of art. The non feminist artist Agnes Hegedüs sees the new media as an interesting territorium for investigation in the field of social interaction. In the new media raises a new culture of games, that is both interactive and telematic. She thinks it is special that everyone can pick a different identity. The result is that communication via internet is more playful than in real life. The internet is a game of seduction. Not the seduction of being connected on a distance is addicting, but the mysterious rendez-vouses of people gives a sexy kick. On internet people can meet each other without being seen, they can pretend to be anyone in any way.

Hegedüs' 'Televirtual Fruitmachine' from 1994 is based on this playful interactive aspect. De installation is a big screen on which three puzzle pieces of a fruit machine are projected. In front of the screen are three tables with a joystick. Three different people can join into this game at the same time. The fruit is referring to the forbidden fruit from Paradise and seduction. In contrast with VNS Matrix, who wants to see the new digital world dominated by women, Hegedüs does not think that is necessary. When the man and woman identity can be swapped in the virtual space, the genderidentity will be less important. The idea of genderswap with the help of the media was already being issued by Marcel Duchamp, who let himself been photographed as Rose Selavy (Eros c'est la vie); travesty as sexual pleasure.

Metamorphosis

The body will be less relevant according to the Australian artist Jill Scott: by means of technique we will be nomads in both the body and the soul. She thinks technique is very fascinating and she illustrates that very brilliantly in her gorgeous interactive film-installation 'Frontiers of Utopia' from 1995. The ill Zara does not live in the real world: everything she does is via the computer: working communicating and living, for this is the only way to forget that her body is soon going to die. In this installation the visitors can 'setup a dialogue' with women who are in this film. These women come from different areas of the 20th century and tell things about their ideal society. Emma from 1900 hopes for freedom for public opinion, Pearl from 1930 is dreaming of equality of race, Gillian from 1960 thinks of technical advance in socialist society and Zara from the 20th century believes that the technique can solve all problems.

Thanks to technique the body can be improved. This theme is very popular among feminist artists. Even when a woman is not ill, her body needs to be improved by technique. The dutch artist Inez van Lamsweerde is hacking artificial bodily changes from healthy females, by making beautiful ridiculous computerpictures on which she used photomodels and window-figures. The female figures on her photo's have something unreal: in the series 'Thank you Tighmaster' from the early nineties Van Lamsweerde stuck doll's eyes on a woman's face. She thinks too many women cannot be themselves anymore, but have to look like Barbie.

Bitter Herb Menu/Brutal Myths

"The cosmedical industry is a form of keeping women surprised" claim the american artists Sonya Rapoport and Marie José Sat. The reason why men dominate women is because they are scared of them. That is why women were called witch. "The firsts woman Eve was already called bad and even the most evil woman that has ever lived" is one of the ancient myths that was going around in the middle ages according to Sat and Rapoport. They say, that this myth is still going on in the arabic countries and that's why the women do not get any political chance over there, and that is why woman in some countries are being circumcised. This is a primitive form of cosmedical surgery. In the western world women are forced upon strict diets and cosmedical surgery.

The Bitter Herb Menu is a metaphor for the so called badness of women. In Genesis, Sat and Rapoport continue, God condemned mankind to work at the fields and to eat the harvest. That is why these artists choose for the herbal witchcraft as a symbol for the wholesome harvest of women, because in early times women were seen as spiritual curers in ancient times. This has changed later in the middle ages, when spiritual curers were seen as dangerous witches. The first part of the website 'Brutal Myths' describes which bitter herb poisons the mind of the man, so he will believe that women are bad. In the second part of the digital work of art is the healthy herbal garden with wholesome herbs.

Vagina Dentata

On the Bitter Herb Menu one can find the bitter herb "cleavers", which lets a vagina eat a penis. The principle of the Vagina Dentata, the mighty and male-swallowing vagina is to be found in different cultures. Because men are afraid of this Vagina Dentata, women are being circumcised, so that they cannot urinate in a normal way or enjoy sex. The liberation of women is to take revenge of them by castration, says the Bitter Herb website. The herb that is punishing men so severely is called Heartsease. The Vagina Dentata is a beloved subject among cyberfeminist artist, because it is the ultimate symbol of destroying male power. Women can be in charge then. The Bitter Herb menu sees the Vagina Dentata in a mystique and occult context. But VNS Matrix sees the vagina Dentata in a playful way as a vampire like tart, who is called Dentata. Dentata has to shoot men in the 'Cybersquat', a virtual game surroundings from VNS Matrix.

Interactive rituals in the Bitter herb Menu, that are made by the visitors, contribute to the destruction of the myth of women being evil and calm the phobias of men. Sat and Rapoport think that in this way they are contributing to the development of the World Wide Web as a new artistic technological medium, that is free from sexual prejudices and differences, so that the reputation of women can be purified.

Common Ground

The internet is a free space and that is why women can take advantage of that. Sonya Rapoport sees the web as free and easy to give a presentation from feminist art. She hopes to reach also people who would otherwise never go to an exhibition. She is striving to a kind of common ground: a virtual space linked to different female artists. The dutch artist Mathilde Mupé has already made links on her homepage to different feminists in cyberspace. The german video artist Ulrike Rosenbach and the american art critic Lucy Lippard have already set up feminist art institutes in the seventies where female artists could cooperate.

Much female artists see the internet as a possibility to communicate in a role playing game, where people can change their gender. Some feminist artists want to gain power over men on the internet. For them the game of sexuality is a form of power instead of romance. The sexual organ is not only capable of enjoying sex, but also of urinating, multiplying and dividing the human race into the suppressed and the dominating species. These feminist artists see the internet as an opportunity to be the boss on internet. They do not want to lose their gender, but they want to gain dominance over the male in their female glory. The gender identity should therefore be emphasized according to them. The question is whether this is still relevant in an age of androgyny and transsexuality, because the body can also be changed in today's society.

Check mijn nieuwe artikel over "De Vagina is de baas op internet"

<http://utopia.knoware.nl/users/sigorney/vagi.htm>

O.1

Re: <nettime> Translation: The vagina is the boss on internet
From: Anne de Haan
To: nettime-l@desk.nl
Date: Tue, 17 Jun 1997 09:11:38 +0200

At 16:06 16-06-97 +0200, you wrote:

>Aloha!
>
>Good explanation of the thing I'm more and more calling sick. More of it
>I don't understand, but usually feminists are transplanting their personal
>accidents, their personal experiences, i.e. misunderstandings with their
>partners into common market. So their goal is make war not love (I'm not
>hippy, so don't worry), if it's not another woman, of course. So is this a
>form of solidarity or just a way of expressing their sexual behavior.
>Plain gender, pure sex and nothing else. I don't think relationships
>should be built or focused on that. It's very animalic. And even less, I
>don't think excusses on political or social engagements should be raised
>from plain personal - intimate thing. It takes (at least) two for any kind
>of relation, communication. And here goes Internet, interactivity, etc.
>There's never just one who takes the blame, even when it's man.
>And I'm ignorant to all 'women only' projects. It sounds like 'white

>only'. Sometimes I'm mad, sometimes I'm laughing at it. When women are
>pointing out just their vagina (like feminists do) they make a very bad
>reputation of themselves, and all women of course. This is plain racism
>and pure aggression. Make them read Camille Paglia.
>Where are there heads, their brains, their feelings, their emotions, if
>just vagina or penis is all that matters? So feminists are making animals
>out of women, even if I think that animals are more intelligent than some
>of them. Yes, I like Duchamp, I like Gertrude Stein, I like Orlan.
>I like Stelarc, I like Beatles, I like Spice Girls, I like nineties, the
>age of transsexuality and androgyny and nature, that made genders. I'm
>heterosexual and I'm not pointing it out whenever I'm talking to audience
>I'm not making my political state out of it. It's ridiculous to be based
>just on sexual orientation or even sexual needs, on something between our
>legs. There are many 'hot lines' for that. Let's be civilised and maybe
>intellectual.
>
>Best,
>Peter
>
>+++++
>Multimedia center KiberSRCeLab - KIBLA
>Kneza Koclja 9
>2000 Maribor
>Slovenia
>tel: +386 62 2294012, 2294013
>fax: +386 62 225376
><http://www.kibla.org>
>+++++

Peter,

I think you are very right about this and I think that other people should know this too. That's why I am sending this to the nettime list.

I wrote this article because I wanted to write something about feminist art on the internet and not because I am an feminist. Although I think that the ideas behind the feminist arts are very interesting. I do not agree with them. I also think that men and women should be equal. I left my opinion out of the article, because I wanted to give a kind of objective prescription, maybe I should have given more of my own opinion in it.

Kind regards,

Anne

Check mijn nieuwe artikel over "De Vagina is de baas op internet"

<http://utopia.knoware.nl/users/sigorney/vagi.htm>

O.2

Re: <nettime> Translation: The vagina is the boss on internet
From: Peter Tomaz Dobrila
To: nettime-l@desk.nl
Date: Tue, 17 Jun 1997 11:09:17 +0200 (MET DST)

Give it back...

> Peter,
>
> I think you are very right about this and I think that other people should
> know this too. That's why I am sending this to the nettime list.
I agree, but on the other hand may mail box is quite full with all nettime discussions, so how can the others cope with that. It's impossible to read all the things, while some mails are very (too) long. The thing about new media is that text informations should be short and precise, the long stories should be printed. I just can't use computer as a book, my eyes get sore. It's a multimedia machine.

> I wrote this article because I wanted to write something about feminist
> art on the internet and not because I am an feminist. Although I think that
> the ideas behind the feminist arts are very interesting. I do not agree with

> them. I also think that men and women should be equal.
What is feminist art? It's a kind of statement. But on the other hand, if you look global, there are about 51% of women and 49% of men on the world. So women are majority (typical in racism is dictatorship of majority on minority). I'm O.K. with that, but I think a lot of feminist artist don't get it. It was funny when a guy on the LEAF meeting in Liverpool this year pointed out, when there was 'women-only' meeting, that it would be maybe more relevant to have 'shy-only' meeting, because somebody said that one of the women attributes is shyness. Are men not shy? Don't you think I can make feminist art as you can do the macho one? Specialty on the net. Art is trans-... Everything else is and excuse and pure activism. Sexism is far out. And the worst is that personal shit is then abstracted to whole population. Aren't we individuals? There are differences between people, everyone is different person. And of course there are shitty women and shitty men.

> I left my opinion out of the article, because I wanted to give a kind of > objective prescription, maybe I should have given more of my own opinion But I got your opinion and I'm supporting it.

Best,
Peter

0.3

Re: <nettime> Translation: The vagina is the boss on internet
From: rebecca l. eisenberg
To: nettime-l@desk.nl
Date: Tue, 17 Jun 1997 02:27:32 -0700

I just wanted to note briefly, that there is hardly any statement that I find more insidious and offensive, when not outright simplistic and apologist, to insist that "usually feminists are transplanting their personal >>accidents, their personal experiences, i.e. misunderstandings with their >>partners into common market."

Feminists are repending to *institutional* sexism, and fighting against sexism constitutes neither the airing of dirty laundry nor the promotion of sexism itself. Many people are feminist before they even have any "partners" to be "angry" about -- for example, my first feminist awakening involved the way that *teachers* treated me in math and science classes in my pre-teen years. There's no bitterness over boyfriends there; rather, it is justified anger at a world that assigns females a presumption of incompetence while assigning males, at the same time, a presumption of competence. The goal is to break down barriers and promote equality, and I think that you badly misrepresent feminism as it is known to the great majority of people, both male and female, who identify as feminist, by insisting otherwise.

That said, I did actually have an objection to the circulated "Vagina" post. In my opinion, as well as my best understanding of the nature of biology and human sexuality, the female body part that is most analogous to the penis is the *clitoris* rather than the vagina. It is a fairly common complaint among feminist scholars (and has been for a while, in particular in reaction to Freud's terrifyingly absurd assumptions about female sexuality) that a focus on the vagina, rather than on the clitoris or the vulva in general, looks at female sexuality from the point of view of a penis in search of a hole. This is not to insist that the vagina is irrelevant to sexuality for all women, but rather, it is to make the argument that, if you are going to reclaim space for women, and then identify women with the sexual organ where their sexual response is generally considered to be located, the clear choice would have been clitoris rather than vagina.

regards,
rebecca

rebecca.lynn.eisenberg
mars[AT]bossanova.com, mars[AT]well.com
<http://www.bossanova.com/rebecca/>

0.4

Re: <nettime> Translation: The vagina is the boss on internet
From: Peter Tomaz Dobrila
To: nettime-l@desk.nl
Date: Tue, 17 Jun 1997 12:00:02 +0200 (MET DST)

Hi there!

> I just wanted to note briefly, that there is hardly any statement that I > find more insidious and offensive, when not outright simplistic and > At the end I wrote i.e. - in example. So I didn't mean just that, there is others personal shit as well. But you can't blame it on the whole world populations.

> Feminists are repending to *institutional* sexism, and fighting against > sexism constitutes neither the airing of dirty laundry nor the promotion of > sexism itself. Many people are feminist before they even have any > "partners" to be "angry" about -- for example, my first feminist awakening > involved the way that *teachers* treated me in math and science classes in > my pre-teen years. There's no bitterness over boyfriends there; rather, it > is justified anger at a world that assigns females a presumption of > incompetence while assigning males, at the same time, a presumption of > competence. The goal is to break down barriers and promote equality, and > I think that you badly misrepresent feminism as it is known to the great > majority of people, both male and female, who identify as feminist, by > insisting otherwise.

Alright. You don't like *teachers*. I don't like some of them either. You can identify as you like. Feminist is O.K. I'm Marsian, two heads and wings, little green creature. But on the other hand I'm Peter Tomaz Dobrila and nothing else. Please to meet you Rebecca. Give those teachers names. Some car drivers are even worse. So what to do?

> That said, I did actually have an objection to the circulated "Vagina" > post. In my opinion, as well as my best understanding of the nature of > biology and human sexuality, the female body part that is most analogous to > the penis is the *clitoris* rather than the vagina. It is a fairly common > complaint among feminist scholars (and has been for a while, in particular > in reaction to Freud's terrifyingly absurd assumptions about female > sexuality) that a focus on the vagina, rather than on the clitoris or the > vulva in general, looks at female sexuality from the point of view of a > penis in search of a hole. This is not to insist that the vagina is > irrelevant to sexuality for all women, but rather, it is to make the > argument that, if you are going to reclaim space for women, and then > identify women with the sexual organ where their sexual response is > generally considered to be located, the clear choice would have been > clitoris rather than vagina.

Great! Sigmund Freud was a wanker. But debate about penis, vagina and clito is unfamiliar to me. Don't we have more in our bodies! Toes, liver, heart, brain, arms, legs, feet, head, kindeys, eyes, ears, smell, voice, touch, etc. Isn't it all involved in our whole behaviour, work, sex, etc.?

Best,
Peter

0.5

Re: <nettime> Translation: The vagina is the boss on internet
From: rebecca l. eisenberg
To: nettime-l@desk.nl
Date: Tue, 17 Jun 1997 03:38:06 -0700

At 12:00 PM +0200 6/17/97, Peter Tomaz Dobrila wrote:

>Hi there!

>

>> I just wanted to note briefly, that there is hardly any statement that I

>> find more insidious and offensive, when not outright simplistic and
>At the end I wrote i.e. - in example. So I didn't mean just that, there
>is others personal shit as well. But you can't blame it on the whole world
>populations.
In the United States, the accepted meaning of i.e. is "that is." This is
very different from "for example," which is signified by "e.g."

Regardless, the point stands that feminism is not about revenge against bad
men. It is about a social movement that promotes equality of the sexes,
and that actively fights against sexist stereotyping. Period. If I read
correctly, you yourself insisted that you were "not a feminist" (a
conclusion that could have been inferred from context had it not been
stated explicitly). Given that, how can you justify trying to define my
social movement? It is offensive.

Who is blaming sexism on "the thole world populations <sic>"? What I
stated clearly, and what I repeat again, is that feminism is about
promoting equality of the sexes, and striving to achieve a world where
opportunity is not restricted on the basis of sex and/or gender. The fact
that the majority of the people who live in this world take part in a
sexist culture of some sort does not change the goals of the movement,
which are to enact change and promote equality.

>
>> Feminists are repending to *institutional* sexism, and fighting against
>> sexism constitutes neither the airing of dirty laundry nor the promotion of
>> sexism itself. Many people are feminist before they even have any
>> "partners" to be "angry" about -- for example, my first feminist awakening
>> involved the way that *teachers* treated me in math and science classes in
>> my pre-teen years. There's no bitterness over boyfriends there; rather, it
>> is justified anger at a world that assigns females a presumption of
>> incompetence while assigning males, at the same time, a presumption of
>> competence. The goal is to break down barriers and promote equality, and
>> I think that you badly misrepresent feminism as it is known to the great
>> majority of people, both male and female, who identify as feminist, by
>> insisting otherwise.
>Alright. You don't like *teachers*. I don't like some of them either. You
>can identify as you like. Feminist is O.K. I'm Marsian, two heads and
>wings, little green creature. But on the other hand I'm Peter Tomaz
>Dobrila and nothing else. Please to meet you Rebecca. Give those teachers
>names. Some car drivers are even worse. So what to do?

That is patently absurd. Feminism is not a fight against "teachers." Many
teachers were "not" that way. Feminism is a battle to break down sexist
stereotyping, and what I gave an example of was the stereotype that insists
that women are not competent in math and science, and that succeeds, to
this day, to keep unjustly many highly qualified women out of lucrative
and challenging occupations. To the extent that individuals are hired
and/or promoted based on their sex rather than based on the quality of
their work (and to deny that this happens is to look blindly upon the
world) helps no one because it promotes an inefficient marketplace and
inhibits the full range of human and technological progress.

You are Peter, but you are also male, and you have benefitted from being a
male, in some way or other in your life, whether you admit that or not.
Perhaps you have benefitted only from the fact that you need not actively
fear rape as you walk down a city street at night; or perhaps you have
benefitted from that fact because you have a much better real opportunity
to become an elected member of the government (at least if you were a US
citizen) than your female colleagues. But you have benefitted.
Personally, I strive for a world where gender, the social construct, does
not exist at all, and in which we can all be viewed as individuals first,
and male or female (or hermaphrodite) as one of our many other individual
traits. But we are not there yet, Peter, and denying the existence of
institutionalized sexism brings us no closer to that final goal.

>
>> That said, I did actually have an objection to the circulated "Vagina"
>> post. In my opinion, as well as my best understanding of the nature of
>> biology and human sexuality, the female body part that is most analogous to
>> the penis is the *clitoris* rather than the vagina. It is a fairly common
>> complaint among feminist scholars (and has been for a while, in particular
>> in reaction to Freud's terrifyingly absurd assumptions about female
>> sexuality) that a focus on the vagina, rather than on the clitoris or the
>> vulva in general, looks at female sexuality from the point of view of a
>> penis in search of a hole. This is not to insist that the vagina is
>> irrelevant to sexuality for all women, but rather, it is to make the
>> argument that, if you are going to reclaim space for women, and then
>> identify women with the sexual organ where their sexual response is
>> generally considered to be located, the clear choice would have been
>> clitoris rather than vagina.
>Great! Sigmund Freud was a wanker. But debate about penis, vagina and
>clito is unfamiliar to me. Don't we have more in our bodies? Toes, liver,
>heart, brain, arms, legs, feet, head, kindeys, eyes, ears, smell,
>voice, touch, etc. Isn't it all involved in our whole behaviour, work,

>sex, etc.
>
There are many erogenous zones in the human body, both male and female,
and NOTHING I wrote suggested otherwise. But a focus on the vagina is
clearly phallogentric, and a decision not to even mention the clitoris --
which, I repeat, is where female sexuality is said to be "centered" in a
way analogous to the male centering of sexuality on the penis -- is not
trivial. No act of sexism is trivial, and I must repeat that I find
hardly any action more pernicious than the denial that sexism exists.
Sexism exists. The fact that you, personally, have perhaps never felt
the direct harms of sexism only provides evidence of the fact that sexism
divides the world by gender, and assigns the burdens and benefits
inequally. The fact that many women (most of them much younger than I am)
and perhaps most men may disagree with this perspective does not mean that
sexism does not exist.

I believe that your intentions are genuine. So if you want truly to create
the egalitarian world that you would like to think exists today, do
something about it. Join the movement. Read the literature. Talk about
it. Get involved. Don't just sit there.

tl

o.6

**Re: <nettime> Translation: The
vagina is the boss on internet
From: Peter Tomaz Dobrila
To: nettime-l@desk.nl
Date: Tue, 17 Jun 1997 14:17:29
+0200 (MET DST)**

Hi again dear...

> In the United States, the accepted meaning of i.e. is "that is." This is
> very different from "for example," which is signified by "e.g."

Sorry. So e.g. But maybe is English i.e. I'm not sure. It is not my
first language.

> Regardless, the point stands that feminism is not about revenge against bad
> men. It is about a social movement that promotes equality of the sexes,
> and that actively fights against sexist stereotyping. Period. If I read
> correctly, you yourself insisted that you were "not a feminist" (a
> conclusion that could have been inferred from context had it not been
> stated explicitly). Given that, how can you justify trying to define my
> social movement? It is offensive.

What equality, if there are 'women only' things? Don't you think this is
xenophobic, chovinistic and even racist? Isn't it just stereotyping?
It's the same as with your "teachers". Most of my teachers were women,
so I should go macho, while I didn't like all of them... I'm not a
feminist and I'm not macho. I'm human, I suppose I'm not a dog. Social or
sex movement? Be precise. Society involves ALL (human) beings. And no, I'm
not offensive. I like you and it's O.K., if you are feminist. Just I don't
agree with it, making social movements with the thing between your legs.

> Who is blaming sexism on "the thole world populations <sic>"? What I
> stated clearly, and what I repeat again, is that feminism is about
> promoting equality of the sexes, and striving to achieve a world where
> opportunity is not restricted on the basis of sex and/or gender. The fact
> that the majority of the people who live in this world take part in a
> sexist culture of some sort does not change the goals of the movement,
> which are to enact change and promote equality.

No, as long as there are 'women-only' things, you can't talk about
equality. All different all equal. With other statements I'm supporting
you. I have a better word: humanism - it doesn't include gender, while
feminism does.

> That is patently absurd. Feminism is not a fight against "teachers." Many
> teachers were "not" that way. Feminism is a battle to break down sexist
> stereotyping, and what I gave an example of was the stereotype that insists
> that women are not competent in math and science, and that succeeds, to
> this day, to keep unjustly many highly qualified women out of lucrative
> and challenging occupations. To the extent that individuals are hired
> and/or promoted based on their sex rather than based on the quality of

> their work (and to deny that this happens is to look blindly upon the
> world) helps no one because it promotes an inefficient marketplace and
> inhibits the full range of human and technological progress.

So you're battling one sexist stereotype with another. Not very sensible.
I agree with other (mostly). You pointed out *teachers*, not me. Isn't
that your personal thing? I was prosecuted by communist government and
was thrown out of University. So what? Should I fight all communists? No.
I like them. I like communism.

> You are Peter, but you are also male, and you have benefitted from being a
> male, in some way or other in your life, whether you admit that or not.
For my benefits look above. But it's not my trauma. I just don't have Ph.D.
I admit everything else.

> Perhaps you have benefitted only from the fact that you need not actively
> fear rape as you walk down a city street at night; or perhaps you have
> benefitted from that fact because you have a much better real opportunity
> to become an elected member of the government (at least if you were a US
> citizen) than your female colleagues. But you have benefitted.

O.K. You think not? Why? Fuck the government. I have a much better real
opportunity to die (better: change my aggregate state) earlier than you
would. And I have a much better real opportunity to be beaten by a gang.
And I had a much better real opportunity to go to prison. And I've got
a much better real opportunity to be shot. Welcome to my benefits. US is
not the whole world. So what do you know about ex-socialism? It was
great.

> Personally, I strive for a world where gender, the social construct, does
> not exist at all, and in which we can all be viewed as individuals first.
> and male or female (or hermaphrodite) as one of our many other individual
> traits. But we are not there yet, Peter, and denying the existence of
> institutionalized sexism brings us no closer to that final goal.
I'm not denying 'institutional sexism'. But it exists for male as well.

Look for your opportunities and don't believe everything Rosa Luxemburg
and Clara Zetkin wrote.

> There are many erogenous zones in the human body, both male and female,
> and NOTHING I wrote suggested otherwise. But a focus on the vagina is
> clearly phallicentric, and a decision not to even mention the clitoris --
> which, I repeat, is where female sexuality is said to be "centered" in a
> way analogous to the male centering of sexuality on the penis -- is not
> trivial. No act of sexism is trivial, and I must repeat that I find
> hardly any action more pernicious than the denial that sexism exists.
> Sexism exists. The fact that you, personally, have perhaps never felt
> the direct harms of sexism only provides evidence of the fact that sexism
> divides the world by gender, and assigns the burdens and benefits
> inequally. The fact that many women (most of them much younger than I am)
> and perhaps most men may disagree with this perspective does not mean that
> sexism does not exist.

I see that sexism exists, even through your explanations. But you can't
fight sexism with other sexism. Is penis vulva-centric? What male? Who?
I mentioned clitoris. CLITORIS. VAGINA. PENIS. BREAST. I'm proud of
clitoris, even though I don't have one. This is getting ridiculous. Better
name all sexists and we can E-mail them. I'll help you with that.

> I believe that your intentions are genuine. So if you want truly to create
> the egalitarian world that you would like to think exists today, do
> something about it. Join the movement. Read the literature. Talk about
> it. Get involved. Don't just sit there.

Join the party. Join the army. Your country needs you. I'm sitting here
talking to you. Just had a coffee. Have one and be yourself.

Love,
Peter

0.7

**Re: <nettime> Translation: The
vagina is the boss on internet**
From: Doris Weichselbaumer
To: nettime-l@desk.nl
Date: Tue, 17 Jun 1997 15:42:34
+0000

Hi,

> What equality, if there are 'women only' things?

Come on, get real!

maybe you come from a different planet than me, but i grew up
surrounded with *men only* things, and still i am often enough the
one woman only amongst males (whether it's in the rock biz,
industrial art, university...)

so excuse me, if women want to have their own things for a change,
bad enough if they're having a minority status in society when in
fact they are the majority in population. (ever heard that woman do
about 60 % of all work but possess 3 % of property?)

would you dare to get mad about if a ethnic minority wants to do
their own thing? i don't think so. so be consistent. it's the right
of every *minority* to gather and do their *own thing*.

as long as *the thing between your legs* as you call it is considered
to be an indicator for your abilities and interests - it very well
is still an issue.

not to talk about how female sexual body parts got degraded by men in
the past, so talking about the CLITORIS and the VAGINA, SLUTS and
CUNTS is about regaining what belongs to us, giving it new meaning
and pride.

GOT TO PUT THE CLIT BACK ON THE MAP!

> Better name all sexists and we can E-mail them. I'll help you with that.
It's not just people - it's a system that's sexist. _nobody_ can
really claim not to be racist or sexist, but we can try.

cheers,
dozza

p.s. for some more provocation:
there is the idea, that men alone should carry the burden of paying
taxes for all the costs involved with crime that to the highest
degree are committed by men!

0.8

**Re: <nettime> Translation: The
vagina is the boss on internet**
From: Josephine Bosma
To: nettime-l@desk.nl
Date: Tue, 17 Jun 1997 14:38:30
+0200 (MET DST)

please continue this nonsense in private mails

some general information about the original mail:

The User Unfriendly interface was NOT developed by VNS Matrix
I pointed this out to the writer of this article
before it was translated.
It was a separate art piece by Leon Cmielewski and Josephine Starrs.

another big point of anatomical difference:
women do not urinate with their sex organs
there is another hole, connected to a separate organ, the bladder

take it easy other subscribers

J

*

0.9

Re: <nettime> Translation: The vagina is the boss on internet
From: Will French
To: nettime-l@desk.nl
Date: Tue, 17 Jun 1997 10:18:55 -0400 (EDT)

Peter Tomaz Dobrila wrote:

> The thing about new media is that text informations should
> be short and precise, the long stories should be printed.

I disagree. I'm a heavy reader, and it costs me much more to buy printed matter than to read stuff on my computer. In any case, you can always print it out yourself, or just skip it.

> I just can't use computer as a book, my eyes get sore. It's
> a multimedia machine.

This happens to many people, but not everyone! I spend 2-3 hours a day reading text on my computer, and almost never have that problem. Here are some hints:

Use text (DOS) mode, not graphic (Windows) mode.

Increase the resolution. Most PCs come set for 400 lines in text mode, but they can do much better. 600 lines is about right for a 15-inch monitor.

Find a better color combo than black and white. I use lemon-yellow text on a dark blue background.

I use a free program called SVGATextMode to accomplish the above adjustments. I run it under the Linux operating system, but a DOS version is available also -- here's the URL:

<ftp://sunsite.unc.edu/pub/Linux/utils/console/SVGATextMode-1.5-dos.tar.gz>
Will French <wfrench[AT]interport.net>

I.O

[-empyre-] cyberfems 'then' no. 2
From: Anna Munster
To: <empyre@lists.cofa.unsw.edu.au>
Date: Mon Sep 19 21:28:28 AEST 2016

Just wondering how many people are aware of the cyberfeminist origins of this list: Melinda Rackham who started empyre was a contemporary of the whole VNS Matrix, cyberfeminist and netizens crowd. Check out this early work from 1996 (she actually cared enough to switch the java to html in 2014 - that is dedication to preserving history!):
Tunnel, <http://www.subtle.net/tunnel/index.html>

It's amazing how current or at least 'revived' the graphic feel is!
cheers
Anna

2.0

[-empyre-] from finance to...feminism
From: Anna Munster
To: <empyre@lists.cofa.unsw.edu.au>
Date: Sun Sep 18 08:04:43 AEST 2016

I've really been enjoying the discussion on net art and finance but I did say I was going to use a three-way prism to think about 'then' and 'now'. I thought I'd start another thread to pick up a discussion on feminism and net art.

What I'm really interested in here is the 'return' of feminism in the last couple of years, generally, accompanied by a younger generation of artists and poets' interest in feminist digital/net.art from the '90s. I'm not sure how generalisable this is - perhaps it's a bit more specific to Australia. But here's an example:

Then: VNS Matrix: <http://vnsmatrix.net/>
Now: Xenofeminism: A Politics for Alienation: Laboria Cuboniks, <http://www.laboriacuboniks.net/#firstPage>

I am taking liberties with the term 'net art' here. VNSMatrix were not strictly 'net.artists'. Nonetheless, their presence with net culture in the '90s - they inhabited Lambdamoo, were active participants around discussions on net art and net critique on 'nettle', set up 'recode', a list that discussed net critique and net art in an Australian context, and were individually involved in net art projects such as 'doll yoko': <http://dollyoko.thing.net/>

Interestingly, the recently reformed for their 25 year anniversary to do a live one-off performance in 2015.

Likewise 'Xenofeminism' is not a net.art project as one might traditionally think net.art. BUT it consciously traces a lineage to VNSMatrix and the 'performance' of online and cyber identities. In some ways, we could call it contemporary networked anti-performance art (ooo even I am gagging at that mouthful of a moniker!).

Why I find it interesting is that it continues to push and explore the important relation that so much cyberfeminist and net feminist (art)practice of the '90s brought to light: the network and identity.

Whereas VNS Matrix located a network culture 'erected' on the exclusion and subjugation of the female body, Laboria Cuboniks radically engage with the re-formation of identity itself under the conditions of contemporary networks:

'If 'cyberspace' once offered the promise of escaping the strictures of essentialist identity categories, the climate of contemporary social media has swung forcefully in the other direction, and has become a theatre where these prostrations to identity are performed' (from the Xenofeminism manifesto)

Perhaps what both the 'then' and the 'now' of feminist 'net' art have in common is a desire to 'un-perform' the network!

Thoughts? Misgivings?

3.0

Re: [oldboys] Re: maria fernandez/ suhail malik on cyberfeminism
From: Maria Fernandez
To: oldboys@lists.ccc.de
Date: Sat, 1 Sep 2001 01:52:12 -0400

Thank you to Pauline for sending my piece to the list and for your comments. They were right on target. I regret to have missed the beginning of this exchange. The exigencies of relocating transatlantically and moving two households have kept me off line for the last two weeks. I'm currently living among boxes so my communication may remain intermittent for some time...

Connie: I was intrigued by your reactions as my brief comments do not deviate significantly from previous, more extensive critiques of cyberfeminism, including the paper by Faith Wilding "Where is the Feminism in Cyberfeminism", a version which is posted in the OBN web site. Wilding also questioned cyberfeminism's lack of definition and goals yet to my knowledge you have not responded (publically) with similar zeal.

As Pauline observes, I do not think cyberfeminism is over. Quite the opposite, it has hardly begun! I believe that critique is constructive. Rather than deeming it a futile exercise (as you suggest), it can help one to reflect on and refine/define one's position.

Connie, you wrote:
"there is a tradition within obn discussing the understanding of politics. (see also mute #13) and the main question is if something (like cf) can

have a political concern if there is not clearly formulated goals; if there can be by a different understanding of politics than an intentional, which clearly was the feminism of the 70s."

I'm not clear of what you are arguing here. Are you saying that in the deliberate formulation of politics it is not necessary to have an intention? Just how can one hold a committed political position or sustain political activities without any goals?

"for me it makes much more sense to rethink strategies and tools than just replacing one goal by another and using the same strategies to try to reach them."

Here I agree with you. This is precisely where critique, reflection and discussion can help.

"that feminists accuse each other for only being feminist of career reasons is an old tradition, as old as the fact that proclaiming to be a feminist /cyberfeminist does harm to your career. it doesn't lead anyone anywhere and mostly shows personal envy. to make a serious topic out of it you have to be honest about female competition which is a complete taboo ..."

To my mind, that women excel in their chosen careers is entirely consistent with feminism. I'm in favor of healthy competition and/or careerism (as long as it is not exploitative or denigrative of others). In the case of political movements, I believe that political considerations and vision are central and professional and career motives should be guided by and complementary to a political vision.

"but there will also be a section at the conference talking about what the hell is it that ties obn together?"

Perhaps such a discussion will clarify obn's positions.

Best of luck!

Maria

3.I

**Re: [oldboys] Re: maria fernandez/
suhail malik on cyberfeminism**
From: Clara Ursitti
To: oldboys@lists.ccc.de
Date: Sat, 01 Sep 2001 10:41:56
+0100

re: critique of Haraway

Dear Maria and Connie,

I too was intrigued by Connie's comments.

I think that is quite telling when it is OK to heavily critique Sadie Plant but not OK to critique Haraway. I actually see the merits of both writers, as well as their weak points, but within their respective disciplines (Haraway a science historian and Sadie Plant a philosopher, both from different parts of the world with completely different contexts, and different generations.) Is it not a bit contradictory to refute a critique on Haraway's ironic manifesto, its promises and what has happened over 20 years on? Or is this the "dissonance" that OBN is supposed to be based on?

As for the following comment

that is why i have never accepted a critique like the one from maria, saying cyberfeminism is not political or critical or radical or whatever nice adverbs there are around. why doesn't she [simply] formulate her idea of a political cyberfeminism and contributes it? why is it the better political gesture to blame others for not doing what i think has to be done? i am happy that this very comfortable gesture doesn't work any longer with cyberfeminism.

Isn't what Maria wrote a contribution?

It will be really interesting to read about the conference as I hope it will clarify some of my thoughts at the moment re: OBN. I hope that it will show

me that there is more of a sense of community than this bickering I receive in my e-mails. I am really trying to get a grasp of what it is all about.

All the Best,
Clara

3.2

**Re: [oldboys] Re: maria fernandez/
suhail malik on cyberfeminism**
From: Susanna Paasonen
To: oldboys@lists.ccc.de
Date: Sat, 01 Sep 2001 15:02:36
+0300

Dear all,

Just a few notes on the debate on criticism & cyberfeminism --

As someone working on writing and reading, I've found past OBN postings on what to criticise and how somehow, well, confusing. As I understand it, feminist theory is centrally self-reflexive, meaning that writers situate themselves in relation to other authors, past or present (Braidotti's feminist footnoting) and engage in different kinds of critical dialogues with them. Criticism is not about dissing people's work or not seeing what they are arguing or where from... since debate without any attempt to listen/read/grasp the other's arguments does not really qualify as critical practice.

I really do not understand why for example Plant's or Haraway's work should not be revisited critically. I think the opposite, as both authors have in different ways been highly influential for cyberfem practices, textual or other, and remain to be so. Without critical encounters we would be left with either silence or celebration, neither of which seems too great an option. Without criticism the limits of thinking and blind spots of argumentation remain untouched and unquestioned, and without linking one's argumentation to the work of others there is no productive dialogue.

Criticism is central and productive in marking differences and continuities. As attractive as the idea of each formulating their own version of cyberfeminism is, it is of little use unless these individual formulations engage in debate with each other, provocations included, and come to terms with criticism.

Now this is kind of obvious but I'm typing it anyway -- there really is no need to agree on the merits of individual authors' work, or what cyberfeminism possibly stands for, for finding some common ground to speak on. This kind of forced consensus would be ever so dull!

But, again, I don't think there's danger of this happening. If OBN is a community, I do hope it's a critical one.

my best,
Susanna

3.3

**Re: [oldboys] Re: maria fernandez/
suhail malik on cyberfeminism**
From: Faith Wilding
To: oldboys@lists.ccc.de
Date: Fri, 7 Sep 2001 09:51:30
-0400 (EDT)

Hi Connie, Maria, Clara and Susanna and all: I just came back from Ars Electronica where I was on the Female Takeover panels with Connie, Nina Budde, Lynne (sorry don't remember last name at the moment), and snerгурutshka (a group of 3 young women artists from Linz). Our main objective was to talk about strategies of feminist or cyberfeminist art. There are so many things to say about this panel and I am still so upset

and jet-lagged that I can't think straight. But one thing stands out which relates to the current discussion about critical and theoretical cyberfeminism. Sneguruschka collective presented a taped statement (even though they were there in person) that they refused to speak about their work and that they refused theory--specifically it seems, feminist theory. To me that was really disturbing and a real regression, a silencing of women, and a silencing of history. Is this what feminist struggle has won for some fortunate women? that they can do whatever they want without any feeling of responsibility to communicate with women from other fields and practices and countries, with differences of access and economic placement in the world? I know that we can't save the world, but I do feel that if we have a platform from which to speak then we are responsible to speak not only for and to and about ourselves, but to a much broader constituency that does not yet have a platform. We know women's history only because some women (and men) have made it their life-long work to explore it and teach it and write about it and show it and fight to have it represented as part of world history. It can so easily be lost. As a feminist and cyberfeminist I value immeasurably the theory that women are producing and the generative and critical conversations which that theory allows me. My work would be nothing without it.

I hope to write more about Female takeover etc. after I have calmed down a little.
cheers, faith wilding

4.0

[oldboys] maria fernandez on cyberfeminism
From: Cornelia Sollfrank
To: oldboys@lists.ccc.de
Date: Wed, 22 Aug 2001 14:10:07
+0100

pls. see at 'mute' issue 20 full version
or maybe maria can send it to the list!

-->shortcuts page 10

whatever happened to the cyborg manifesto?

...

...But in contrast to Haraway's feminist, socialist and antiracist politics, cyberfeminism eschewed definitions, political affiliations (including feminism) and even goals.*

The political effectiveness of so undirected a movement is still to be determined. Issues of race and racism, primary in Haraway's formulation of the cyborg, have been avoided in cyberfeminism. This silence could prove as destructive here as it was to second wave US feminism. One can only hope that cyberfeminism is still open to transformations.

...

...Cyberfeminists followed Haraway's lead to associate on the basis of affinities, but at present, with some exceptions, these affinities tend to be career-oriented rather than political.

* see 100 anti-theses www.obn.org/cfinder/100antitheses.html
and
faith wilding "where is feminism in cyberfeminism"
www.art.cfa.cmu.edu/wilding/wherfem.html

4.I

Re: [oldboys] maria fernandez on cyberfeminism
From: Pauline van Mourik Broekman
To: oldboys@lists.ccc.de
Date: Wed, 22 Aug 2001 14:38:41

+0100

Hiya old boys,

Sorry to butt in after never doing so, but I could do that if Maria doesn't mind. I co-edit Mute & have got the final version + the opposing viewpoint (from Suhail Malik) somewhere here, as they've just been extracted from the page layouts to go on the Web. They were both part of a regular double pager we do sort of juxtaposing opposite points of view on a topical issue. They'll also both go up when our next issue (21) comes out.

Two seconds.....

Best,

Pauline]

4.2

[oldboys] Re: maria fernandez/suhail malik on cyberfeminism
From: Pauline van Mourik Broekman
To: oldboys@lists.ccc.de
Date: Thu, 23 Aug 2001 17:06:01
+0100

Hi,

This re: yesterday's promise to send over a so-called 'head-to-head' we published about the mysterious wane and wane of cyborg figures... as well as the question mark hovering over their material impact. The very brief history to this is that we asked both authors, whose opinions we suspected would differ significantly, to crystallise their feelings into a kind of top 5.

(Oddly enough, the pretty much simultaneous revisitation of the subject by Mute and Adbusters - which admittedly were very different - kind of disproved our own premise about the strange fading of the Manifesto's influence. I've since heard from Debbie Shaw, who wrote a letter to Mute in reply to Suhail Malik's statement, that Donna Haraway is very mystified by this resurgence in interest :).

Anyway, here it is.

Bests, Pauline

----from Mute20----

In 1985, Donna Haraway unveiled "The Cyborg Manifesto", thrilling cultural studies bods, new agers, feminists, and cyberpunks alike with its mix of military, political, laboratory and hippy flavours. Consigning the boundaries between the born and the built and the subject's oedipal development to the rubbish dump of history, Haraway's politics of the information age created waves. But ten years on, has the radical promise of her manifesto been borne out by history? Maria Fernandez and Suhail Malik both think it hasn't. But fear not, their reasons for agreeing are completely opposed

The Cyborg (sweet sixteen and never been cloned)

In an era when nearly everything, from small seeds to large computer networks, entails practical or metaphorical organic and machinic fusions, the 'cyborg', that product of early Cold War cybernetic theory, and detoured by Haraway a generation later, has lost its political clout. Haraway's cyborg, 'not of woman born', the illegitimate offspring of militarism and patriarchal capitalism, was modeled upon the meztizaje (racial mixing) of Mexican Americans. Acknowledging that she wrote the piece at a particular historical moment and primarily for women, Haraway's cyborg was an inconstant figure able to incorporate spiral dancers, electronic factory workers, poets, and engineers: a figure who allied diverse oppositional strategies, from writing to biotechnology. Given this radical theoretical openness, what did the Cyborg Manifesto (CM) really manage to achieve?

1. CM was an early recognition of the fundamental and irreversible changes brought about by digital technologies. Pre-dating Dolly, the Visible Man, the Visible Woman, and the (purported) completion of the

Genome Project. Haraway discerned society's transformation into a "polymorphous information system" and "the translation of the world into a problem of coding", both phenomena with specific effects for women worldwide. In the 1980s, Haraway was one of a handful of cultural critics to write about the double-edged possibilities of biotechnology, a major focus of cultural work today. Her prediction that control strategies applied to women to give birth to new human beings would be developed using the language "of goal achievement for individual decision-makers" had, by the 1990s, become painfully clear.

2. CM urged feminists to embrace new technologies as tools for feminist ends. This was a pressing antidote to the pernicious notion, popular at the time, that women belonged exclusively to 'nature'. The manifesto proposed that feminists definitely could and should use the master's tools to destroy (or at least disrupt) the master's house.

3. CM contributed to the growth of a pan-global labor consciousness, acknowledging the key role of women as workers in the global economy. It also inspired the development of cyberfeminism in various parts of the world. But in contrast to Haraway's feminist, socialist and antiracist politics, Cyberfeminism eschewed definitions, political affiliations (including feminism) and even goals.* The political effectiveness of so undirected a movement is still to be determined. Issues of race and racism, primary in Haraway's formulation of the cyborg have been avoided in cyberfeminism. This silence could prove as destructive here as it was to Second Wave US feminism. One can only hope that cyberfeminism is still open to transformations.

4. CM proposed feminist associations based on affinities, not identity. Haraway wrote the manifesto in response to endless fragmentation of the US Second Wave feminist movement along the lines of ethnic, racial and sexual identity. The manifesto called for the crossing of boundaries and for a re-organisation of women on the basis of affinities of political kinship. Cyberfeminists followed Haraway's lead to associate on the basis of affinities but at present, with some exceptions, these affinities tend to be career-oriented rather than political.

5. CM reinforced and popularised earlier utopian feminist imaginings of a world rendered gender free by technology. Effectively, what this really meant was that those who could afford medical services and technology would be able to 're-generate' themselves at will. For a small segment of the world's population this has indeed been liberating and empowering. Previously 'monstrous' prosthesis became beautiful. If the original radicality of Haraway's cyborg lay in its illegitimacy, the ubiquity of digital, ex-military, and genetic technologies suggest that the cyborg is now a recognised legal citizen, much more a creature of social reality than of fiction. The utilisation of the cyborg as an image of edgy radicalism was, and still is, the territory of electronics and the fashion industry. As cyberfeminism emphasises the cyber and backpedals the feminism, the most radical politics of the manifesto have been largely ignored.

*See '100 anti-theses'
<https://www.obn.org/cfinder/100antitheses.html>
 and Faith Wilding, "Where is the feminism in Cyberfeminism"
<https://www.art.cfa.cmu.edu/wilding/wherfem.html>
 originally published in *nparadoxa* 33, London, 1998.

Maria Fernandez

The Cyborg Fifteen Years On, Five Complaints

We know what a cyborg is: the hybrid transfiguration of the human and the machinic into one continuous, prosthetically extended, technically or organically enhanced and integrated body, mind and generalised culture.

The hope of this integration is for a transorganic or transhuman future, something like an entirely new evolutionary stage of life which will surpass the organic limitations of brain and body in favour of new, unlimited potentialities. A new sort of future that undermines the divisions and boundaries between the human and its others; a cross-disciplinary movement that, as Donna Haraway asserts in her foundational text, "The Cyborg Manifesto", has characterised liberal societies in (post)modernity.

The cyborg is yet another manifestation of the collapse of the traditional bounded stability of the human and its anthropocentric beliefs. But this notion of the cyborg is a lazy reconfiguration of already well-established political and moral sensibilities why?

1. It
 duplicitously welcomes the technoscientific hybridisation of the organic

and the technical while maintaining and perpetuating the critique of technological rationality which has characterised left-liberal activism and humanities. Neither aspect is transformed by what is in fact a confrontation but comes to exist side-by-side in a typically vague optimism in which all transgressions of boundaries are welcomed, without adequate consideration of content or the difficulties involved. In this way, the theory of the cyborg perpetuates the standard assumptions of leftist (and proto-hippie) critique.

2. This hypocritical determination only serves to reinforce equally naive notions of an extended freedom and responsibility which, rather, the cyborg is in the service of. There is something disgustingly, liberally 'communitarian' about the cyborg in its current appreciation, which could be readily taken as a covert if naively assumed parochialism or, better, Americanism. No surprise that this should come from those on the nice left where 'contestation' always involves 'respect' and 'creativity' rather than war and destruction (see Hardt & Negri's approbation of Haraway in *Empire*).

3. Cyborg theory is mostly a self-serving sexying-up of critical liberalism through great gadgetry and concept-busting movements in the technoscientific organisation of living material and extended systems. Tie-dye T-shirts are swapped for leather deathpants and ethnic beads for prosthetic hardware in a desperate bid for contemporaneity.

4. But the errors and dogmatism of the now common notion of the cyborg also extend to the understanding of what is actually happening in the technosciences. The cyborg is a theoretical fiction since how the machinic and the organic in fact materially interact and combine is not and cannot be accounted for by a theory ultimately based on abstractions.

5. This tendentious, primarily phantasmatic appropriation of technoscientific development as 'cyborgian' precludes a technically precise and fully inventive understanding of organico-machinic integration in favour of asserting what has been going on in well-meaning left-liberal circles for some time anyway. It is a complacent reduction of the actuality of the organico-machinic nexus, dulling it into politically comprehensible and polite terms.

Suhail Malik]

4.3

**Re: [oldboys] Re: maria fernandez/
 suhail malik on cyberfeminism**
 From: Mary Jo Aagerstoun
 To: oldboys@lists.ccc.de
 Date: Thu, 23 Aug 2001 15:39:17
 -0400 (EDT)

Could we have bio/professional background info on Fernandez and Malik, please?

4.4

**Re: [oldboys] Re: maria fernandez/
 suhail malik on cyberfeminism**
 From: Pauline van Mourik Broekman
 To: oldboys@lists.ccc.de
 Date: Fri, 24 Aug 2001 11:20:11
 +0100

>Hiya,

>>Donna Haraway is very mystified by this resurgence in interest:))
 >

>reg, this i'd say that it just reflects a general need for 'prophecy', and
>if a thinker manages to condense a complex construct of ideas into a handy
>formula like a manifesto, a star is born.

Yes, which explains the first and perhaps lasting impact... but what I think is occurring now, or at least with things like the totally mistakenly entitled 'Cyborg Manisto' associated with Adbusters (<http://www.cyborgmanifesto.org>) which was a spoof lambasting the oldest-fashioned version of the cyborg and seemed wholly unaware of Haraway's different formulation), is that it's coming back again, but in a kind of amnesiac haze, and, unlike before, accompanied by serious animosity. This is what I believe mystifies her - not the initial interest.

>i, personally, always understood cyberfeminism as an operational mode
>which is first of all, based on activity, which means you become a
>cyberfeminist by developing your own cyberfeminist theory/ piece/
>work/thought - whatever medium you prefer to work in - and contribute this
>to the discourse, the discourse, at least the one around obn is not just
>open enough to allow all possible approaches, but obn's basic idea is to
>build platforms which allow exactly this.
>
>that is why i have never accepted a critique like the one from maria,
>saying cyberfeminism is not political or critical or radical or whatever
>nice adverbs there are around. why doesn't she [simply] formulate her idea
>of a political cyberfeminism and contributes it? why is it the better
>political gesture to blame others for not doing what i think has to be
>done? i am happy that this very comfortable gesture doesn't work any
>longer with cyberfeminism.

Well, I feel very uncomfortable speaking for someone else, and as you seem to imply that Maria is on this list, I'm sure this won't last for long, but surely these two things aren't mutually exclusive! First of all, her points re-emphasize Haraway's and presumably go along with cyberfem's 'non-natural' use of technological tools; second, I think it's clear from everything's she's saying that she thinks the story ain't over - as it were - but yes, that there's a frustration there at the lack of specificity regarding what are broadly understood as its aims, and the 'backpeddling' on the feminism half of its name; third, I think she's trying to reclaim for something-like-cyberfeminism a far more diverse understanding of what 'cyber' might be in the global economy - to bring in all the far flung female identities which Haraway brought into the equation. Fair cop, no? Can't *that* be a contribution, from a practitioner whose 'medium' is text? When she talks about careerism, well, that stuff is so personal that the single term cyberfeminism just becomes too big an umbrella to really categorise the who and the why, but it's fair to posit it as a worry: even if it only functions to be shot down, including by those who may think careerism is a useful political strategy.

By the way, Suhail Malik lectures in art theory in the fine art dept. of Goldsmiths, here in London. Essentially, in this article he was revisiting a subject that was already a bane of his in 1994 - when he wrote one of our (Mute's) first big essays: The Immateriality of the Signifier: The Flesh and the Innocence of Michael Jackson.

Byeece, Pauline.

4.5

**Re: [oldboys] Re: maria fernandez/
suhail malik on cyberfeminism**
From: Cornelia Sollfrank
To: oldboys@lists.ccc.de
Date: Fri, 24 Aug 2001 11:31:43
+0100

tnx pauline,

for posting the whole piece and putting it in context.
i started by just quoting in order to shed some light on the... achim, case.
>Donna Haraway is very mystified by this resurgence in interest :).
reg, this i'd say that it just reflects a general need for 'prophecy', and if a thinker manages to condense a complex construct of ideas into a handy formula like a manifesto, a star is born.

i, personally, always understood cyberfeminism as an operational mode which is first of all, based on activity, which means you become a cyberfeminist by developing your own cyberfeminist theory/ piece/ work/thought - whatever

medium you prefer to work in - and contribute this to the discourse, the discourse, at least the one around obn is not just open enough to allow all possible approaches, but obn's basic idea is to build platforms which allow exactly this.

that is why i have never accepted a critique like the one from maria, saying cyberfeminism is not political or critical or radical or whatever nice adverbs there are around. why doesn't she [simply] formulate her idea of a political cyberfeminism and contributes it? why is it the better political gesture to blame others for not doing what i think has to be done? i am happy that this very comfortable gesture doesn't work any longer with cyberfeminism.

and i am really looking forward to her political approach to cyberfeminism.

cheers,
cornelia

4.6

**Re: [oldboys] Re: maria fernandez/
suhail malik on cyberfeminism**
From: Cornelia Sollfrank
To: oldboys@lists.ccc.de
Date: Fri, 24 Aug 2001 11:34:20
+0100

dear mary jo,

i hope you do not spend too much time and energy on the nagtive approaches to cyberfeminism;-)

there's also a lot of positive ones :-))

c.

>Could we have bio/professional background info on Fernandez and Malik,
>please?

Maria Fernandez (USA)
is an art historian (Ph.D. Columbia University, 1992) whose interests center on postcolonial studies, electronic media theory, Latin American Art and the intersection of those fields. She has taught at Columbia University, Carnegie Mellon University, the University of Pittsburgh, the University of Connecticut at Storrs and at the Master of Fine Arts Program at Vermont College.
Selected texts: "Postcolonial Media Theory" Third Text, 47 (summer, 1999) expanded version in Art Journal, fall 1999.
Interview
CIE<<http://www.nettime.org/nettime.w3archive/1997/11/msg00001.html>>
"New Canons, Old Histories..."
<http://www.cgrg.ohiostate.edu/Astrolabe/journal/inaugural/fernandez.html>

4.7

**Re: [oldboys] Re: maria fernandez/
suhail malik on cyberfeminism**
From: Cornelia Sollfrank
To: oldboys@lists.ccc.de
Date: Tue, 28 Aug 2001 18:42:44
+0100

hi pauline,

tnx for 'speaking for someone else'...

yes, maria is on the list, but maybe she is on holidays or so. i hope she will also take the opportunity to comment.

>First of all, her points
>re-emphasize Haraway's and presumably go along with cyberfem's
>'non-natural' use of technological tools;

ok

>second, I think it's clear from
>everything's she's saying that she thinks the story ain't over - as it were
>- but yes, that there's a frustration there at the lack of specificity
>regarding what are broadly understood as its aims, and the 'backpeddling'
>on the feminism half of its name;
good that it's not over otherwise we had to ask ourselves what we are doing
on this list;-)
(maybe we have anyway, oe esp. because it is not over)
there is a tradition within obn discussing the understanding of politics. (see also
mute #13)
and the main question is if something (like cf) can have a political concern if
there is not clearly formulated goals; if there can by a different understanding of
politics than an intentional, which clearly was the feminism of the 70s. for me it
makes much more sense to rethink strategies and tools than just replacing one
goal by another and using the same strategies to try to reach them, but there will
also be a section at the conference talking about what the hell is it that ties obn
together? i dont know if we have the goals on our banners afterwards. maybe
some have their goals already, just on very tiny banners!

>third, I think she's trying to reclaim
>for something-like-cyberfeminism a far more diverse understanding of what
>'cyber' might be in the global economy - to bring in all the far flung
>female identities which Haraway brought into the equation. Fair cop, no?
>Can't *that* be a contribution, from a practitioner whose 'medium' is text?

it is at least a starting point. as you all might know already we are having the
third international conference this year in december, just working on the call, and
this will be exactly the right place to talk about utopias, understanding of politics
etc. and to present more profound ideas of cyberfeminist politics i.e.
>When she talks about careerism, well, that stuff is so personal that the
>single term cyberfeminism just becomes too big an umbrella to really
>categorise the who and the why, but it's fair to posit it as a worry: even
>if it only functions to be shot down, including by those who may think
>careerism is a useful political strategy.

that feminists accuse each other for only being feminist of career reasons is an
old tradition, as old as the fact that proclaiming to be a feminist /cyberfeminist
does harm to your career. it doesn't lead anyone anywhere and mostly shows
personal envy, to make a serious topic out of it you have to be honest about
female competition which is a complete taboo, still, and one should take into
consideration that not everyone wants to go into the arena and take the risk to be
publically beaten up, and if you do so, is it just for career reasons?!

anyway, i finally had an inspiration for a domain name for my new homepage:

www.cyberfeminist-career-center.de
i think it is really funny;-)

best, c.

5.0

<nettime> a byte of VN

From: Josephine Bosma

To: nettime-l@desk.nl

Date: Sat, 28 Jun 1997 10:21:12
+0200 (MET DST)

Its summer, although you wouldn't believe it here in cold Amsterdam.
Nettime has been rather silent, and the mails that did come were
very long and also the connection to anything like net.criticism
was somewhat lost to me sometimes.

Here's a little byte of VNS, an interview I did with Josephine Starrs
the 26th of March this year. It was kind of an addition to another
interview I did with Josephine and Leon Cmielewski about their
user unfriendly interface and their emotional computerlife, so its
not very long or deep. As I said, just a byte of VNS, for your
enjoyment.

JS: VNS_Matrix was four women: Francesca Di Rimini, Virginia Barratt,
Julianne Pierce and myself, Josephine Starrs. We started about five
or six years ago with the cyberfeminist manifesto for the twentyfirst
century.

We started posterizing cities in Australia with that manifesto. We wanted
to work with technology, we're all from different backgrounds: writer,
performance artist, filmmaker. I was from a photography background. We
didn't have access to any particular new technology, but we had access
to a photocopier, so we just started writing about technology, because
we were worried that it seemed such a boys domain at that time, in the
artworld and so on.

We started computers and we did internet performance work, we've done
installations, we've done billboards. We had this agenda of encouraging
women to get involved if they want to look at their relationship with
technologies, to get the hands on the tools and to have fun with it.
Part of the project was to use humour in this process, rather then a
seventies style of feminism where you got up on a soapbox and blabla..
We tried to make it like technology isn't intimidating, its fun to use.
In proces we all started to get completely sucked in and we started
having too much fun I think. (laughter)

The last project has been to make this computergame called Bad Code.
So far we've made the prototype of that. Now we are looking for
developers to develop it further.

JB: Its for girls right?

JS: Its not particularly FOR girls, its just not aimed at fourteen year
old boys. So by not aiming at fourteen year old boys, girls like it.

JB: You're from different disciplines, but do you all have a feminist
background? Hows the average age? Do you think there is different
generations in feminism?

JS: Yes, we all have a feminist background. We are all in our mid
twenties.(laughs) Our ages range from thirty-three to forty-two,
so..I don't know how to answer the last question. I guess there's all
that stuff about the first wave and the second wave of feminism, but
cyberfeminism goes beyond all that.

JB: It covers all of them?

JS: yeah.

JB: Do you have any examples or other cyberfeminists that you enjoy?

JB: Certainly. Lets see, who would be on our list of cyberfeminists..
Well, Sadie Plant is my favorit cyberfeminist. I love her quote that
cyberfeminism is simply the acknowledgement that the patriarchy is
doomed. I think Sandie Stone and Brenda Laurel should be on the list.
There are a few groups in Australia, the Digtarts, Linda Dement, Zoe
Sophoulis, lots of women working in the area and writing about new
media and so on.

JB: Are there any females (they don't have to necesarely call themselves
feminists) that come before the cyberfeminist wave, that inspired you?
That you think have made a kind of breeding ground for you to work from?

JS: Its true that I was influenced in the eighties, like everyone else,
by writings of french feminists like Ingaray and Kristeva. That french
feminism kind of informed our original manifesto in a way. But we were
trying to use that as a springboard to find another way of looking at
things. And I guess Donna Haraway especially inspired us at the time.
There are a lot of women artists that a lot of people have never heard
of in Australia who started to work in the area, like Linda Dement who
did the CyberFleshGirlMonster-CD. She is a good friend. We thought
feminism had become far to theoretical and we didn't know which way to
go. So we thought: what did they do in the seventies, they had
manifesto's and they got out there and posted.. So we thought we'd
become activists. We had a lot of fun doing it, more in a sort of
ironic, humorous way.

JB: Feminism is a bit suffering from the fact that the diversity in
issues concerning women, who make up half of the world population and
have different backgrounds and possibilities, this diversity is vast
and hard to work with.
Are you working in any way with the issues there or do you seek
connections with for instance groups that fight for very simple basic
rights?

JS: I have done a lot of teaching in art schools and community set ups.
I know what it is like to teach a woman how to use a computer, who has
a real fobia.

There are different ways of teaching, without intimidating people
completely. In that way we've tried to be active and encouraging women
not to be intimidated. We live in Australia, its a wealthy western
country. We're aware of the fact of course that there are all these

women in for example the Filipines going blind making this technology that we're using. We feel that we can't cover everything though, we are cynical about the techno evangelism coming out of California saying technology is going to save the world and make everybody happy, because it always talking about a certain part of the population of course that have access to that technology. But it is not going to make us stop using it, or stop us from networking with different people.

JB: Talking about women online: do you think, with Kristeva and Irigaray's work in mind, can you notice different styles of discourse on line between women and men?

JS: That's a good one. If you're talking about chats or moos, everybody's trying to peek whether you're talking to a man or woman, and I think I've probably been fooled some of the time, also a lot of people thought I have been a man and I have gone with that and pretended to be a man. But in terms of the writing, I think some of my friends who are writing, I am thinking now of one of vmsmatrix: Francesca DiRimini aka Gashgirl, that her writing is particularly influenced by perhaps feminist writings. So it sort of has grown up and then expanded onto the online thing, because it's a nonlinear kind of writing and because you can use the hypertext in a different sort of way. I do not want to generalize, but there is a nice style that women are developing in their online writing.

JB: What do you think will be the future of academic male discourse online?

It can never stay as straight as it is..

JS: (laughs) I have no idea. It is very straight yes. I am amazed by some of the postings that happen. I don't join in a lot because often it's just so serious, just so straight. I prefer to have to play online, play with words and play with the people that I'm corresponding with, which aren't all women.

JB: I think I understand what you mean, but of course if somebody listens to this or reads this, they might very well think: O, there are these women again, they cannot have a serious conversation. I don't think you mean serious, right?

There's something else in these texts that you cannot log into, cannot connect to. Could you describe it in a different way?

JS: I guess its more that the style of writing puts a distance between you and the person that is supposed to be communicating with you. That's the only thing I can say really. I talk about serious issues with the people that I correspond with. I am not belittling seriousness. There are a lot of serious things to be discussed. There is a lot of serious work to be done. But there is also this thing of putting a distance between you and the person you are communicating with.

JB: and this serves a purpose of course, but now I am leading the witness.
*

6.0

<nettime> Where is feminism in cyberfeminism

From: Faith Wilding

To: nettime-l@desk.nl

Date: Tue, 6 Jan 1998 15:31:10 -0500

Where is Feminism in Cyberfeminism?

Faith Wilding

Introduction

"What is cyberfeminism? Sadie Plant claims it is an absolutely post-human insurrection -the revolt of an emergent system which includes women and computers, against the world view and material reality of a patriarchy which still seeks to subdue them. This is an alliance of 'the goods' against their masters, an alliance of woman and machines. It is a revolt of the chattels."
--Caroline Bassett, With a little help from Our (New) Friends!

During the recent Cyberfeminist International (CI) meetings at Documenta X in

Kassel, Germany (1), much discussion centered on whether or not there should--or could--be a definition of cyberfeminism. FACES (a women only on-line list) had been debating this issue with varying degrees of passion for months; the press and other interested parties wanted to know; we, the participants, wanted to know. The chance to talk about this important issue face to face was invaluable since this perplexing question lies at the heart of many of the contradictory contemporary positions and attitudes toward feminism(s) on-line, which need to be addressed if there is to be an engaged (cyber)feminist politics implemented on the Net. By looking more closely at the reasons put forth against defining cyberfeminism, and their implications, and by offering some possible definitions of cyberfeminism, I hope to suggest how such a politics might be translated into practice. The impetus for this essay springs from the experience of eight days of intense daily living and working with almost forty women participants of the 1st Cyberfeminist International. The daily collective interactions, discussions, presentations, meals, work, and play, represented a browser through which possible practices of a cyberfeminist movement became visible. The women present understood this to be a significant historic moment; subsequent on-line discussions and planning are adding to the evidence that much research and development still lie ahead.

Against Definition

"The 1st CYBERFEMINIST INTERNATIONAL slips through the traps of definition with different attitudes towards art, culture, theory, politics, communication and technology--the terrain of the Internet." --1st CI Press Release

Some definitions of cyberfeminism have already been offered in the writings and art practices of Sadie Plant, VNS Matrix, Linda Dement, Rosi Braidotti, Alluquere Rosanne Stone, and others. Why then this preoccupation with definitions of cyberfeminism in the CI discussions? The reasons given for refusing to define cyberfeminism--even though they may call themselves cyberfeminists--indicate a profound ambivalence in many wired women's relationship to what they perceive to be a monumental past feminist history, theory and practice, and its relevance to contemporary conditions facing women immersed in technology. I will discuss four of the main manifestations of this ambivalence and explore their implications.

1. Repudiation of "old style" (70's) feminism.

According to this argument, "old style" (70's) feminism is characterized as constricting (politically correct), guilt inducing, essentialist, anti-technology, anti-sex, and not relevant to women's circumstances in the new technologies. This is ironic because in actual practice cyberfeminism has already adopted many of the strategies of avant garde feminist movements, including strategic separatism (women only lists, self-help, chat groups, networks, and woman to woman technological training), feminist cultural, social, and language theory and analysis, creation of new images of women on the Net (feminist avatars, cyborgs, genderfusion) to counter rampant sexist stereotyping, feminist net critique, strategic essentialism, and the like. The repudiation of historical feminism is problematic because it throws out the baby with the bathwater and aligns itself uneasily with popular fears, stereotypes, and misconceptions about feminism.

Why is it that so many younger women (and men) know so little about even very recent histories of women, not to speak of past feminist movements and philosophies? It is tempting to point the finger at educational systems and institutions which still treat the histories of women, minoritarian, and marginalized populations as ancillary to "regular" history, relegating them to specialized courses or departments. In the US, young women entering college often blithely claim equality with men declaring that feminism isn't needed anymore--in complete disregard of the fact that the very structures of the institutions are masculinist; that what counts as the main body of knowledge to be conveyed is still almost entirely white, male, and western European; that the new technology departments springing up everywhere are heavily male dominated (2); and that women professors still are less likely to be tenured, tenure-track, or full-time, and often still make less than male professors at comparable ranks. And all of this despite the fact that as a recognized field of knowledge and study, feminism and gender studies are firmly established in academia.

But the problems lie deeper than the education systems. The political work of building a movement is a technology which must be learned by study and practice and needs the help of experienced practitioners. The struggle to keep practices and histories of resistance alive today is harder in the face of a commodity culture which thrives on novelty, speed, obsolescence, evanescence, virtuality, simulation, and utopian promises of technology. Commodity culture is forever young and makes even the recent past appear remote and mythic. On a recent panel a young woman said that 70's feminism has taken on mythical proportions for her generation, making the prospect of measuring up to such a history overwhelming for her and her peers. Conversely, many older feminists are unsure of how to connect to the issues of new media generations, and how

to go about translating feminist ideas to the information culture. The problem for younger women then, becomes one of how to create a feminist politics and activist trajectory of their own to address new cultural and technological conditions and experiences.

To be sure, the problem of the loss of historical knowledge and active connection to radical movements of the past is one which is not limited to feminism—it is an endemic problem for leftist movements in the US. By arguing for the importance of the knowledge of history I am not interested in invoking nostalgic homage to moments of past glory. If cyberfeminists wish to avoid making the mistakes of past feminists, it behooves them to know and analyze feminist histories very carefully. And if they are to expand their territory on the Net and negotiate issues of difference across generational, economic, educational, racial, national, and experiential boundaries, they must seek out coalitions and alliances with diverse groups of women involved in the integrated circuit of global technologies. At the same time, close familiarity with postcolonial studies, and with the histories of imperialist and colonialist domination—and resistance to them—are equally important for an informed practice of cyberfeminist politics.

2. Cybergirl-ism.

Judging by a quick net browse, one of the most popular feminist avatars currently offered to young women on the Net is “cybergirl-ism” in all of its permutations: “webgirls”, “not girls”, “guerrilla girls”, “bad girls”, etc. As Rosi Braidotti (3) and others have pointed out, the often ironical, parodic, humorous, passionate, angry, or aggressive work of many of these recent “grrrl” groups is an important manifestation of new feminine subjective and cultural representations in cyberspace. Currently there is quite a wide variety of articulations of feminist and protofeminist practices in these various ‘groups’ which seem to range from “anyone female can join” chatty mailing lists, to sci-fi, cyberpunk, and femporn zines; anti-discrimination projects; sexual exhibitionism; transgender experimentation; lesbian separatism; medical self-help; artistic self-promotion; job and dating services; and just plain mouthing off. Cybergirl-ism generally seems to subscribe to a certain amount of net utopianism—an “anything you wanna be and do in cyberspace is cool” attitude. Despite the gripings against men in general—and technogeeks in particular—which pervade some of the discussions and sites, most cybergirls don’t seem interested in engaging in a political critique of women’s position on the Net—they’d rather “just do it”, and adopt the somewhat anti-theory attitude which seems to prevail currently.

While cybergirls sometimes draw (whether consciously or unconsciously) on feminist analyses of popular representations of women—and on the strategies and work of many feminist artists—they also often uncritically recirculate and re-present sexist and stereotyped images of women from popular media—the buxom gun moll; the supersexed cyborg femme; the ‘90’s tupperware cartoon women, are favorites—without any analysis or critical recontextualization. Creating more positive and complex images of women which break the gendered codes prevailing on the Net (and in the popular media) takes many smart heads, and there is richly suggestive feminist research available, ranging from Haraway’s monstrous cyborgs, Judith Butler’s gender masquerade, Octavia Butler’s recombinant genders, and all manner of hybrid beings which can unsettle the old masculine/feminine binaries.

The many lines of flight of cybergirl-ism are important as vectors of investigation, research, and invention. But these can’t replace the hard work which is needed in order to identify and change the masculinist structures, content, and effects of the new technologies. If it is true, as Sadie Plant argues that “women have not merely had a minor part to play in the emergence of the digital machines....(that) women have been the simulators, assemblers, and programmers of the digital machines.” (4) then why are there so few women in visible positions of leadership in the electronic world? Why are women programmers and hackers still a tiny minority, and often considered anomalies? Why is the popular perception still that women are generally anti-tech, and at best secondary players in the high tech world? Sadly, the lesson of Ada Lovelace is that even though women have made major contributions to the invention of computers and computer programming, it hasn’t changed the perception—or reality—of women’s condition in the new technologies. Being bad girls on the Internet is not going to change matters much either, nor challenge the status quo, though it may provide refreshing moments of iconoclastic delirium. But if grrrl energy and invention were to be coupled with engaged political savvy and practice....Imagine!

3. Net utopianism

Many cyberfeminists feel that the e-media are completely new technologies which give women a chance to start afresh, create new languages, programs, platforms, images, fluid identities and multi-subject definitions—that in fact, the e-media can be recoded, redesigned, reprogrammed to meet women’s need and desire to change the feminine condition. This variety of net utopianism declares that the choice is yours in cyberspace—you can be anything you want to be—and refuses to be pinned down to definitions which

might imply a fixed set of beliefs, practices, or responsibilities or a fixed subject position. As has been noted in a previous essay (5) there is much to be said for considering cyberfeminism a promising new wave of feminist practice which can contest technologically complex territories, and chart new ground for women. It is of utmost importance however to recognize that the new

media exist within a social framework that is already established in its practices and embedded in economic, political and cultural environments which are still deeply sexist, and racist. Contrary to the fond delusions of many net utopians, information exchange on the Net does not automatically obliterate hierarchies through free exchange of information across boundaries. Also, the Net is not a utopia of nongender, it is not a free space ready for colonization without regard to bodies, sex, age, economics, social class, or race. Despite the indisputable groundbreaking contributions by women to the invention and development of computing technology, today’s Internet is a contested zone historically originated as a system to serve war technologies, and is currently part of masculinist institutions. Any new possibilities imagined within the Net must first acknowledge and fully take into account the implications of its founding formations and present political conditions. This being so, it can be seen as a radical act to insert the word feminism into cyber space, to interrupt the flow of masculine codes by boldly declaring the intention to bastardize, hybridize, provoke, and infect the male order of things by politicizing the environment of the Net. It is people who can become politicized, not machines, though they may be enlisted as allies in our conspiracies. Feminism has always implied dangerous disruptions, covert and overt action, war on patriarchal beliefs, traditions, social structures. Cyberfeminism can model a brash disruptive politics which aims to dismantle the patriarchal conditions which produce the codes, languages, images, and structures of the Net.

4. Fear of political engagement

Another ambivalence about defining cyberfeminism is the fear of forced political consensus, the fear that discussions will be closed and differences elided. Perhaps by refusing definition, regressive identity politics and party lines, political squabbling, and ideological formulations can be avoided. As a playful counter to the desire for definition, and as a provocation to the press, the CI composed and posted the “100 Anti-theses” (a parody of Martin Luther’s theses) which “defined” cyberfeminism by saying what

it is not. This definition by negation or absence was an attractive means for engaging conversation, piquing curiosity, and engaging in language play—and it was certainly fun as a collective writing project. But one cannot describe something by saying what it is not, and once the playful point is made, it’s clear that the 100 antitheses are too abstract, ambiguous, and evasive to function as an organizing strategy politically. While there are many cyberfeminists who are developing extremely sophisticated feminist theories of language, subjectivity, the body, technology, and female representation in cyberspace, there is little understanding of how these theories link to the mundane realities of diverse women’s work and experiences on the Net - much less how they could translate into a transformation of net practices and structures. During the CI discussions at Documenta X, and subsequently on-line, it has become more and more evident that current conditions of Net politics and cyberspace demand more than playfulness if cyberfeminism is to be a force in critiquing Net policy, structure, hierarchies, access, and the effects of new technologies and technoscience on women. Arriving at definition is itself part of an emergent practice, for definitions will shift and complexity as practice becomes more complex. Definition can be a declaration of solidarity with those engaged in justice struggles and “freedom projects” (6) everywhere. Cyberfeminists have too much at stake to be frightened off tough political strategizing and action by the fear of squabbles, ideologizing, and political differences. If I’d rather be a cyberfeminist than a goddess, I’d damned well better know why, and be willing to say so.

Definition as a political strategy

Linking the terms “cyber” and “feminism” produces a crucial new formation in the history of feminism(s) and of the e-media. Each part of the term necessarily modifies the meaning of the other. “Feminism” (or more properly, “feminisms”) has been understood as a historical—and contemporary—transnational movement for justice and freedom for women, which depends on women’s activist participation in networked local, national, and international groups. It focuses on the material, political, emotional, sexual, and psychic conditions arising from women’s differentialized social construction and gender roles. Link this with “cyber”, which means to steer, govern, control (especially automated systems), and we conjure up feminism at the helm: New political, social, and cultural possibilities which are quite staggering. “CyberfeminismS” (7) can link the historical and philosophical practices of feminism to contemporary feminist projects and networks both on and off the Net, and to the material lives and experiences of women in the New World Order, however differently they are manifested in different countries, among different classes and races. If feminism is to be adequate to its cyberpotential then it must mutate to keep up with the shifting complexities

of social realities and life conditions as they are changed by the profound impact communications technologies and technoscience have on all our lives. It is up to cyberfeminists to use feminist theoretical insights and strategic tools and join them with cybertechniques to battle the very real sexism, racism, and militarism encoded in the software and hardware of the Net, thus politicizing this environment.

While refusing definition seems like an attractive, non-hierarchical, anti-identity tactic, it in fact plays into the hands of those who would prefer a net quietism: Give a few lucky women computers to play with and they'll shut up and stop complaining. This attitude is one of which cyberfeminists should be extremely wary and critical. Access to the Internet is still a privilege, and by no means to be regarded as a universal right (nor is it necessarily useful or desirable for everyone). While brilliant consumer marketing has succeeded in making ownership of a PC seem as imperative as having a telephone, computers are in fact powerful tools possession of which can provide a political advantage (the personal computer is the political computer). If the Internet is increasingly the channel through which many people (in the overdeveloped nations) get the bulk of their information, then it matters greatly how women participate in the programming, policy setting, and content formations of the Net, for the information coming across the Net needs to be contextualized both by the receiver and the sender. On the Internet, feminism has a new transnational audience which needs to be educated in its history and its contemporary conditions as they prevail in different countries. For many, cyberfeminism could be their entry point into feminist discourse and practices. While there is a great deal of all kinds of information about feminism available on the Net (8) --and new sites are opening up all the time--it must be remembered that the more this information can be contextualized politically, and linked to practices, activism, and conditions of every day life, the more it is likely to be effective in helping to connect and mobilize people. A potent example can be seen in the Zamir Network (Zamir "for peace") of BBS and e-mail which was created (after the eruption of civil war in Yugoslavia in 1991) to link peace activists in Croatia, Serbia, Slovenia, and Bosnia across borders via host computers in Germany. The point is that computers are more than playful tools, consumer toys, or personal pleasure machines--they are the master's tools, and they have very different meanings and uses for different populations. It will take crafty steerswomen to navigate these channels.

While cyberfeminists should avoid some of the damaging mistakes and blindneses which were part of past feminist thinking, the knowledge, experience, and feminist analysis and strategies accumulated thus far are crucial to carrying their work forward now. If the goal is to create a feminist politics on the Net, to empower women, and to create new possibilities for becoming and action in the world, then cyberfeminists must reinterpret and transpose feminist analysis, critique, strategies, and experience to encounter and contest new conditions, new technologies, new formations. (Self)definition can be an emergent property which arises out of practice and changes with the movements of desire and action. Definition can be fluid, and need not mean limits; rather, it can be a declaration of desires, strategies, actions, and goals. It can create crucial solidarity in the house of difference-- solidarity, rather than unity or consensus--solidarity which is a basis for effective political action.

A Cyberfeminist cell

How might cyberfeminists organize to work for a feminist political and cultural environment on the Net? What are various areas of feminist research and net activity that are already beginning to emerge as cyberfeminist practice? The 1st Cyberfeminist International during Documenta X in Kassel can serve as an example of a prototype cell of feminist Net organization.

A varying and diverse group of more than thirty women--with a steady core of about ten--worked and lived together during the CI. The women were self-selected by open invitation to members of the FACES (women-only) mailing list (affiliated with nettime). The main responsibilities for organizing the CI workdays was taken on by OBN (Old Boys Network)--an ad hoc group of about 6 women--in on-line consultation with all participants. Besides deciding on the content of the CI, the OBN took care of the myriad details of housing, travel, scheduling, technological needs, interfaces with nettime and Documenta, budgeting and communications. Because of the open and exhaustive on-line communications between the OBN leadership and participants, collaborative working relationships were already established by the time the participants met together face to face in Kassel.

From the first day this collaborative process--a recombinant form of feminist group processes, anarchic self-organization, and rotating leadership--continued to develop among women from more than eight countries, and from different economic, ethnic, professional, and political backgrounds. Each day began with participants meeting to prepare the Hybrid Workspace, work on various task-forces (text, press, technical, final party, etc.) and organize the public program for the day. There followed three hours of public lectures and presentations for Documenta audiences. Afterward the closed group

met again for dinner, and to discuss common issues such as the definition of cyberfeminism, group goals, future actions and plans. Work was divided according to inclination and expertise; there was no duty list and no expectation that everyone would work the same amount of hours. Space was opened up for conviviality, impulsive actions, brainstorming, and private time. At all times connection of participants to the FACES list was maintained electronically. Practically all group activities were video- and audiotaped and photographed. Many of the women brought their own computer equipment from

home and set it up in the open work/meeting space; and most of the lectures were accompanied by projected images and readings from the lecturers' web-sites. Two of the Russian women who were traveling to Kassel by a circuitous, even illegal, route because of visa problems, faxed in their trip diary all week as a performance, until they actually arrived. Another participant taught the group how to set up CU_SeeMe_ connection and continued

to participate virtually after she had to leave. Thus there was an interesting interplay between virtuality and flesh presence. The face to face interactions were experienced as much more intense and energizing than the virtual communications, and forged different degrees of affinity between various individuals and sub-groups, while at the same time making all kinds of differences more palpable. Brainstorming and spontaneous actions seemed to spring more readily from the flesh meetings. The opportunity for immediate question and answer and extended discussion after delivery of the papers also enabled more intimate and searching interchanges than are usually possible through on-line text only communications.

There was a wide variety of content presented in the various lectures, web projects, and workshops: Theories of the visibility of sexual difference on the Net; a workshop on digital self-representations of online women in avatars, databodies; analyses of gender representations, sex-sites, cybersex, and femporn; strategies of genderfusion and hybridity to combat stereotyping, essentialism, and sexist representations of women; a proposal for schizo-feminist embodiment; discussion of the fetishistic desire for information, and the paranoia created by the new technologies; a quiz on famous women in history; studies of differences between women and men programmers and hackers; an examination of electronic art based on language rather than numbers; reports on the organization and nature of webgirls lists, and much more (9).

The chief gains from the CI were trust, friendship, a deeper understanding and tolerance of differences, the ability to sustain discussions about controversial and divisive issues without group rupture, mutual education about issues of women and the e-media, as well as a clearer understanding of the territory for cyberfeminist intervention. Some participants felt that too much time and energy had gone into the public programs at the expense of more in-depth closed group discussion. But there is much to be said for cyberfeminists being able to present their research-in-progress to each other in this kind of discursive and experimental format. While the CI did not result in a formal list of goals, actions, and concrete plans, there was general agreement on areas of further work and research. These include:

- * Creating a list of cyberfeminist artists, theorists and speakers to be sent to media festivals, presenting institutions, museums, and other public venues.
- * Creating and publishing cyberfeminist theory, net criticism, position papers, bibliographies, data bases, image banks.
- * Creating a feminist search engine which could link cyberfeminist websites; feminist lists, country by country reports of netactivity and cyberorganization for women.
- * Creating coalitions with female technologists, programmers, scientists and hackers, to link feminist Net theory, content and practice with technological research and invention.
- * Cyberfeminist education projects (for both men and women) in technology, programming, and software and hardware design, which address traditional gender constructions and biases built into technology.
- * A transnational cyberfeminist action alert site.
- * Creating new avatars, databodies, new self (ves) representations which disrupt and recode the gender biases usual in current commercially available ones.
- * Cyberfeminist meetings at all media festivals, activist conferences, exhibitions, and on other occasions whenever possible.

Conclusion

"(Cyber)Feminism is a browser through which to see life." (10)
If cyberfeminism has the desire to research, theorize, work practically, and make visible how women (and non-women) worldwide are affected by new communications technologies, technoscience, and the masculinist, capitalist dominations of the global communications networks, it must begin by formulating its political goals and positions clearly. Cyberfeminists have the chance to create new formulations of feminist theory and practice which address the complex new social conditions created by global technologies. Subversive uses of the new communications technologies can facilitate the work of a transnational movement which aims to infiltrate and infect the networks of power and communication through activist, feminist, projects of solidarity,

education, freedom, vision, and resistance. To be effective in creating a politicized feminist environment on the Net which challenges its present gender, race, age, and class structures, cyberfeminists need to draw on the researches and strategies of avant garde feminist history and its critique of institutionalized patriarchy. In order to disrupt, resist, decode, and recode the masculinist structures of the new technologies, the tough work of technical, theoretical, and political education has to begin. Cyberfeminists must resist tropic and mythic constructions of the Net, and strive to work in activist coalitions with other resistant netgroups. Cyberfeminists need to declare solidarity with transnational feminist and postcolonial initiatives, and work to use their access to communications technologies and electronic networks to support such initiatives.

Notes

1. The 1st Cyberfeminist International met during the cyberfeminist workdays in the Hybrid Workspace at Documenta X in Kassel, September 20-28, 1997.
2. At Carnegie Mellon University, women students comprise about 10% of the computer science department.
3. "Cyberfeminism with a Difference" Rosi Braidotti.
[www.let.ruu.nl/womens_studies/rosi/cyberfem.htm]
4. Sadie Plant, *Zeros + Ones: Digital Women + the New Technocultures*. p. 37
5. Faith Wilding and CAE, "Notes on the Political Condition of Cyberfeminism."
6. Donna Haraway, *Modest_Witness*.
7. Using the term "feminism" is very different than using the term "women" - although perhaps one should consider using the term "cyberwomanism" which acknowledges the critique of racist white feminism so justly made by bell hooks and others.
8. See for example the listings of Looo feminist or women-related sites in Shana Penn, *The Women's Guide to The Wired World*. New York: Feminist Press, 1997.
9. For more information and papers see [<http://www.icf.de/obn>]
10. Alla Mitrofanova, CI lecture.

7.0

<nettime> The Future is Femail
From: Faith Wilding
To: nettime-1@desk.nl
Date: Fri, 18 Sep 1998 11:53:05
-0400

Note: This is a considerably shortened version of Verena Kuni's text. For the complete version please see the OBN Cyberfeminist Reader, available from Cornelia Sollfrank.

The Future is Femail"
 Some Thoughts on the Aesthetics and Politics of Cyberfeminism

By Verena Kuni

What intrigues me, is being alternative and completely conformist at the same time."
 k.d. lang

1. Preface
 The following text reflects the attempt to reproduce a lecture I gave at The First Cyberfeminist International in Kassel, in September 1997. I have since revised and added to this essay based on responses to presenting it to different audiences. It is presented in very abbreviated form here. (The full-length version of this paper was published in the Cyberfeminist Reader by OBN, ed. Cornelia Sollfrank).

This essay centers on visual representations of gender, and is especially addressed to artists (re-)presenting their work in the visual field of the World Wide Web who are concerned with this issue in their everyday practice.

2. Future is Femail!
 Now, just to add an ad for Cyberfeminism--let us admit that...
 Future is femail. This is a fact most men seem not to be capable of accepting - except in the case it is called Barbarella and has the body shape of Jane Fonda.

One of the issues of Cyberfeminism should be to question how to get even with old-fashioned fantasies of that kind and to throw a pinch of sand

into the gears of cybernetic bachelor's machines (Junggesellenmaschinen), how to finish off the damned sexist-machistic colonisation of Cyberspace...

(Here I omit a long discussion of the development of the Internet within masculinist structures; of Sadie Plant's and Donna Haraway's contributions to the discussion of the relationships of women and technology; and a discussion of the definition of cyberfeminism.)

3. A new subversive cyberfeminist energy takes effect wherever women artists work consciously with means of replication and simulation rather than referring to traditional strategies of representation. At this point, it seems to be near at hand that electronic media - as they principally support different techniques of replication and simulation - should match a correspondent artistic practice perfectly. Sounds like good news for feminist artists working with new technologies: Is Cyberfeminism just another name for a new born feminist avant-garde?

At this point it is important to ask ourselves about specific effects of new media technologies that might seriously interfere with the break with concepts of representation (as claimed by Sadie Plant). To answer this question in relation to the aesthetics and politics of Cyberfeminism, the World Wide Web as an expanding field not only of feminist activities, but also of artistic practice seems to be an appropriate area to discuss.

4. Label it! On Netchicks and PopTarts
 Similar to the multitude of different notions and concepts of Cyberfeminism discussed in the field of theory we can find a broad range of Cyberfeminist presence on the Web: from personal hompages to ambitious zines, from weblogs, jumping stations and networks to artistic projects there is a growing number of sites provided by women that are not only dealing with feminist issues, but also associate themselves explicitly with the label Cyberfeminist". But how can we distinguish between feminist" and Cyberfeminist" webwork? As I have already pointed out, regarding the discussions about the relations between Cyberfeminism and the so called "Old school feminism" on one hand, and the continuing disagreements between different feminist and Cyberfeminist positions on the other hand, it does not make very much sense to define Cyberfeminism as the sum of feminist activities. I would like to propose another definition: Cyberfeminist practice as both a political and aesthetic strategy - and, as a strategy working consciously with means of replication and simulation rather than referring to traditional strategies of representation. But how far does this definition fit into a medium like the World Wide Web which is loaded with one of today's most common means of representation: the image? Well, representation is not only built up on visuals, and do not forget that basically the WWW is nothing but a big hypertext. Unfortunately, this doesn't make things better at all.

Net politics begin with the naming of a domain or a site - and in general this will be a name that defines not only its geographic or physical origins, but also the contextual and ideal framework a project is situated in. According to this, let us look at how feminist and Cyberfeminist projects deal with this tool. What can be noticed here generally is that on the one hand a majority of feminist as well as Cyberfeminist sites refer to a spectrum of terms more or less explicitly associated with femininity in respect to the female sex. On the other hand the way this term is related to the female sex seems to be a first criterion to distinguish between feminist and cyberfeminist presence on the Web. At first hand, this can be mentioned as an indication for the unease of a younger generation against concepts developed by an older one that worked on a different basis not only considering the historic situation and the socio-political context, but also considering the media available to work with - and therefore leading not only to a different self understanding, but also to different strategies. As RosieX from the CyberFemZine "GeekGirl" remarks, even the idea of a "movement" itself is based on an older style feminist rhetoric which tended to homogenize all women with the same wants/needs/desires to embrace each other [...].

Whereas feminist projects tend to relate to terms like "woman" or "femina" or to go back to names grasped from the pool of history and mythology like "Ariadne", "Elektra" or "Sappho" - thereby following similar concepts to many projects during the first and second wave of feminist movement that tried to point out the need for consciousness about a "female identity", "herstory" and so on - looking at projects associating themselves with the concept of Cyberfeminism we can find a remarkable predilection for the use of a special slang I would like to describe as an ironic play with the so called toys for boys, recognizing traditional notions of "female identity" as already prestructured by the male perceptions of the female". For example, there are quite a lot of names using and sometimes also fusing the world of computer technology with phrases normally used as vulgars for women, for female sexuality or for ugly feminist, as in Clara Sinclairs "Netchicks Homepage", Akke Wagenaars "RadicalPlaygirls", Crystal Tiles "Feminist Pop Tarts", the german "Cyberweiber" - and yes, we can even put the notion of

Cyberfeminism" into this category. Another major part of the projects refer in a similar way to the word 'girl' changing it into 'grl' and thereby citing the Riotgrl movement that emerged from the music scene during the eighties and transferring it into cyberspace, as it is the case in site-names like 'PlanetGrll', 'GeekGrll' and so on. Similar to the Riotgrl movement in music (or the Bad Grlls in contemporary fine arts), this is also about the need to be part of a scene and at the same time keep one's distance to the gender politics it is ruled by. As Chrystal Tiles from the Feminist Pop Tarts' puts it: A very practical reason grlls/geeks/nerds use these codewords in titles or our site is to make it clear that we're not naked and waiting for a hot chat with you! I mean, just do an infoseek search using the keyword 'grll' or 'woman' and see what you find. Cybergirl.com (not to be confused with Cybergrll!) is a nekkid-chick.gif site or something [...] Ever heard about the cliché 'It's not a man's world, it's a boy's world'? Well, I think of girl, geek, grll, etc. as words women of whatever age can use to signify that we refuse to play the circumscribed, no-win, lady/cutie/muffin/angel/whore/bitch game, and a way to fight back against the boys will be boys and old boys stuff that is so subtle, yet so powerful in our society."

Following this, it seems that within the 'Name Space' of the World Wide Web Cyberfeminist Grllism is not only a means to create and to claim free spaces' for women in the net, but a strategy of masquerade as a tool to undermine dominating gender politics that keep control over the female data set' (i. e. visual or linguistic objectifications of that which male netusers regard as 'female') as well. Furthermore this strategy is not only important for the naming, but also for the visual design of Cyberfeminist web projects, as I will try to demonstrate in my sketch of an iconology of Cyberfeminist webdesign' following below. By trying to find categories and common grounds I do not intend to return to the problematic issue of a 'female', 'feminine' or 'feminist aesthetic'. Rather, my purpose here is to describe Cyberfeminism by the means of its aesthetical and political strategies - and thereby to develop perspectives on the representation of gender in the visual field of World Wide Web.

5. Masquerades of the Cyborg

Regarding the Web as a visual field and stating that Cyberfeminist politics include the screendesign, we will have to take a closer look at the constituting elements like the construction of a site, the use of logos and frames as well as colours, background textures and so on. At first let us ask what a Cyberfeminist website could look like. Is there a possibility for an imaginary with a Cyberfeminist bent? For quite a lot of theorists in the field of Cyberfeminism the use of new technologies is more or less closely associated with the desire to erect a new symbolic order in cyberspace that allows not only for imagining notions of identity and sexuality beyond the binary code, but to incorporate them as well. In this context, the figuration of the Cyborg as outlined by Donna Haraway plays an important role as a synthetic techno-flesh being that in itself already dissolves the gendered knot between body and cultural identity.

"The cyborg as imaginary figure and lived experience changes the notion of what at the end of the twentieth century is being understood as the experience of women."

Another notion to discuss is the concept of hybridity, founded on the idea of difference rather than of identity. Donna Haraway characterized her cyborg as "an ardent adherent of partiality, irony, intimacy, and perversion." Following that, we may conclude that the potential of a cyberfeminist figuration—any public image, be it a logo, a corporate identity, or a screendesign—could be based on a strategy of difference and hybridity. Or if we speak in terms of visual representation (as Judith Halberstam proposes it in reference to Judith Butler) as a strategy of masquerade that may be the only option to outline different images and different visions of possible alliances of women and technology.

Coming back to our reflections about possible strategies for visual artists working on and with the World Wide Web: Is it possible to understand masquerade as a strategy of representation beyond representation, let's say: a representation that at the same moment undermines traditional concepts of representation by using techniques of replication and simulation, irony and parody?

I would like to finish by looking at that what we could call the current reality of Cyberfeminist practice on the World Wide Web, thereby trying to condense the results of my investigations in this field into a short summary of what I call an iconological reflection' of the aesthetics and politics of Cyberfeminism. In so doing I am proceeding from the assumption of the World Wide Web as a kind of graphic interface that can be understood as an arena of visual representation where aesthetics and politics are woven together inseparably.

6. Blue Stockings and Tupperware Aesthetics

Looking at the majority of websites devoted to feminist issues, in the first instance we will find a lot of them following what I already described as the traditional practices of first and second wave feminist movement. However plain and unpretentious the design of a site, there will be at least the good old Venus' Mirror as a sign to show the project's orientation, others will use the colour purple to design their letters, some even do not hesitate to use a floral patterns for their backgrounds and frames. And of course there is the traditional way of labeling, by calling the projects after 'big names' from women's history', be it mythological as Artemis', Ariadne', Electra', be it historic like the zine Blue Stockings' referring to suffragette's movement or just simply by naming the public': 'WWWomen', lesbian.org' and so on. No doubt this politics of definition makes sense in a world wide business center, where you want to place and distribute your offers by using a clear concept for sales promotion - but thinking of Cyberfeminist strategies as mentioned before we will still look for something different. Given the fact that there are lots of projects calling themselves not 'only' feminist, but 'Cyberfeminist', this group will be our field of research.

Indeed, browsing through the variety of Cyberfeminist activities from personal homepages to those run by groups and associations, from e-zines to artistic projects, there's no question that the range of webdesigns is being broadened significantly - but yet the impression will remain that in sum there are common features as well, allowing us to continue our reflections about how Cyberfeminist aesthetics and Cyberfeminist politics might correlate. And of course, we will also have to ask in this context, how far the practice correlates with the strategies projected and claimed in Cyberfeminist theory. For example, regarding the fact that representations of femininity on the web are widely dominated by the male gaze (be it to sell pornography, be it to sell technology as toys for boys) it is no wonder this is also an issue for Cyberfeminist activities longing for a practice of difference. But at the same time, we will have to bear in mind that working on this issue means to get into the complex of representation, body and gender politics where difference is always in danger of being confused with and mistaken as the 'other', a perspective from which any visual notion of 'women' will be an image mirroring traditional points of view.

First of all, a really remarkable part of Cyberfeminist iconography refers to an already existing pool of images of 'strong' and 'liberated' women, i. e. the cross-dressing vamps of the roaring twenties', the super-women known from comic strips like 'Superwoman', 'Spiderwoman' or 'Hellcat', the sexy biker bitches and supervixen pin ups invented by the sixties, up to the angry grlls of nowadays riot grll movement - in short : in the majority stereotypes of liberated women that still bear a lot of sex appeal as well. And regarding the webdesign itself, it is also remarkable that quite a lot of them - if not addicted to the current fashion of techno-pop imagery with brilliant colours and psychedelic background patterns - tend to prefer pastels to create a new 'tupperware aesthetics'. Even if the Cyberfeminist housewife no longer deals with household technology only, the GeekGrll operator girl is no longer surrounded with phones and wires, but with motherboards and chips, even if some of the SuperGrlls wear intellectual glasses and even if the 'All men must die!' -homepage threatens the surfers with blood red weapons of all kind: In the end, all these images refer to a repertoire of one dimensional images of femininity - and we will have to consult them carefully again and again to ask in what way the intended shifts and breaks support a different notion of female identity and are appropriate to undermine rather than to confirm the traditional stereotypes of gender.

Appendix: A Cyberfeminist iconology in short

1. the colour purple: old fashioned confessions!

Venus' mirror and the colour purple as we know them from the history of feminist movement, name spaces with reference to goddesses and heroines: constituting elements for the feminist rather than the Cyberfeminist design...

- Goddesses wear the colour purple: Electra' and Ariadne'

<http://www.electrapages.com/>

<http://www.onb.ac.at/ben/ariadfr.htm>

- Venus' mirrors all over: From 'WOWWomen' to 'Lesbian.Org'

<http://www.wowwomen.com/>

<http://www.womenz.net.au/>

<http://www.ceiberweiber.com/home.htm>

<http://www.lesbian.org/index.html>

- Images from the 'roaring twenties': 'Isle of Lesbos' and 'Webgrlls Deutschland'

<http://www.sappho.com/>

<http://www.webgrlls.de/>

2. Here comes the next generation: gurls' n' grlls...

- Suzie Pop goes Techno: gURL' and 'GeekGrll'

<http://www.gurl.com/>

<http://206.251.6.116/index.html>
<http://206.251.6.116/geekgirl/01ocon/backish.html>
 - picturebook Girlisms: Grill!
<http://www.grrl.com/Home.html> or
<http://www.grrl.com/>
 - Masks and masquerades: Womyn & grl's
<http://exo.com/~emily/feminist.html>

3. Superwomen and the Like
 - CyberGrll Classics: The Universe of Planet Cybergrll
<http://www.cybergrrl.com/>
<http://www.cybergrrl.com/planet/>
<http://www.webgrlls.com/>
 - SuperGrll with glasses: GeekDashGrll
<http://www.geek-girl.com/>
 - Manga Pop: Spidergrll
<http://www.yo.rim.or.jp/~ari/>

4. Tupperware Aesthetics
 - Pin ups in pastel: RiotGrlls
<http://www.riotgrll.com/>
 - Happy housewives: Die Hausfrauenseite
<http://www.hausfrauenseite.de/>
 - Tupperware techno: Friendly Girls Guide
<http://www.youth.nsw.gov.au/rob.upload/friendly/index.html>

5. Tech Babes
 - Tech babes from Metropolis': f-e-mail
<http://www.arts.ucsb.edu/f-e-mail/>
 - Do the Cyborg: Victoria Vemas Bodies inc.
<http://arts.ucsb.edu/~vesna/>
<http://arts.ucsb.edu/bodiesinc/>
 - Rather temperate: the real Techbabes
<http://www.techbabes.com/>

6. Superfemmes
 - Belle Silhouette: Amazon.City
<http://www.amazoncity.com/>
 - LipstickFemmes: SassyFemme
<http://www.txdirect.net/~sassyfem/mainpage.html>

7. Wombs und Vaginae Dentatae
 - Entrance to the female space: yOni Gateway
<http://www.yoni.com/>
 - Heavy Metal Vagina Dentata: 'Womb'
<http://womb.vwdc.com/>

8. Men haters und Bad Bitches
 - Hot hearts cold as ice: Heartless Bitches
<http://www.heartless-bitches.com/>
 - Even more bloody: All Men Must Die!
<http://www.kfs.org/~kashka/ammd.html>

9. Ambitious bitches and disgusting girls
 - Marita Liaula: Ambitious Bitch
<http://www.edita.fi/kustannus/bitch/index.html>
<http://www.edita.fi/kustannus/bitch/desdive.html>
 - Mare Tralla: Disgusting Girl
<http://www.artun.ee/homepages/mare/knm.html>
<http://www.wmin.ac.uk/~ghmlc/mina.htm>

10. Cyberfeminist Spaces and Bodily Architectures
 - Cyberfeminist Universe: VNS Matrix
<http://sysx.apana.org.au/artists/vns/>
<http://sysx.apana.org.au/artists/vns/manifesto.html>
<http://sysx.apana.org.au/artists/vns/spiral.html>
<http://sysx.apana.org.au/artists/vns/themepark.html>
<http://sysx.apana.org.au/artists/vns/game.html>
<http://sysx.apana.org.au/artists/vns/gashgirl/>
<http://sysx.apana.org.au/~gashgirl/doll/dollyoko.html>
<http://sysx.apana.org.au/~gashgirl/doll/yukiko.htm>
 - Enter via Hymen: Womenhouse
<http://www.cmp.ucr.edu/womenhouse/>

8.0

<nettime> Duration performance

From: Faith Wilding

To: nettime-l@desk.nl

Date: Tue, 8 Sep 1998 16:22:00 -0400

Duration Performance: The Economy of Feminized Maintenance Work

Faith Wilding

[Performer dressed in a maid's uniform and apron sits at a computer console typing these words:]

This is a story about invisible hands.

This is a story about endless work.

This is a story about women's work of maintenance and survival.

This is a story about the laboring female body in the invisible feminine economy of production and reproduction.

This is a story about repetition, boredom, exhaustion, stress, crashes.

This is a story about tedious, repetitive, straining, manual labor harnessed to the speed of electronic machines.

[During the narration, the following loop is projected on a video screen:]
 clean, wash, dust, wring, iron, sweep, cook, shop, phone, drive, clean, iron,
 enter, mix, drive, delete, clean, purge, wash, merge, edit, shop, fold, phone,
 file, select, copy, curse, cut, sweep, paste, insert, format, iron, program,
 type, assemble, cook, email, fax, cry, forward, sort, type, click, dust,
 clean, etc.

1. Feminist Maintenance Art: In recent decades, the mass deployment of electronic technology in offices and workplaces has profoundly changed the structure of work, and the relationship of home and work life in ways that are having particularly disturbing effects on women. In the US, women who have largely been concentrated in the lower echelons of the labor market--such as clerical work, the garment industries, manufacturing and service jobs--are increasingly being thrown out of waged labor and forced into part time privatized telework, home-based piece work, and service labor. This situation is once again confining many women to the private sphere of the home where they perform double maintenance labor; that of taking care of the family, and that of working in the global consumer economy. Made possible by automated Information Technology (IT), and controlled by mobile capital, it is a market economy based on just-in-time production and distribution strategies that speed up and control the pace of work and life.

The global disappearance of secure salaried and waged jobs does not mean the end of hard labor or tedious, repetitive, manual maintenance work. Worldwide, much of the rote maintenance work of keyboarding, data entry, electronic parts assembly, and service labor is still done manually, predominantly by women. But the spread of automated machinery into the workplace and the hidden nature of homework and telework is contributing to making women's work and women's laboring bodies invisible again.

In the 1970s feminist performance artists developed work which made visible women's laboring bodies and their daily maintenance work--the repetitive, endless, unpaid work that sustains and makes possible the daily lives of individuals, families, and institutions. The feminist duration maintenance performance--the actual performance of a domestic task such as ironing a sheet, scrubbing a floor, etc. lasted as long as the real-life task--thus compelling the audience to experience the real-time tedium of women's maintenance work. Feminist maintenance and duration performances were a strategy to make women's labor visible, and to foreground issues of working conditions, the gender division of labor, unpaid labor, and agency in women's domestic work and lives.

Recently, cyberfeminists have begun to meet, both face to face and electronically, to discuss ways of analyzing, revealing, and transforming women's current relationship to IT, as well as how to intervene in the replication of traditional gender structures in electronic culture. I will discuss some ways in which these concerns relate to women's changing labor conditions worldwide; and also suggest how the 70's strategies for making maintenance labor visible could be adapted by cyberfeminist artists and activists today.

[Performer returns to console and types. Her typing is projected on the screen.]

By the early 1980s, women in the US were 43% of the paid labor force. And 43% of all paid employed women were clerical workers. In the US, women were: 80% of all clerical workers 97% of all typists 99% of all

secretaries 94% of bank tellers 97% of receptionists A MAJORITY OF THESE JOBS WILL BE/ ARE DISAPPEARING In the US women currently are: 31% of computer programmers 29% of computer systems analysts 16% of executive managers 92% of data entry operators 58% of production operators 77% of electronic assemblers THESE STATISTICS ARE NOT CHANGING FAST. Black women in the US are: 3% of corporate officers 14% have work disabilities 59% of all single mothers. HOW MANY OF THESE JOBS WILL DISAPPEAR? At home all women are: 66% married working mothers 100% of mothers 99% of childcare workers 99% primary caregivers to the aged 83% of unpaid household workers 99% of domestic caretakers 99% of physical, emotional, and psychic human capital maintenance workers. IN THE ELECTRONIC HOME WILL MOTHERS BECOME OBSOLETE? IN THE ELECTRONIC WORKPLACE WILL WOMEN BECOME OBSOLETE?

2. The Political Conditions of Homebased Telework

(Note: Many of the particulars of this lecture refer to conditions in the US, but they are also applicable to many Western European countries, Canada, and Australia.)

Recently, cyberfeminist theorists, activists, and artists have been addressing the role of women in the history of computer development, and the contemporary gender constructions embedded in the new technologies. In "The Future Looms," cyberfeminist Sadie Plant exemplifies some of the more wildly utopian claims that have been made for women in technology: "After the war games of the 1940s, women and machines escape the simple service of man to program their own designs and organize themselves; leaking from the reciprocal isolations of home and office, they melt their networks together in the 1990s." (2) This free mythical realm—neither home nor workplace—presumably is cyberspace, which is imagined as a brave new world for women. Would it were so! But alas, research reveals a far more complex situation for most women who work in the high tech industries. Here I will briefly summarize the political and economic conditions of contemporary female office and home-based teleworkers, and the regressive effects on women's roles in the home (and of the home in the market economy) caused by the displacement of large numbers of employed women who have been forced back into the "informal" (part-time and home work) labor economy by the global restructuring of work.

When large numbers of [mostly white and middle-class] women first started entering the waged labor market, their traditional gender roles of maintenance and service were easily translated into the division of labor in offices, banks, and many other work places. Beginning in the late 1890s women increasingly became the majority of copyclerks, typists, calculators, stenographers, switchboard operators, bookkeepers, clerical workers, filing clerks, bank tellers, keypunchers, and data enterers. When automated office technology was introduced in the 70s, women also became the majority of computer users in offices and work-places. Because such a high percentage of employed women (43%) are clerical workers, it is important to study the effects of the deployment of information technology on clerical work. Researchers have noted the differences in how women and men use computers: "women seemed to have acquired computer skills that leave them doing very different jobs than men who use computers." (3) These skills tend to be the rote entry, filing, and maintenance of data, done in isolation in front of a terminal. No particular new skills or knowledge are needed for this work, and most companies never invest the money to train women clerical workers in more advanced computer techniques that would give them a chance to climb the internal company job ladders. They are condemned both to mental and physical repetitive stress syndromes to such a degree that the turnover in clerical workers is almost 100% in many offices.

In the 1990s many of these clerical jobs are being replaced by automated computers and networks of robotic machines. Secretaries and clerical workers are the first casualties of the electronic office. Lacking advanced skills and knowledge capital, these displaced women workers often have no other choice than to resort to low-skilled part time work, or home-based telework. Such "home-work" includes different kinds of work ranging from professional telecommuting, entrepreneurial businesses, salaried employment, and self-employed freelance work, to (often illegal) garment and needle industries, electronic parts assembly, and clerical computer work. While for some upper-echelon female white collar workers and professionals telecommuting has become part of their job and enhances their value as employees, for the great majority of other casualties of electronic joblessness, the forced "choice" of home work is a big step down—measured in terms of wages, benefits, and working conditions—even from clerical work in an office, and usually amounts to nothing short of the enslaved maintenance work that keeps global capital's production lines and data-banks speeding along. Opportunities are especially bad for women of color and immigrants, who tend to be concentrated in jobs with the lowest level of skills most affected by office automation.

The political conditions of office and homework in the 90s are restructuring home and work life in crucial ways, and are producing a

worldwide labor crisis.

Home work is feminized labor:

Feminized home work is a structural feature of the contemporary US telework, data-entry, and service economies, as well as an aspect of the global sweatshop economy (which includes all kinds of assembly work), and the computer chip and electronic parts manufacturing industry. "To be feminized means to be made extremely vulnerable; able to be disassembled, reassembled, exploited as a reserve labor force; seen less as workers than as servers; subjected to time arrangements on and off the paid job that make a mockery of a limited work day; leading an existence that always borders on being obscene, out of place, and reducible to sex." (4) Work is restructured in a way that downgrades and feminizes professional work, and in turn lowers the pay level and satisfaction of the job. Ironically, much of the automated technology was designed to replace the rote maintenance labor—mostly performed by women—in offices and factories, and the resultant displacement of women from the public workplace, and the renewed invisibility of their work, has had the effect of devaluing women's labor and home-making services even more, both financially and emotionally.

Home work sustains the gendered division of labor:

It is hardly news that home-based work in industrialized nations has historically been extremely exploitive. The global restructuring of work manifests locally, and home work usefully demonstrates "problems in capital-labor relations and in the gendered division of labor." (5) Telework is defined as "work delivered to the worker via telecommunications as opposed to the worker going where the work is." "Home-based" telework refers to the individual working in the home, rather than in a centralized location. Surveys show that teleworkers are 5 times as likely as other workers to be women and to be working illegally, without benefits or insurance. Teleworkers are often not trained in the proper uses of machines and materials, or informed of the health hazards of certain processes. They are paid by the piece—even by the keystroke—rather than by the hour, and the pressure to speed up production and work longer hours is motivated by economic necessity rather than by the employer. There is never time to retrain for higher levels of work, or to get the education to participate in the more lucrative work of knowledge production and management. For example, although women were central as early developers of software, after it became evident that software was the lucrative part of computer technology, they were increasingly demoted to coding and keystroking functions, and have not been able to regain their early level of participation.

Home work reinforces women's subordinate status in the home and labor markets: Despite the much discussed separation of public and private spheres, the history of home work clearly shows that public power (capital) has been used to structure the private lives and control work opportunities for women. Add to this the fact that the new communications technologies have opened the home space to the world, and conversely have brought the world into the private space of the home, and we get a blurring of boundaries that allows surveillance of the home-based worker and "makes the home more accessible to employers, marketers, and politicians." (6) Women teleworkers become industrialized women, while women in waged jobs become Taylorized homemakers. As sociologist Arlie Hochschild noted: "[people]...become their own efficiency experts, gearing all the moments and movements of their lives to the workplace." (7) For home-based teleworkers there is no distinction between home and workplace, with the result that when both personal and worklife become Taylorized they have no escape. For women who have often been forced to "choose" home-based work because of the lack of childcare options—a common problem for illegal aliens, for example—home-based telework therefore amounts to a doubling of their bondage to the home space. The blurring of boundaries in the home-space between private and public also often places the woman in a doubled psychological subordination—to her employers and to her husband. The traditional feminine roles of emotional caregiving and physical caretaking become entwined with her externally controlled, maintenance telework in the home. In the long run, female rebellion against these pressures could have the effect of redefining the division of male and female labor, and of repositioning the importance of home life and private free time within the public economy and social relations. In the short run, since home life has no recognized public economic value, it is being more and more curtailed, automated where possible, and reorganized to serve the needs of paid work; and women who work at home have the doubled role of worker and caregivers.

Home work undercuts progressive labor conditions and standards:

The geographic mobility of capital made possible by IT uses waged labor, which is space-bound, with the result that geographical areas are increasingly reduced to the status of a captive labor pool. While this makes new modes of production (especially home telework) possible, it does not challenge "the place of the home in the economy, or of women in the

home" (8). The home space and the female working in it under the sign of "choice" actually become the site of regressive labor practices and intrusions of outside control made possible by the dissemination and flexibility of the very information technology that now immobilizes and isolates the woman worker. This isolation also contributes to women's increasing marginalization in the computer sciences, and to the stratification of women in the computer industry between a small percentage of highly skilled engineers, scientists, systems analysts and knowledge workers, and the vast numbers of low-paid, low skilled computer workers. It is this great disparity and its concomitant economic and political consequences that cyberfeminists need to study and address.

[Performer goes to console to type]

I'm the Total Quality woman. I am the culturally engineered, downsized, outsourced, teleworked, deskilled, Taylorized mom, just-in-time, take-out, time-saving, time-starved, emotionally downsized, down-right tired... My home is my work, my work is my home.
I work with machines; I live with machines; I love with machines: computer, modem, TV, VCR, printer, scanner, refrigerator, washing machine, dryer, vacuum cleaner, cars telephones, fax machine, hairdryer, vibrator, CD player, radio, pencil sharpener, blender, mixer, toaster, microwave, cell phone, tape recorder...
[Animated bits come on screen]
IT is now the single biggest part of the US economy, 11% of the GNP. Globalization. Free Trade Zones. The Market Economy.
Bye Bye Borders.
There is no place to hide.
Knowledge management: Husbandry for ideas.
Mass customization: The market of you.
Just-in-time learning: knowledge at your fingertips.
[Performer puts her arms round the console and chants]
Just-in-time conception, just-in-time production, just-in-time delivery, just-in-time assembly, just-in-time laundry, just-in-time dinner, just-in-time childcare, just-in-time quality time, just-in-time sex, just-in-time pleasure, just-in-time pain, just-in-time stress, just-in-time insanity, just-in-time sacrifice, just-in-time drugs, just-in-time death.

3. Activism, Intervention, Resistance

The political conditions of home-based telework I've outlined pose questions about the effects of restructuring work for women in the integrated circuit: Will this reorganization of work further stratify jobs by race, ethnicity, and gender? Will the changes in work structures "reproduce existing patterns of inequality in only slightly changed forms, perhaps leading to different, more subtle forms of inequality?" (9)

What are possible points of intervention, resistance, and/or activism for cyberfeminists and artists (among whom I include myself) working with computer technology? On the micro level, it is time to educate ourselves thoroughly about these conditions, and to disseminate this information as widely as possible through the different cultural and political venues in which we work. We must rethink the contexts in which computers are used, and question the particular needs and relations of women to computer technology. We must try to understand the mechanisms by which women get allocated to lower-paid occupations or industries, and make visible the gender-tracking that obtains in scientific fields of work. For example, many women tend not to choose certain fields because of the "male culture" that is associated with them.

Cyberfeminists could use the model of the recent feminist art project "Informationsdienst" to create "Information Works" that address the political conditions of telework, and make visible how the deployment of IT is affecting the restructuring of work and the loss of jobs in the market economy worldwide. (10) A teleworker's bill of information and rights, disseminated to offices and private homes through a webpage on the Internet could also clarify the linked chains of "women's work" and working conditions for women worldwide. A "Home work School" on the Internet and in local community centers—taught and organized by home working women (many of whom are increasingly artists, single mothers, poor urban black women, immigrants, and displaced older women)—could offer (free) classes in everything from the politics of the new global labor economy and its effects on women's lives and work, to feminist history, and creative and practical lessons in upgrading computer skills. Wired women need to form new unions that bring together women computer engineers, analysts, managers, programmers, clerks and artists. We need to form coalitions with immigrant rights groups that are interested in computer literacy. The classical tactics of organizing to improve working conditions must be translated into new forms which take into account the decentralization and privatization of workers, and subvert the already established communication chains of IT to reach and organize the people displaced by it. The creative ideas of cyberfeminist artists experienced in computer networking could be especially useful here.

On the macro level, cyberfeminists need to initiate a visible resistance to the politically regressive consequences of relegating women back to the homework economy and imposing on them the privatized, invisible, double burden of labor. Many libertarians, economists, and labor leaders are addressing the social isolation and economic privation suffered by millions of casualties of electronic joblessness by calling for the creation of socially productive jobs with a guaranteed annual income (or a social wage) for workers displaced by automation. They are also supporting moves for a shorter workweek, for job sharing, for more equal distribution of knowledge and maintenance work, and calling for corporations that benefit from the global market economy made possible by IT to return some of this great wealth to support a Third Sector of social and community work. While many of these demands seem desirable steps toward a more equitable labor economy, in practice they amount to a social welfare tax, and do nothing to challenge the intense stratification and concentration of wealth and power, increasingly produced by the global market economy, with devastating effects, on already marginalized, impoverished, and invisible populations, and on women. Cyberfeminists need to analyze the effects such schemes might perpetuate on the gender division of labor. Will women continue to be concentrated in the low-paying "caring" and social maintenance jobs which double and extend their housekeeping "skills" to the whole community? Or will we fight to have such socially productive work be revalued by awarding it decent salaries, benefits, and job security? Such work should be acknowledged as vital to the survival of human life and should be highly rewarded—not just monetarily, but also by granting workers the greatest autonomy in planning and structuring the work, by having them determine working conditions, pay, benefits, and hours. Above all, we must rejoin the fight that was never won: the re-valuing—by way of decent wages, benefits, and improved labor conditions—of the human work of childrearing and family care-giving that is vital to the productive lives of all human beings. If such maintenance work were liberally rewarded, and balanced with adequate free time and educational and social opportunities, it would be work attractive to both men and women, and could do much to substantially change traditional domestic—and paid labor—gender roles.

Given the groundbreaking changes IT is causing in the relationship of home to work, and in the place of the home (and private life) in pancapitalist economies, some radical rethinking must take place about women's changing conditions in both the domestic sphere and the public economy. The suggestion that the home should again become a locale of resistance to capitalism's predatory effects on privacy, sociality, and free time may be a regressive one for women, because it treats these problems as private ones with private solutions. The utopian promises claimed for IT—for example, the possibility of being freed from never-ending repetitive work and heavy manual labor; the drastic reduction of working time for all people and the concomitant expansion of self-managed free time—must be skeptically countered with a critique of the ways in which IT has actually increased work time and has eroded aspects of the pleasure and meaning to be found in work—such as sociability, worker solidarity, job security, and pride in skills. This critique should be combined with vocal opposition to and denunciation of the reintroduction of regressive labor conditions and policies for workers worldwide. It is crucial that we address the human sacrifice that the worldwide proliferation of home-based telework and sweatshop labor causes for millions, predominantly women. The wide social indifference to such vast inequities once again renders invisible the life-sustaining unpaid or underpaid maintenance work performed by women.

Notes:

1. Miwon Kwon, "In Appreciation of Invisible Work," Documents No. 10, Fall 1997: 17.
2. Sadie Plant, "The Future Looms," *Clicking In: Hot Links to a Cool Culture*, ed. Lynn Hershtman, San Francisco: Bay Press, 1997: 123.
3. Barbara Gutek, "Clerical Work and Information Technology," *Women and Technology*, ed. Urs E. Gattiker, Berlin: Walter de Gruyter, 1994: 206.
4. Donna Haraway, "A Cyborg Manifesto," *Simians, Cyborgs, and Women*, New York: Routledge, 1985: 166.
5. Andrew Calabrese "Home-based Telework," *Women and Technology*, ed. Urs E. Gattiker, Berlin: Walter de Gruyter, 1994: 177.
6. Ibid. 163, 169.
7. Arlie Hochschild, *The Time Bind*, New York: Henry Holt and Company, 1997: 49.
8. Calabrese. 179.
9. Evelyn Nakano Glenn and Charles Tolbert II, "Technology and Emerging Patterns of Stratification for Women of Color," *Women, Work, and Technology*, Ed. Barbara Drygulsky Wright, et al. Ann Arbor: The University of Michigan Press: 320.
10. See Sabeth Buchman, "Information Service: Info-Work," October No. 71, Winter, 1995: 103 ff.

<nettime> Josephine Bosma: What are Words Worth**From:** mute**To:** nettime-l@desk.nl**Date:** Sun, 26 Oct 1997 19:38:09 +0100 (MET)

This text appeared in the latest edition of Mute, in which there is a little special about cyberfeminism.

*

What are Words Worth?

How to discover the cyborg in yourself? Once the question was, in answer to the ultimate patriarchal image of god as man and man as god: how to discover the goddess in your female self. Tragically long after the council of Trente somewhere in the 16th or 17th century where the question 'Do Women Possess a Soul' was raised, the discussion about women being a social construction or a species that is essentially born, has continued deep into our times. After Donna Haraway's *Manifesto for Cyborgs* 'I'd rather be a cyborg than a goddess', the term cyberfeminism was born. 'Rather being a cyborg than a goddess' means shaking off some last remains of possible male sexism which lie hidden within the meaning of the word 'goddess'. Cyberfeminists attack patriarchy within one of its bases of power: the creation of rules for communication and the exchange of information. Taking part in the development of the internet, which is by no means a finished product, and defining the world differently from there, they can slip outside of traditional structures. Like most 'alternative' net-related culture however, cyberfeminism has stayed in the margins of both real life culture and the internet for the past six years. Now cyberfeminists seem to be expanding their territory.

Technology has always been dominated by its male contributors (despite many attempts to get girls to participate), but with the internet it seems technology has bred one of its rare products that women can easily connect to. Here we have a toy or tool that is not just highly technically complex, but also offers great social challenges. This is technology that 'lives' and is connecting to lives, creating new realities, emphasising dormant freedoms of expression and being. Now that computers are connected to networks and offer an expanding social perspective, it is much more interesting to get involved in the development of the hardware, software, theory and social practice of 'computerlife'. As Alla Mitrofanova, a cyberfeminist and media critic, amongst other things, says: 'Generally speaking the internet reality is a specific cyberfeminist issue. I think that net communication could easily show this freedom of presentation mode: freedom of images, of roles, of subject-concepts.'

Now this freedom needs to be explored and, more importantly, it should produce new realities that extend to the real life situations (outside the net that is) of women, as it's still 'war' the minute you go out on the street. Alla Mitrofanova thinks that with a change of (self)perception, comes an automatic change of reality: "Some knowledge constructions, some psychic constructions, discursive and non-discursive practices regulate our physical activity and that's why there is a correlation between our presence in the internet and our real behaviour outside of the computer screen. While we have no centre in the internet space and can choose different possibilities, we can see in real life that our behaviour shows signs that there is no centre, no male or female position in the field of motivations, and that we are relatively free in the choice of aesthetics." The question provoked by a statement like this of course is: do experiences like this go beyond the very personal and how deeply can they affect social and political life in the long term?

The term 'cyberfeminism' needs some exploration and elaboration. With its relative incomprehensibility outside of a small circle, this might not be a bad thing. Sometimes that means starting from the beginning. The Old Boys' Network, an initiative of amongst others Cornelia Sollfrank, who is mostly known for performance art, will explore the following questions in the Workspace at Documenta this year: 'Cyberfeminism.... Fresh ideology? New code of behaviour? Artistic playground? Semiotic straightjacket?' Cornelia Sollfrank would like to keep the term cyberfeminism as open as possible: "As far as I know there are no definitions or there are many different ones. We'll try to bring together all the different notions of this term. We'll think of strategies for how this term could perhaps help set up a new goal, a new political goal." And: "For me cyberfeminism is a concept of every single person starting to think by themselves and not reading the big thinkers." This last idea seems like an unwise misinterpretation of

democratic and emancipatory principles. Especially in a time when the development of feminism into post-feminism, neo-feminism, cyber-feminism is scattering the powers of women and confusing their goals, all will benefit from some historical awareness. The writer Faith Wilding wrote after pre-reading my article: "I think we should all read whatever we can. Ignorance of what has been done and thought by others will only lead to needless repetition and lost time."

"I think, in light of our experiences online, our investigation of network communication areas and mailinglists and websites, that women don't have a dominant voice in these media, although they have a lot to say. Maybe the environment of the internet is really a great environment for women, because people can't interrupt what you're saying. Men can't interrupt you. You can always finish your sentence online," says Kathy Rae Huffman, curator and media critic. She has started an initiative called Face Settings with her friend Eva Wohlgenuth, who is an artist, that deals with communication between groups of women. Being born travellers and explorers they are interested in getting groups of women just outside the 'network community' connected and giving them a 'kickstart' on the internet. Besides all the other specific information that can be found there, they have online parties via their website and a closed mailinglist called Faces. Concerning the groups of women from 'remote' places like Zagreb, St. Petersburg, Bilbao or Dublin that are not so present within many internet discourses, Kathy Rae Huffman says: "They have different perceptions of what the internet is and what communication means. It's much more important to be connected to people outside, they don't have many opportunities." Asking yourself what cyberfeminism means, the sharp contrast between the opportunities for rich and poor, men and women, races and cultures within a fast developing high tech world becomes disturbingly evident, it grows on you in an eerie way.

Once part of 'The Network', will all 'cyborgs' automatically be equal? What does it mean to communicate online? Eva Wohlgenuth: "We think that women are communicating differently and we somehow observe how we are doing it ourselves. We observe our contact with other women." A basic idea behind a lot of cyberfeminist rhetoric is the disappearance of gender on the net. However, this idea is often uttered carelessly. In the same way that the alleged absence of the body in virtual networks has created many misunderstandings, now the wish for freedom of gender and the fragile real presence of this freedom in a liberated mind are connected to the invisibility and intangibility of presence on the net, creating the illusion of freedom from undesired genderrelated social and political constructions. What freedom is there in the 'disappearance of gender' when this freedom is one of hiding in travesty, androgyny or invisibility? Could there be other approaches for establishing this greatly desired freedom?

As written language is the main medium of communication on the internet, it is a logical step to see if maybe here there is already a noticeable and usable difference in communication and the creation and perception of knowledge and culture. Like with the present changes the internet brings, there has been a previous 'information revolution' with the invention of print at the end of the middle ages. This invention liberated us from the possession and creation of knowledge by the church, but it had some disadvantages too. "If there is one thing that print has given us, it is the concept of standardisation. Partly because print itself doesn't change, the medium has helped to promote a mindset in which we want other aspects of life - and language - to remain fixed and unalterable." In the book *Nattering the Net* by Dale Spender, a researcher and teacher who is also 'co-ordinator' of WIKED, a database on women, the first chapter is a wonderful reader for anyone involved in the books-versus-computers debate. "The dismay and distress at the passing of the print era has more to do with bringing to an end a patriarchal presence that has been encoded in communication than it has to do with the loss of print." Writing on the net is different. This means once again that powers will shift and culture will be redefined. To have influence in this, one has to be present and shape the change. This presence needs to be a noticeable and clear one.

Josephine Starrs of VNS Matrix mentioned, when asked which women had influenced her, the French philosophers Irigaray and Kristeva. Their 'écriture féminine' has a radical approach to language as a liberation tool. When asked if she sees different styles in discourse between men and women online Josephine Starrs says: "...I am thinking now of one of VNS Matrix: Francesca Da Rimini aka Gashgirl, ...her writing is particularly influenced by feminist writings. It has sort of grown up and then expanded into the online thing, because it's a nonlinear kind of writing and because you can use the hypertext in a different kind of way. I do not want to generalise, but there is a nice style that women are developing in their online writing." Academic, male discourse as it is extended on some internet mailing lists, is an insult to the nets' possibilities. The intentions of writers who refuse to let go of traditional reasoning are often lost in the lustre of datafragments that whirl across a computer screen. I can imagine some good and maybe funny cyberfeminist actions here. Rules and traditions concerning linear reasoning and the creation of meaning by academics and institutions could be tackled in performance-like interventions on different internet platforms. Women who engage in this

should be aware of the fact that what they do might not be appreciated. The internet was designed and produced by many, many males and they are very protective about its protocols and traditions. 'Internet research has to have an appropriate analytical discourse: not descriptive, not hierarchical, but operative...' Alla Mitrofanova is a good analyst of the tool she likes to work with: 'The Internet came not through thinking, not through concepts or images, it came through practice, through functioning.' It is within this functioning that new ideas and interventions could occur. Diana McCarthy, involved in the organisation of the Faces mailinglist, writes: 'I think one of the main failures of feminism was that it went for equal inclusion in a rotten system. What I'm more interested in is a feminism that looks to change paradigms that are bad (even if they are efficient).'

Maybe some of the qualities of the commotion, the creation of visions which erupt with the development of a radically new communication tool bear close resemblance to the experience of the uncovering and denouncing of restrictive social phenomena. Maybe some freedom lies in the dissection and deconstruction of the style of media use by the 'dominator', patriarchy. Maybe all we have to do is amplify, intensify the revolutionary force of the new media themselves. The definitions of rationality, science and art, all restrictive, male academic traditions should have trouble surviving. We do not only want the streets back, as the slogan for safe streets goes, we also need a much more radical change: we need language back. Josephine Bosma

WebSiteStory
Radio Patapoce
Amsterdam

"As a woman I have not enough formal expressions, in discourses there is no cultural expression of the body and the sexualised body. Motherhood and pregnancy are totally hidden under medical and pedagogical discourses. We have silence in the most productive existential experiences. Having freedom we have kind of strong creative obligations to produce more formal expressions in a poetic way. That is what cyberfeminism and other extravagant self articulations are about."

Alla Mitrofanova, Rotterdam, April 19th 1997.

IO.O

<nettime> Cyberfeminism Part 1
From: Steven Kurtz
To: nettime-l@desk.nl
Date: 14 Jul 97 15:45:10 EDT

Notes on the Political Condition of Cyberfeminism

Faith Wilding and Critical Art Ensemble

Cyberfeminism is a promising new wave of (post)feminist thinking and practice. Through the work of numerous Netactive women, there is now a distinct cyberfeminist Netpresence that is fresh, brash, smart, and iconoclastic of many of the tenets of classical feminism. At the same time, cyberfeminism has only taken its first steps in contesting technologically complex territories. To complicate matters further, these new territories have been overcoded to a mythic degree as a male domain. Consequently, cyberfeminist incursion into various technoworlds (CD-ROM production, Web works, lists and news groups, artificial intelligence, etc.) has been largely nomadic, spontaneous, and anarchic. On the one hand, these qualities have allowed maximum freedom for diverse manifestations, experiments, and the beginnings of various written and artistic genres. On the other, networks and organizations seem somewhat lacking, and the theoretical issues of gender regarding the techno-social are immature relative to their development in spaces of greater gender equity won through struggle. Given such conditions, some feminist strategies and tactics will repeat themselves as women attempt to establish a foothold in a territory traditionally denied to them. This repetition should not be considered with the usual yawn of boredom whenever the familiar appears, as cyberspace is a crucial point of gender struggle that is desperately in need of gender diversification (and diversity in general).

The Feminist Cycle

One aspect immediately evident is that the Net provides cyberfeminists with a vehicle crucially different from anything available to prior feminist waves. Historically, feminist activism has depended on women getting together bodily—in kitchens, churches, assembly halls, and in the streets. The organizing cell for the first phase of feminism was the sewing circle, the quilting group, or

the ladies' charity organization. Women met together in private to plan their public campaigns for political and legal enfranchisement. In these campaigns the visible presence of groups of women plucked from the silenced isolation of their homes, became a public sign of female rebellion and activism. Women acting together, speaking in public, marching through the streets, and disrupting public life were activities that opened up political territories that were traditionally closed to them.

During the second wave of feminism, which emerged in the early sixties, women again started meeting together to plan actions. They met in consciousness-raising groups that became the organizing cells for a revived feminist movement. This time, feminists began to master a new tactic: Creating counter-spectacle in the media. Women staged actions targeted at highly visible public icons. Such patriarchal monuments under feminist assault in the US movement included the Miss America Pageant, Playboy offices and clubs, Wall Street, the Metropolitan Museum of Art, the Pentagon, and the White House. Everywhere the actions occurred, the news media was there to document outrageous female misbehavior. These tactics spread the news of growing feminism nationally and internationally. Visible female disruption and subversion also provided images of female empowerment that inspired many women (and men) to begin taking direct autonomous action on behalf of the rights of women.

If the first wave was marked by women's incursion into new political territories, this second wave was marked by a march into new economic territories and by a reconfiguration of familiar ones. Most significant was women's demand for access to the means of financial independence—a struggle that continues in the third phase of feminist practice. On the more traditional end of the struggle, domestic space was no longer perceived as a totalizing feminine space, but was re-presented as a space of ambiguity with both celebratory and exploitive characteristics. On the political front, feminism focused on liberation practices, and left the old right wing practices behind, such as temperance movements.

The third wave of feminisms (cultural-, eco-, theoretical-, sex positive-, lesbian-, anti-porn-, multicultural-, etc.)—often collectively dubbed Postfeminism—continues to use these models of public action and rebellion. A recent case in point was the short-lived but highly visible Women's Action Coalition (WAC) that began in New York in late 1991, following a series of events that enraged women in the US: The dramatic, nationally televised Hill/Thomas hearings; the William Kennedy Smith and Mike Tyson rape trials; and the judicial battles over abortion rights; all these contributed to a sense that it was time for women to launch a "visible and remarkable resistance" to social, sexual, economic, and political oppression and violence. WAC quickly became a media attractor as it launched action after visible action. WAC produced a spectacle that was hip, sexy, cool, fun, outrageous, and visible. Eight thousand women joined in the first year, and chapters sprang up around the US and in Canada. Much of this initial success was due to the highly effective communication and networking system that WAC immediately organized. Central to this system was a phone tree, combined with adequate access to fax machines, e-mail, and media contacts. In a sense, WAC was an early proto-electronic feminist organization. Having motivated and organized so many women, WAC reinvigorated feminist activism, and, in the US, led a new wave of contestation in all the traditional feminist territories. Like most radical organizations, it was only a temporary tactical organization. It was unable to survive its rapid growth, and all too soon reached critical mass, when explosive splintering forced it to choose one of two outcomes: purge and bureaucratize, or dissolve. WAC wasn't able to organize its way out of the contradictions of difference, nor was it able to continue resisting some of the dogmatic tendencies of "mainstream" and "security state" feminism which proscribed certain behaviors, beliefs, and lifestyles. While the former option of purge and bureaucratize was first attempted, the fabric of radicality was strong enough that dissolution spontaneously occurred.

The third wave (with a few exceptions) has missed moving into one crucial area, however, and that was the revolution in communications and information technology. Cyberfeminism represents a new set of explorers ready to move the struggle into this new territory. As yet, the movement is still too young to face struggles inherent in the economy of difference. As on most frontiers, there still *seems* to be room for everyone. At the same time, there are lessons to be learned from history. Radical movements in their infancy tend to return to past patterns. Cyberfeminism is no different, and key feminist issues such as feminine subjectivity, separatism and boundary maintenance, and territorial identification are bound to arise again, even if they seem dead in other feminist territories.

Territorial Identification

What is the territory that cyberfeminism is questioning, theorizing, and actively confronting? The surface answer is, of course, cyberspace, but such an answer is not really satisfying. Cyberspace is but one small part, since the infrastructure that produces this virtual world is so vast. Hardware and software design and manufacture are certainly of key importance, and perhaps most significant of all are the institutions that train those who design the products of cyber-life. Overwhelmingly, these products are designed by males for business or military operations. Clearly these are still primarily male domains (i.e., men are the policy makers) in which men have the buying power, and so the products are designed

to meet their needs or to play on their desires. From the beginning, entrance into this high-end techno-world (the virtual class) has been skewed in favor of males.* In early socialization/education, technology and technological process are gendered as male domains. When females manipulate complex technology in a productive or creative manner, it is viewed and treated as a deviant act that deserves punishment.

This is not to say that women do not use complex technology. Women are an important consumer market, and help maintain the status quo when the technology is used in a passive manner. For example, most institutions of commerce or government are all too happy to give women computers, e-mail accounts, and so on if it will make them better bureaucrats. This is why the increased presence of women on the Net is not solely a positive indication of equality. It is a very similar situation to late 50s/early 60s America when middle-class husbands were more than happy to buy a second car for their wives—as long as it made them more efficient domestic workers. Technology in this case was used to deepen the confinement of women within their situation rather than liberate them from it. (As a general rule, anything you get without struggle should be viewed with intense skepticism.) The technology and technological processes to which women currently have access are the consequence of structural economic necessity. However, all we need is a shift in consciousness to begin the subversion of the current gender structure (this is the positive side of so many women being on-line).

Thus, the territory of cyberfeminism is large. It includes the objective arenas of cyberspace, institutions of industrial design, and institutions of education—that is, those arenas in which technological process is gendered in a manner that excludes women from access to the empowering points of techno-culture. However, the territory does not stop there. Cyberfeminism is also a struggle to be increasingly aware of the impact of new technologies on the lives of women, and the insidious gendering of technoculture in everyday life. Cyberspace does not exist in a vacuum; it is intimately connected to numerous real-world institutions and systems that thrive on gender separation and hierarchy. Finally, cyberfeminism must radically expand the critique concerning the media hype about the “technoworld.” While the utopian cyber-spectacle has been adequately deflated by documentation of its abuse of the bureaucratic class, low-end technocratic class, and workers involved in product manufacturing, this critique, in terms of gender and race, is very modest. For example, who can possibly believe that age, race, or gender do not matter in cyberspace? The ability to assign oneself social characteristics online is only an alibi for a very traditional and exploitive division of labor that is representative of the overall system, and a seduction element for those whose real-world social environment has been eliminated by pancapitalism’s destruction of social spaces of autonomy. We must also ask what awaits people in a minoritarian position once they are online? Will they find familiar and significant rhetorics, discussions, and images? Is there a continuity of discourse between the real and the virtual (as there is for the white middle class)? While there are virtual pockets in which continuity exists, the overwhelmingly representative situation is geared to the same majoritarian consciousness that is found in the real-world. In other words, elements of social stratification are reflected and replicated in cyberspace.

II.O

<nettime> Cyberfeminism Part 2

From: Steven Kurtz

To: nettime-l@desk.nl

Date: 14 Jul 97 15:45:48 EDT

Notes on the Political Condition of Cyberfeminism continued:

Separatism and Boundary Maintenance

Whenever feminism begins pushing its way into new territories, the avant garde members of the movement face incredible problems and nearly insurmountable odds.

Cyberfeminism is no different. Relatively few women have the skills to see through the cyber-hype, to understand the complexity of the system, and most importantly, to teach other women how to survive and actively use the system. For most women in the technosphere, it takes all their energy simply to survive transgressing the norm and learning massive amounts of dense technical information. Just doing the latter is a difficult task that few people accomplish, but throw in the condition of gender isolation (learning and working in a male domain) and the generally negative social representation of being a geek girl (i.e., going against the grain of female construction) and it becomes immediately apparent that alienation levels are extremely high. Under such conditions, as in the past, separatist activity has been a useful tactic, as well as one that can foster efficient pedagogical situations.

Kathy Huffman often jokes that “in cyberspace men can’t interrupt you [women].” The joke is funny because it does represent a truth of gendered interruption; however, the pessimistic side of this point is that women are interrupted in cyberspace. They are often overwhelmed with counter-discourse, ignored, or totalized under the sign of being “politically correct.” A remark by a woman may not be interrupted, but continuity of discourse, with particular regard to women’s issues, is often interrupted. Here again there is a need for separatist activities at this point in post/feminist decolonization of cyberspace. During this early stage of development, women need to experiment in developing their own working and learning spaces. This kind of activity has occurred in all phases of feminists’ territorial decolonization, and has shown itself to be very productive. Separatism should be welcome among cyberfeminists and among those who support a cyberspace of difference. It should be remembered that separatism among a minoritarian (disenfranchised) group is not negative. It’s not sexist, it’s not racist, and it’s not even necessarily a hindrance to democratic development. There is a distinct difference between using exclusivity as part of a strategy to make a specific perception or way of being in the world a universal, and using exclusivity as a means to escape a false universal (one goal of cyberfeminist separatism). There is also a distinct difference between using exclusion as a means to maintain structures of domination, and using it as a means to undermine them (another goal of cyberfeminist separatism).

At the same time, separatism can reach a point where it is counterproductive. The cycle of useful production in regard to separatist activity can be traced by the applicability of one of its main slogans: “The personal is political.” In consciousness-raising groups, personal information is typically disclosed. Then patterns begin to emerge out of these disclosures. Notions that were thought to be personal, private, idiosyncratic, and psychologically bound turn out to be points of group knowledge and represent sociological tendencies. Group members come to realize that their “individual” problems are only mirrors of social pathologies that affect all the people of a given class, race, gender, etc. In turn, each individual comes to realize that it is not a personal flaw that led he/r to be in an unacceptable socio-economic situation, but that the structure of the political economy is to blame. In order for this process to succeed, there must be a solidarity of identity, and when oppression is high, this can only happen in a separatist environment. However, once these social currents are discovered and this knowledge is deployed among the given social group, the need for separatist activity drops and can even become counterproductive. At this point, the uneasy romance between coalition and diversity can begin.

For feminism in general, the time for separatist action seems to be over; however, we must remember that all areas of society are not equally gendered—some territories are more equalized than others. Given that cyberspace is one of the most inequitable, it should be expected that a number of early feminist organizational and educational tactics will be revived.

Feminine Subjectivity

Cyberfeminism is currently at that unfortunate point where it has to decide who gets to be a separatist cyberfeminist and who does not. The haunting question of “what is a woman?” once again returns. In theory, this problem is graspable, but first, what is the problem? Looking back on any feminist movement, there have always been tremendous conflicts within women’s groups and organizations brought on by attempts to define feminine subjectivity (and thereby, “us” and “them”). In the second wave, the feminine was defined in a manner that seemed largely to reflect the subjectivity of white, middle class, straight women. The third wave had to debate whether or not transvestites, transsexuals, and other “males” who claimed to be female identified should be accepted into activist organizations (and at the same time, women of color, working class women, and lesbians all still had grounds for complaints). In addition, it was never decided how to separate the feminine from other primary social variables that construct a woman’s identity. For example, part of the problem in many feminist organizations, and in WAC in particular, was that the middle class professional women had the greatest economic and cultural resources. They therefore had greater opportunity for leadership and policy making. The women outside of this class felt that the professionals had unfair advantages and that their agenda was the primary agenda, which in turn brought about a destructive form of separation.

These are but some of the practical problems that have emerged out of the issue of exclusivity and imperfections inherent in definitions. Defining feminine subjectivity can never be done to the satisfaction of all, and yet, practically speaking, it has to be done.

The current theoretical solution to this problem is to have small alliances and coalitions that do not rely on bureaucratic process. Such coalitions should be expected to dissolve at various velocities over time. Also, naively humanistic or metaphysical principles (depending on one’s perspective) like “sisterhood” should be left in the past, and we must all learn to live with the conflicts and contradictions of a house of difference. Of course, this is easier said than done. Truth changes with the situation. In a territory like a US or British cultural studies department, we can talk about living in a house of difference. In other more inequitable territories, it is more difficult, and clear boundaries (often essentialized) of differences for identity purposes are often required. For

example, telling a person of color who has just been beaten by the police that “the officers were only reacting to a racist textual construction that links people of color with the sign of criminality” is probably not going to have much resonance (even though in legitimized academic territories the argument is quite convincing). While the simpler explanation, “your ass just got beat because you are a person of color” will be quite convincing, because in this case, who is on what side of the racial divide is unambiguous in the mind of the unwilling participant. In this context, the hard boundaries of essentialism make sense and have greater explanatory power until the ambiguity that emerges out of successful consciousness raising and contestation becomes a part of everyday life. Consequently, one can expect that essentialized notions of the feminine will continue to appear and find acceptance.**

Dinner Parties

Cyberfeminism is currently drawing upon social and cultural strategies from past waves of feminism. For example, dinner parties that celebrate women’s achievements and serve as convivial coalition building events are a famous part of feminist history, as witnessed not only in the fundraising dinner parties held by female suffragists, but also in Judy Chicago’s *Dinner Party*; in Suzanne Lacy’s art/life performances; in Mary Beth Edelson’s “Last Supper” detournement; and in the countless feasts prepared and served to each other by feminists all over the world in the past decades. In recognition that women need to feed each other and desire conviviality, Kathy Huffman and Eva Wohlgenuth in their Web project, “Face Settings,” are using the medium of the dinner party as an organizing and educational tool for cyberfeminists. The events—which often happen during international media festivals and symposia where men are the leading actors—are meant to overcome the isolation of cyberculture, to get women connected to each other, and to help them begin to learn and use electronic technology in producing their own work. It has been shown that forming strong working groups among people who only communicate virtually is far less productive than forming groups among people who also meet in the flesh. For this reason, it is important for cyberfeminist to make opportunities to meet together bodily and form affinity groups to facilitate building a transnational, transcultural movement. And what better way than a dinner party to dissolve the estrangement so often produced by even the friendliest online communications? Indeed, the virtual medium must not replace the affective and the affinity-building functions of presence.

12.0

<nettime> Cyberfeminism Part 3

From: Steven Kurtz

To: nettime-l@desk.nl

Date: 14 Jul 97 15:46:32 EDT

Notes on the Political Condition of Cyberfeminism continued:

Cyberfeminist Education

Cyberfeminists have already grasped the importance of making hands-on technological education for women a core priority. But this education needs to be contextualized within a critical feminist analysis and discourse about women, Netculture and politics, and the pancapitalist labor economy. Cyberfeminists need to make their voices heard much more strongly in the discussion of Net development. In doing so, cyberfeminism needs to think about who they consider their constituency. As a cultural and technical avant garde, cyberfeminists need to remember that most women who now work with computers and information technology in first world countries are at best glorified typists, for whom the computer simply represents an intensification of work. The question must be asked: What relationship do these women have to technology? How is this relationship produced, and how can it be contested? Cyberfeminism could provide a consciousness raising site where women can tell stories about their experiences with all the different aspects of technology, and how it affects their lives. Such a site could teach women to question the increasing transparency of technological incursion into their workplaces and into everyday life. And of course, there must be ongoing education, information, and activism concerning the feminized “global homework economy (Haraway)” which is profoundly worsening the lives of women in developing countries. Feminist education (women’s studies) as it was pioneered in the US in the early 1970s included the idea that a “separate” education, where women would not have to compete with males, and where they would have the freedom to frame issues and ask questions that challenged the hegemony of received practices and ideas. The Feminist Art Programs in California, for example, maintained their own studios, courses, and teachers within an institutional academic structure. But more deeply, it also became evident that a separate space allowed uncensored and radical experimentation that included the meltdown of traditional disciplines, practices, and territories of expertise, and that initiated some postmodern art

practices that have changed the face of mainstream art and art history in the US. What might a feminist educational program in computer science and media technology accomplish? Imagine!!

Cyberspace lends itself nicely to the creation of separate learning and practice spaces for different groups, and it seems fruitful to expand and maintain these spaces for now in the spirit of feminist self-help. One of the most important educational tools cyberfeminists can offer is an ongoing directory of electronic strategies and resources for women, including feminist theory discussion groups, electronic publishing and exhibition venues, zines, addresses, bibliographies, mediaographies, how-to sites, and general information exchange. While compilations of these resources are already underway, there is a growing need for a more radical and critical feminist discourse about technology in cyberspace (as opposed to discourse in critical and media studies departments in universities). In cyberfeminism, this discourse arises directly from actual current practices and problems, rather than from abstract theorizing. Thus cyberfeminism offers the development of applied, activist theory.

An obvious group to target for cyberfeminist networking, education, and expertise is the first generations of young women now graduating from schools and colleges (mainly in the US and Europe) who have had some training in electronic media and in media theory. Having already begun to work in electronic media in school, many of these young women will be searching for ways to get electronically connected, and thus will experience in full force the gender whammy of cyberspace. While many of them have had some exposure to feminist theory and practice in the academy, most of them will be faced with a terrifying void when it comes to feminist support and access in cyberspace. Since cyberspace seems to attract younger women, it is important that cyberfeminists develop projects and sites for purposes of recruitment. Cyberfeminist Body Art

Bodies generally are all the rage on the Net—whether they are obsolete, cyborg, techno, porno, erotic, morphed, recombined, phantom, or viral. But most of these “bodies” are little more than recirculated commodified images of sexuality (particularly female and “deviant” sexuality) or medical imaging (such as the infamous Visible Human project), and are presented uncritically. Many artists are contributing to an explosion of body art on the Net, much of it simply a transposition of what already exists in other media.

Cyberfeminist body-centered art is coming alive on the Net. As to be expected, the vagina and the clitoris have pride of place in much cyberfeminist work such as that of VNS Matrix. “Cunt art” was a fiercely joyous, liberatory, and radical rallying icon for feminist artists and activists in the 1970s. Women’s consciousness-raising and medical self-help groups regularly examined each others’ genitals and reproductive organs, and the speculum became the symbol not only of sexual liberation, but also of feminist demands for reproductive freedom and for a woman-centered health-care system. As Donna Haraway suggests in *Modest Witness*, feminists interrogating technoscience (and particularly the new reproductive technologies), need to arm themselves with “the right speculum for the job,” one that “makes visible the data structures that are our bodies.” The visualization and data-gathering engines that drive both the new information and reproductive technologies can be redirected and applied to the task of “designing the analytical languages [the speculums] for representing and intervening in our spliced, cyborg worlds” (Haraway, p. 212).

Cyberfeminism can create reconfigured networked bodies in cyberspace, bodies that are passionately incorporated in textual, visual, and interactive works. Simultaneously, deconstructive projects that address the proliferation of dominant cultural, gender, and sexual codes on the Net will be more effective if they come from a strong, libidinal center, and are understood through the filter of women’s history. Indeed, cyberfeminist body art projects are haunted by women’s bodily histories. They are often motivated by rage against the forces of censorship, repression, and normalization. Primarily, though, they are motivated by absence—the absence created by female infanticide, clitoridectomy, anorgasmic medications, suttee, footbinding, enforced celibacy, sexual misinformation, lack of birth control information, rape, forced pregnancy, and by female restriction and confinement.

Part of theoretical feminism’s project has been to explore the possibility of difference in female sexuality and desire. Much French and American feminist, literary, and psychoanalytic theory in the 1980s was dedicated to this research. The Net offers possibilities for exploring these questions in a new technological and information setting, and among a new population of author/producers who are more grounded in practice than in theory. Although this line of research seems to have left the binary of woman/nature far behind, it is by no means certain that it will not fall into some of the traps of essentialist feminism, or succumb to the lure of simply countering masculinist Netculture with a feminine Netpornography. There is much to be gained from consciously interpolating women’s histories and bodies into cyberspace; much can be learned from naming the absences, and beginning to create a multifaceted, fluid, and conscious feminist presence.

Conclusion

It seems safe to say that cyberfeminism is still in its avant-garde phase of development. The first wave of explorers, amazons, and “misfits” have wandered into what is generally a hostile territory, and found a new land in need of decolonization. History is repeating itself in a positive cycle, where feminist avant-garde philosophies, strategies, and tactics from the past can be dusted off and reclaim their former vitality. Separatist activities in the real or virtual forms of dinners, discussion groups, and consciousness raising sessions are viable once again. Essentialist philosophies enacted in body art, cunt art, and identity maintenance recombine with constructionist notions of identity development. An epistemological and ontological anarchy that is celebratory and open to any possibility is threading its way through cyberfeminism. The dogma has yet to solidify. At the same time, the territory is a hostile one, since the gold of the information age will not be handed over to women without a struggle.

To make matters worse, a big tollbooth guards access to this new territory. Its function is to collect tribute from every entity—individual, class, or nation, that tries to enter. Entrance for individuals comes at the price of obtaining education, hardware and software; entrance for nations comes at the price of having acceptable infrastructure, and to a lesser extent, an acceptable ideology. Consequently, a more negative cycle is also repeating itself, as the women who have found their way into cyberterritories are generally those who have economic and cultural advantages in other territories; these advantages are awarded through class position, with its intimate ties to cultural position and race. As this group helps open the borders to other disenfranchised groups, it must be asked, what kind of ideology and structure will await the newcomers? Will it be a repetition of the first and second waves of feminism in political and economic arenas? Will cyberspace and its associate institutions be able to cope with a house of difference? Knowing and understanding the history of women’s struggle (along with other struggles in race relations and class relations) is essential—not just as a resource for strategies and tactics, not just so tactical responses to cybgender issues can be improved, but also to see that the new gender constructions that come to mark the entirety of this new territory (not just virtual domains) do not fall into the same cycle as in the past.

Consider this example. In the US, third-wave “activity” peaked in 1991. Barely three years later, this visible resistance had again died down, leaving continuing debates about feminism largely to the academy. In 1997, federal “welfare” laws were repealed in an all-out assault on the public safety net for the poor. At the same time, forced labor through “workfare” and prison programs has begun to intensify, and the expansion of the feminized global electronic homework economy has produced a new wave of sweatshop labor. Since these initiatives have a dramatic effect on poor and working-class women, one would think that the conditions would be right for a new popular front of feminist activism and resistance. However, the social body and public life seem so splintered, alienated, stratified, and distracted by market economy, that as yet no signs of such activism have appeared. Is this problem partly that the avant garde has been paid off to the extent that the issues of the poor which do not effect its members are no cause for action? Is this problem repeating itself in cyberspace and in its manufacture? There are so many more problems to face than just access for all.

Notes * Just so the authors’ position is clear: We do not support a reductive equality feminism, i.e., support the existing system, but believe there should be equal gender representation in all its territories. We do not support pancapitalism. It is a predatory, pernicious, and sexist system that will not change even if there was equal representation of gender in the policy making classes. Our argument here is that women need access to empowering knowledge and tools which are now dominated by a despicable “virtual class (Kroker).” We do not mean to suggest that women become a part of this class. To break the “glass ceiling” and become an active part of the exploiting class that benefits from gender hierarchy is not a feminist goal, nor anything to be proud of.

**In her essay, “The Future Looms: Weaving Women and Cybernetics,” Sadie Plant spins a mythical genesis for the convergence of women and machines in a feminised cybernetics based on women’s ancient invention of the craft of weaving. This convergence “is reinforced by cyberfeminism... a perspective (which) is received from the future.” In the 70’s creating a female mythology was an inspiring and necessary part of recovering and writing the histories of women, and of honoring female cultural inventions and female generativity (the Matrix). Cyberfeminist mythologizing is a welcome sign of inspiration and empowerment, and at this point in time, makes good tactical sense. Such work offers a clear explanation of a constructive relationship between women and technology, and it begins the process of rewriting the gender code of cyberspace. However, in a political sense, the function of the mythic “natural woman” has its limits. In this case, it seems just as likely that weaving was a woefully boring task that was forced upon the disenfranchised. (This trend of boring and alienating work as a the domain of the disempowered is certainly repeating itself in the pancapitalist technocracy.) As cyberfeminist critique increases in complexity, and therefore in ambiguity, the current cyberfeminist mythology will have to fade away much as matriarchal Crete and cunt iconography did in the late 70s.

I3.O

<nettime> Feminist art (fwd)
From: Geert Lovink
To: nettime-1@desk.nl
Date: Wed, 18 Jun 1997 10:46:43
+0200 (MET DST)

Faith Wilding wrote:
Subject: Feminist art

Dear nettime,

I just have to say that the article Vagina on the Net demonstrated that the writer has a very superficial and misguided knowledge of feminist art, and very little understanding of the history of feminism in the last 25 years. If Anne de Haan’s article was a representative summation of feminist art on the WEB, and generally, then this is very sad. I see the Net as primarily a communications network at present, and I’m pained to see that the communication on feminism and feminist art is at such a low level. I do very much appreciate the work being done by VNS Matrix and a few others. But it seems that there’s a serious under-representation of the work being done by feminist cultural creators on Nettime. As a correction I must add that Lucy Lippard did not “found a feminist art institution” in the USA. The feminist art movement (“institution” is the wrong term here entirely) was brought into being by diverse groups all over the USA working collaboratively and networking nationally. Much of this history is contained in the book: The Power of Feminist Art, edited by Broude and Garrard, and published by Abrams. Though the book has many flaws, one can gain a good overview of the development and history of the feminist art movement from it. And let’s not forget that feminist art is a mobile category which is now spread throughout the world. And lives!

In solidarity, Faith Wilding

I3.I

Re: <nettime> Feminist art/ bossy cunts onlin
From: rachel greene
To: nettime-1@desk.nl
Date: Wed, 18 Jun 1997 13:16:54
+0100

Obviously, there is much feminist artwork, theory, and thought online that is not represented by the ‘bossy cunts’ discussion or the VNS Matrix. Interested parties should query the rhizome CONTENTBASE under ‘gender’ or ‘feminism’ for more commentary in this area. [<http://www.rhizome.com>]

However, while many nettime threads take heat, and stop-the-thread posts come and go, I want to voice my explicit support of ‘bossy cunts online.’ To those who don’t really believe sexism exists, I say... pick up a magazine! see a movie! And, for sure, the “humanist” sexless agenda leaves me cold between the legs.

Some have posted that this thread has been too low, or of inferior quality -- but let’s not dismiss politicizing discussions. What gets attention on nettime? What gets dismissed? Further, I don’t think Anne, or anyone actually, has been claiming to represent respective collectives. In my view, these issues are not discussed enough, and it is limiting not to encourage a range of voices.

Rachel Greene

I4.O

<nettime> cybersex catechism

From: Niki Gomez
To: nettime-l@bbs.thing.net
Date: Mon, 11 Dec 2000 11:51:13
+0000

[Sender: richard barbrook <richard [AT] hrc.wmin.ac.uk>]

cybersex catechism

"I fuck therefore I am" (Shu Lea Cheang - 2000)

1.0 Do you want to play with your self?
Shift your identity, be on top, attach an extra port.

2.0 Is the pussy the matrix?
We are jacking into the Big Daddy mainframe so we can jerk off.

3.0 Is one-hand typing the best form of safe sex?
I was unable to open up when I had a virus concealed in an attachment.

4.0 Why does the Net love pioneering porn?
Every other medium has its own intimate massage: telephone - chatlines;
motor car - backseat fumbling; hormone research - contraception; VCR - sex
films.

5.0 Does virtual sex cause real jealousy?
The swapping of text is the low bandwidth version of exchanging bodily fluids.

6.0 "Feeling horny?" Why can't I say this as easily in a bar as on-line?
When hiding behind my anonymous IP address, I can lose all my inhibitions
about exploring my deepest desires.

7.0 Have you read the joy of text?
Cybersex is the theory without the practice.

8.0 Do we have a fetish for technology?
Sometimes I prefer my toys to my lover.

9.0 Is technology good for sex?
My body has been upgraded with an extra hard drive, more RAM, lots of
shareware and the hottest plug-ins.

10.0 Wouldn't you like to download an orgasm?
Let's make XXXML into an open source protocol.
10-12-2000

I4.I

Re: <nettime> cybersex catechism

From: richard barbrook
To: nettime-l@bbs.thing.net
Date: Thu, 14 Dec 2000 17:20:39
-0500

Hiya,

Oooops, my fault. I forwarded the *draft* of the FAQ for the December
cybersex cybersalon to the nettime listserver by mistake. My apologies to
all concerned.

I will now go and whip myself in penance for my sins.

Later,

Richard

I5.0

<nettime> I did not fuck at

CyberSalon. I was raped.
From: shu lea cheang
To: nettime-l@bbs.thing.net
Date: Wed, 13 Dec 2000 12:03:38
-0500

oh, dear, you have just put the words in my mouth.

>[Sender: richard barbrook <richard [AT] hrc.wmin.ac.uk>]

>

>cybersex catechism

>

"I fuck therefore I am" (Shu Lea Cheang - 2000)

<Please remove this mis-quote>

I failed to inter(dis)course

at my cybersalon cybersex talk.

As a mobile autogasm self-unit,
i do not endorse the cybersex catechism.
(catechism, do the British recite them during fucking?)

The Salon remains a masturbatory exercise.

In case of any confusion happen again,
A pussy is not a clitoris.
I did suck on VNS Matrix' clitoris,
but i claim my own pussy.

Quote me on this one.

shu lea cheang, 2000

II

CODE

...

O.O

[Nettime-bold] On Software Art
From: Florian Cramer
To: nettime-bold@nettime.org
Date: Thu, 20 Sep 2001 20:05:24 +0200

Note: This text is almost identical with the essay "Software Art and Writing" which, just as McKenzie Wark's essay "Codework", is part of the recent issue of the American Book Review, vol.22, no.6. It was written by Ulrike Gabriel and me as a retrospective reflection of our work in the jury for the transmediale.01 software art award.

It is available online in HTML, PDF, LaTeX & plain text formats at http://userpage.fu-berlin.de/~cantsin/homepage/index.html#software_art_-_transmediale

-FC

....

Software Art

Florian Cramer and Ulrike Gabriel

August 15, 2001

What is software art? How can "software" be generally defined? We had to answer these questions at least provisionally when we were asked to be with the artist-programmer John Simon jr. in the jury of the "artistic software" award for the transmediale.01 art festival in Berlin, Germany.

Since more than a decade, festivals, awards, exhibitions and publications exist for various forms of computer art: computer music, computer graphics, electronic literature, Net Art and computer-controlled interactive installations, to name only a few, each of them with its own institutions and discourse. Classifications like the above show that attention is usually being paid to how, i.e. in which medium, digital artworks present themselves to the audience, externally. They also show that digital art is traditionally considered to be a part of "[new] media art," a term which covers analog and digital media alike and is historically rooted in video art. But isn't it a false assumption that digital art - i.e. art that consists of zeros and ones - was derived from video art, only because computer data is conventionally visualized on screens?

By calling digital art "[new] media art," public perception has focused the zeros and ones as formatted into particular visual, acoustic and tactile media, rather than structures of programming. This view is reinforced by the fact that the algorithms employed to generate and manipulate computer music, computer graphics, digital text are frequently if not in most cases invisible, unknown to the audience and the artist alike. While the history of computer art still is short, it is rich with works whose programming resides in black boxes or is considered to be just a preparatory behind-the-scenes process for a finished (and finite) work on CD, in a book, in the Internet or in a "realtime interactive" environment. The distribution of John Cage's algorithmically generated sound play "Roaratorio," for example, includes a book, a CD and excerpts of the score, but not even a fragment of the computer program which was employed to compute the score.

While software, i.e. algorithmic programming code, is inevitably at work in all art that is digitally produced and reproduced, it has a long history of being overlooked as artistic material and as a factor in the concept and aesthetics

of a work. This history runs parallel to the evolution of computing from systems that could only be used by programmers to systems like the Macintosh and Windows which, by their graphical user interface, camouflaged the mere fact that they are running on program code, in their operation as well as in their aesthetics. Despite this history, we were surprised that the 2001 transmediale award for software art was not only the first of its kind at this particular art festival, but as it seems the first of its kind at all.

When the London-based digital arts project I/O/D released an experimental World Wide Web browser, the Web Stalker <http://www.backspace.org/ioid/>, in 1997, the work was perceived to be a piece of Net Art. Instead of rendering Web sites as smoothly formatted pages, the Web Stalker displayed their internal control codes and visualized their link structure. By making the Web unreadable in conventional terms, the program made it readable in its underlying code. It made its users aware that digital signs are structural hybrids of internal code and an external display that arbitrarily depends on algorithmic formatting. What's more, these displays are generated by other code: The code of the Web Stalker may dismantle the code of the Web, but does so by formatting it into just another display, a display which just pretends to "be" the code itself. The Web Stalker can be read as a piece of Net Art which critically examines its medium. But it's also a reflection of how reality is shaped by software, by the way code processes code. If complex systems and their generative processors themselves become language, formulation becomes the creation of a frame within which the system will behave, and of the control of this behaviour. The joint operation of these processes creates its own aesthetics which manifests itself no longer by application-restricted assignments, but in the free composition of this system as a whole. (Which simply is what developing software is all about.)

Since software is machine control code, it follows that digital media are, literally, written. Electronic literature therefore is not simply text, or hybrids of text and other media, circulating in computer networks. If "literature" can be defined as something that is made up by letters, the program code, software protocols and file formats of computer networks constitute a literature whose underlying alphabet is zeros and ones. By running code on itself, this code gets constantly transformed into higher-level, human-readable alphabets of alphanumeric letters, graphic pixels and other signifiers. These signifiers flow forth and back from one aggregation and format to another. Computer programs are written in a highly elaborate syntax of multiple, mutually interdependent layers of code. This writing does not only rely on computer systems as transport media, but actively manipulates them when it is machine instructions. The difference is obvious when comparing a conventional E-Mail message with an E-Mail virus: Although both are short pieces of text whose alphabets are the same, the virus contains machine control syntax, code that interferes with the (coded) system it gets sent to.

Software art means a shift of the artist's view from displays to the creation of systems and processes themselves; this is not covered by the concept of "media." "Multimedia", as an umbrella term for formatting and displaying data, doesn't imply by definition that the data is digital and that the formatting is algorithmic. Nevertheless, the "Web Stalker" shows that multimedia and terms like Net Art on the one hand and software art on the other are by no means exclusive categories. They could be seen as different perspectives, the one focussing distribution and display, the other one the systemics.

But is generative code exclusive to computer programming? The question has been answered by mathematics proper and the many historical employments of algorithmic structures in the arts. A comparatively recent classical example is the Composition 1961 No. I, January I by the contemporary composer and former Fluxus artist La Monte Young, which is at once considered to be one of the first pieces of minimal music and one of the first Fluxus performance scores:

"Draw a straight line and follow it." [1]

This piece can be called a seminal piece of software art because its instruction is formal. At the same time, it is extremist in its aesthetic consequence, in the implication of infinite space and time to be traversed. Unlike in most notational music and written theatre plays, its score is not aesthetically detached from its performance. The line to be drawn could be even considered a second-layer instruction for the act of following it. But as it is practically impossible to perform the score physically, it becomes meta-physical, conceptual, epistemological. As such the piece could serve as a paradigm for Henry Flynt's 1961 definition of Concept Art as "art of which the material is 'concepts,' as the material of for ex. music is sound." [2] Tracing concept art to artistic formalisms like twelve-tone music, Flynt argues that the structure or concept of those artworks is, taken for itself, aesthetically more interesting than the product of their physical execution. In analogy, we would like to define software art as art of which the material is software.

Flynt's Concept Art integrates mathematics as well, on the cognitive grounds of "de-emphasiz[ing]" its attribution to scientific discovery. [3] With this claim, Flynt coincides, if oddly, with the most influential contemporary computer scientist, Donald E. Knuth. Knuth considers the applied mathematics of programming an art; his famous compendium of algorithms is duly titled

"The Art of Computer Programming,"^[4]

Should the transmediale software art jury therefore have consisted of mathematicians and computer scientists who would have judged the entries by the beauty of their code?

What is known as Concept Art today is less rigorous in its immaterialism than the art Flynt had in mind. It is noteworthy, however, that the first major exhibition of this kind of conceptual art was named "Software" and confronted art objects actually with computer software installations.⁵ Curated in 1970 by the art critic and systems theorist Jack Burnham at the New York Jewish Museum, the show was, as Edward A. Shanken suggests, "predicated on the idea of software as a metaphor for art [my emphasis]"^[6]. It therefore stressed the cybernetical, social dimension of programmed systems rather than, as Flynt, pure structure.

Thirty years later, after personal computing became ubiquitous, cultural stereotypes of what software is have solidified. Although the expectation that software is, unlike other writing, not an aesthetic, but a "functional tool" itself is an aesthetic expectation, software art nevertheless has become less likely to emerge as conceptualist clean-room constructs than reacting to these stereotypes. The "Web Stalker" again might be referred to as such a piece. In a similar fashion, the two works picked for the transmediale award, Adrian Ward's "Signwave Auto-Illustrator" and Netochka Nezvanova's "Nebula M.81," are PC user software which acts up against its conventional codification, either by mapping internal functions against their corresponding signifiers on the user interface (Auto-Illustrator) or by mapping the signifiers of program output against human readability (Nebula M.81).

The range of works entered for the transmediale.⁰¹ software art award shows that coding is a highly personal activity. Code can be diaries, poetic, obscure, ironic or disruptive, defunct or impossible, it can simulate and disguise, it has rhetoric and style, it can be an attitude. Such attributes might seem to contradict the fact that artistic control over generative iterations of machine code is limited, whether or not the code was self-written. But unlike the Cagene artists of the 1960s, the software artists we reviewed seem to conceive of generative systems not as negation of intentionality, but as balancing of randomness and control. Program code thus becomes a material with which artist work self-consciously. Far from being simply art for machines, software art is highly concerned with artistic subjectivity and its reflection and extension into generative systems.^[7]

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[Fly61]

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[huno9]

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[Kn98]

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[Sha]

Edward A. Shanken. The house that jack built: Jack burnham's concept of 'software' as a metaphor of art. *Leonardo Electronic Almanach*, 6(10). <http://www.duke.edu/~giftwrap/House.html>

Footnotes:

¹ facsimile reprint included in [huno9], no page numbering

² Henry Flynt, Concept Art [Fly61] "Since 'concepts' are closely bound up with language," Flynt writes, "concept art is a kind of art of which the material is language."

³ *ibid.*

⁴ [Kn98]

⁵ Among them Ted Nelson's hypertext system in its first public display, according to Edward A. Shanken, *The House that Jack Built: Jack Burnham's Concept of "Software" as a Metaphor for Art*, [Sha]

⁶ *ibid.*

⁷ Or, as Adrian Ward puts it: "I would rather suggest we should be thinking about embedding our own creative subjectivity into automated systems, rather than naively trying to get a robot to have its 'own' creative agenda. A lot of us do this day in, day out. We call it programming," (quoted from an E-Mail message to the "Rhizome" mailing list, May 7, 2001)

I.O

[Nettime-bold] Review of the CODE conference (Cambridge/UK, April 5-6, 2001)

From: Florian Cramer

To: nettime-bold@nettime.org

Date: Fri, 13 Apr 2001 15:19:56 +0200

(The following review was commissioned by MUTE and will appear in the forthcoming MUTE issue, see <http://www.metamute.com>). Josephine Berry has my cordial thanks for editing the text into proper English. The MUTE people were so kind to let me speak about literature and systems theory on a panel with Robert Coover and Jeff Noon at Tate Modern. See <http://www.metamute.com/events/mutetate08042001.htm> for the details. -FC)

CODE: Chances and Obstacles in the Digital Ecology

The recent Cambridge conference CODE amounted to more than a straightforward expansion of its acronym into - in computerese - its executable "Collaboration and Ownership in the Digital Economy". It actually got some of its participants collaborating. The most interesting idea regarding collaboration came as an off-the-cuff remark from James Boyle, professor of law at Duke University, who compared the recent interest in open digital code to environmentalism. The first environmental activists were scattered and without mutual ties, Boyle said, because the notion of 'the environment' did not yet exist. It had to be invented before it could be defended.

After two packed days of presentations, it could well be that the virus will spread and make artists, activists and scholars in digital culture associate IP' with 'Intellectual Property' rather than 'Internet Protocol', whether they like it or not. Unlike many Free Software/Open Source events with their occasional glimpses at the cultural implications of open code, the CODE programme covered the free availability and proprietary closure of information in the most general terms setting it into a broad disciplinary framework which included law, literature, music, anthropology, astronomy and genetics. Free Software has historically taught people that even digitised images and sounds run on code. But that this code is speech which can be locked into proprietary schemes such as patents and shrinkwrap licenses, thereby decreasing freedom of expression, is perhaps only beginning to dawn on people. John Naughton, moderator of the panel on 'The Future of Knowledge', illustrated this situation by describing how, in the US at least, it is illegal to wear T-Shirts or recite haikus containing the few sourcecode words of DeCSS, a program which breaks the cryptography scheme of DVD movies.

There is little awareness that any piece of digital data, whether an audio CD, a video game or a computer operating system is simply a number and that every new copyrighted digital work reduces the amount of freely available numbers. While digital data, just like any text, can be parsed arbitrarily according to a language or data format (the four letters g-i-f-t, for example, parse as a synonym for 'present' in English, but as 'poison' in German), the copyrighting of digital data implies that there is only one authoritative interpretation of signs. The zeros and ones of Microsoft Word are legally considered a Windows program and thus subject to Microsoft's licensing, although they could just as well be seen as a piece of concrete poetry when displayed as alphanumeric code or as music when burned onto an audio CD. The opposite is also true: no-one can rule out that the text of, say, Shakespeare's Hamlet cannot be parsed and compiled into a piece of software that infringes somebody's patents.

The legal experts speaking at CODE also explained the enormous expansion in intellectual property rights in the last few years. While patents are widely known to conflict with the freedom of research and even with the freedom to write in programming languages, the conference nevertheless extended its focus beyond this and made its participants aware of IP rights as the negative subtext to what was once considered the promiscuous textuality of the Internet. Still, it was surprising to see speakers with very diverse academic and professional backgrounds position themselves so unanimously against the current state of IP rights. In another informal remark, Volker Grassmuck proposed that we refocus 'information ecology' from software ergonomics to the politics of knowledge distribution. Does digital code need its own Greenpeace and World Wildlife Fund?

The conference took its inspiration from Free Software, but didn't bother going into basics and priming the participants on what Free Software

and Open Source technically are - which was both an advantage and a disadvantage. General topics were advanced right from the first session without first clarifying such important issues as the meaning of the 'free' in Free Software. GNU project founder Richard M. Stallman - who usually explains this as 'free, as in speech' not 'free, as in beer' - revealed his own questionable conceptions by proposing three different copyleft schemes for what he categorised as 'functional works', 'opinion pieces' and 'aesthetic works': as if these categories could be separated, as if they weren't aspects of every artwork, and as if computer programs didn't have their own politics and aesthetics (GNU Emacs could be analysed in just the same way Matthew Fuller analysed the aesthetic ideology of Microsoft Word.) It was annoying to hear Stallman reduce the distribution of digital art to 'bands' distributing their 'songs', and it was equally annoying to hear Glyn Moody call Stallman the Beethoven, Linus Torvalds the Mozart and Larry Wall - a self-acclaimed postmodernist and experimental writer in his own right - the Schubert of programming.

To make matters worse, the artists who spoke on the second day of CODE echoed these aesthetic conservatisms in perfect symmetry. Michael Century, co-organiser of the conference and Stallman's respondent, unfortunately didn't have enough time to speak about the notational complexity of modern art in any detail. He was the only speaker to address this issue. Otherwise, artists were happy to be 'artists', and programmers were happy to be 'programmers'. Stallman's separation of the 'functional' and the 'aesthetic' was also implied in Antoine Moireau's Free Art License <<http://www.artlibre.org>>, a copyleft for artworks which failed to illuminate why artists shouldn't simply use the GNU copyleft proper. This question is begged all the more since the license is based on the assumption that the artwork in contrast to the codework is, quote, 'fixed'. While Moireau's project was at least an honest reflection of Free Software/Open Source, one couldn't help the impression that other digital artists appropriated the term as a nebulous, buzzword-compatible analogy. While there are certainly good reasons for not releasing art as Free Software, it still might be necessary to speak of digital art and Free Software in a more practical way. Much if not most of digital art is locked into proprietary formats like Macromedia Director, QuickTime and RealVideo. It is doomed to obscurity as soon as their respective manufacturers discontinue the software.

On the other hand, the Free Software available obviously doesn't cut it for many people, artists in particular. The absence of, for example, desktop publishing software available for GNU/Linux is no coincidence since the probability of finding programmers among graphic artists is much lower than the probability of finding programmers among system operators. This raises many issues for digital code in the commons, issues the conference speakers seemed, however, to avoid on purpose. While most of them pretended that it was no longer necessary to use proprietary software, their computers still ran Windows or the Macintosh OS. It would have been good to see such contradictions if not resolved then at least reflected.

Code, Queens College, Cambridge, UK, April 5-6, 2001

2.0

Re: Software as Art
From: Andreas Broeckmann
To: <new-media-curating@jiscmail.ac.uk>
Date: Mon, 2 Jul 2001 09:17:51 +0200

> July/August 'Theme of the Month':
 >
 > Software as art
 >
 > If your artwork is 'software that does something' (such as Mongrel's
 > 'Linker' software) then what issues are involved? Do curators get it?
 > Is it 'enabling others', or artwork in itself? How do you 'show' or
 > distribute it? What about 'user support'?

as a start, you can take a look at

<http://www.transmediale.de/oi/en/software.htm>

which has the jury statement and nominated projects of the competition for software art at this year's transmediale festival.

the competition for transmediale.02 in february 2002 is underway.

greetings,
 -a

3.0

Re: Software as Art
From: Andreas Broeckmann
To: <new-media-curating@jiscmail.ac.uk>
Date: Tue, 3 Jul 2001 10:49:17 +0200

>Ittai Bar-Joseph
 ...
 >Aren't the definitions and "regulations" involving the use of a software
 >artwork part of the concept?
 >If so, is it possible / necessary / advisable to form a set of rules that
 >define the way software art be dealt with?

as with any artistic practice, fixed rules would not help, but an exchange of experiences and a comparison of conditions might help to create a good and informed curatorial practice.

software art is only just coming into focus, so it is early days to describe, let alone critique its presentation. We have developed a description of software art for the transmediale competition that excludes applications of software like director or shockwave; what is interesting in software are, in my view, is that it is an artistic practice that takes code as its material and that uses programming as a way to 'shape' the code: the result can be open, algorithmic processes that articulate the rigid and the open dimensions of digital processes, they can highlight the technical or the socio-cultural dimensions of technology and do this in the very 'language' of the digital machines themselves. software might be the ultimate medium of creativity in a digital environment.

besides the transmediale.01 site, some examples of software art can be found on [digital_is_not_analog.01](http://www.d-i-n-a.org) - <http://www.d-i-n-a.org>

Reena Jana: Real Artists Paint by Numbers
<http://www.wired.com/news/print/0,1294,44377,00.html>

greetings,
 -a

3.1

Re: Software as Art
From: Ittai Bar-Joseph
To: <new-media-curating@jiscmail.ac.uk>
Date: Tue, 3 Jul 2001 14:46:17 +0200

Andreas Broeckmann wrote:

> we have developed a description of software art for the transmediale
 > competition
 > that excludes
 > applications of software like director or shockwave;

On what basis was this decision made?
 Today Director is a tool which enables the creation of professional software. I think many people (developers included) still refer to Director as an interactive animation / games application, and are quite ignorant when it comes to the more interesting and new features that are scarcely in use yet. With today's "imaging lingo" (new features added in Director 8), it's possible to create a Photoshop-like application from scratch.
 Cheers,
 Ittai.

3.2

Re: Software as Art

From: anthony huberman

To: <new-media-curating@jiscmail.ac.uk>

Date: Tue, 3 Jul 2001 11:30:36 -0500

Andreas referenced the Reena Jana text in Wired.com. I organized the recent panel and performance event called "Artists and their Software" that Reena's text references, and so this month's topic strikes me as particularly relevant.

The event went very well. A comment from the audience, however, stuck out as something that seems to be a central shortcoming. Many choose to look at the coding and the programming and the "how to" aspects of art-as-software, often overlooking the immensely fertile territory that can be addressed through a broader look at the phenomenon: why is it important? What implications do this trend have on our general understanding of what art-making is all about? How do the values/strategies/principles that art-as-software maintain affect the way in which artists and audiences understand art? Many more broad questions come to mind: why are artists attracted to software? How does their awareness of software, and its availability, influence their art-making strategies? How do institutions need to respond to this growing interest? Is incorporating software nothing more than a technology fetish? More specific concerns can arise: what happens to "improvisation"? How is the notion of chance incorporated in this type of art? What happens to the "aura"? What are the boundaries of software as an art-making medium? How can artists involve their audiences with software? Can one talk about software-generated art as ever being "finished"? Do software artists have to be programmers? What is the social life of software?

The algorithm seems to replace the creative will of the artist, in many cases. This is exciting to me not because it is technologically marvelous, but because of what this implies in how the artist and the audience understand each other.

Software is a set of rules. It is the grammar within which a vocabulary of computer code makes sense. As British sociologist Anthony Giddens has pointed out, we understand our reality as already existing and seek to write scenarios that allow us to act out a role within that reality. The software seems to be the scenario, but it relies on users to act it out.

What makes software come alive is precisely its social life: how these set of instructions are interpreted and enacted. And understanding this process of interpretation, of behavior, can fill up pages and pages.

I look forward to more postings this month... thank you!

3.3

Re: Software as Art

From: Patrick Lichty

To: <new-media-curating@jiscmail.ac.uk>

Date: Tue, 3 Jul 2001 13:15:09 -0700

A few glancing ideas...

Many choose to look

>at the coding and the programming and the "how to" aspects of
>art-as-software, often overlooking the immensely fertile territory that can
>be addressed through a broader look at the phenomenon: why is it important?

There are two views I can think of regarding the use of software as art - one applies to off-the-shelf, the other to hand-coded... To me, programs like Photoshop offer few real opportunities to redefine its own kind of interactivity, so I relegate it to the category of "tool", rather than "expression".

I think for one that there are functions and aspects of the technologies that are not being addressed by off-the shelf software. This is the programming argument. There are larger threads here such as engagement with the technical part of the electronic culture, which has its own fascinating set of protocols.

>What implications do this trend have on our general understanding of what
>art-making is all about?

Well, it's merely an extension of craft placed within the immaterial milieu if computers, yes? It's very funny that a great deal of excitement is based around artists making their own code. It is a direct attempt to break with the commonly held public perception that computers are easy and cheap, and thus so is the art created with them. Many times I have gotten the "How long does it take you to create that?" question.

This is a very Marxist question. Much of commodification of art has to do with use value ascribed to the degree of labor expended.

It's an attempt to translate craft to the digital.

Many more broad questions come to mind: why are artists
>attracted to software?

I'm not sure what you're getting at here. To use a computer, you have to have it. It's the yin to the yang of chips. As to why artists are drawn to code, I think it's a tug of war between the traditional breaking of extant boundaries (or at least pushing them, which is a ubiquitous theme in art since Modernism) and the necessity of having to create code to get a computer to do what you want it to do.

Myself, I tend to be modular in combining functions of many off the shelf programs. So, in this respect, I would count myself as a hybrid under my own rubric: a pastiche artist in regards to code.

How does their awareness of software, and its
>availability, influence their art-making strategies?

I think it's quite relevant to how the work is contextualized in regard to the medium (digital technologies).

How do institutions
>need to respond to this growing interest?

First, the audience for this art is pretty much a niche at this time. For example, there are a LOT of people out there who still do not know how to create a folder on their hard drive (trust me), and to them, this art is largely meaningless, or the subtleties are lost.

Secondly, the institution (in my experience with it) is trying to update itself, but for the most part, lags far behind the artists. Until recently, the Smithsonian servers only had RealServer 2.0 (we're at something like v.7 now). Also, the technical support for the work is quite specialized, which compounds the problems.

Should an institution have a highly trained tech staff for a relatively small collection, or subcontract? What are the relative costs, logistics, etc?

Is incorporating software nothing
>more than a technology fetish?

NO.

More specific concerns can arise: what
>happens to "improvisation"?

That's dependent largely upon the mode of expression. In the case of off-the shelf software, the mode of improv is tied to finding novel uses for extant functions, and in the case of coding, the novelty of codecraft and finding interesting ways to weave the concept into the code.

To me this is a very important point, for much of this post, it seems that the conversation has been centered around technique and production, and NOT CONTENT. This is the technopolic distraction. In my opinion, with software as art, code is little different than steel, or clay, or oils.

You can choose to make scenes incorporating banal seascapes, or amish buggies, or _Guernica_. Maybe I use too broad of a brush here :, but I hope you see my point.

Now, if you get into the realm of generative art, such as algorithmic music, Auto-Illustrator, and so on, this is another angle entirely, and sets up questions of authorship between programmer and audience, and similar questions of authorship. In the case of Auto-Illustrator, the statement becomes central to the question of origins and synergy. Same for generative music software. In nato software (an add-on for the Max programming language for video processing), how much of the intent is the artist's, and how much is not?

However, I think I would return to my Bryce analogy.

How is the notion of chance incorporated in
>this type of art?

>What are the boundaries of
>software as an art-making medium?

I think there are boundaries at many levels, both technical and cultural. For example, one is limited by the technical capabilities of the hardware to perform certain functions (sound quality, interfacing, graphics), the software as a certain set of functions and rules that define a protocol, and the culture defines certain parameters which limit the level of engagement between artist and audience, depending upon the context within which the work is created. The challenge is to see whether the piece engages with the public within its given cultural context in a way that is compelling, and not merely amazing.

I'm tired of being amazed. I want to be confronted by a piece.

A nice example of this is clip.fm by Angie Weller. She has set up phone icons depicting sensitive subjects that one can send to another via WAP-capable phone. On one hand it has some level of technical facility, but on the other hand, it engages with me in a really visceral way.

Can one talk about software-generated art as ever being
>"finished"?

I have been having a talk about this with a colleague, and we seem to be more of the mind that this is more tied to process than product. This seems to even be the case with net art anymore. Even with pieces that are supposed to have a terminal point, in many cases, it seems to be going through endless revisions.

>Do software artists have to be programmers?
To be virtuosic, I would agree with this, at least to an extent.

What is the social
>life of software?

Interesting question. Please elaborate.

>The algorithm seems to replace the creative will of the artist, in many
>cases.

I'm not sure I agree. Perhaps I have a more sculptural approach to this topic. Does steel replace the creative will of the sculptor, or in Calder's case, does the motion of the mobile replace his intent? In the case of generative art, we could go back to Duchamp, Cage, even Mozart. Once again we arrive at artistic discourse centering upon process, rather than the object itself. This is a topic that I've been thinking about for quite some time, as I work in algorithmic sound/video a great deal, and I feel that the end result is performative in nature. For the reason why I don't believe that it's performance, I can post a text version of my "Cybernetics of Performance" text.

To take it from another angle, consider the landscape program Bryce. For years I saw endless megabytes of stunning neo-Adamque landscapes, holding firmly to the paradigm imposed by the program. However, as time went on, people like Bill Ellsworth took the application and used it to create incredible non-representational imagery, and so on. They became intimate with the software to the point of virtuosity. To me, this is key, or at least the ability to make novel inferences about the context and function of the technological tools in question.

This is exciting to me not because it is technologically marvelous,
>but because of what this implies in how the artist and the audience
>understand each other.

Seriously, do you feel that there has to be some baseline of technical familiarity in order for that communication to be more satisfying?

>Software is a set of rules. It is the grammar within which a vocabulary of
>computer code makes sense.
And so is language. Arguably, language has been thought to represent a major portion of how we perceive reality and operate upon objects, both metaphorical

and physical (and vice versa).

My question to you is how the two contexts differ.

As British sociologist Anthony Giddens has
>pointed out, we understand our reality as already existing and seek to
>write scenarios that allow us to act out a role within that reality. \

Good point, but I will not accept this as a priori.

The
>software seems to be the scenario, but it relies on users to act it out.
>What makes software come alive is precisely its social life: how these set
>of instructions are interpreted and enacted. And understanding this
>process of interpretation, of behavior, can fill up pages and pages.

That's engagement with the audience. And, I wonder how this is facilitated by artists and curators, and whether there is required a certain common set of cultural currency in order for the interaction (read: I'm being purposely ambiguous here) to engage the audience. If not, then how does technology become transparent to the point where it is almost purely expressive?

3.4

Re: Software as Art

From: Andreas Broeckmann

To: <new-media-curating@jiscmail.ac.uk>

Date: Wed, 4 Jul 2001 09:42:22 +0200

some of the questions that were raised in relation to my posting have already been answered by others, so I will try to be brief with some more responses:

Anthony:
>The algorithm seems to replace the creative will of the artist, in many
>cases. This is exciting to me not because it is technologically marvelous,
>but because of what this implies in how the artist and the audience
>understand each other.

for me it is also interesting because the machinic process that develops from the algorithm reduces the aspect of intentionality from the artistic process and puts an autopoietic machine process in its place: the aesthetic dimension then lies not in the fact that the effect is 'beautiful' or the code is functional or 'beautifully written'. as with any artistic practice, there can be different aesthetic modes according to which works or processes can be judged. for me, the oscillation between control and idiosyncrasy in a computer, this supposedly precise machine, is closely linked to the aesthetic experience of a work of software art, to observe how the computer sings itself to sleep, or goes into a mindless delirium. an example is Antoine Schmitt's Vexation i, a programme that sends a small white ball across a black rectangle, finely balanced between a rule pattern and randomness. (<http://www.gratin.org/as>)

>> definition that excludes applications of software like director or
>>shockwave;

Ittai:
>On what basis was this decision made?

the idea was to give an award to a piece of original software, rather than to an application of software that exists as a commercial product. Susan might be right that there is a 'crafts' idea behind this, another aspect is that we aim to encourage open source projects, rather than the promotion of closed and proprietary softwares. director and shockwave are owned by companies that can choose to withdraw their product from the market any day, making it illegal for people to continue running their scripts. this is, obviously, a ludicrous situation, and it cannot happen to you when you are using free software.

>> How do you 'show' or distribute it?

Dave:
>To interpret this literally: In a code development environment or simulator
>where you can step forward, halt and continue the instruction sequence and
>watch what happens?
>

>If the idea is to establish that software is an Art form then it would be
>logical to show it in a similar context and way as other Art: eg in some
>kind of special space which invokes the necessary awe and aura; in a
>museum/gallery - virtual or otherwise.

i disagree. long, long gone are the days when you needed an auratic space to present something as art - this idea misses the point of a lot of art from the last 100 years, and we should not continue to buy into the myth. 'other Art' also gets shown elsewhere.

Dave's first question is interesting and gets us, i think, to the core of the problem of software art for a curatorial practice. many paintings are made to be displayed on the wall of a gallery, or an office, or a church. they make sense there, and they sometimes suffer when they are displayed out of context, some also win, but there often is a logic to the relation between an artwork and the environment where it is shown.

how, then, do you 'exhibit' a process that runs on a tiny processor? Daniel García Andujar recently printed out the source code of the I-Love-You virus and displayed it on a gallery wall in Dortmund (<http://www.irational.org/ttpp>) - this is obviously just an ironic gesture. a piece like Vexation 1 you can show on an iMac, it keeps running endlessly and is designed as a more or less self-explanatory work. in Adrian Ward's Signwave Auto-Illustrator (<http://www.signwave.co.uk>), the best way to experience it is to interact with the programme on a regular PC which can but need not be your own. pieces by JODI and nn are probably best experienced on your own machine because they play with your emotional attachments to what's on it. whereas the processes involved in a piece like Daniela Plewe's Ultima Ratio (<http://www.sabonjo.de>) needs a lot of explanation and its 'beauty' might only reveal itself to people who have a deeper understanding of the informatic and logical processes going on in the computer.

i'll leave it here for the moment.

greetings from sunny berlin,
-a

3.5

Re: Software as Art
From: Sarah Thompson
To: <new-media-curating@jiscmail.ac.uk>
Date: Wed, 4 Jul 2001 12:30:10 +0100

Andreas Broeckmann says that
>software art is only just coming into focus, so it is early days to
>describe, let alone critique its presentation.

While I would agree that it is only just being appreciated in its own right (software as art) and it is great that Transmediale have acknowledged this art form, aren't there examples of artists developing their own computer software during the 20th century which give precedents for making, appreciating and exhibiting this kind of work?

There is a danger that if this 'lost history' of artists programming computers is not rediscovered, that their multiple and different strategies and approaches will be ignored in favour of a more singular definition.

Also, why was their work not appreciated? Why did it fail to, or succeed in fitting into the art world context? Did the artists want it to fit into this context or were they trying to _engineer_ a new kind of context for their work?

As Anthony Huberman puts it:
>What makes software come alive is precisely its social life: how these set
>of instructions are interpreted and enacted.

As such, I really like the critique of different pieces of software & how to see them by AB:
>the best way to
>experience it is to interact with the programme on a regular PC which can
>but need not be your own. pieces by JODI and nn are probably best
>experienced on your own machine because they play with your emotional
>attachments to what's on it.

While appreciating that Transmediale is about what is happening *now*, I

just wanted to make this point within the broader curating new media context.

best wishes

Sarah

3.6

Re: Software as Art
From: Dave Franklin
To: <new-media-curating@jiscmail.ac.uk>
Date: Wed, 4 Jul 2001 17:31:44 +0100

So far we have only discussed conventional forms of software eg code executed as a series of instructions (with fixed conditions for branching), digital states of on/off, logical states true/false etc. This provides output which is entirely predictable (given that you know the input).

Might it be that we could also look to the domains of fuzzy logic and Neural Networks or Artificial Intelligence in search of software as Art?

These technologies allow for grey and uncertain states and produce 'code' which behaves more like biological systems than adding machines. Such systems can be given the ability to learn and adapt. Their output is not entirely predictable.

Dave

3.7

Re: Software as Art
From: Josephine Bosma
To: <new-media-curating@jiscmail.ac.uk>
Date: Wed, 4 Jul 2001 21:21:46 +0200

Andreas Broeckmann wrote:

> that we aim to encourage open source projects, rather than the promotion of
> closed and proprietary softwares. director and shockwave are owned by
> companies that can choose to withdraw their product from the market any
> day, making it illegal for people to continue running their scripts. this
> is, obviously, a ludicrous situation, and it cannot happen to you when you
> are using free software.

What exactly do you mean by 'making it illegal for people to continue running their scripts'? Do you maybe mean impossible rather than illegal? This sounds so strange to me. And if the makers of director et al choose to withdraw their software from the market that does not mean it cannot be used anymore, does it? It would not make sense to sell people software that would become illegal to use once the company does not produce any packets of it (and updates of it) any more. Transmediale's choice for open source projects is a political statement and a kind of aesthetic choice too maybe. Your above argumentation against the other art codes does not seem to make much sense to me. Or is there more?

greetsz

J
*

3.8

Re: Software as Art
From: Andreas Broeckmann
To: <new-media-curating@jiscmail.ac.uk>
Date: Thu, 5 Jul 2001 09:04:00 +0200

>Andreas Broeckmann wrote:
>
>> that we aim to encourage open source projects, rather than the promotion of
>> closed and proprietary softwares, director and shockwave are owned by
>> companies that can choose to withdraw their product from the market any
>> day, making it illegal for people to continue running their scripts, this
>> is, obviously, a ludicrous situation, and it cannot happen to you when you
>> are using free software.
>
>What exactly do you mean by 'making it illegal for people to continue running
>their scripts'? Do you maybe mean impossible rather than illegal? This
>sounds so
>strange to me. And if the makers of director et al choose to withdraw their
>software from the market that does not mean it cannot be used anymore,
>does it?
>It would not make sense to sell people software that would become illegal
>to use
>once the company does not produce any packets of it (and updates of it) any
>more. Transmediale's choice for open source projects is a political statement
>and a kind of aesthetic choice too maybe. Your above argumentation against the
>other art codes does not seem to make much sense to me. Or is there more?

hi josephine,
there are people who can explain this much better than i can, but i suggest
you read either the software license agreements that most of us click OK
without checking, or the stuff that Richard Stallman has written about
these things (www.gnu.org/philosophy); the point is that with most software
you buy not the code, but the right to limited usage; that is also why you
are not allowed to pass it on to friends or copy it - the code is not
yours, you just pay for the right to use it, that whole legal field is
completely crazy!! read stallman, he is also entertaining.

greetings,
-a

3.9

Re: Software as Art
From: dr susan & tim head
To: <new-media-curating@jiscmail.ac.uk>
Date: Thu, 5 Jul 2001 08:52:57 +0100

I've only been skimming this one...but I agree with Sarah Thomson when she
says

"There is a danger that if this 'lost history' of artists programming
computers is not rediscovered, that their multiple and different strategies
and approaches will be ignored in favour of a more singular definition."

It seems that there are (again) so many different kinds of art/and artists
intentions within this particular thread. For one you have artists such as
David Rokeby...who creates all his own hard and software for his work...but
with works such as his Very Nervous System, has also built it as an
architecture (both soft and hardware versions) for other artists to use in
their own way - and stretch etc...an 'open system' or structure is you
like....

and then there are other artists or groups such as IOD with Webstalker where
the very fact that it IS a piece of software is fundamental to its
context/existence et al...

and in answer to Sarah re. examples of artists earlier in the 20th C its worth
mentioning the artist Harold Cohen who for over 30 years has been developing
software to think about drawing/painting the way he thinks about drawing and

painting (for those of you not familiar, Harold was a very well known painter
in the 60's and then moved to the states - san diego now - and has worked
with computers ever since)...his philosophy is very much that the program is
the artwork, but the program also generates its own artwork (Harold has been
present within a lot of AI discussion etc)...according to Harold's own rules
and principles. Far from being ignored etc...Harold has had shows in many
major museums (incl. major retrospective at the Tate in London 1983)...and was
quite vociferous in opposition to artists using readymade software (as opposed to
writing their own) when i first met him back in the late 80's...it would be
interesting to know his position on this now....

best

Susan Collins

3.10

Re: Software as Art
From: tom corby
To: <new-media-curating@jiscmail.ac.uk>
Date: Thu, 5 Jul 2001 10:30:43 +0100

> u
> are not allowed to pass it on to friends or copy it - the code is not
> yours, you just pay for the right to use it, that whole legal field is
> completely crazy!! read stallman, he is also entertaining.
>

Just to back Andreas up on this, most people don't realise that when
they buy software, they are buying the right to use it, not buying the software
per se. You could equate it to hiring a TV/video etc. microsoft, adobe or
macromedia still ultimately own it.

As far as I'm aware, this also applies to products like Director/shockwave that
allow authoring. I'm not sure what the status of the authored artefact is, but as
they 'allow you' to distribute the software/artwork 'under license' as a projector
etc. doesn't it follow that macromedia have a part share in any artwork made
using their software?

Maybe someone can clarify this.

Tom

3.11

Re: Software as Art
From: tom corby
To: <new-media-curating@jiscmail.ac.uk>
Date: Thu, 5 Jul 2001 10:49:29 +0100

> Might it be that we could also look to the domains of fuzzy logic and
> Neural Networks or Artificial Intelligence in search of software as Art?
>

I think you'll find that many artists have drawn upon these areas, not in every
case to comment on them, but certainly in terms of injecting emergent agency
and/or unpredictable states/conditions into their work (eg. Knowbotics
research). David Rokeby has already been mentioned, but Stephen Wilson has
a long standing interest in AI as well. A lot of the early interest in computer
based art was concerned with simulated agency; certainly many of the exhibits in
Cybernetic Serendipity (ICA 1968) were concerned with simulated intelligence.

tom

3.I2

Re: Software as Art

From: Derek Hales

To: <new-media-curating@jiscmail.ac.uk>

Date: Thu, 5 Jul 2001 16:39:05 +0100

remember saying ...i accept

d

4.O

/// 0100101110101101.ORG /// Want to See Some Really Sick Art?

From: [log in to unmask]

To: <new-media-curating@jiscmail.ac.uk>

Date: Wed, 4 Jul 2001 19:53:23 +0200

/// PROPAGANDA /// HTTP://WWW.0100101110101101.ORG ///

HTTP://WWW.0100101110101101.ORG/home/PROPAGANDA/PRESS
HTTP://WWW.0100101110101101.ORG/home/PROPAGANDA/PRESS
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HTTP://WWW.0100101110101101.ORG/home/PROPAGANDA/PRESS

/// From "Wired", 27 Jun 2001

/// <http://www.wired.com/news/culture/0,1284,44728,00.html>

Want to See Some Really Sick Art?

By Reena Jana

Nothing sucks more than a computer virus.

Yet the contemporary art world, always hungry for the new, the trendy and the controversial, is starting to recognize the virus as an art form -- perhaps because computer viruses embody all of the above.

This year's Venice Biennale -- one of the international art world's most prestigious events -- served as the launching pad for "biennale.py." It's the art world's interpretation of the destructive "Melissa" and "Love Bug" viruses that grabbed headlines in recent years.

At the Biennale, which opened on June 10, a computer infected with "biennale.py" remains on display until the exhibition closes in November. Viewers can witness someone else's system crashing and files being corrupted, in real time, as if it were a creepy performance.

The artsy-fartsy virus was created by the European Net Art Collective 0100101110101101.ORG, in collaboration with epidemicC, another group known for its programming skills. The virus only affects programs written in the Python computer language and is spread if someone

downloads infected software or utilizes a corrupted floppy disk.

Because Python is a relatively esoteric language, the artists hope that the source code, which they've printed on 2,000 T-shirts and published on a limited edition of 10 CD-ROMs, will be the most contagious form of distribution.

"The source code is a product of the human mind, as are music, poems and paintings," explained the epidemicC team, which prefers to speak collectively -- and somewhat pretentiously. "The virus is a useless but critical handcraft, similar to classical art."

Adds a member of 0100101110101101.ORG, which also prefers to speak collectively (and anonymously), "The only goal of a virus is to reproduce. Our goal is to familiarize people with what a computer virus is so they're not so paranoid or hysterical when the next one strikes."

The artists have created a mini-hysteria over their piece.

More than 1,400 of the shirts have been sold at \$15 apiece. And they've sold three CD-ROMs, at \$1,500 each (the collectors chose to remain unnamed for legal reasons). Yet the potentially damaging code is available for free on the artists' homepages.

"In theory, we should get sued," said 0100101110101101.ORG's spokesperson. "But we've gotten almost no complaints. Well, we've gotten a few e-mails from security experts who want to know who these asshole artists are."

Laws like the Computer Fraud and Abuse Act state it's illegal to send damaging code in interstate or foreign communications. But the artists don't feel liable for any damage caused by "biennale.py" because they sent a warning to major software and antivirus companies including Microsoft and McAfee.

"We've explained how to disable our virus, so people should know how to fix it," said the 0100101110101101.ORG spokesperson.

Not everyone's buying this excuse.

"If a thief leaves a note saying he's sorry, do we feel better? No," said Jason Cattlet, the president of an anti-spam group called Junkbusters, who has testified before Congress on Internet privacy issues. "Doing things that are socially undesirable in the name of art does not redeem the act."

This isn't the first time artists have adopted annoying practices to gain attention. Spam, for instance, is emerging as an "art form" as well; the Webby-winning Net art collective Jodi.org sent 1,039 spam messages through the e-mail list Rhizome Raw this January.

Some media art theorists think that an artistic statement about computer viruses can only be expressed effectively by spreading a virus itself.

"To talk about contemporary culture, you have to be able to use all kinds of expressions of contemporary culture," said Lisa Jevbratt, who teaches media art at San Jose State University. "So a virus can be considered a legitimate art form. Of course, there will be artists and pranksters doing interesting new things with such forms. But there will be artists and pranksters whose actions are merely rehashing critiques."

/// "Yandex", 27 Jun 2001

/// "biennale.py" [russian]

http://dz.yandex.ru/dz/article/list_news_last_faced.php

/// "Cyberp@is", 21 Jun 2001

/// "Venecia y Valencia exhiben virus como una forma de arte" [spanish]

<http://www.ciberpais.elpais.es/d/20010621/ocio/portada.htm>

/// "ExiWebArt", 10 May 2001

/// "Biennale: anteprima sul padiglione sloveno" [italian]

<http://www.exibart.com/IDNotizia2558.htm>

/// "Domus", 8 Jun 2001

/// "biennale.py" [italian]

http://www.edidomus.it/domus/Lab/singola_news.cfm?codnews=2072

/// "Telepolis", 8 Jun 2001

/// "Ein Computervirus als Kunstwerk" [german]

<http://heise.de/tp/deutsch/inhalt/sa/7832/1.html>

/// "Geeknews", 7 Jun 2001

/// "A Virus as art" [english]

<http://www.geeknews.net/article.php?sid=1628>


```

/// "il Corriere", 6 Jun 2001
/// "Biennale, il virus informatico diventa arte" [ italian ]
http://www.corriere.it

/// "la Repubblica", 6 Jun 2001
/// "Ultracorpori robotici e virus a guardia della Biennale" [ italian ]
http://www.repubblica.it/online/cultura_sienze/biennalearte/inaugura/
inaugura.html

/// "l'Espresso", 6 Jun 2001
/// "Un virus contagia la Biennale" [ italian ]
http://www.espressonline.kataweb.it/ESW_articolo/0,2393,17377,00.html

/// "Vip", 5 Jun 2001
/// "Il Virus della Biennale" [ italian ]
http://www.vip.it/oggi/index2.htm+biennale.py&hl=en

/// "Mediamente", 5 Jun 2001
/// "C'è un virus alla Biennale" [ italian ]
http://www.mediamente.rai.it

/// "Punto-informatico", 5 Jun 2001
/// "Un virus si infila nella Biennale" [ italian ]
http://punto-informatico.it/p.asp?i=36363

/// "ExiWebArt", 4 Jun 2001
/// "Un virus chiamato Biennale" [ italian ]
http://www.exibart.com/IDNotizia2693.htm

```

```

# unsubscribe mailto:[log in to unmask]
# unsubscribe mailto:[log in to unmask]
# unsubscribe mailto:[log in to unmask]
# unsubscribe mailto:[log in to unmask]
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# unsubscribe mailto:[log in to unmask]
# unsubscribe mailto:[log in to unmask]
# unsubscribe mailto:[log in to unmask]

```

```

/// PROPAGANDA /// HTTP://WWW.0100101101010101.ORG ///

```

5.0

<nettime> from hypertext to codework
From: McKenzie Wark
To: nettime-1@bbs.thing.net
Date: Fri, 21 Sep 2001 14:15:09
-0500

Codework
McKenzie Wark

What happens to writing as it collides with new media? I was thinking about this recently while looking over an exhibition of William Blake's work at the Metropolitan Museum in New York. On display was not just Blake the artist, Blake the poet, or Blake the quirky revolutionary. Here was Blake the media artist.

Blake assembled all of the elements of a media practice. As a writer he experimented with all aspects of the production process. His aesthetic did not stop with the word on the page. Here, I thought, was a useful precursor to name for the new developments in writing that take place on the Internet, developments I will shortly define as "codework."

But Blake is interesting in this connection only if one embraces all aspects of his productivity. There's a tendency, in the teaching of literature and the management of its canons, to separate off the authoring of the text from the other aspects of writing as a production. It's a tendency that full attention to Blake frustrates, given how fully he was invested in the implication of writing in all aspects of its production

and circulation. Blake's creation did not stop at the threshold of "text."

Digging writing out of the prison-house of "text" might just be what is needed to unblock thinking about where the Internet is taking writing. There has always been more to writing than text, and there is more to electronic writing than hypertext.

Hypertext may have come to dominate perceptions of where writing is heading in the Internet era, but it is by no means the only, or the most interesting, strategy for electronic writing. Hypertext writers tend to take the link as the key innovation in electronic writing spaces. In hypertext writing, the link is supposed to open up multiple trajectories for the reader through the space of the text.

Extraordinary claims were made for this as a liberatory writing strategy. Hypertext has its limits, however. First, the writing of the text stands in relation to the writing of the software as content to form. The two are not really brought together on the same plane of creativity. Secondly, hypertext tends not to circulate outside of the academic literary community. It has its roots in avant-garde American and English literature and tends to hew close to those origins. Thirdly, it doesn't really rethink who the writer is, in the new network of statements that the expansion of the Internet makes possible. For all the talk of the death of the author, the hypertext author assumes much the same persona as his or her avant-garde literary predecessors.

What is interesting about the emergence of codework is that it breaks with hypertext strategies on all three points. In many codework writings, both the technical and cultural phenomena of coding infiltrates the work on all its levels. Codework finds its home in a wide range of Internet venues, forming dialogues sometimes antagonistic ones with the development of other kinds of written communication in an emerging electronic writing ecology. Codework also sets to work on the problem of the author, bringing all of the tactics of the Internet to bear on the question of authorship.

Codework "entities" such as Antiorp and JODI approach the Internet as a space in which to re-engineer all of the aspects of creative production and distribution. Antiorp is famous or rather infamous for bombarding listservers such as the Nettime media theory list with posts that seem to parody the sometimes high-serious style of Internet media theory. It was often hard to tell whether the Antiorp writing emanated from a human source or from some demented "bot" programmed to produce the semi-legible texts.

Antiorp has spawned a number of alternative identities and imitators. It is with some trepidation that one would venture to assign codework texts to discrete authors. It may be best to take the fabricated heteronyms under which codework is sometimes published at face value, rather than to attempt to assign discrete flesh-and-blood authors.

Some codework frustrates the assigning of authorship as a means of breaking down the link between authorship and intellectual property. The Luther Blissett project, for example, encourages writers to assume the name Luther Blissett. Many texts of various kinds have appeared under that name and without copyright.

Some of the more prolific Luther Blissett authors subsequently became the Mu Ming Foundation, which claims to be a "laboratory of digital design" offering "narrative services." The Foundation sees itself as an enterprise looking for strategies for regaining control over the production process for codeworkers.

The "texts" JODI produces hover somewhere at the limit of what a text might be. A sample might look something like this:

```

o
|:_____ _ |_____ _|_____
:::

```

A classic JODI Web page may spit all kinds of "punctuation art" across the screen. This work is neither writing nor visual art but something in between. The programming involved usually teeters on the brink of failure. Every technology brings into being new kinds of crashes or accidents, and JODI endeavors to find those accidents unique to the authoring of Web pages.

Integer sometimes makes interventions into discussions on listservers, all with variations on the same distinctive approach to breaking up the text and introducing noise into it, not to mention a somewhat abusive hypercritical persona.

```

this - a l l this, = b u t o i c h!!!!!!p, u n e v e n t u l
k o r p o r a t f a s c i s t g u l l b l o o n z p e k t a l k e .

```

This might be a mangled machine English, or perhaps an English written by

a machine programmed by someone who speaks English as a second language, or someone producing a simulation of some such. The decaying grammar and spelling of the Internet here becomes a kind of aesthetic archive.

Rather than using e-mail and listservers, Alan Sondheim sometimes uses IRC, or Internet Relay Chat, as a means of collaboration and composition, as in "saying names among themselves," which begins:

```
IRC log started Mon May 7 00:40
*** Value of LOG set to ON
*** You are now talking to channel
      #nukuko
*** Alan is now known as terrible
*** terrible is now known as worries_i
```

The text proceeds as what appears to be a collaboration between Sondheim and unwitting collaborators, who may or may not know that this writing may come to have the status of writing, rather than chat.

Many codework texts hover on the brink of legibility, asking the reader to question whether the author is made of flesh or silicon, or perhaps whether authoring lies at the level of writing text or coding software to write text. Kenji Siratori's texts may be machine-made or made to look machine-made.

```
Ant PC planetary, MURDEROUS CONSEQUENCES! body line
TREMENDOUS HORROR! drugy miracle ADAM doll
TREMENDOUS HORROR! thyroid falls .MURDEROUS
CONSEQUENCES! vivid placenta world TREMENDOUS HORROR!
machinative angel/ her soul-machine discharges MURDEROUS
CONSEQUENCES! speed PC fear .MURDEROUS
CONSEQUENCES!
```

That text is called "Alan Sondheim-conference" and appears to be a response to a conference report by Sondheim.

While some codeworkers pounce upon the texts of others as raw material for codeworking, Stéphan Barron asks others to volunteer texts. In "Com_post Concepts" he solicits contributions with a text that begins:

Web surfers send in their texts by e-mail. All are then composted! Just as we ourselves are composted! Recycling as organic and cyclical technology, a technology of intelligence and responsibility, of the link to the natural and artificial world.

The sender receives her or his own text back at weekly intervals, in an increasingly noisy and unintelligible state.

The Internet emerges in much of this work as a noisy space, in which the structures of text decay and writing becomes granular, a chaotic space of temporary orders constantly becoming randomized. Yet within this chaotic space, the destructive character of the codeworker proposes new kinds of sensemaking that might, for a moment, keep the parasite of noise at bay.

Another precursor one might mention, besides Blake, for the emerging world of codework, is the James Joyce of *Finnegans Wake*. In *Wake*, multiplicity can erupt at any point along the textual surface, not just at discrete hyperlinked nodes. Permutations, a Web site by Florian Cramer, reproduces in digital form many of the great combinatory text systems, from Raymond Lullus to Ramond Queneau. Cramer has also produced a codework machine that creates permutations on *Finnegans Wake*, called "Here Comes Everybody." It works at the level of the syllable, producing a virtual universe of new portmanteau words out of original Joyce-text.

The Australian codeworker Mez has developed a distinctive prose style that she calls *mezangelle*, producing texts that tend to look like this:

```
.nodal + death + -points swallowed in a dea.th.rush.
.a begin 2 -f [j]ail-, ar[t]is[ms] all awry n caught in webbed
ma[j]ulers]ws.
```

Rather than link discrete blocs of text, or "lexias," to each other, Mez introduces the hypertext principle of multiplicity into the word itself. Rather than produce alternative trajectories through the text on the hypertext principle of "choice," here they co-exist within the same textual space.

The interest of Mez's writings is not limited to this distinctive approach to the text. While the words split and merge on the screen, the authoring "avatar" behind them is also in a state of flux. Texts issue, in various forms in various places, from data[h]bleeder, Phonet[r]ix, networker, and many other heteronyms.

At the heart of the codeworking enterprise is a call for a revised approach to language itself. Many of the creative strategies for making or

thinking about writing in the latter part of the twentieth century drew on Ferdinand de Saussure's *Course in General Linguistics*. In the hands of poststructuralists, language poets, or hypertext authors and theorists, this was a powerful and useful place to start thinking about how language works. But Saussure begins by separating language as a smooth and abstract plane from speech as a pragmatic act. Language is then divided into signifier and signified, with the referent appearing as a shadowy third term. The concept of language that emerges, for all its purity, is far removed from language as a process.

What codework draws attention to is the pragmatic side of language. Language is not an abstract and homogenous plane, it is one element in a heterogeneous series of elements linked together in the act of communication. Writing is not a matter of the text, but of the assemblage of the writer, reader, text, the text's material support, the laws of property and exchange within which all of the above circulate, and so on. Codework draws attention to writing as media, where the art of writing is a matter of constructing an aesthetic, an ethics, even a politics, that approaches all of the elements of the process together. Codework makes of writing a media art that breaks with the fetishism of the text and the abstraction of language. It brings writing into contact with the other branches of media art, such as music and cinema, all of which are converging in the emerging space of multimedia, and which often have a richer conception of the politics of media art as a collaborative practice than has been the case with writing conceived within the prison-house of "text."

6.0

[Nettime-bold] from hypertext to codework

From: McKenzie Wark
To: nettime-bold@nettime.org
Date: Fri, 21 Sep 2001 14:15:09
-0500

[Hopefully, this time with the right formatting...]

Codework
McKenzie Wark

What happens to writing as it collides with new media? I was thinking about this recently while looking over an exhibition of William Blake's work at the Metropolitan Museum in New York. On display was not just Blake the artist, Blake the poet, or Blake the quirky revolutionary. Here was Blake the media artist.

Blake assembled all of the elements of a media practice. As a writer he experimented with all aspects of the production process. His aesthetic did not stop with the word on the page. Here, I thought, was a useful precursor to name for the new developments in writing that take place on the Internet, developments I will shortly define as "codework."

But Blake is interesting in this connection only if one embraces all aspects of his productivity. There's a tendency, in the teaching of literature and the management of its canons, to separate off the authoring of the text from the other aspects of writing as a production. It's a tendency that full attention to Blake frustrates, given how fully he was invested in the implication of writing in all aspects of its production and circulation. Blake's creation did not stop at the threshold of "text."

Digging writing out of the prison-house of "text" might just be what is needed to unblock thinking about where the Internet is taking writing. There has always been more to writing than text, and there is more to electronic writing than hypertext.

Hypertext may have come to dominate perceptions of where writing is heading in the Internet era, but it is by no means the only, or the most interesting, strategy for electronic writing. Hypertext writers tend to take the link as the key innovation in electronic writing spaces. In hypertext writing, the link is supposed to open up multiple trajectories for the reader through the space of the text.

Extraordinary claims were made for this as a liberatory writing strategy. Hypertext has its limits, however. First, the writing of the

text stands in relation to the writing of the software as content to form. The two are not really brought together on the same plane of creativity. Secondly, hypertext tends not to circulate outside of the academic literary community. It has its roots in avant-garde American and English literature and tends to hew close to those origins. Thirdly, it doesn't really rethink who the writer is, in the new network of statements that the expansion of the Internet makes possible. For all the talk of the death of the author, the hypertext author assumes much the same persona as his or her avant-garde literary predecessors.

What is interesting about the emergence of codework is that it breaks with hypertext strategies on all three points. In many codework writings, both the technical and cultural phenomena of coding infiltrates the work on all its levels. Codework finds its home in a wide range of Internet venues, forming dialogues—sometimes antagonistic ones—with the development of other kinds of written communication in an emerging electronic writing ecology. Codework also sets to work on the problem of the author, bringing all of the tactics of the Internet to bear on the question of authorship.

Codework “entities” such as Antiop and JODI approach the Internet as a space in which to re-engineer all of the aspects of creative production and distribution. Antiop is famous—or rather infamous—for bombarding listservers such as the Nettime media theory list with posts that seem to parody the sometimes high-serious style of Internet media theory. It was often hard to tell whether the Antiop writing emanated from a human source or from some demented “bot” programmed to produce the semi-legible texts.

Antiop has spawned a number of alternative identities and imitators. It is with some trepidation that one would venture to assign codework texts to discrete authors. It may be best to take the fabricated heteronyms under which codework is sometimes published at face value, rather than to attempt to assign discrete flesh-and-blood authors.

Some codework frustrates the assigning of authorship as a means of breaking down the link between authorship and intellectual property. The Luther Blissett project, for example, encourages writers to assume the name Luther Blissett. Many texts of various kinds have appeared under that name and without copyright.

Some of the more prolific Luther Blissett authors subsequently became the Mu Ming Foundation, which claims to be a “laboratory of digital design” offering “narrative services.” The Foundation sees itself as an “enterprise” looking for strategies for regaining control over the production process for codeworkers.

The “texts” JODI produces hover somewhere at the limit of what a text might be. A sample might look something like this:

```
o
|_:::;:::;_--|_:::;:::;_--|_:::;
::: :
```

A classic JODI Web page may spit all kinds of “punctuation art” across the screen. This work is neither writing nor visual art but something in between. The programming involved usually teeters on the brink of failure. Every technology brings into being new kinds of crashes or accidents, and JODI endeavors to find those accidents unique to the authoring of Web pages.

Integer sometimes makes interventions into discussions on listservers, all with variations on the same distinctive approach to breaking up the text and introducing noise into it, not to mention a somewhat abusive hypercritical persona.

```
this - a l l this. = but o r ch!!!!!!p. uneventful
korporat fascist gullibloon zpektakle.
```

This might be a mangled machine English, or perhaps an English written by a machine programmed by someone who speaks English as a second language, or someone producing a simulation of some such. The decaying grammar and spelling of the Internet here becomes a kind of aesthetic alternative.

Rather than using e-mail and listservers, Alan Sondheim sometimes uses IRC, or Internet Relay Chat, as a means of collaboration and composition, as in “saying names among themselves,” which begins:

```
IRC log started Mon May 7 00:40
```

```
*** Value of LOG set to ON
*** You are now talking to channel
#nikuko
*** Alan is now known as terrible
*** terrible is now known as worries_i
```

The text proceeds as what appears to be a collaboration between Sondheim and unwitting collaborators, who may or may not know that this writing may come to have the status of writing, rather than chat.

Many codework texts hover on the brink of legibility, asking the reader to question whether the author is made of flesh or silicon, or perhaps whether authoring lies at the level of writing text or coding software to write text. Kenji Siratori's texts may be machine-made or made to look machine-made.

```
Ant PC planetary, MURDEROUS CONSEQUENCES! body line
TREMENDOUS HORROR! drugy miracle ADAM doll
TREMENDOUS HORROR! thyroid fails...MURDEROUS
CONSEQUENCES! vivid placenta world TREMENDOUS HORROR!
machinative angelher soul-machine discharges MURDEROUS
CONSEQUENCES! speed PC fear....MURDEROUS
CONSEQUENCES!
```

That text is called “Alan Sondheim-conference” and appears to be a response to a conference report by Sondheim.

While some codeworkers pounce upon the texts of others as raw material for codeworking, Stéphane Barron asks others to volunteer texts. In “Com_post Concepts” he solicits contributions with a text that begins:

Web surfers send in their texts by e-mail ...All are then composted! Just as we ourselves are composted! Recycling as organic and cyclical technology, a technology of intelligence and responsibility, of the link to the natural and artificial world.

The sender receives her or his own text back at weekly intervals, in an increasingly noisy and unintelligible state.

The Internet emerges in much of this work as a noisy space, in which the structures of text decay and writing becomes granular, a chaotic space of temporary orders constantly becoming randomized. Yet within this chaotic space, the “destructive character” of the codeworker proposes new kinds of sensemaking that might, for a moment, keep the parasite of noise at bay.

Another precursor one might mention, besides Blake, for the emerging world of codework, is the James Joyce of Finnegans Wake. In Wake, multiplicity can erupt at any point along the textual surface, not just at discrete hyperlinked nodes. Permutations, a Web site by Florian Cramer, reproduces in digital form many of the great combinatory text systems, from Raymond Lullus to Ramond Queneau. Cramer has also produced a codework machine that creates permutations on Finnegans Wake, called “Here Comes Everybody.” It works at the level of the syllable, producing a virtual universe of new portmanteau words out of original Joyce-text.

The Australian codeworker Mez has developed a distinctive prose style that she calls mezangelle, producing texts that tend to look like this:

```
.nodal + death + -points swallowed in a dea.th.rush.
.u begin 2 -f[]jail-, ar[t[]is]ms all awry n caught in webbed
ma[julers]ws.
```

Rather than link discrete blocs of text, or “lexias,” to each other, Mez introduces the hypertext principle of multiplicity into the word itself. Rather than produce alternative trajectories through the text on the hypertext principle of “choice,” here they co-exist within the same textual space.

The interest of Mez's writings is not limited to this distinctive approach to the text. While the words split and merge on the screen, the authoring “avatar” behind them is also in a state of flux. Texts issue, in various forms in various places, from data[h]bleeder. Phonet[r]ix. networker, and many other heteronyms.

At the heart of the codeworking enterprise is a call for a revised approach to language itself. Many of the creative strategies for making or thinking about writing in the latter part of the twentieth century drew on Ferdinand de Saussure's Course in General Linguistics. In the hands of poststructuralists, language poets, or

hypertext authors and theorists, this was a powerful and useful place to start thinking about how language works. But Saussure begins by separating language as a smooth and abstract plane from speech as a pragmatic act. Language is then divided into signifier and signified, with the referent appearing as a shadowy third term. The concept of language that emerges, for all its purity, is far removed from language as a process.

What codework draws attention to is the pragmatic side of language. Language is not an abstract and homogenous plane, it is one element in a heterogeneous series of elements linked together in the act of communication. Writing is not a matter of the text, but of the assemblage of the writer, reader, text, the text's material support, the laws of property and exchange within which all of the above circulate, and so on.

Codework draws attention to writing as media, where the art of writing is a matter of constructing an aesthetic, an ethics, even a politics, that approaches all of the elements of the process together. Codework makes of writing a media art that breaks with the fetishism of the text and the abstraction of language. It brings writing into contact with the other branches of media art, such as music and cinema, all of which are converging in the emerging space of multimedia, and which often have a richer conception of the politics of media art as a collaborative practice than has been the case with writing conceived within the prison-house of "text."

6.1

**[Nettime-bold] Re: <nettime> from
hypertext to codework**

From: Paul D. Miller
To: nettime-bold@nettime.org
Date: Sat, 22 Sep 2001 19:10:42
-0400

Ken - I'm sitting here in Florida, and just have to sigh a little bit. This is the problem with the digital media scene - it is SUPER WHITEBREAD - there is alot more going on.... I'm not attacking you, I just wish that the computer "art/literary" scene - especially where it comes to "language as code" - would think about precedents for theater and spectacle outside of the normal discourse that goes on in spots like nettime.... at the end of the day, the "visual interface" that most of digital culture uses to create art/text/etc etc is not neutral, and again, this is a McLuhan refraction of the old inner ear/eye thing, but with a little bit more of a technical twist. There's a great essay that the physicist David Bohm wrote on this topic called "Thought as a System" - the idea of progress is a convergence of these "visual cues" that hold the eye and hand together when we think... Multi valent/multi-cultural approaches to language and all of the sundry variations its going through right now, are what make this kind of stuff alot more interesting... Artaud was the fellow who invented the term "virtual reality" not Jaron Lanier... think of the media repetitions of the WTC as a scene out of "Theater of Cruelty" and combine it with how mourning passes through the media sphere a la Princess Diana's death etc etc and you get the idea of the whole gestalt of this kind of thing... or even the way that linguistic permutation has evolved out of music and spoken text (think of Cab Calloway or Kurt Schwitters or later material like John Cage's 'mesotics' (I'm writing this off the cuff... did I spell that right?), and even the way dj's play with words while spinning music in a set - this in itself is one of the major developments of 20th century culture: the ability not just to accept the linguistic regulations of a situation (again, Debord meets Grand Master Flash...) - but to constantly change them. This is one of the major issues that Henry Louis Gates wrote about in his "Signifying Monkey" essay a long while ago, but you can easily see the digital component of the same system of thought on-line when people play with words as domain names etc etc.... there's shareware like Ray Kurzweil's Cybernetic Poet http://www.kurzweilcybernetic.com/poetry/rkcp_overview.php3

and hip-hop material like Saul Williams and Kool Keith, and even the way the poetry of algorithms became rhythm (there's a great site on the history of drum machines... <http://www.drummachine.com/>)

and out of Australia, there's the global digital poetry site that

uses algorithms to create text and hyperlinks:
<http://www.experimedia.vic.gov.au/~komminos/maysites.html>

or even the "visual thesaurus" that creates 3-D models of how words relate to one another...
<http://www.thinkmap.com/>

and even more MAX/MSP based code material from stuff like composer Karlheinz Essl's explorations of free jazz and code structures with his "lexicon-sonate" programs:
<http://www.essl.at/works/lexson-online.html>

or nifty stuff like Chris Csikszentmihalyi's "Robot DJ" that does stuff like cuttin' and scratchin' - after all "phonograph" breaks down to "Sound - writing" i.e. "phonetics of graphology..."

<http://www.dj-i-robot.com/>

sequencing and figuring out different permutations as core aspects of code is an archetypal situation at this point... Alan Sondheim is perhaps the equivalent of an MC for Nettime, but again, the field could and should be expanded at this point.

the idea here is to point out

- 1) multi-cultural variations in language (Stephen Pinker does a great job of describing "patois" and cultural change as linguistic variation in his "How the Mind Works") as a platform for figuring out how codes evolve out of linguistic systems
- 2) multi cultural takes on this are alot more fun... and the parties are alot better, and the music is alot better...
- 3) what next? Ken - how about a nick name - "Dj Oulipo" or something...

peace,
Paul

6.2

**[Nettime-bold] Re: <nettime> from
hypertext to codework**

From: McKenzie Wark
To: nettime-bold@nettime.org
Date: Sun, 23 Sep 2001 14:02:48
-0500

Thanks to Paul for his remarks, but i think, as they say, that i want to break it down...

>the problem with the digital media scene - it is SUPER
> WHITEBREAD - there is alot more going on....
Yes, but when it comes to entities like antiop or jodi, is it all that useful to pose things in this old identity-bound language?

>think about precedents for theater and spectacle outside of the >normal discourse that goes on...

Yes, but i don't quite have the freedom of movement that you do, Paul. As an artist, you can cut and mix in a way that one can't in scholarship. Its not the medium, its the genre.

>this is a McLuhan refraction of the old inner
> ear/eye thing, but with a little bit more of a technical twist. Always been skeptical about that aspect of McLuhan, but I think Ong is useful here. He talks of 'secondary orality', which is the orality that arises within a literate culture, but i think there is also now a 'secondary literacy', the literacy that arises within an electro-oral world....

> Artaud was the fellow who invented the term 'virtual reality' Oh really? Where? [scholar mode] "We must awaken the Gods that sleep in museums." Yes, Artaud is a good handle for understanding the global media event. My first book already covers all this.

> this in itself is one of the major developments of 20th
> century culture: the ability not just to accept the linguistic
> regulations of a situation (again, Debord meets Grand Master
> Flash...) - but to constantly change them. This is one of the major
> issues that Henry Louis Gates wrote about in his "Signifying
> Monkey" essay a long while ago
Yes, i once wrote an essay on Gates' signifying

monkey and Skooly D, who has a great rap about the monkey, the faggot and the fat-assed pimp. Needless to say i couldn't get it published...

> Alan Sondheim is
> perhaps the equivalent of an MC for Nettime
Alan posts to a lot of lists and does a lot of other stuff besides, so i don't think he would want anyone to see his stuff here as representative. But i think that's a nice take on it. Sondheim as an MC of sense, of affect, cutting and mixing the letter to that effect. Everything Alan does is a proposition about how to read.

>but again, the field
> could and should be expanded at this point.
Its your job to think like that, Paul, some of us have to work in a different kind of time. Its not about slow or fast, but about rhythms (all rhythms are the same speed as they all get you there in the end). Its about being untimely. Mixing past and present is another kind of mix. Blake and Integer. What is in that edit? I don't see it as invalidated by the other edits it passes over in silence.

> 1) multi-cultural variations in language
You're an American, Paul, to whom 'multicultural' means multi-racial. That's fine, but it is not the definition of multiplicity with

which the rest of
the world
necessarily
works. I'm not so
keen on the
compression of
difference
down to this
narrow plane so
as to squeeze it
into
American
bandwidth. The
celebration of
multiplicity
going on right
now is a
frightening
reminder of just
how
narrow
conceptions of
difference are in
the United States.

> multi cultural
takes on this are
alot more fun...
Well they would
be, but American
multiculturalism
isn't
much of a
multiplicity. I find
it tone-deaf to
'patois' that isn't
minted locally.
And look at the
basis on which
other kinds
of multiplicity are
annexed to its
needs: the
appropriation
of
postcolonialism,
the Black Atlantic
and so on. All well
and good, but in
the long run just
variations on the
self
image of America
in the world.

So: there's a
problem with the
multicultural
scene, its
SUPER-AMERICA
N. But, again, its
not a criticism of
you,
Paul, but just
indicative of the
difficulty of
working in this
place and time.
Its hard to see the
context, and how
the
context shapes
the discourse.

Thanks for the
urls, which i'm
looking at and
learning from.

cheers

ken

6.3

[Nettime-bold] from hypertext to codework

From: Paul D. Miller

To: nettime-bold@nettime.org

Date: Mon, 24 Sep 2001 12:45:51
-0400

Hey Ken -

1) Artaud - relatively decent Artaud sites:

<http://www.hydra.umn.edu/artaud/ab.html>

<http://www.antoinartaud.org/home.html>

and the Artaud reference can be found in the "Theater and It's
Double" at the beginning of the section entitled "The Theater and its
Shadow"

around p.49 in the edition I have "la realite virtuelle" - 1938....
in the section called the "theater and it's shadow" or something like
that... the original context was that humans were inundated with life
as symbolic reality... both me and Erik Davis deal with this in our
respective writings on the topic.

2) There's plenty of room for figuring out how Walter Ong's ideas of
orality and text flow together, his book "Orality and Literacy: the
Technologizing of the Word" remains a pretty good glimpse into how
words became in a word "the noetic navigation of places" - but words
assign place and meaning on-line, but in the world of stuff like Amos
Tutuala or John Lee (the black hacker on the cover of Wired a long
time ago who was into the whole language as cipher-text etc etc his
crew was called "The Masters of Deception"), it'd be nifty to figure
out on how mantras etc etc fit into this too....

3) your idea that "everything Alan does is a proposition on how to
read..." - well, yep, but again, it's the permutations of the process
that make reading him interesting. Otherwise, no disrespect to Alan,
it'd be like listening to the same beat over and over and over...
even the linguistic origins of jazz (from the French verb "jazzier" -
which means to "have a dialog") - still pertains to what you spoke
about. Some of this relates basically as the "lowest common
denominator" kind of scenario to the "sequencing/spatializing" of the
word that Ong deals with, but again, there's plenty of stuff like
that in electronic music at this point... There's a couple of great
treatments of that topic in Robert Farris Thompson's classic "Flash
of the Spirit" ...

4) yep, I agree about mixing styles and genres... in academia, there
are rules and regulations about this kind of thing, but I have a
feeling the next generation of folks will all look at this kind of
thing as a video game or hypertext of a kind of collaborative
filtering or something... speaking of rules, I see that Mark Dery is
now an assistant (junior) professor of Journalism at NYU... ha! ha! -
god help the children who study under him... But uh... anyway... if
you still have that article around (the one on language and whatnot
with henry louis gates etc etc) we're still working on getting 21C
started up - I've been travelling alot, and that's slowed things
down.... Let me know if you'd be into re-publishing it or something.
I'm going to set up the web version of the magazine first and deal
with the print in a little bit (www.21cmagazine.com is up and
running, but again, there's only 24 hours in the day... I have a
decent amount of articles from various folks, but I need about two
weeks of down-time - which I'm taking in mid-October - to finalize
everything... more on that in a bit)

okay,

peace from Florida

Paul

6.4

**<nettime> resending... from
hypertext to codework**
From: Paul D. Miller
To: nettime-bold@nettime.org
Date: Mon, 24 Sep 2001 22:53:16
-0400

Hey Ken -

1) Artaud - relatively decent Artaud sites:
<http://www.hydra.umn.edu/artaud/ab.html>

<http://www.antoninartaud.org/home.html>

and the Artaud reference can be found in the "Theater and It's Double" at the beginning of the section entitled "The Theater and its Shadow"

around p.49 in the edition I have "la realite virtuelle" - 1928... in the section called the "theater and it's shadow" or something like that... the original context was that humans were inundated with life as symbolic reality... both me and Erik Davis deal with this in our respective writings on the topic.

2) There's plenty of room for figuring out how Walter Ong's ideas of orality and text flow together, his book "Orality and Literacy: the Technologizing of the Word" remains a pretty good glimpse into how words became "the noetic navigation of places" - but words assign place and meaning on-line, but in the world of stuff like Amos Tutuola or John Lee (the black hacker on the cover of Wired a long time ago who was into the whole language as cipher-text etc etc his crew was called "The Masters of Deception"), it'd be nifty to figure out on how mantras etc fit into this too....

3) your idea that "everything Alan does is a proposition on how to read..." - well, yep, but again, it's the permutations of the process that make reading him interesting. Otherwise, no disrespect to Alan, it'd be like listening to the same beat over and over and over... even the linguistic origins of jazz (from the French verb "jazzier" - which means to "have a dialog") - still pertains to what you spoke about. Some of this relates basically as the "lowest common denominator" kind of scenario to the "sequencing/spatializing" of the word that Ong deals with, but again, there's plenty of stuff like that in electronic music at this point... There's a couple of great treatments of that topic in Robert Farris Thompson's classic "Flash of the Spirit"...

4) yep, I agree about mixing styles and genres... in academia, there are rules and regulations about this kind of thing - and keeping the boundaries between "zones" in this day and age is getting more and more problematic, but I have a feeling the next generation of folks will all look at this kind of thing as a video game or hypertext of a kind of collaborative filtering or something... if you still have that article around (the one on language and whatnot with henry/louis gates etc etc) we're still working on getting 21C started up - I've been travelling alot, and that's slowed things down.... Let me know if you'd be into re-publishing it or something. I'm going to set up the web version of the magazine first and deal with the print in a little bit (www.21cmagazine.com is up and running, but again, there's only 24 hours in the day... I have a decent amount of articles from various folks, but I need about two weeks of down-time - which I'm taking in mid-October - to finalize everything... more on that in a bit)
okay,
peace from Florida
Paul

>Thanks to Paul for
>his remarks, but i
>think, as they say,
>that
>i want to break it
>down...
<...>

5.5

**[Nettime-bold] Re: <nettime> from
hypertext to codework**
From: Andreas Broeckmann
To: nettime-bold@nettime.org
Date: Wed, 24 Oct 2001 09:13:15
+0200

ken,

this thread was still hanging around ... i want to take issue with your claim that the codework you reference is an example of collaborative, non-identity oriented practice.

>Codework makes of
>writing a media art that breaks with the fetishism of the text and the
>abstraction of language. It brings writing into contact with the other
>branches of media art, such as music and cinema, all of which are
>converging in the emerging space of multimedia, and which often have a
>richer conception of the politics of media art as a collaborative practice
>than has been the case with writing conceived within the prison-house of
>"text."

i fully respect your examples as artistic/literary practices, but in what way are jodi, mez, antioip/nn, sonndheim etc. representatives of open processes? jodi's work is good _because_ jo&di have the code under control, just as mez is an _author_ machine-aided, style-enhanced, yes, but an author, just as antioip/nn - the most collaborative entity in the series, i guess - poses as one; we all know they are several, but they exhibit a clear sense of ideological tightness and closure, the identities may be fictional, but i don't see that any of these breaks out of the identity shell. nn might be the best gamer, but its insults are too much for my stomach. [she'll call me a weak imbecile for this remark, won't you, dear!]

what you describe are machinic processes, yes, but the kinds of collaborative practices that heico idensen talks about (in the hypertext world mainly) - i don't see them in your codework examples. is artistic codework more authorial than open source programming?

greetings,
-a

6.6

**[Nettime-bold] Re: <nettime> from
hypertext to codework**
From: Alan Sondheim
To: nettime-bold@nettime.org
Date: Wed, 24 Oct 2001 17:49:03
-0400 (EDT)

There is collaboration in a number of ways. None of us (examples you give) operate or produce in a vacuum; my work often requires assistance or collaboration, to the extent that "my" becomes suspect. The identities I work with - "Nikuko" and others - are also disseminations across other practices (IRC, newsgroups, email lists, etc.) and others have also taken/used the name. There were also projects created for the trAce online writing group which were all collaborations in the traditional sense; one of them, Lost, is still running.

Then there is also a question of nettime: what I place on nettime (and this may be true of others you mention) is what nettime accepts; the collaborative dance/bodywork has no place or room here; this is also true for most of the directory material on the cdroms. An email is almost always signed, leaving its trace; it is a trail which almost literally hysterizes its identity function in the full header. And again, this affects, if not effects, what any of us are capable of doing in this medium.
Alan -

6.7

**[Nettime-bold] Re: <nettime> from
hypertext to codework**
From: McKenzie Wark
To: nettime-bold@nettime.org
Date: Wed, 31 Oct 2001 11:21:28
-0500

Andreas writes,

>i fully respect your examples as artistic/literary practices, but in what
>way are jodi, mez, antiorp/nn, sondheim etc. >representatives of open
>processes?... what you describe are machinic processes, yes, but the kinds
>of collaborative practices that heico >densen talks about (in the
>hypertext world mainly) - i don't see them in your codework examples. is
>artistic codework more authorial than open source programming?

Well, isn't this a collaborative process, this discussion? Isn't
nettime "collaborative filtering"? There's some limitations in what
the examples given might uphold. Its not as if everything is in
the text. I'm more interested in a new way of thinking about the
practice of writing.

Semiotics and structural linguistics have a lot to answer for. They
created a concept of language as a homogenous plane, which then
entered into relations with the world as something external.

What's interesting about Guattari is the anti-linguistics in which
one thinks of the speech act as an element in a heterogeneous,
temporal series. It seems to me timely to think of some of the new
writing practices in those terms.

Hypertext had its roots firmly in a (post)structural linguistics,
and it shows in the early works composed under its sign. All the
action is in the 'text'. There's not a lot of thought about
the heterogeneous assemblages into which it might enter.

k

6.8

**[Nettime-bold] Re: <nettime> from
hypertext to codework**
From: christopherotto
To: nettime-bold@nettime.org
Date: Wed, 31 Oct 2001 23:11:50
-0500

I would present as an example of this is the extension of my piece
timeascolor by Brad Borevitz earlier this year.

<http://userpages.umbc.edu/~cottot/timeascolor.html>
<http://www.onetwothree.net/art/somethingelse/>

what i see as interesting in (client-side) net.art is that the text
and visuals of the artist are sent simultaneously and are inseparable from
the perspective of the viewer, possibly in the same way sasseure
visualized signified/signifier/sign as a card with two sides. very
different than seeing a painting and then reading the artist's sketchbook?

I have a short paper that extends this idea - email me personally if you
would like to read it.

christopher otto

7.0

**<nettime> Software Art After
Programming**
From: Richard
To: nettime-l@bbs.thing.net
Date: Mon, 18 Oct 2004 21:07:27
+0100

Are people still interested in ART on this list?
Perhaps they are...

Software Art After Programming

Richard Wright, April 2004.

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The history of computing in arts practice is littered with the mental =
debris of its half-forgotten debates, unresolved problems and anxieties, =
and questions that have now become as obsolete as the Commodore 64s and =
VAX mainframes that accompanied them. Who can remember the art and =
technology projects of the sixties when the question of 'Can the =
computer make art?' allowed a generation of isolated computer artists to =
position themselves as a team of intrepid explorers setting out to cross =
a new continent without first waiting to find out whether it could =
support life. Under what conditions was the question ever first =
considered worthy of posing in the first place? Did the computer offer =
input into specific art issues, such as arts relation to other forms of =
scientific knowledge, to language, representation or the abandonment of =
the object? Or was it just intuitively realised that 'computer art' was =
at the forefront of a slow, inexorable computerisation of twentieth =
century society which would eventually demand access to every facet of =
human culture?

As computer hardware and the programming skills needed to operate it =
became more accessible, the question 'Can the computer make art?' was =
asked less and less often. By the beginning of the '80s artists were =
using the first personal computers to produce more varied kinds of work =
until, with all this activity growing, the question of whether art was =
possible on a computer lost all sense. There was a moment when the =
parameters of the question were redrawn, from 'Can the computer make =
art?' to 'Can a computer be an artist?', redirecting it into issues of =
simulated creativity and artificial intelligence. It was at this point =
that the first cracks of a coming schism in the community of computer =
artists became noticeable; this would go on to form the next stage in =
the debate. It seemed to a growing number of artists that as the =
complexity of software increased, so many new possibilities for the =
human artist were appearing that the prospect of deferring to a machine =
artist seemed almost indicative of a lack of imagination.

Although the computer seemed to have made its case as a machine of =
creative potential, there now emerged the question of how to efficiently =
leverage all this creativity. By the late eighties, the interactive =
interfaces and simplified menu commands of personal desktop systems that =
had helped to cause this ground swell of activity had firmly refocused =
questions on the artists themselves. Were the pre-packaged functions, =
options and parameters of the new art applications sufficient to cover =
all artistic fields of inquiry, all aesthetic nuances, all personal =
idioms? Or would it always be necessary to have recourse to the =
precision and particularities of programming languages in order to =
ensure that no desire was left uncatereed for? 'Do artists need to =
program?' became the burning question at SIGGRAPH panel sessions and =
electronic art festivals.

To some extent this divergence between programmers and program users =
masked the fact that they had become two sides of the same coin. As the =
argument went, the artist-programmer would regard 'software not as a =
functional tool on which the "real" artwork is based, but software as =
the material of artistic creation', as the Transmediale Software Art =
jury statement would phrase it much later in 2002. On the other hand, =
for program users, programming was only ever a means to an end. Yet it =
was their fixation on this end that hastened their acquiescence to the =
means of their programs and the reconfiguration of their practice by =
programmers. 'Is the computer a medium or a tool?' Yes, it was true that =

some artists were only interested in software 'tools' that were totally =
subservient to their subjectivity, but it was a subjectivity that was =
now mapped onto minutely variable parameter lists and option check =
boxes, mirroring the remoteness of the artist's precious and peculiar =
visions by burying its origins deep within the recesses of multiple menu =
layers. Aided by the runaway success of packages like Amiga's Deluxe =
Paint, Adobe Illustrator and Photoshop, software manufacturers were =
redefining the creative process as a decision making process converging =
towards a predetermined ideal goal.=20

The problem was also attacked from the opposite direction by a top-down =
system design employing pre-sets, wizards, helpers, macros and plug-ins =
that pre-empted the creative process by offering a one button solution =
to achieve those essential lens flares, ripples, rollovers and drop =
shadow effects. The users of programs now found themselves programmed by =
their very own favourite artistic effects, expressed as a suite of easy =
to use software extensions. In the end, both artist programmers and =
artist program users produced artwork that was about the software that =
had produced it. Both became caught up in a wider move to rewrite =
society in terms of information processing.

By the early '80s the artist Harold Cohen had developed software to =
automate his own personal artistic style. A former successful gallery =
painter, Cohen still works on a suite of artificial intelligence =
programs called AARON that seek to encode his earlier painting practice. =
Cohen had always insisted that the content of his work was the software =
itself, and always exhibited the entire process in the form of a live =
computer connected up to a mobile painting device or 'turtle' that would =
scuttle over his canvases. As he told his students, 'Don't ask what you =
can do with the software, ask what the software can do.' But Cohen's =
work now seems to function more as evidence of a historical transition =
that occurred over his working life and reached its culmination during the =
'90s. While we have been watching Cohen's computer prove it can =
recreate art, other computers have been recreating our whole society in =
their own image. But this new image is not the image of the expressive =
subject that is simulated in Cohen's work. It is the image of the =
subject as a node, a switching station for providing feedback to =
calibrate the central processing system, the individual's expressive =
utterances only called upon to ensure their movements are correctly =
synchronised. The artist programmer of today exists in relation to a =
whole culture that has the computer as its central organising =
technology. The pervasive quality of software culture and the resultant =
normalisation of computer use have made it impossible to maintain the =
conceptual categories that underpinned previous debates. In a world =
where artists use software to write software that will be seen by virtue =
of other software, questions about the 'aesthetics of the code' become a =
symptom of not being able to see the wood for the trees. Programming is =
not only the material of artistic creation, it is the context of =
artistic creation. Programming has become software.

One interesting example of the end game of the debate on 'Computer Art' =
is a piece of artist's software called Auto-Illustrator. Written by =
Adrian Ward around the year 2000, Auto-Illustrator was the prize winner =
of the first competition for Software Art organised by Berlin's =
Transmediale media art festival in 2001. Ward describes the work as a =
parody of commercial art and design packages like Adobe Illustrator, =
specifically of their pretensions to provide functionality and user =
control. In contrast, Ward fills his package with 'generative art' tools =
that explicitly try to automate the drawing process. The appearance of =
Auto-Illustrator when running is much like a typical menu driven art and =
design package with the exception that the tool palette and effects =
filters incorporate generative algorithms. For instance, the Pencil tool =
adds wiggles or sweeps to your strokes, while the Oval tool will use =
settings like 'childish' or 'adult' to control a sprinkling of little =
faces. Some tools like Brush seem entirely random in operation, while =
some filters like 'Instant Mute Design' will reproduce an entire =
iconography designed to appeal to the Digerati generation.=20

In fact, many of these generative techniques are strikingly reminiscent =
of various experiments in computer art from over the last thirty years. =
The line tools generate scribbles using algorithms almost certainly =
related to the stochastic perturbations of Frieder Nake or Peter Beyls =
while the 'bug' tool roves around the screen using the same principles =
as Harold Cohen's turtle graphics engine. Even the icons of the 'Instant =
Mute Design' effect are almost identical to Edward Zajec's permutations =
of cubic modules. In this way, Auto-Illustrator is like a compendium of =
classic computer art programs but now presented as a list of menu =
options with conveniently editable parameters. Presented in this =
context, the individual aesthetics of each of these venerable pioneering =
practices are erased, leaving us with more of a confusion of =
idiosyncratic styles. From this viewpoint, Auto-Illustrator's =
'generative tools' actually pastiche the chaotic 'feature mountain' of =
bloated modern software systems, as they are commonly disorganised by =
the superabundance of toolbars, drop-down lists and floating inspectors. =
Instead of defining a drawing function, it might have been more relevant =

for Ward to have his 'bug' tunnelling into the dizzying depths of =
cascading sub-menus and option boxes to find that single cherished =
function with which the user nurtures their unique individual style. =
Ward actually states that wider issues such as interface design are of =
no interest to him and describes 'consumer-based application software' =
as his chosen medium. Auto-Illustrator is successful in its intention to =
parody the functionality-as-expression of mainstream software design, =
but only at the level of coding. By not addressing the wider user =
experience it is unable to think outside of the window box in which this =
functionality is now defined.

Since Auto-Illustrator's release there has been at least one attempt to =
account for a contemporary digital aesthetic with reference to the =
design of a family of software packages and related technologies. In =
2002 the theorist Lev Manovich published 'Generation Flash', an essay in =
which he tried to characterise a then prevalent cultural sensibility. =
Manovich referred to the prevailing visual style of Flash, Shockwave and =
Java based multimedia as 'soft modernism', a reaction against the =
clutter of postmodern eclecticism that returns to an elemental =
'rationality of software'. Aesthetic motifs are defined by Manovich in =
terms of technologically motivated processes: instead of appropriation =
we simply have the sample, a basic operation in the new mode of cultural =
production. Another cultural building block is the network, and =
therefore also one of the terms of a new critical language. These =
operations (networking, sampling) are applied in new modes of expression =
like data visualisation. This can be seen, for instance, in =
Futurefarmer's They Rule project in which the directors of the USA's top =
corporations are cross referenced to purportedly reveal a web-like =
pattern of interrelated allegiances. For Manovich this kind of work =
replaces older forms of authored representation by giving us the tools =
to objectively analyse raw data and deduce the necessary conclusions.

Although Manovich's detailed analysis of the structural basis of new =
media adds an absolutely essential dimension to new critical tools, the =
approach risks being interpreted as a form of technological determinism =
once we lose sight of a specifically cultural perspective. For example, =
our understanding of the workings of the corporate world order do not =
arise automatically out of its most common data visualisations, such as =
the stock market fluctuations diagrammatically portrayed on the =
Financial Times website. Not all visualisations are equal. At one point =
Manovich argues that the 'neo-minimalism' of the Flash style arises =
quite naturally from the practice of programming - the pixel thin grid =
lines, restricted colour palettes, abstracted symbols 'ALWAYS happens =
when people begin to generate graphics through programming and discover =
that they can use simple equations, etc' (Manovich's emphasis). This is =
indeed the case where programming is taught within a certain computer =
science tradition, but it is now impossible to discount the influence of =
scripting environments such as Flash. Not all programming practices are =
equal.

Other discussions of Flash have merely tended to shift the technological =
focus, such as whether the limited bandwidth of the web was the most =
significant reason for the linear aesthetic of vector graphics. At other =
times it moved on to question the 'openness' of the Flash graphics =
standard, whether Macromedia would ultimately allow programmers to =
leverage the full potential of its functionality. However, the =
'functionality', 'rationality' or 'potential' of software will always be =
strictly unknown. It is the 'user experience' of software, the values =
generated by the way it is meant to be used, how it gives shape to a =
practice, how easily a technical 'potential' can be perceived and =
engaged with that should form the basis of software critique. It is =
possible to trace many formative influences on the Flash style not to =
the code itself, but to the conditions in which it is written. =
Programming is now often practised in the form of 'scripting' languages =
that are integrated into mainstream art and design software =
applications. This makes artist programmers and program users both =
subject to the same philosophies of system design that hold sway in =
point-and-click style desktop packages. By examining these environments =
we can find many ways in which they funnelled Flash Actionscript or =
Director Lingo programming practice into nourishing certain wider =
cultural sensibilities during this period.

Multimedia scripting languages like Flash Actionscript tend to differ =
from conventional programming languages by offering access to a library =
of functions that are specific to that particular multimedia =
application. This easy access to a set of predefined 'events' such as =
mouse clicks, drag actions and rollovers is somewhat analogous to the =
way a software user's practice is structured in terms of the predefined =
configuration of menu commands, option boxes and plug-in effects. These =
library functions that populate the programmers imagination with a =
readymade vocabulary of discrete interactive 'behaviours' can be coded =
up and attached to individual multimedia objects - button triggers, =
sprite actions, sound effects, linkages, etc. Actionscript therefore =
tended to differ from typical program development environments by =
identifying code with graphical and other concrete entities that would =

become principle actors in the interactive scenario. This also tended to = discourage the writing of long passages of control logic and instead led = to the writing of terse mathematical expressions to manipulate an = object's properties, movements and relationships to other objects. When = combined with the instancing abilities of the Object Orientated = Programming philosophy, Actionscript became very efficient at applying = these code segments to multiple copies of 'semi-automated' graphic = elements, sprites, movie clips and sounds. As implemented in multimedia = authoring software like Flash, Object Orientated Programming actually = fostered an 'object orientated' approach to interactive art and = animation.

The point here is to look at Flash at the moment at which its patterns = of techniques and processes re-emerge as motifs that can enter = consciousness and practice on an aesthetic level. To start with we have = an authoring system that orientated the user towards the replication (or = 'birthing') of multitudes of objects and orchestrating complex yet = concise interactions between them. It is even possible to identify the = most common form of mathematical expression that was used to regulate = this interaction during the millennial Flash period. There is a single = line of code that appears over and over again, a simplified expression = that produces a distinctive dampening effect on a moving object before = it finally comes to rest. It was easy for Flash users to apply this = expression to any or all of ones objects and events until it produced = the classic Flash 'wobble'. A Flash site became a constellation of = rippling, bobbing, trembling buttons, icons, eyeballs, legs and rollover = items as if someone had poured a bucket of water into your computer = monitor. In the open source spirit, the Flash community ensured that = such expressions were quickly disseminated until they became an almost = universal kinetic attribute.

The Flash style was integrated, via its web browser plug-in, to other = desktop based work and leisure patterns of activity. By keying into the = internet gold rush fever, Flash art was turned into a highly visible = design component of the dotcom boom era. This new informal space imbued = Flash art with the role of a distraction, a demo or toy, making any more = demanding appreciation of its fluid stylistic and tactile qualities = unnecessary. The net culture of the time also provided a preexisting = discourse in which it's visual aesthetic could be interpreted and = flourish. Echoing the ubiquitous net-cultural meme of the 'digital Gaia' = - an ecological interpretation of the web of globally interconnected and = independent agents - foremost Flash designer Joshua Davis commented: = 'our work should reflect the nature of a fern and be comprised of tiny = little objects that all talk to each other. The more we add these little = objects, the more complex and intense the nature of our work becomes.' = 20

There are many more factors that could be marshalled to 'explain' the = Flash style. But as far as practising artists are concerned, how can we = get a handle on such a deluge of widely different factors, some of which = seek to align us with a particular model of subjectivity and others = which just seem like arbitrary collections of protocols? How can we = forge a path through layer after layer of designed information to form = ways of working not pre-empted by the predicates of current software = culture?

There are some emerging ideas that might help. One of these is the = 'techno-aesthetic' - different motifs that permeate these technological, = social and cultural levels. The idea is rooted in materialist notions of = social process, but a society now constituted through IT. The emphasis = is on how specifically cultural forces can form technology into a means = of expression that is able to exceed its most obvious properties and = structures. One software art example of this in action is Mongrel's = often-cited Linker project of 1999. Developed to support a series of = story telling workshops for the non-expert computer user, the software = is a highly stripped down system that simply allows users to load and = make connections between a collection of digital elements - images, = text, video, sounds. For a start, this transfers an emphasis on the = practice of the software to the practice of the user. Compared to the = other examples, Linker coheres around a figure that unites its levels of = thought and construction yet retains an open space in which imagination = can breathe. As theorist Matthew Fuller described Linker, 'It relies on = the simple function of doing exactly what the name says it does - link = things. Here, the poetics of connection forms a techno-aesthetic and = existential a priori to the construction of a piece of software.' This = aesthetic is made explicit when the software is first launched - it = displays a map image of its three by three grid of interconnected = regions. Linker is constructed around this image of itself that = communicates and instantiates its underlying algorithmic structure, = creative use and conceptual model. It is this figuration of itself as an = idea that makes Linker art as well as software.

The debate about Linker was unfortunately always limited to its mode of = production and the social constituency of its intended user group as = though it had been designed as a tool of social engineering, ready to = arise fully formed out of a sub-menu check-box list of community =

'needs'. But discussions of DIY empowerment, Open Source and the = 'sociability' of software are presumptuous without any attention to the = context in which imaginative ideas can grow. When we look at the kinds = of applications that have actually resulted from Linux we simply see = copies of standard Microsoft functionality. The Open Source model of = production is a dead end without an equivalent 'model of creativity', = defaulting instead to a wannabe culture. Instead we should look for = inspiration in practices that could nourish a poetics of data = 'copyability' such as plagiarism and detournement, as noted by writer = Josephine Berry. But unfortunately free software developers do not = prioritise this aesthetic context which is what has the power to = determine whether software will enable or restrain its user's = perceptions and mode of action. = 20

It is not a matter of the different technical abilities of software or = of how much it costs, but of how easily a technical potential can be = perceived by the user in a way that motivates engagement. When software = is written, choices must be made about which data fields carry value, = how the display of information forms contours of meaning, how the = modelling of the interface moulds the subjectivity of the user. The = question of whether artists should learn to program is replaced by the = question of what kind of programming. Which programming practice has the = most 'open aesthetic', capable of making software that is not just the = product of an arbitrary confluence of techniques or a slavish mimicry = but is aware of all its possible formative cultural and philosophical = categories and values.

For the first generation of artist programmers there was hardly any = information society in existence, certainly not one within reach. In the = early eighties during a period when the launch of the personal computer = marked a radical shift in computer culture, artist Harold Cohen stressed = the importance of asking the right questions. Now that we live in a = world in which his AARON program is downloadable as a screen saver it is = time for us to extend his question - 'Don't ask what the software can = do, ask what it can do to other software.'

URLS:
Auto-Illustrator: www.auto-illustrator.com
Joshua Davis: www.joshuadavis.com
Linker & g: www.linker.org.uk, g.waag.org
AARON screensaver: www.kurzweilcyberart.com

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8.0

<nettime> How We Made Our Own
"Carnivore"
From: RSG
To: nettime-1@bbs.thing.net
Date: Mon, 17 Jun 2002 15:41:20
-0400

How We Made Our Own "Carnivore"
By RSG

"Disobedience to authority is one of the most natural and
healthy acts."
--Empire, Hardt & Negri

Ethernet was invented at the University of Hawaii. Scientists there in
the early 1970s faced a unique problem: How to network different
campuses, each on different islands separated by water. The solution was
to use the free airwaves, to transmit data through the air, or "ether,"
using radio. There were no wires. Like a radio station, each node sent
messages broadly over the sea to other islands. A protocol was developed
to avoid collision between simultaneous communications. Ever since,
Ethernet has been based on an open transmission model. The protocol
translated well to wire-based networks too, and is now the most widely
used local networking protocol in the world.

Since Ethernet is based on an open broadcast model, it is trivial for
listeners to make themselves 'promiscuous' and eavesdrop on all
communications, not simply those specifically addressed to them. This
technique is called packet-sniffing and has been used by systems

administrators and hackers alike for decades. Ethernet, sniffers, and hacking are at heart of a public domain surveillance suite called Carnivore (<http://rhizome.org/carnivore>) developed by RSG and now used in a civilian context by many artists and scientists around the world.

Hacking

Today there are generally two things said about hackers. They are either terrorists or libertarians. Historically the word meant an amateur tinkerer, an autodidact who might try a dozen solutions to a problem before eking out success.^[1] Aptitude and perseverance have always eclipsed rote knowledge in the hacking community. Hackers are the type of technophiles you like to have around in a pinch, for given enough time they generally can crack any problem (or at least find a suitable kludge). Thus, as Bruce Sterling writes, the term hacker "can signify the free-wheeling intellectual exploration of the highest and deepest potential of computer systems."^[2] Or as the glowing Steven Levy reminisces of the original MIT hackers of the early sixties, "they were such fascinating people. [...] Beneath their often unimposing exteriors, they were adventurers, visionaries, risk-takers, artists...and the ones who most clearly saw why the computer was a truly revolutionary tool."^[3] These types of hackers are freedom fighters, living by the dictum that data wants to be free.^[4] Information should not be owned, and even if it is, non-invasive browsing of such information hurts no one. After all, hackers merely exploit preexisting holes made by clumsily constructed code.^[5] And wouldn't the revelation of such holes actually improve data security for everyone involved?

Yet after a combination of public technophobia and aggressive government legislation, the identity of the hacker changed in the US in the mid to late eighties from do-it-yourself hobbyist to digital outlaw.^[6] Such legislation includes the Computer Fraud and Abuse Act of 1986 which made it a felony to break into federal computers. "On March 5, 1986," reported *Knight Lightning* of Phrack magazine, "the following seven phreaks were arrested in what has come to be known as the first computer crime 'sting' operation. Captain Hacker \ Doctor Bob \ Lasertech \ The Adventurer \ The Highwayman \ The Punisher \ The Warden."^[7] "[O]n Tuesday, July 21, 1987," *Knight Lightning* continued, "[a]mong 30-40 others, Bill From RNOG, Eric NYC, Solid State, Oryan QUEST, Mark Gerardo, The Rebel, and Delta-Master have been busted by the United States Secret Service."^[8] Many of these hackers were targeted due to their "elite" reputations, a status granted only to top hackers. Hackers were deeply discouraged by their newfound identity as outlaws, as exemplified in the famous 1986 hacker manifesto written by someone calling himself [9] The Mentor: "We explore... and you call us criminals. We seek after knowledge... and you call us criminals."^[10] Because of this semantic transformation, hackers today are commonly referred to as terrorists, nary-do-wells who break into computers for personal gain. So by the turn of the millennium, the term hacker had lost all of its original meaning. Now when people say hacker, they mean terrorist.

Thus, the current debate on hackers is helplessly throttled by the discourse on contemporary liberalism: should we respect data as private property, or should we cultivate individual freedom and leave computer users well enough alone? Hacking is more sophisticated than that. It suggests a future type of cultural production, one that RSG seeks to embody in Carnivore.

Collaboration

Bruce Sterling writes that the late Twentieth Century is a moment of transformation from a modern control paradigm based on centralization and hierarchy to a postmodern one based on flexibility and horizontalization:

"For years now, economists and management theorists have speculated that the tidal wave of the information revolution would destroy rigid, pyramidal bureaucracies, where everything is top-down and centrally controlled. Highly trained 'employees' would take on greater autonomy, being self-starting and self-motivating, moving from place to place, task to task, with great speed and fluidity. 'Ad-hocracy' would rule, with groups of people spontaneously knitting together across organizational lines, tackling the problem at hand, applying intense computer-aided expertise to it, and then vanishing whence they came."^[11]

From Manuel Castells to Hakim Bey to Tom Peters this rhetoric has become commonplace. Sterling continues by claiming that both hacker groups and the law enforcement officials that track hackers follow this new paradigm: "they all look and act like 'tiger teams' or 'users' groups.' They are all electronic ad-hocracies leaping up spontaneously to attempt to meet a need."^[12] By "tiger teams" Sterling refers to the employee groups assembled by computer companies trying to test the security of their computer systems. Tiger teams, in essence, simulate potential hacker attacks, hoping to find and repair security holes. RSG is a type

of tiger team.

The term also alludes to the management style known as Toyotism originating in Japanese automotive production facilities. Within Toyotism, small pods of workers mass together to solve a specific problem. The pods are not linear and fixed like the more traditional assembly line, but rather are flexible and reconfigurable depending on whatever problem might be posed to them.

Management expert Tom Peters notes that the most successful contemporary corporations use these types of tiger teams, eliminating traditional hierarchy within the organizational structure. Documenting the management consulting agency McKinsey & Company, Peters writes: "McKinsey is a huge company. Customers respect it. [...] But there is no traditional hierarchy. There are no organizational charts. No job descriptions. No policy manuals. No rules about managing client engagements. [...] And yet all these things are well understood-make no mistake, McKinsey is not out of control! [...] McKinsey works. It's worked for over half a century."^[13]

As Sterling suggests, the hacker community also follows this organizational style. Hackers are autonomous agents that can mass together in small groups to attack specific problems. As the influential hacker magazine Phrack was keen to point out, "ANYONE can write for Phrack Inc. [...] we do not discriminate against anyone for any reason."^[14] Flexible and versatile, the hacker pod will often dissolve itself as quickly as it formed and disappear into the network. Thus, what Sterling and others are arguing is that whereby older resistive forces were engaged with "rigid, pyramidal bureaucracies," hackers embody a different organizational management style (one that might be called "protocological"). In this sense, while resistance during the modern age forms around rigid hierarchies and bureaucratic power structures, resistance during the postmodern age forms around the protocological control forces existent in networks.

Coding

In 1967 the artist Sol LeWitt outlined his definition of conceptual art:

"In conceptual art the idea or concept is the most important aspect of the work. When an artist uses a conceptual form of art, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art."^[15]

LeWitt's perspective on conceptual art has important implications for code, for in his estimation conceptual art is nothing but a type of code for artmaking. LeWitt's art is an algorithmic process. The algorithm is prepared in advance, and then later executed by the artist (or another artist, for that matter). Code thus purports to be multidimensional. Code draws a line between what is material and what is active, in essence saying that writing (hardware) cannot do anything, but must be transformed into code (software) to be affective. Northrop Frye says a very similar thing about language when he writes that the process of literary critique essentially creates a meta text, outside of the original source material, that contains the critic's interpretations of that text.^[16] In fact Kittler defines software itself as precisely that "logical abstraction" that exists in the negative space between people and the hardware they use.^[17]

How can code be so different than mere writing? The answer to this lies in the unique nature of computer code. It lies not in the fact that code is sub-linguistic, but rather that it is hyper-linguistic. Code is a language, but a very special kind of language. Code is the only language that is executable. As Kittler has pointed out, "[c]here exists no word in any ordinary language which does what it says. No description of a machine sets the machine into motion."^[18] So code is the first language that actually does what it says-it is a machine for converting meaning into action.^[19] Code has a semantic meaning, but it also has an enactment of meaning. Thus, while natural languages such as English or Latin only have a legible state, code has both a legible state and an executable state. In this way, code is the summation of language plus an executable meta-layer that encapsulates that language.

Dreaming

Fredric Jameson said somewhere that one of the most difficult things to do under contemporary capitalism is to envision utopia. This is precisely why dreaming is important. Deciding (and often struggling) for what is possible is the first step for a utopian vision based in our desires, based in what we want.

Pierre Lévy is one writer who has been able to articulate eloquently the possibility of utopia in the cyberspace of digital computers.^[20] "Cyberspace," he writes, "brings with it methods of perception, feeling,

remembering, working, of playing and being together. [...] The development of cyberspace [...] is one of the principle aesthetic and political challenges of the coming century." [21] Levy's visionary tone is exactly what Jameson warns is lacking in much contemporary discourse. The relationship between utopia and possibility is a close one. It is necessary to know what one wants, to know what is possible to want, before a true utopia may be envisioned.

Once of the most important signs of this utopian instinct is the hacking community's anti-commercial bent. Software products have long been developed and released into the public domain, with seemingly no profit motive on the side of the authors, simply for the higher glory of the code itself. "Spacewar was not sold," Steven Levy writes, referring to the early video game developed by several early computer enthusiasts at MIT. "Like any other program, it was placed in the drawer for anyone to access, look at, and rewrite as they saw fit." [22] The limits of personal behavior become the limits of possibility to the hacker. Thus, it is obvious to the hacker that one's personal investment in a specific piece of code can do nothing but hinder that code's overall development. "Sharing of software [...] is as old as computers," writes free software guru Richard Stallman, "just as sharing of recipes is as old as cooking." [23] Code does not reach its apotheosis for people, but exists within its own dimension of perfection. The hacker feels obligated to remove all impediments, all inefficiencies that might stunt this quasi-aesthetic growth. "In its basic assembly structure," writes Andrew Ross, "information technology involves processing, copying, replication, and simulation, and therefore does not recognize the concept of private information property." [24] Commercial ownership of software is the primary impediment hated by all hackers because it means that code is limited-limited by intellectual property laws, limited by the profit motive, limited by corporate "lamers."

However, greater than this anti-commercialism is a pro-protocolism. Protocol, by definition, is "open source," the term given to a technology that makes public the source code used in its creation. That is to say, protocol is nothing but an elaborate instruction list of how a given technology should work, from the inside out, from the top to the bottom, as exemplified in the RFCs, or "Request For Comments" documents. While many closed source technologies may appear to be protocolicall due to their often monopolistic position in the market place, a true protocol cannot be closed or proprietary. It must be paraded into full view before all, and agreed to by all. It benefits over time through its own technological development in the public sphere. It must exist as pure, transparent code (or a pure description of how to fashion code). If technology is proprietary it ceases to be protocolicall.

This brings us back to Carnivore, and the desire to release a public domain version of a notorious surveillance tool thus far only available to government operatives. The RSG Carnivore levels the playing field, recasting art and culture as a scene of multilateral conflict rather than unilateral domination. It opens the system up for collaboration within and between client artists. It uses code to engulf and modify the original FBI apparatus.

Carnivore Personal Edition

On October 1, 2001, three weeks after the 9/11 attacks in the US, the Radical Software Group (RSG) announced the release of Carnivore, a public domain riff on the notorious FBI software called DCS1000 (which is commonly referred to by its nickname "Carnivore"). While the FBI software had already been in existence for some time, and likewise RSG had been developing it's version of the software since January 2001, 9/11 brought on a crush of new surveillance activity. Rumors surfaced that the FBI was installing Carnivore willy-nilly on broad civilian networks like Hotmail and AOL with the expressed purpose of intercepting terror-related communication. As Wired News reported on September 12, 2001, "An administrator at one major network service provider said that FBI agents showed up at his workplace on [September 11] 'with a couple of Carnivores, requesting permission to place them in our core.'" Officials at Hotmail were reported to have been "cooperating" with FBI monitoring requests. Inspired by this activity, the RSG's Carnivore sought to pick up where the FBI left off, to bring this technology into the hands of the general public for greater surveillance saturation within culture. The first RSG Carnivore ran on Linux. An open source schematic was posted on the net for others to build their own boxes. New functionality was added to improve on the FBI-developed technology (which in reality was a dumbed-down version of tools systems administrators had been using for years). An initial core (Alex Galloway, Mark Napier, Mark Daggett, Joshua Davis, and others) began to build interpretive interfaces. A testing venue was selected: the private offices of Rhizome.org at 115 Mercer Street in New York City, only 30 blocks from Ground Zero. This space was out-of-bounds to the FBI, but open to RSG.

The initial testing proved successful and led to more field-testing at

the Princeton Art Museum (where Carnivore was quarantined like a virus into its own subnet) and the New Museum in New York. During the weekend of February 1st 2002, Carnivore was used at Eyebeam to supervise the hacktivists protesting the gathering of the World Economic Forum.

Sensing the market limitations of a Linux-only software product, RSG released Carnivore Personal Edition (PE) for Windows on April 6, 2002. CarnivorePE brought a new distributed architecture to the Carnivore initiative by giving any PC user the ability to analyze and diagnose the traffic from his or her own network. Any artist or scientist could now use CarnivorePE as a surveillance engine to power his or her own interpretive "Client." Soon Carnivore Clients were converting network traffic to sound, animation, and even 3D worlds, distributing the technology across the network.

The prospect of reverse-engineering the original FBI software was uninteresting to RSG. Crippled by legal and ethical limitations, the FBI software needed improvement not emulation. Thus CarnivorePE features exciting new functionality including artist-made diagnostic clients, remote access, full subject targetting, full data targetting, volume buffering, transport protocol filtering, and an open source software license. Reverse-engineering is not necessarily a simple mimetic process, but a mental upgrade as well. RSG has no desire to copy the FBI software and its many shortcomings. Instead, RSG longs to inject progressive politics back into a fundamentally destabilizing and transformative technology, packet sniffing. Our goal is to invent a new use for data surveillance that breaks out of the hero/terrorist dilemma and instead dreams about a future use for networked data.

<http://rhizome.org/carnivore/>

[1] Robert Graham traces the etymology of the term to the sport of golf: "The word 'hacker' started out in the 14th century to mean somebody who was inexperienced or unskilled at a particular activity (such as a golf hacker). In the 1970s, the word 'hacker' was used by computer enthusiasts to refer to themselves. This reflected the way enthusiasts approach computers: they eschew formal education and play around with the computer until they can get it to work. [In much the same way, a golf hacker keeps hacking at the golf ball until they get it in the hole]" (<http://www.robertgraham.com/pubs/hacking-dict.html>).

[2] Bruce Sterling *The Hacker Crackdown* (New York: Bantam, 1992), p. 51. See also Hugo Cornwall's *Hacker's Handbook* (London: Century, 1988), which characterizes the hacker as a benign explorer. Cornwall's position highlights the differing attitudes between the US and Europe, where hacking is much less criminalized and in many cases *prima facie* legal.

[3] Steven Levy, *Hackers: Heroes of the Computer Revolution* (New York: Anchor Press/Doubleday, 1984), p. ix.

[4] This slogan is attributed to Stewart Brand, who wrote that "[o]n the one hand information wants to be expensive, because it's so valuable. The right information in the right place just changes your life. On the other hand, information wants to be free, because the cost of getting it out is getting lower and lower all the time. So you have these two fighting against each other." See *Whole Earth Review*, May 1985, p. 49.

[5] Many hackers believe that commercial software products are less carefully crafted and therefore more prone to exploits. Perhaps the most infamous example of such an exploit, one which critiques software's growing commercialization, is the "BackOrifice" software application created by the hacker group Cult of the Dead Cow. A satire of Microsoft's "Back Office" software suite, BackOrifice acts as a Trojan Horse to allow remote access to personal computers running Microsoft's Windows operating system.

[6] For an excellent historical analysis of this transformation see Sterling's *The Hacker Crackdown*. Andrew Ross explains this transformation by citing, as do Sterling and others, the increase of computer viruses in the late eighties, especially "the viral attack engineered in November 1988 by Cornell University hacker Robert Morris on the national network system Internet. [...] While it caused little in the way of data damage [...], the ramifications of the Internet virus have helped to generate a moral panic that has all but transformed everyday 'computer culture.'" See Andrew Ross, *Strange Weather: Culture, Science, and Technology in the Age of Limits* (New York: Verso, 1991), p. 75.

[7] Knight Lightning, "Shadows Of A Future Past," *Phrack*, vol. 2, no. 21, file 3.

[8] Knight Lightning, "The Judas Contract," *Phrack*, vol. 2, no. 22, file 3.

[9] While many hackers use gender neutral pseudonyms, the online magazine Phrack, with which The Mentor was associated, was characterized by its distinctly male staff and readership. For a sociological explanation of the gender imbalance within the hacking community, see Paul Taylor, *Hackers: Crime in the digital sublime* (New York: Routledge, 1999), pp. 32-42.

[10] The Mentor, "The Conscience of a Hacker," Phrack, vol. 1, no. 7, file 3, <http://www.iit.edu/~beberg/manifesto.html>

[11] Sterling, *The Hacker Crackdown*, p. 184.

[12] Ibid.

[13] Tom Peters, *Liberation Management: Necessary Disorganization for the Nanosecond Nineties* (New York: Knopf, 1992), pp. 143-144. An older, more decentralized (rather than distributed) style of organizational management is epitomized by Peter Drucker's classic analysis of General Motors in the thirties and forties. He writes that "General Motors considers decentralization a basic and universally valid concept of order." See Peter Drucker, *The Concept of the Corporation* (New Brunswick: Transaction, 1993), p. 47.

[14] "Introduction," Phrack, v. 1, no. 9, phile [sic] 1.

[15] Sol LeWitt, "Paragraphs on Conceptual Art," in Alberro, et al., eds., *Conceptual Art: A Critical Anthology* (Cambridge: MIT Press, 1999), p. 12. Thanks to Mark Tribe for bring this passage to my attention.

[16] See Northrop Frye, *Anatomy of Criticism* (Princeton: Princeton UP, 1957). See also Fredric Jameson's engagement with this same subject in "From Metaphor to Allegory" in Cynthia Davidson, Ed., *Anything* (Cambridge: MIT Press, 2001).

[17] Friedrich Kittler, "On the Implementation of Knowledge-Toward a Theory of Hardware," *nettime* (<http://www.nettime.org/nettime.w3archive/199902/msg00038.html>).

[18] Kittler, "On the Implementation of Knowledge."

[19] For an interesting commentary on the aesthetic dimensions of this fact see Geoff Cox, Alex McLean and Adrian Ward's "The Aesthetics of Generative Code" (<http://sidestream.org/papers/aesthetics/>).

[20] Another is the delightfully schizophrenic Ted Nelson, inventor of hypertext. See *Computer Lib/Dream Machines* (Redmond, WA: Tempus/Microsoft, 1987).

[21] Pierre Lévy, *L'intelligence collective: Pour une anthropologie du cyberspace* (Paris: Éditions la Découverte, 1994), p. 120, translation mine.

[22] Levy, *Hackers*, p. 53. In his 1972 Rolling Stone article on the game, Steward Brand went so far as to publish Alan Kay's source code for Spacewar right along side his own article, a practice rarely seen in popular publications. See Brand, "SPACEWAR," p. 58.

[23] Richard Stallman, "The GNU Project," available online at <http://www.gnu.org/gnu/thegnuproject.html> and in Chris Dibona (Editor), et al, *Open Sources: Voices from the Open Source Revolution* (Sebastopol, CA: O'Reilly, 1999).

[24] Ross, *Strange Weather*, p. 80.

8.1

Re: <nettime> How We Made Our Own "Carnivore"
From: Morlock Elloi
To: nettime-l@bbs.thing.net
Date: Mon, 17 Jun 2002 21:28:20 -0700 (PDT)

> Ethernet was invented at the University of Hawaii. Scientists there in
> the early 1970s faced a unique problem: How to network different
> campuses, each on different islands separated by water. The solution was

Nonsense.

I fart in your general direction with indignation.

Facts:

1970 - N. Abramson at the University of Hawaii designed ALOHA, ground based radio packet network.

1972 Roberts, also of UoH, improved the bandwidth by using time slots - "Slotted ALOHA".

1976 - Metcalfe and Boggs of Xerox PARC (Palo Alto, CA) published a description of a coaxial cable network, Ethernet.

=====
end
(of original message)

8.2

Re: <nettime> How We Made Our Own "Carnivore" [6x]
From: nettime's digestion
To: nettime-l@bbs.thing.net
Date: Thu, 20 Jun 2002 14:28:40 -0400

Table of Contents:

How We Made Our Own "Carnivore"
"clement Thomas" <ctgr [AT] free.fr>

Re: [thingist] How We Made Our Own "Carnivore"
Peter von Brandenburg <blackhawk [AT] thing.net>

Re: <nettime> How We Made Our Own "Carnivore"
RSG <rsg [AT] rhizome.org>

Re: <nettime> How We Made Our Own "Carnivore"
Morlock Elloi <morlockeloi [AT] yahoo.com>

Re: <nettime> "How We Made Our Own "Carnivore"
Andreas Broeckmann <broeck [AT] transmediale.de>

Date: Tue, 18 Jun 2002 17:18:18 +0200
From: "clement Thomas" <ctgr [AT] free.fr>
Subject: How We Made Our Own "Carnivore"

rectificandoque !!

internet is invented in france by pavu.com and frederic Madre !!
and we farte the board with olive oil !

It is Marilyn Monroe who was invented in Hawaii !
and o28 in Toulouse !

--
OG

Date: Tue, 18 Jun 2002 12:44:57 -0400
From: Peter von Brandenburg <blackhawk [AT] thing.net>
Subject: Re: [thingist] How We Made Our Own "Carnivore"

Visita
Interiora
Terra

Rectificando
Invenies
Occultem
Lapidem

clement Thomas wrote:

> rectificandoque !!
>
> internet is invented in france by pavu.com and frederic Madre !!
> and we farte the board with olive oil !
>
> It is Marilyn Monroe who was invented in Hawai !
> and o28 in Toulouse !

Date: Wed, 19 Jun 2002 13:47:54 -0400
From: RSG <rsrg[AT]rhizome.org>
Subject: Re: <nettime> How We Made Our Own "Carnivore"

true, Metcalfe and Boggs's invention was called "Ethernet," but by attributing Ethernet to them, you will miss why Ethernet was designed the way it was. all the important innovations were Abramson's, particularly his solution to the problem of packet collision. sourcing the Ethernet technology in radio also explains why it is based on an open broadcast model and hence can be sniffed.

Metcalfe & Boggs even cite Abramson's work in the introduction to their 1976 paper: "The Aloha Network at the University of Hawaii was originally developed to apply packet radio techniques for communication between a central computer and its terminals scattered among the Hawaiian Islands..." (<http://www.acm.org/classics/apr96/>)

think before you fart.

- RSG

<http://rhizome.org/RSG>

Date: Wed, 19 Jun 2002 11:03:16 -0700 (PDT)
From: Morlock Elloi <morlockelloi[AT]yahoo.com>
Subject: Re: <nettime> How We Made Our Own "Carnivore"

> true, Metcalfe and Boggs's invention was called "Ethernet," but by
> attributing Ethernet to them, you will miss why Ethernet was designed
> the way it was, all the important innovations were Abramson's,
> particularly his solution to the problem of packet collision. sourcing
> the Ethernet technology in radio also explains why it is based on an
> open broadcast model and hence can be sniffed.

This is a bit off nettime topic ... it can be claimed for any bit moving protocol that it descended from a previous older one. Technology learns from it's history. I could enumerate tens of differences between ethernet and Aloha - - whoever is interested in this should peek in, say, Tannenbaum's Computer Networks. I could also prove that ATM is based on switched ethernet. Or Sonet. And that ethernet itself is, in fact, morse telegraph code with immaterial improvements.

So it's a matter of quantities and shades.

But no one today confuses ATM with ethernet and this is the first time I've heard that Aloha and ethernet are essentially the same.

> think before you fart.

Au contraire, it was carefully premeditated.

=====
end
(of original message)

Y-a*h*o-o (yes, they scan for this) spam follows:

Date: Wed, 19 Jun 2002 18:52:18 +0200
From: Andreas Broeckmann <abrock[AT]transmediale.de>
Subject: Re: <nettime> "How We Made Our Own "Carnivore""

dear RSG,

>How We Made Our Own "Carnivore"

although sympathetic to the exercise in general, it is difficult to understand why in this new text posted on the discussion forum *nettime* (apparently written for the ars electronica book, given the rhetoric) you address neither the critique of 'screen saver art' that has been raised against the program's clients, nor discuss the technical analysis offered by the Moscow-jury which, from what i understand as a techno-idiot and reading against the grain, basically says that your Carnivore program offers nothing new under the sun?!

given the self-acclamation of your text, it would be interesting if you also were to engage the criticism.

best regards,
- a

CARNIVORE by RSG http://www.macros-center.ru/read_me/now/7/

Bosses currently use all kinds of elaborate software to spy on their workers. Products like MailCensor (<http://www.mailcensor.com>) encourage bosses to check for "unauthorized transmission of Email containing confidential data" and "provide a safe and productive work environment for employees, by filtering out offensive/inappropriate email from the Internet."

On some networks, software can be installed by users to spy on their bosses as well. Packet sniffers, used by systems administrators to diagnose network problems, can often be used or modified to do just that. Some packet-sniffing software is expensive, some free:

<http://www.tucows.com/>, search on sniffer
<http://www.softpile.com/search.phtml?query=sniffer&pp=10&in=title>

The trouble is, most of this software wouldn't be easy for a non-technical user to convert into a tool for gathering useful information. Those products that are easy to use for corporate spying tend to have prietags that are easy for bosses and companies to afford but not for employees. Among currently available sniffing products, the jury likes Ethereal (<http://www.ethereal.com>), a free, cross-platform diagnostic tool that can be used fairly easily by employees to spy on their boss's e-mail, websurfing and other network communications.

An upcoming version of Rhizome's Carnivore is planned to make it easier for an art audience to get involved in corporate spying. The jury hopes it will do this. Since Carnivore is open source software, other people with the appropriate programming expertise can also write such modifications themselves. For now, Carnivore only runs on specialized servers, and it doesn't gather data in a human-readable form.

The relationship of Rhizome's Carnivore to the FBI's spying tool of the same name seems to be a matter of concept and hipness-value, but it is not explained and is not very obvious.

...
>The RSG Carnivore levels the playing field.
>recasting art and culture as a scene of multilateral conflict rather
>than unilateral domination. It opens the system up for collaboration
>within and between client artists. It uses code to engulf and modify the
>original FBI apparatus.
...
>The prospect of reverse-engineering the original FBI software was
>uninteresting to RSG. Crippled by legal and ethical limitations, the FBI
>software needed improvement not emulation. Thus CarnivorePE features
>exciting new functionality including artist-made diagnostic clients,
>remote access, full subject targetting, full data targetting, volume
>buffering, transport protocol filtering, and an open source software
>license. Reverse-engineering is not necessarily a simple mimetic
>process, but a mental upgrade as well. RSG has no desire to copy the FBI
>software and its many shortcomings. Instead, RSG longs to inject
>progressive politics back into a fundamentally destabilizing and
>transformative technology, packet sniffing. Our goal is to invent a new
>use for data surveillance that breaks out of the hero/terrorist dilemma
>and instead dreams about a future use for networked data.

distributed via <nettime>; no commercial use without permission
<nettime> is a moderated mailing list for net criticism,

collaborative text filtering and cultural politics of the nets
 # more info: majordomo [AT] bbs.thing.net and "info nettime-l" in the msg body
 # archive: <http://www.nettime.org> contact: nettime [AT] bbs.thing.net

8.3

Re: <nettime> How We Made Our Own "Carnivore" [6x]

From: RSG

To: nettime-l@bbs.thing.net

Date: Thu, 20 Jun 2002 15:32:59 -0400

>From: Andreas Broeckmann <broeck[AT]transmediale.de>
 >[...] discuss the technical analysis offered by the Moscow-jury which,
 >from what i understand as a techno-idiot and reading against the grain,
 >basically says that your Carnivore program offers nothing new under the sun?!

as stated in our original post, Carnivore Personal Edition is rich with new features not included in its FBI counterpart. Here are a few of them:

- 1) artist-made diagnostic clients created by leading net artists around the world
- 2) remote access--meaning clients can access CarnivorePE data streams from other computers via the Internet
- 3) full subject targeting--meaning all users are sniffed, not just a single user
- 4) full data targeting--all data is sniffed, not just email
- 5) volume buffering--to avoid packet storms, CarnivorePE can buffer packet output to either 1, 5, 20, or 100 packets per second.
- 6) transport protocol filtering--meaning CarnivorePE can sniff on TCP or UDP packets, or both
- 7) output channels--meaning clients can request one of three output channels: "carnivore" for full packet data in ASCII, "hexivore" for full packet data in hex, or "minivore" for packet headers only
- 8) an open source software license (a dramatic improvement over its chief rival, Etherpeek, which isn't open source and costs \$1,295)
- 9) a distributed rather than centralized architecture

most of these features are also missing in the various other sniffers available including Snort and tcpdump.

instead of stumbling over technical details, perhaps the nettime community can engage in a deeper critique of the software and its uses!

-RSG

8.4

Re: <nettime> How We Made Our Own "Carnivore" [6x]

From: Pit Schultz

To: nettime-l@bbs.thing.net

Date: Fri, 21 Jun 2002 03:55:36 +0200

* costs of success *

certainly this hacker tool is well crafted in many ways (2), reading about it i first thought 'build for success', but does it's success make it a 'good' art work, a work one might talk about in a few years in a

respectful way? Surely it is symptomatic, but is carnivore a work of art which started an own genre, which made oneself look at the possibilities of making art in a new way, a work of art which made it impossible to continue to produce an accepted form of art in the old way? i don't say that successful art (or software) is to be dismissed because of it's success, but because what it might sacrificed to become successful (3), being secondary consumers in the food chains.

* conceptual confusion *

i think carnivore is as rationally planned as it is conceptually confused. it doesn't provide a proper idea about the art context in its relation to software. it provides an interface service. it hardly carries an own concept of itself being software, nor being a piece of art. it is neither social, nor critical but includes the discursive gestures of those features. especially if the techniques you mention are all implemented properly, it is exactly this ambitious futuritis on all levels which make the piece questionable as a piece of art, yes a filter, but art? if it is not conceptual than why does it need such a long description, if it is conceptual than why does it need to prove to perform so well practically? if it is context sensitive then, isn't it first and for all the context of the media art discourse it is produced for providing a romantic version of the strange and beautiful digital landscape of the united states? why then all the reference to be functional outside of it? and if it will become a wildly used sniffing tool, what is it that makes it different from other sniffing tools other than aesthetification of the politics of packet sniffing?

* dog shows *

by being conformative to all sides and on all levels, carnivore achieves seemingly a high degree of customization. affirmative and critical, open source and mysterious, practical and aesthetical, software and art, it generates a heterogeneous homogeneity which has something for everyone but says nothing in general. it doesn't make clear cuts but it borrows from all contexts one might think of as relevant for the targeted market. as such it is designed like a new car model, a hyperopportunistic piece of project management and it clearly reports more about the culture from which it derives than about all the sources it tries to nourish itself from. there is only one slight possibility, that in another dimension by showing all this, the work tries to overcome itself and all the meaning it carries, being a parody of a pastiche (1), sending the observer in a loop of salon data art for the purpose of salon data art, to produce a beautifully crafted confused inertia.

1) pastiche, A work of art using a borrowed style and usually made up of borrowed elements, but not necessarily a direct copy. A pastiche often verges on conscious or unconscious caricature through its exaggeration of what seems most typical in the original model. (Thames & Hudson)

2) my critique on the softwareculture list, from 30Apr02

>>take the case of "carnivore". it seems to include technological criticism, but it is also working on the marketplace of forms, including various 'styles' from ascii, to distributed networks, global maps, surveillance, programming, p2p, and the beauty of code on the ground level of tcp/ip. but finally it is showing the highest perfection on the level of project management. the critique is symbolic, as there is no real effect outside the art context. the technique is without relevance as noone outside the art context is using it. but to the art system it looks like it comes from the 'other side', it interfaces it, makes it 'understandable' and fulfills the need for a criticism which doesn't hurt.<<

3) see the discursive meltdown around Martin Walser's new (e)book in germany. also on textz.com

8.5

Re: <nettime> How We Made Our Own "Carnivore" [6x]

From: integer

To: nettime-l@bbs.thing.net

Date: Fri, 21 Jun 2002 05:29:00 +0200 (CEST)

[illegible]

533

> 1) artist-made diagnostic clients created by leading net artists around
> the world

Concerning the rest:

> 2) remote access--meaning clients can access CarnivorePE data streams
> from other computers via the Internet

Trivial to implement if you combine an ethernet sniffer with a webserver
or file sharing tool, like

tethereal -x > sniffdata.txt

...and then share this file in Gnutella or a locally running webserver.

> 3) full subject targetting--meaning all users are sniffed, not just a
> single user

Any network sniffing software I know does this. (Ethereal, dsniiff,
ettercap...)

> 4) full data targetting--all data is sniffed, not just email

As above.

What you write sounds reads a hackish prank; a hack to sell
trivial/commonplace functionality as extraordinary to people who, due to
their non-technical background, can't judge it.

man etheareal:

The following is a table of protocol and protocol fields that are
filterable in Ethereal.

```
802.1q Virtual LAN (vlan)
[...]
802.1x Authentication (eapol)
[...]
AOL Instant Messenger (aim)
[...]
ATM (atm)
[...]
Address Resolution Protocol (arp)
[...]
Appletalk Address Resolution Protocol (aarp)
[...]
Cisco Auto-RP (auto_rp)
[...]
```

[Skipping dozens and hundreds of protocols]

> 5) volume buffering--to avoid packet storms, CarnivorePE can buffer
> packet output to either 1, 5, 20, or 100 packets per second.

man etheareal:

-b If a maximum capture file size was specified, cause Ethereal to
run in "ring buffer" mode, with the specified number of
files. In "ring buffer" mode, Ethereal will write to
several capture files; the name of the first file, while the cap
ture is in progress, will be the name specified
by the -w flag, and subsequent files with have
.n appended, with n counting up.

> 6) transport protocol filtering--meaning CarnivorePE can sniff on TCP or
> UDP packets, or both

man etheareal, continued from 4):

User Datagram Protocol (udp)

udp.checksum Checksum
Unsigned 16-bit integer

udp.checksum_bad Bad Checksum
Boolean

udp.dstport Destination Port
Unsigned 16-bit integer

udp.length Length
Unsigned 16-bit integer

udp.port Source or Destination Port
Unsigned 16-bit integer

udp.srcport Source Port
Unsigned 16-bit integer

man ettercap:

-u, --udp
sniff only UDP packets (default is TCP).

> 7) output channels--meaning clients can request one of three output
> channels: "carnivore" for full packet data in ASCII, "hexivore" for full
> packet data in hex, or "minivore" for packet headers only

man etheareal:

It can assemble all the packets in a TCP conversation and
show you the ASCII (or EBCDIC, or hex) data in that conversation.
Display filters in Ethereal are very powerful; more
fields are filterable in Ethereal than in other protocol
analyzers, and the syntax you can use to create your filters is
richer. As Ethereal progresses, expect more and more protocol
fields to be allowed in display filters.

> 8) an open source software license (a dramatic improvement over its
> chief rival, Etherpeek, which isn't open source and costs \$1.295)

Looking up...

/usr/doc/ethereal/copyright:

```
[...]
GPL, as evidenced by existence of GPL license file "COPYING",
(the GNU GPL may be viewed on Debian systems in /usr/share/common-
licenses/GPL)
```

/usr/doc/dsniiff/copyright:

```
[...]
```

Copyright: Copyright (c) 1999, 2000 Dug Song <dugsong[AT]monkey.org>
All rights reserved, all wrongs reversed.

Redistribution and use in source and binary forms, with or without
modification, are permitted provided that the following conditions
are met:

1. Redistributions of source code must retain the above copyright
notice, this list of conditions and the following disclaimer.
2. Redistributions in binary form must reproduce the above copyright
notice, this list of conditions and the following disclaimer in the
documentation and/or other materials provided with the distribution.
3. The name of author may not be used to endorse or promote products
derived from this software without specific prior written permission.

/usr/doc/ettercap/copyright:

```
[...]
```

Ettercap is licensed under the terms of the GNU GPL.

The GPL licence can be found in /usr/share/common-licenses on modern
Debian systems.

> 9) a distributed rather than centralized architecture
>
> most of these features are also missing in the various other sniffers
> available including Snort and tcpdump.

(See point 2.)

> instead of stumbling over technical details, perhaps the nettime
> community can engage in a deeper critique of the software and its uses?

A deeper critique would be that the

developer team of "Ethereal", a free cross-platform (Linux/Unix and Windows) tool which offers everything you describe except the Net.art "plugins", should have run

s/Ethereal/Carnivore/g

over their sourcecode and sold it as a "critical", "political", "subversive", "provocative" etc. piece of software (art), and that perhaps this is what the RSG hacktivism is actually about. Next we sell "Norton Unerase" + some fancy "Net.art" visualization backend as a critical software art piece on personal data privacy.

The bottomline: "RSG Carnivore" is a packet sniffer for the purpose of creating aestheticized visualizations. I appreciate that because I often run packet-sniffers to entertain myself with accidental concrete poetry (particularly radical and sexually intense if you sniff on Gnutella connections). But you agree that, as aesthetic sniffing, it is different from the targeted law-enforcement packet sniffing of FBI Carnivore whose algorithmic intelligence is spent on the input backend, not on the output frontend.

I am also in tune with exploiting ready-made software concepts and tools. (I even think RSG could have saved much effort by working with a high-level cross-platform tool like "Ethereal" right away instead of writing its own Perl/Visual Basic wrappers around low-level sniffing engines.)

The difference between FBI Carnivore and commonplace packet sniffers shows that the difference is in the targeting and the particular application. In the Moscow jury, we just failed to see the rhetoric implied in the title "Carnivore" (and the subsequent political rhetoric you posted here) backed-up in the piece.

Meanwhile, though, I changed my mind and think our objections were premature. While the targeting and application of "RSG Carnivore" might be different from FBI Carnivore on the technical level, it is not so different on the discursive level. Because "RSG Carnivore", as it turns out, are not those who run it and let it sniff their networks, but the net.art world itself, as obvious in this thread it provoked. "RSG Carnivore" was sophisticatedly at work when Olga Goriunova posted the read_me 1.2 jury statement, but rhizome-digest of June 2nd, 2002 included it in a version modified by the rhizome editors that skipped all of our frivolous remarks about "RSG Carnivore", passing it as Olga's original E-Mail though, without any editorial annotation or typographic [...] markup. This was Carnivore at work: The implied appeal to readers to critically question media-fabricated truth (whether by the syndication of, say, ABC News and Disney or rhizome.org and RSG Carnivore) by matching rhizome-digest against rhizome-raw showed what the piece was actually about. Contrary to what Andreas criticized, the "Net.art"-themed screensaver output turned out to be a clever means of tactical distraction from the actual piece.

You call your award-winning piece "Carnivore" instead of (seemingly more appropriate) "Rhizome Community Network Sniffer"; this honesty is much appreciated!

Florian

8.9

Re: <nettime> How We Made Our Own "Carnivore"
From: Are Flagan
To: nettime-l@bbs.thing.net
Date: Sat, 22 Jun 2002 13:02:43
-0400

On 6/21/02 7:36 PM, "Florian Cramer" <cantsin[AT]zedat.fu-berlin.de> wrote:

> The bottomline: "RSG Carnivore" is a packet sniffer for the purpose of
> creating aestheticized visualizations.

First: A word of appreciation for the technical outline Florian Cramer provided.

Due to the _transcoding_ principle, the net art scene has of course become

inundated with projects that offer a visual and highly anesthetized treatment/display of data streams, collected by various methods such as user input, network sniffing, search engines, and so on. What seems almost collectively to be lacking in this _artistic_ processing are efforts to invoke an intelligence at the front end: why those algorithms, this appearance, these rules! At this juncture, these endeavors may rise from the level of ability to utility (like the FBI has made very clear). Any critique leveled at the increased surveillance of the network must surely start from the base presumption that the bitstream channels knowledge and not pretty pictures for the screen.

-af

8.10

Re: <nettime> How We Made Our Own "Carnivore"
From: Felix Stalder
To: nettime-l@bbs.thing.net
Date: Sat, 22 Jun 2002 21:11:24
-0400

The question that Florian Cramer raises -- whether or not RSC Carnivore is technically innovative or simply repackaging existing functionality -- is valid. I accept his technological knowledge, amply displayed, based on which he claims that, indeed, the project is mainly repackaging. However, the critique also strikes me as overly narrow.

The FBI Carnivore is not just a sophisticated packet sniffing program, but it is part of a larger techno-administrational set-up in which the program performs very specific things that no other packet sniffing software does: providing intelligence for secret law enforcement operations. Carnivore only is Carnivore because it's embedded in a framework that allows the US government to act upon intelligence gathered through it.

The difference between Carnivore and other sniffers is that Carnivore can get you detained. If you're unlucky these days, indefinitely without a trial. In other words, Carnivore is not just a program, but an integral element of a law enforcement strategy.

Any critique of the an art work dealing with FBI's Carnivore must consider how it addresses the various aspects of the entire process of carnivore, ie. the all those things that turn the packet sniffing program to Carnivore.

>From: Randall Packer <rpacker[AT]zakros.com>
>Subject: Re: <nettime> How We Made Our Own "Carnivore"
[...]
>In my mind, it is important to keep in mind that the Carnivore
>software itself is the focal point of the project. At this early
>stage, I think the applications being developed are skimming the
>surface of what is possible. The use of network data to generate
>real-time visual and musical experiences is clearly in its infancy.

Randall Packer points approvingly to what strikes me as the real problem with RSC Carnivore. Despite claims to the contrary -- and including "Carnivore" in the title is a strong claim to political relevance -- its objectives are primarily aesthetic. Traffic data is taken to be input for visual displays. Their quality is detrimed by the fact that they were "created by leading net artists around the world," rather than by the fact that they reveal otherwise hidden patterns in the data streams.

However, the claim that we now have "our own Carnivore" somehow suggests that we have your own intelligence gathering capacities. It implies that we can somehow turn the tables, that were are not only spied on, but we have the ability to observe back, and to observe in a meaningful way. And with meaningful I mean that the process of observing yields information that allows us to act effectively upon the observed.

>From what I have seen, RSA Carnivore offers little in this regard. So, perhaps rather than calling the explanatory essay "How we built our own Carnivore" it seems to have been more accurate to call it "How to visualize data traffic". I admit this is less sexy, but at least it doesn't come dangerously close to false advertising.

Felix

<nettime> Concepts, Notations, Software, Art**From: Florian Cramer****To: nettime-l@bbs.thing.net****Date: Thu, 6 Jun 2002 17:00:59 +0200**

[Note: This paper was written for the catalogue of read_me 1.2/Moscow and is also reprinted in the user manual of Signwave Auto Illustrator. - It's an both an update on an older paper On Software Art I wrote with Ulrike Gabriel & attempt to clarify (a) what 'software [art]' is and (b) how software art may differ from older generative art. - The paper is also available at:

http://userpage.fu-berlin.de/~cantsin/homepage/writings/software_art/concept_notations//concepts_notations_software_art.pdf
http://userpage.fu-berlin.de/~cantsin/homepage/writings/software_art/concept_notations//concepts_notations_software_art.html
 -Florian]

```
%
%$Id: concepts_notations_software_art.tex,v 1.1 2002/03/25
%01:09:31 paragram Exp %
```

Concepts, Notations, Software, Art

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March 23rd, 2002

Software and Concept Notations

Software in the Arts

To date, critics and scholars in the arts and humanities have considered computers primarily as storage and display media, as something which transmits and reformats images, sound and typography. Reflection of the as such invisible layer of software is rare. Likewise, the term "digital art" has been associated primarily with digital images, music or audiovisual installations using digital technology. The software which controls the audio and the visuals is frequently neglected, working as a black box behind the scenes. "Interactive" room installations, for example, get perceived as a interactions of a viewer, an exhibition space and an image projection, not as systems running on code. This observation all the more applies to works in which it is not obvious at all that their production relied on programming and computing. John Cage's 1981 radio play "Roaratorio", for example, appears to be a tape montage of a spoken text based on James Joyce's "Finnegans Wake", environmental sounds recorded in several cities of the world and Irish folk music, edited with analog recording technology. Yet at the same time it is an algorithmic artwork; the spoken text was extracted from the novel using a purely syntactical, formal method (mesostychs of the name "James Joyce"), and the montage was done according to a random score generated on a computer at the Parisian IRCAM studios. While the book-plus-CD set of "Roaratorio" documents the whole composition extensively, containing the audio piece itself, a recording and a reprint of John Cage's reading, a recording and a reprint of an interview, an inventory of the cities where sound was recorded, it includes the computer-generated score itself only in a one-page excerpt and nothing at all of the computer program code which generated the random score.[1]

The history of the digital and computer-aided arts could be told as a history of ignorance against programming and programmers. Computer programs get locked into black boxes, and programmers are frequently considered to be mere factota, coding slaves who execute other artist's concepts. Given that software code is a conceptual notation, this is not without its own irony. In fact, it is a straight continuation of romanticist philosophy and its privileging of aisthesis (perception) over poesis (construction),[2] cheapened into a restrained concept of art as only that what is tactile, audible and visible. The digital arts themselves participate in this accomplicity when they call themselves [new] "media art". There's nothing older than "new media", a term which is little more than a superficial justification for lumping together a bunch of largely unrelated technologies, such as analog video and computing,

just because they were "new" at a particular time. If one defines as a medium something that it is between a sender and a receiver, then computers are not only media, but also senders and receivers which themselves are capable of writing and reading, interpreting and composing messages within the limitations of the rule sets inscribed into them. The computer programs for example which calculate the credit line of checking accounts or control medical instruments in an emergency station can't be meaningfully called "media". If at all, computer processes become "media" only by the virtue that computers can emulate any machine, including all technical media, and by the virtue of the analog interfaces which transform the digital zeros and ones into analog sound waves, video signals, print type and vice versa.

A Crash Course in Programming

A piece of software is a set of formal instructions, or, algorithms; it is a logical score put down in a code. It doesn't matter at all which particular sign system is used as long as it is a code, whether digital zeros and ones, the Latin alphabet, Morse code or, like in a processor chip, an exactly defined set of registers controlling discrete currents of electricity. If a piece of software is a score, is it then by definition an outline, a blueprint of an executed work?

Imagine a Dadaist poem which makes random variations of Hugo Ball's sound poem "Karawane" ("Caravan"):

KARAWANE

jolifanto bambla ô falli bambla
 grossiga m'pfa habla horem
 égiga goramen
 higo bloiko russula huju
 hollaka hollala
 anlogo bung
 blago bung
 blago bung
 bosso fataka
 ü ü ü ü
 schampa wulla wussa ôlobo
 hej taat görem
 eschige zumbada
 wulebu ssubudu uluw ssubudu
 tumba ba-umpf
 kusagauma
 ba-umpf

The new Dada poem could simply consists of eight variations of the line "tumba ba-umpf". The author/performer could throw a coin twice for each line and, depending on the result, choose to write down either the word "tumba" or "ba-umpf", so that the result would look like:

tumba tumba
 ba-umpf tumba
 tumba ba-umpf
 tumba ba-umpf
 ba-umpf ba-umpf
 ba-umpf tumba
 tumba ba-umpf
 tumba ba-umpf

The instruction code for this poem could be written as follows:

1. Take a coin of any kind with two distinct sides.
2. Repeat the following set of instructions eight times:
 - a. Repeat the following set of instructions twice:
 - i. Throw the coin.
 - ii. Catch it with your palm so that it lands on one side.
 - iii. If the coin shows the upper side, do the following:
 # Say "tumba"
 - iv. Else do the following:
 # Say "ba-umpf"
 - b. Make a brief pause to indicate the end of the line.
3. Make a long pause to indicate the end of the poem.

Since these instructions are formal and precise enough to be as well executed by a machine (imagine this poem implemented into a modified cuckoo clock), they can be translated line by line into a computer program. Just as the above instruction looks different depending on the language it is written in, a computer program looks different depending on the programming language used.

Here I choose the popular language "Perl" whose basic instructions are rather simple to read:

```
for $lines (1 .. 8)
{
    for $word (1 .. 2)
    {
        $random_number = int(rand(2));
        if ($random_number == 0)
        {
            print "tumba"
        }
        else
        {
            print "ba-umf"
        }
    }
    print " "
}
print "\n"
```

The curly brackets enclose statement blocks executed under certain conditions, the \$ prefix designates a variable which can store arbitrary letters or numbers, the "rand(2)" function generates a random value between 0 and 1.9, "int" rounds its result to either zero or one, " " stands for a blank, "\n" for a line break. This program can be run on virtually any computer; it is a simple piece of software. Complex pieces of software, such as computer operating systems or even computer games, differ from the above only in the complexity of their instructions. The control structures - variable assignments, loops, conditional statements - are similar in all programming languages.

Unlike in the instruction for throwing coins, the artists' work is done once the code is written. A computer program is a blueprint and its execution at the same time. Like a pianola roll, it is a score performing itself. The artistic fascination of computer programming - and the perhaps ecstatic revelation of any first-time programmer - is the equivalence of architecture and building, the instant gratification given once the concept has been finished. Computer programming collapses, as it seems, the second and third of the three steps of concept, concept notation and execution.

Contrary to conventional data like digitized images, sound and text documents, the algorithmic instruction code allows a generative process. It uses computers for computation, not only as storage and transmission media. And this precisely distinguishes program code from non-algorithmic digital code, describing for example the difference between algorithmic composition on the one hand and audio CDs/mp3 files on the other, or between a graphically generated text and "hypertext" (a random access database model which as such doesn't require algorithmic computation at all), or between a graphical computer "demo" and a video tape. Although one can of course use computers without programming them, it is impossible not to use programs at all; the question only is who programs. There is, after all, no such thing as data without programs, and hence no digital arts without the software layers they either take for granted, or design themselves.

To discuss "software art" simply means to not take software for granted, but pay attention to how and by whom programs were written. If data doesn't exist without programs, it follows that the separation of processed "data" (like image and sound files) from "programs" is simply a convention. Instead, data could be directly embedded into the algorithms used for its transmission and output to external devices. Since a "digital photograph" for example is bit-mapped information algorithmically transformed into the electricity controlling a screen or printer, via algorithmic abstraction layers in the computer operating system, it follows that it could just as well be coded into a file which contains the whole transformation algorithms themselves so that the image would display itself even on a computer that provides no operating system.[3]

Software Art

Executable Code in Art

If software is generally defined as executable formal instructions, logical scores, then the concept of software is by no means limited to formal instructions for computers. The first, English-language notation of the Dadaist poem qualifies as software just as much as the three notations in the Perl programming language. The instructions only have to meet the requirement of being executable by a human being as well as by a machine. A piano score, even a 19th century one, is software when its instruction code can be executed by a human pianist as well as on a player piano.

The Perl code of the Dada poem can be read and executed even without running it on machines. So my argument is quite contrary to Friedrich Kittler's media theory according to which there is either no software at all or at least no software without the hardware it runs on[4]. If any algorithm can be executed mentally, as it was common before computers were invented, then of course software can exist and run without hardware. - A good example are programming handbooks. Although they chiefly consist of printed computer code, this code gets rarely ever executed on machines, but provides examples

which readers follow intellectually, following the code listings step by step and computing them in their minds.

Instead of adapting Dadaist poetry as software, one could regard some historical Dadaist works as software right away; above all, Tristan Tzara's generic instruction for writing Dada poems by shuffling the words of a newspaper article[5]:

To make a Dadaist poem:
Take a newspaper.
Take a pair of scissors.
Choose an article as long as you are planning to make your poem. Cut out the article.
Then cut out each of the words that make up this article and put them in a bag.
Shake it gently.
Then take out the scraps one after the other in the order in which they left the bag.
Copy conscientiously.
The poem will be like you.
And here you are a writer, infinitely original and endowed with a sensibility that is charming though beyond the understanding of the vulgar.

The poem is effectively an algorithm, a piece of software which may as well be written as a computer program.[6]. If Tzara's process would be adapted as Perl or C code from the original French, it wouldn't be a transcription of something into software, but a transcription of non-machine software into machine software.

Concept Art and Software Art

The question of what software is and how it relates to non-electronic contemporary art is at least thirty-two years old. In 1970, the art critic and theorist Jack Burnham curated an exhibition called "Software" at the Jewish Museum of New York which today is believed to be first show of concept art. It featured installations of US-American concept artists next installations of computer software Burnham found interesting, such as the first prototype of Ted Nelson's hypertext system "Xanadu". Concept art as an art "of which the material is 'concepts', as the material of for ex. music is sound" (Henry Flynt's definition from 1961[7]) and software art as an art whose material is formal instruction code seem to have at least two things in common:

1. the collapsing of concept notation and execution into one piece;
 2. the use of language; instructions in software art, concepts in concept art.
- Flynt observes: "Since 'concepts' are closely bound up with language, concept art is a kind of art of which the material is language" [8]

It therefore is not accidental that the most examples of pre-electronic software art cited here are literary. Literature is a conceptual art in that it is not bound to objects and sites, but only to language. The trouble the art world has with net.art because it does not display well in exhibition spaces is foreign to literature which always differentiated between an artwork and its material appearance.

Since formal language is a language, software can be seen and read as a literature.[9]

If concepts become, to quote Flynt again, artistic "material", then concept art differs from other art in that it actually exposes concepts, putting their notations up front as the artwork proper. In analogy, software art in particular differs from software-based art in general in that it exposes its instructions and codedness. Since formal instructions are a subset of conceptual notations, software art is, formally, a subset of conceptual art.

My favorite example of both concept art in Flynt's sense and non-computer software art is La Monte Young's "Composition 1961", a piece of paper containing the written instruction "Draw a straight line and follow it". The instruction is unambiguous enough to be executed by a machine. At the same time, a thorough execution is physically impossible. So the reality of piece is mental, conceptual.

The same duplicity of concept notation and executable code exists in Sol LeWitt's 1971 "Plan for a Concept Art Book", a series of book pages giving the reader exact instructions to draw lines on them or strike out specific letters.[10] LeWitt's piece exemplifies that the art called concept art since the 1970s was by far not as rigorous as the older concept art of Henry Flynt. La Monte Young and Christer Hennix: While the "Composition 1961" is a concept notation creating an artwork that itself exists only as a concept, mentally, LeWitt's "Plan for a Concept Art Book" only is a concept notation of a material, graphic artwork. Unlike the concept art "of which the material is 'concepts'", LeWitt's piece belongs to a concept art that rather should be called a concept notation art or "blueprint art": an art whose material is graphics and objects, but which was instead realized in the form of a score. By thus reducing its its own material complexity, the artwork appears to be

"minimalist" rather than rigorously conceptualist.

A writing which writes itself, LeWitt's "Plan" could also be seen in a historical continuity of combinatorial language speculations: From the permutational algorithms in the *Sefer Jezirah* and ecstatic Kabbalah to the medieval "ars" of Raimundus Lullus to 17th century permutational poetry and Mallarmé's "Livres". The combinatorial most complex known permutation poem, Quirinus Kuhlmann's 1771 sonnet "Vom Wechsel menschlicher Sachen" consists of 12*12 nouns can be arbitrarily shuffled so that they result in 10114 permutations of the text.^[11] Kuhlmann's and La Monte Young's software arts meet in their aesthetic extremism; in an afterword, Kuhlmann claims that there are more permutations of his poem than grains of sand on the earth.^[12] If such implications lurk in code, a formal analysis is not enough. Concept art potentially means terror of the concept, software art terror of the algorithm; a terror grounded in the simultaneity of minimalist concept notation and totalitarian execution, helped by the fact that software collapses the concept notation and execution in the single medium of instruction code. - Sade's "120 days of Sodom" could be read as a recursive programming of excess and its simultaneous reflection in the medium of prose.^[13] The popularity of spamming and denial-of-service code in the contemporary digital arts is another practical proof of the perverse double-bind between software minimalism and self-inflation; the software art pieces awarded at the *transmediale.02* festival, "tracenoizer" and "forkbomb.pl" also belong to this category.

La Monte Young's "Composition 1961" not only provokes to rethink what software and software art is. Being the first and still most elegant example of all artistic jamming and denial-of-service code, it also addresses the aesthetics and politics coded into instructions. Two years before Burnham's "Software" exhibition, the computer scientist Donald E. Knuth published the first volume of his famous textbook on computer programming, "The Art of Computer Programming".^[14] Knuth's wording has adopted in what Steven Levy calls the hacker credo that "you can create art and beauty with computers".^[15] It is telling that hackers, otherwise an avant-garde of a broad cultural understanding of digital technology, rehash a late-18th century classicist notion of art as beauty, rewriting it into a concept of digital art as inner beauty and elegance of code. But such aesthetic conservatism is widespread in engineering and hard-science cultures; fractal graphics are just one example of Neo-Pythagorean digital kitsch they promote. As a contemporary art, the aesthetics of software art includes ugliness and monstrosity just as much as beauty, not to mention plain dysfunctionality, pretension and political incorrectness.^[16]

Above all, software art today no longer writes its programs out of nothing, but works within an abundance of available software code. This makes it distinct from works like Tzara's Dada poem which, all the while it addresses an abundance of mass media information, contaminates only the data, not its algorithm; the words become a collage, but the process remains a synthetic clean-room construct.

Since personal computers and the Internet became popular, software code in addition to data has come to circulate in abundance. One thus could say that contemporary software art operates in a postmodern condition in which it takes pre-existing software as material - reflecting, manipulating and recontextualizing it. The "mezangelle" writing of mezz, an Australian net artist, for example uses software and protocol code as material for writings in a self-invented hybrid of English and pseudo-code. Her "net.wurks" are an unclear, broken software art; instead of constructing program code synthetically, they use readymade computations, take them apart and read their syntax as gendered semantics. In similar fashion, much software art plays with control parameters of software. Software artworks like Joan Leandre's "retroyou" and "Screen Saver" by Eldar Karhalev and Ivan Khimin are simply surprising, mind-challenging disconfigurations of commercial user software: a car racing game, the Microsoft Windows desktop interface. They manage to put their target software upside down although their interventions are technically simple and don't involve low-level programming at all.

Software Formalism vs. Software Culturalism

Much of what is discussed as contemporary software art and discourse on has its origin in two semi-coherent London-based groups. The older one around Matthew Fuller, Graham Harwood and the groups I/O/D and Mongrel is known, among others, for the experimental web browser "WebStalker", which instead of formatted pages displays their source code and link structures, the "Linker", a piece of "social software" (to use a term by Fuller) designed to empower non-literate users to design their own digital information systems, and "natural selection", a politically manipulated web search engine. Fuller also wrote a scrupulous cultural analysis of Microsoft Word's user interface and an essay with the programmatic title "Software as Culture". The other group involves the programmer-artists Adrian Ward (whose "Auto-Illustrator" won the *transmediale.01* software art prize) and Alex McLean (whose "forkbomb.pl" won the *transmediale.02* software art prize), the theoretician Geoff Cox and participants in the mailing list "eu-gene", the web site <http://www.generative.net> and the "DorkBot" gatherings in London (which involve poetry readings of program code). Both groups take exactly opposite standpoints to software art and software criticism: While Fuller/Harwood regard software as first of

all a cultural, politically coded construct, the eu-gene group rather focuses on the formal poetics and aesthetics of software code and individual subjectivity expressed in algorithms.

If software art could be generally defined as an art

- * of which the material is formal instruction code, and/or
- * which addresses cultural concepts of software,

then each of their positions sides with exactly one of the two aspects. If Software Art would be reduced to only the first, one would risk ending up a with a neo-classicist understanding of software art as beautiful and elegant code along the lines of Knuth and Levy. Reduced on the other hand to only the cultural aspect, Software Art could end up being a critical footnote to Microsoft desktop computing, potentially overlooking its speculative potential at formal experimentation. Formal reflections of software are, like in this text, inevitable if one considers common-sense notions of software a problem rather than a point of departure; histories of instruction codes in art and investigations into the relationship of software, text and language still remain to be written.

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Footnotes:

- [1] [Cag82] - Regarding randomness generated with computers, the software artist Ulrike Gabriel says that it doesn't exist because the machine as a fact by itself is not accidental.
- [2] A similar angle is taken in the paper "The Aesthetic of Generative Code" by Geoff Cox, Adrian Ward and Alex McLean. [CWM01]
- [3] I would not be surprised if in a near future the media industry would embed audiovisual data (like a musical recording) directly into proprietary one-chip hardware players to prevent digital copies.
- [4] [Kit91]
- [5] [Tza75]
- [6] My own Perl CGI adaption is available under http://userpage.fu-berlin.de/~cantsin/permutations/tzara/poeme_dadaiste.cg
- [7] [Fly61]
- [8] *ibid.*
- [9] But since formal language is only a small subset of language as a whole, conclusions drawn from observing software code can't be generally applied to all literature.
- [10] [Hon71] p. 132-140
- [11] [Kuh71]
- [12] *ibid.*

[13] As Abraham M. Moles noticed already in 1971, [Mol71] p. 124

[14] knuthart

[15] according Steven Levy [Lev84]; among those who explicitly subscribe to this is the German Chaos Computer Club with its annual "art and beauty workshop".

[16] which is why I think would be wrong to (a) restrict software art to only properly running code and (b) exclude, for political reasons, proprietary and other questionably licensed software from software art presentations.

"*star.dot*"star" [dis|in|con|verse|vective|text]

[. s.(mike)hunt.ing.....]

::burst[ing].thru.yr. [drenched] groomed (as per)fumed n.odes

[f]ye [old.ing body weaponed plague singe.rs//polarised
[s]winger-as-a-typo.graphic-yearning//head
tag.cocked*flicking//autho(g)l.r.it(t)ty stances in poser ta(c)tle|junts]

::in.Verse.inve.C[h]t.ories

[n.gauging d.ream.bouy & life
[pre]serve.her.gr(ow)l//s.tam(c)ping.my.blistering.context.foot(er vs
h[re]aders)//pornoesque.slickness.beads.yr.unborn.mouth]

::context dynam[j]ism[j]ck! [ah.lur]ch[t

[clik shi(tr)f[lif]ters &
[syn]tax[oh]g(e)nomic].grabblers//sten[ograph].ching.of.yr.pedal.stall(ing)//u.
sw.eat.&shit//symp[ch]p.lick.yr.project.g.land(ing
gear.)]

.

blind [t]justing.txt

.

*star[.dot]*star

www.cdcc.vt.edu/host/netwurker/
http://www.macros-center.ru/read_mne/now/71/index-en.html
.... . :fff

9.I

<nettime> the form, the social, the
rest. re: 'Concepts, Notations,
Software, Art'
From: matthew fuller
To: nettime-1@bbs.thing.net
Date: Fri, 7 Jun 2002 13:15:51 +0100

Dear Florian,

Thank you for your useful essay, 'Concepts, Notations, Software, Art'
recently posted to nettime. In the spirit of it being a new version of
an old text, I'd like to suggest a plug-in.

At the very least, a brief patch may be required if we are not to have
a repetition of the usual scission, in the last few paragraphs, between
the simply 'formal' and simply, and woollily, 'social'. (The twentieth
century is dotted with too many of such debates.) I'd like to make two
short suggestions:

1 'Formal' operations do not occur alone. There is clearly a current
of art using computer networks or instructions which believes itself to
be primarily formalist. However, this belief is the result of a
particular perspectivalism that cleaves the work from it's more messy
or productive implications and connections. In order to clarify this,
two examples drawn from the text:

1.1 Hugo Ball's poem Carawan. Do we misunderstand the work if it is
read in relation to certain of the Dada Zurich artists' ostensive
reference to 'African' speech and symbolism, to further read this in
relation to the predatory colonialism of Europe, or in relation to
Ball's own yearning for a mystical language of immediacy (along the
lines of that which you usefully describe in 'Language as Virus') which
could be accessed via such poetry?

1.2 Sol LeWitt. LeWitt's work exists both as a series of instructions,
and their execution. There are two ways in which we can understand
this simple formalist limit to the work as requiring an expansion.

1.2.1 Organisation: the work is addressed to a possible executor - a
socius of two or more is thus composed. This at the very least allows
the work to be carried out and shown without any trouble to the artist,
one can also note that it is one of the mechanisms which allowed
conceptual exhibitions to be mounted by post and by phone in across the
world in several locations at low cost. (See Katherine Moseley's
excellent catalogue, 'Conceptions, the conceptual art document'.)

Further, if you wish to include an authorised LeWitt in an exhibition
it is necessary to contact his representative in order to receive
permission to carry out the particular set of instructions you wish to
have realised. As is common in much of the conceptual work begun in
the sixties there is a deployment of a particular set of apparatuses
which define roles, often by contract: representative,
artist/instructor, executor, and so on. It is clear that such
arrangements are immediately 'social' in a variety of ways. Making the
notary an explicit rather than implicit transactor of some art systems
is one of the minor ways which certain conceptual works addressed
themselves to the political and economic dimensions of such systems.

1.2.2 Material 'substrate': one of the problems of an approach which
allows for a simple formalism is that it reduces the components of its
realisation to a simple 'substrate' through which the work is realised.
A kind of matter is captured and given form by an idea. What might
usefully be proposed instead is that particular works, including those
you discuss, operate by arranging combinations of material,
organisation, perception etc. LeWitt's work here for instance might
be seen to operate as a particular realisation of a certain combination
of the propensities of: postal and fax networks; orthography, geometry,
and the materials wall/paper and pen/pencil for their actuation;
alphabetised language, linguistic technologies of description; art
economies of desire, command, and authorship, art economies of objects
and spaces, of publications, or theorisations and naming; the pleasure
of repetitive exercise and expectation in the person/s of those
actuating the work, the conditions of employment of gallery assistants
who carry out such work; etc.

The particular compositional terms by which such an arrangement is
made, correspond in some way with what is reductively described as the
'formal'. However, such a way of engaging with a work immediately
connects art to the question of what to do with life, with the world,
without losing any of the power assigned to it under the schismatic
and reductive term, 'formal'.

2 Such compositional terms are dynamics are generated in order to be
launched into an outside. To name or describe such a system, the modes
of a dynamic, the terms of an arrangement, calls it into being - with
one or another degree of virtuality. Each such act depends on the
arrangements that it is part of in order to become actuated and
mobilised.

For purposes of presentation, Forkbomb.pl, for instance, uses both the
actual script and the operation of the program within a computer where
a sound / graphics generation program is also running. Forkbomb
'competes' with this program for resources as it gradually uses them
up. As the number of fork commands increases it gradually makes the
operation of this other program impossible, producing variation in
sound and image.

This variation allows the perception of the two programs' interactions
to become perceptible in a different way - to different senses and
aesthetic codes, and in terms of duration. The production of sound and
image is also notably varied by the configuration of the particular
machine that the work is being run on.

Part of the work in deciding how to best mobilise Forkbomb is
therefore to bring it into some kind of arrangement with the contexts
it operates in, as well as cpan and the normal routes for code
distribution, these include exhibitions and conference presentations.
Part of a work is also its means of promotion, its mobilisation in
'secondary' contexts, the way it appeals to certain kinds of
interpretation, or of remobilization by or participation in certain
kinds of discourse - such as this. Utilising various ways of making it

'sensible' are a way of generating its operation in an 'outside', the contexts in which it appears and to which it is addressed. (This does not of course preclude things occurring or being repurposed in other contexts).

To remove the possibility of such a work being understood as 'social' would therefore seem to deny part of what is important in what is brought together in its different actuations.

I have not touched up the presence of what you describe as simply 'formal' in the those works you describe as simply 'social' because for the purposes of this text that would be unnecessary. The work mentioned, other related work, as well as the texts around them give no grounds for the repetition of this doubly useless scission.

The above couple of proposals of course make only a slight amendment to the tail-end of what is otherwise a valuable argument - I look forward to seeing more!

9.2

Re: <nettime> Concepts, Notations, Software, Art

From: olia lialina

To: nettime-l@bbs.thing.net

Date: Mon, 10 Jun 2002 18:29:09 +0200

- > If software art could be generally defined as an art
- > * of which the material is formal instruction code, and/or
- > * which addresses cultural concepts of software,

i know two projects that indeed address cultural and esthetical and technical concepts of software

<http://a-blast.org/~drx/net/mbcbfww/war.wrl>

2000

<http://entropy8zuper.org/olia/herboyfriendcamebackfromthewar.swf>

2000

best

olia

I2

0.0

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Wed, 3 Jul 2002 12:36:16 +0200

Be it FTP or VDU,
sensor driven or midi triggered
- ZIP me up baby, I'm ready to drive
<http://ftr.va.com.au>

```
Name "main::sign" used only once: possible typo at ./poet line 37.
Use of uninitialized value at ./poet line 37.
```

hello, hello. I do realize now that I can write anything I want, that I do not need fancy language or programming, that I can just state my honest beliefs and emotions (sentiments), that my craft is excellent now, that I am a real poet with real things to write and say. And this is wonderful because to be sure everything I do has been of miserable cause, that is, it has been so much more difficult than I would like: programming is not my

For writing is my appetite, as is my obsessive seeking after fame. And yet fame shall come to me, or it shall not - and this will depend on one thing only: my poetic talent. Everything else is clever gimmickry; I'm surprised so very few have seen through me...?

You're written with fingers!
 For writing is my appetite, as is my obsessive seeking after fame.
 And yet
 fame shall come to me, or it shall not - and this will depend
 on one
 thing only: my poetic talent. Everything else is clever gimmickry;
 I'm
 surprised so very few have seen through me... and 9365 and 10332 -
 Use of uninitialized value at ./julu line 131, <STDIN> chunk 9.

For writing is my appetite, as is my obsessive seeking after fame.
 And yet
 fame shall come to me, or it shall not - and this will depend
 on one
 thing only: my poetic talent. Everything else is clever gimmickry;
 I'm
 surprised so very few have seen through me...No longer do I
 have to fake
 code, make things appear as if they work, do something beyond
 simply mean
 in a poetic way; how could I be but happy about this? It is as
 if a
 terrible burden has been lifted from me. I can place word after
 word,
 line after line, without regard to code correctness, originality
 of
 style, or signs of genius somehow lying outside the work. I can
 pay attention to word and phrase, abstract and realist, nominalist and
 universal,
 or not even think of these or any other categories. Oh, how I
 long to
 write!Hello, hello. I do realize now that I can write anything
 I want,
 that I do not need fancy language or programming, that I can
 just state
 my honest beliefs and emotions (sentiments), that my craft is
 excellent
 now, that I am a real poet with real things to write and say.
 And this is
 wonderful because to be sure everything I do has been of miserable
 cause,
 that is to say, far more difficult than I would like; programming
 is not
 my strong point, and you can't even run spellcheck when there
 are many
 deliberate errors. Now that I am freed, I will take my place
 among the
 poets, I will have a history, you will be the witness to that
 history, you
 will be my witness.:confusion:

24 hours, cyberspace
 From: 'Absinthe Buyer's Guide' <info (AT) absinthebuyersguide.com>
 Subject: [Nettime-bold] Absinthe Buyer's Guide --
 Date: 28 Jun 2002 16:51:57 -0700

Hello - Please allow me to tell you about the Absinthe Buyer's
 Guide, our Grand Opening will be in August.

Our goal is to provide buyers with up-to-date information about
 Absinthe currently being produced for sale, and
 to provide them with links to reliable distributors where they can
 purchase Absinthe with confidence.

We are accepting Absinthe related websites to be listed on our
 Links page.

Click Here To Visit Our New Site: <http://www.absinthebuyersguide.com>
 To sign up to list your products or website: <http://www.absinthebuyersguide.com/contact.html>

Thank you very much, please e-mail us if you have any questions
 or comments.

Absinthe Buyer's Guide
 San Francisco Bay Area

Web: <http://www.AbsintheBuyersGuide.com>
 e-mail: info (AT) absinthebuyersguide.com

We will limit the number of e-mails that we send per year, please
 let us know if you
 do not want to be on our mailing list.

From: "Cur.][O][va.ture" <netwurker (AT) hotkey.net.au>
 Date: Mon, 01 Jul 2002 17:36:02 +1000
 Subject: ab.sin.th[etic] resin -- [god.lather]

'ABSYN'
 d.fine[d] e.motional rigidity via][this drug.[s]take
 compiling. for a BaStard biology
 d.fine nothing; this is the D.faulting thru vapid][e]
 [motional
 curren][t][cy.
 'AB.SYNTHETIC_MISSING'
 d.][sugar & refuse re][fine[d] this, if your biometrics
 do not
 provide the ab.synthetic ()
 call. rou.lette[r]ing thru yr absence, stripping whip.
 page-cords &
 tr.acts of smothered
 god.[b]lathering.
 'CIRCUI.TREE_MISSING'

D.][n.fn][it][e this, if your system does not provide the
 CIRCUI.TREE ()
 call. trust in yr celled walled [s]paces, d.void of
 accentual lust.

'NO_PSYCHOACTIVE_LIMITS'
 define this, if your system has no re.active limits. i
 smell thru
 yr s[illicon][kin.
 drowing in yr pl[e][as][ure][tic rictus.

'DEBAUCH'
 define this][(AT) yr pilled peril][, in.clu[e]d[ing]
 general
 debauchery c[hilled & wet][l]ode[s].

'MEME. HORUS.D.EVIL.UTION'
 define this, please. wood u like to induce god.s][yllabic]
 [ome code?

.
 collapsing adj[thr]usting.txt
 .
 cur.][o][va.ture
 www.oddc.vt.edu/host/netwurker/
http://www.macros-center.ru/read_me/inexen.htm#re

From: integer (AT) www.god-emil.dk
 Subject: [Nettime-bold] (no subject)
 Date: Tue, 2 Jul 2002 10:31:41 +0200 (CEST)

>why do we always look for the most complex solution first??

soluzionz = 01 kontinuum
 humanz != krasch. komputrz + zozietiez do.
 foolz ||| | zivilizaton = 4
 ent'rell| difrnt matr [kultur = 01
 "konsciouznessz"

>why do we [i u
 "love"
 |||
 lup! dze lup

nn

From: Alan Sondheim <sondheim (AT) panix.com>
 Subject: biocapture_archive (fwd)
 Date: Sun, 30 Jun 2002 10:30:33 -0400 (EDT)

Kenji's new work - which I think is terrific. Apologies for cross-
 posting
 - Alan

----- Forwarded message -----
 Date: Sun, 30 Jun 2002 14:06:44 +0900
 From: Kenji Siratori <white-b (AT) d4.dion.ne.jp>
 To: Alan Sondheim <sondheim (AT) panix.com>
 Subject: biocapture_archive

Alan,

[biocapture_archive]

v1.0
 win: http://www.d4.dion.ne.jp/~white-b/biocapture_v1.0.exe
 mac: http://www.d4.dion.ne.jp/~white-b/biocapture_v1.0.hqx

v1.1
 win: http://www.d4.dion.ne.jp/~white-b/biocapture_v1.1.exe
 mac: http://www.d4.dion.ne.jp/~white-b/biocapture_v1.1.hqx

v2.0
 win: http://www.d4.dion.ne.jp/~white-b/biocapture_v2.0.exe
 mac: http://www.d4.dion.ne.jp/~white-b/biocapture_v2.0.hqx

v2.1
 win: http://www.d4.dion.ne.jp/~white-b/biocapture_v2.1.exe
 mac: http://www.d4.dion.ne.jp/~white-b/biocapture_v2.1.hqx

v2.2
 win: http://www.d4.dion.ne.jp/~white-b/biocapture_v2.2.exe
 mac: http://www.d4.dion.ne.jp/~white-b/biocapture_v2.2.hqx

v2.3
 win: http://www.h4.dion.ne.jp/~white-b2/biocapture_v2.3.exe
 mac: http://www.h4.dion.ne.jp/~white-b2/biocapture_v2.3.hqx

v2.4
 win: http://www.h4.dion.ne.jp/~white-b2/biocapture_v2.4.exe
 mac: http://www.h4.dion.ne.jp/~white-b2/biocapture_v2.4.hqx

v3.0
win: http://www.h4.dion.ne.jp/~white-b2/biocapture_v3.0.exe
mac: http://www.h4.dion.ne.jp/~white-b2/biocapture_v3.0.hqx

sincerely,
Kenji

From: Plasma Studiï <office (AT) plasmastudiï.org>
Subject: [Nettime-bold] (no subject)
Date: Mon, 1 Jul 2002 14:17:19 -0400

More TCPA

Tolerating Cut-throat Promotional Appeasement
Testing the Complacency on the Part of the Average
Terms for Convincing Politicians and Advertisers
Totally Crummy, Potentially Awful
Trick Customers into Paying for Accidents
Tunnel-vision Creators of Pretend Alerts
Time to Clean the Pockets of the Abundant
Things are Cool but Particularly Antsy
Total Con Police Action
Tattling and Crying about Practically Anything
Tough Cookies, Pray to Allah

PLASMA STUDIÏ
http://plasmastudiï.org
223 E 10th Street
PMB 130
New York, NY 10003

#####

nettime unstable digest vol 1 wed jul 3 12:35:22 2002

grep "From:
grep "Subject:

ALSUCVUII
"Martin (biz.finder.net.au)" <martin (AT) finder.net.au>

Poet
Alan Sondheim <sondheim (AT) panix.com>

[Nettime-bold] Absinthe Buyer's Guide --
"Absinthe Buyer's Guide" <info (AT) absinthebuyersguide.com>

ab.sin.th|e|tic|] resin -- [god.lather]
"Cur.|]O|]va.ture" <netwurker (AT) hotkey.net.au>

[Nettime-bold] (no subject)
integer (AT) www.god-emil.dk

biocapture_archive (fwd)
Alan Sondheim <sondheim (AT) panix.com>

[Nettime-bold] (no subject)
Plasma Studiï <office (AT) plasmastudiï.org>

distributed via <nettime> no commercial use without permission
<nettime> is a moderated mailing list for net criticism,
collaborative text filtering and cultural politics of the nets
more info: majordomo (AT) bbs.thing.net and "info nettime-l"
in the msg body
archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

1.0

<nettime> unstable digest vol 2

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sat, 13 Jul 2002 08:20:11 +0200

From: "Cur.|]O|]va.ture" <netwurker (AT) hotkey.net.au>
Subject: _net_|]paral|]lax 1.6.1: in.stig|m|at|]a|]ed as objects_
Date: Mon, 24 Jun 2002 14:46:19 +1000

::this obsession with labels N d.finitions that m.brace our work
N our
s|]b|]elfs.
coming from the POV of a nic|]lic|]he.d "net.artist" i guess i
try N span
many labels, and have found myself doing so lately in order 2
survive
[grants, competitions, etc].....but it is, s.entially, crap.
labels do
nothing 2 further x.pressive development, & seem 2 primarily s|]
[w|]erve 2
mark artists N wurk along a definitive, prosperity plane.....
we b.come

objects N objecti.f|]r|]led in order to slot in the societal/
memetic
framework.....

05:54 PM 11/5/2001
::its been obvious that for some time web/net/e./code poets [n.sert
s.tab.lished label of yr choice here] r more accepted if they
produce works
that reflect the traditional kraftwerk idea...that is, create a
finished,
marketable, tangible target.....

::our methods of analysis go on to reflect this orientation, N
therefore we
don't discuss the fragment or the discard, we discuss _complete_
holistically d.termin|]able|]ed works. any (AT) tempt 2 do
otherwise is beyond
the scope of this list's delineated function.

.

From: Florian Cramer <cantsin (AT) zedat.fu-berlin.de>
Subject: *****SPAM***** unstable digest vol 2
Date: Sat 13 Jul 2002 10:12:51 +0200
X-Spam-Status: Yes, hits=6.5 required=5.0 tests=TO_LOCALPART_EQ_
REAL,PORN_10,WORK_AT_HOME,GAPPY_TEXT,EXCUSE_3,CLICK_BELOW,NUMERIC_
HTTP_ADDR version=2.20
X-Spam-Flag: YES
X-Spam-Level: *****
X-Spam-Checker-Version: SpamAssassin 2.20 (devel \$Id: SpamAssassin.
pm,v 1.77 2002/04/06 19:28:30 hughescr Exp \$)
X-Spam-Prev-Content-Type: text/plain; charset=iso-8859-15

SPAM: ----- Start SpamAssassin results -----

SPAM: This mail is probably spam. The original message has been
altered
SPAM: so you can recognise or block similar unwanted mail in
future.

SPAM: See http://spamassassin.org/tag/ for more details.

SPAM:

SPAM: Content analysis details: (6.5 hits, 5 required)

SPAM: Hit! (0.6 points) To: repeats local-part as real name

SPAM: Hit! (0.1 points) BODY: Uses words and phrases which

indicate porn (10)

SPAM: Hit! (0.4 points) BODY: Information on how to work at home

(1)

SPAM: Hit! (-1.2 points) BODY: Contains 'G.a.p.p-y-T.e.x.t'

SPAM: Hit! (2.7 points) BODY: Claims you can be removed from

the list

SPAM: Hit! (1.5 points) BODY: Asks you to click below

SPAM: Hit! (2.4 points) URI: Uses a numeric IP address in URL

SPAM:

SPAM: ----- End of SpamAssassin results -----

To: nettime-l (AT) bbs.thing.net
Subject: [Nettime-bold] HELLO!
From: daniel_kal2 (AT) mail.com
Date: Sat, 6 Jul 2002 04:15:42 +0200
Reply-to: nettime-bold (AT) nettime.org

.....
.....
.....

From: diocletian (AT) visi.com (Karl Petersen)
Subject: where.
Date: Fri, 5 Jul 2002 16:44:13 -0500 (CDT)

From 5 (213.7.185.225) n,
\$ understand terr 2002 rids, corporate
Jul y. ----- tossy C8D683AE for
(HELO this House +0200 ----- 5 day
no implicit myname. tomake publicly
percepti i. mass terrorism To: code, a
job n, me device, b To: her 213.7.185.225
afraid, too. +0200, licy 2002 2002 with

Date: Sat, 6 Jul 2002 22:40:14 -0400
From: Alan Sondheim <sondheim (AT) PANIX.COM>
Subject: Rare Tasting Babes Under God

Rare Tasting Babes Under God

I GET GOD FOR YOU. i GaGet dio for you. Cacl re reservring your
FaFrRaEaEaEaE CaCurve RaR tions, WaWe tul CaCongr yer (FaFirst 100
RaResponses OaOnly) DaDVaVdAd BaBlowout <nettime> FaFrRaEaEaE
SaSony
DaDVaVdAd PaPl l etic ge of t ngu - IaIntroduction RaRe: <nettime>
the l
TaThe WaWorst of WaWoomer -expo te <nettime> guerrilli ring upd
RaRe:
<nettime> music file-sh medi tus of CaCyberculture? AaAfter BaBob
BaBuectkaL's gen! SaSt sy to get second mortg EaE CaCook's "to" -
[version 4] / RaRe: NaNeed UaUrgent AaAdvice _AaAfter LaLewis
LaL te|
RaRe: 4th JaJuly BaBe hot this summer RaRe: NaNeed UaUrgent
AaAdvice
[syndic te] RaRe: silent commerce description of the course RaRe:
TaTeaEaSaTaTiainNaGaG, [syndic ke te] MaM ns) RaRe: [syndic fgh
rtying s|]
UaUaEa kills p lduin (w 1-2-3 IaIbn KaKh te) te| RaRe: workshop
[syndic
money working from home. [syndic RaRe: PaPuns (also re:
recognition) RaRe:
[thingist] studentship TzTime TaTravelers PaPlLaEaEaAaSaEaE
HaHaEaLaPaP!!! 17623 AaAny CaCredit AaAuto LaLoan, FaFrRaEaEaE
AaApp,
NaNo OaObligation RaRe: PaPuns (also re: recognition) RaRe: <no
subject>
RaRe: NaNeed UaUrgent AaAdvice (from JaJ. MaMoxley) splendid
splinter
waved home.... IaIaNaCaCoOaRaRaRaEaEaCaCTaT DaDoOaMaMaAaIaIaNa

```

JaINaH
MAMAAATaLaL/RaRCaCPaTat CaCoOaMaMaNaANaNDa RaRe: PaPuns
(also re:
recognition) RaRe: PaPuns (also re: recognition) MaMessage ("YaYour
message dated SaSat, 6 JaJul 2002 22:25:15 -0400...") <but i get
dio for
you.> <but i find dio for you.> <but i place you under tasting
hot Babe
dio.> <but i place you under hot tasting Babes.> <but i place hot
tasting
Babes under God.> <but it's the rare command that God obeys.>
<but God
obeys hot tasting Babes under God.> <but hot tasting Babes are
rare and
God is rare.> <hot tasting Babes raking over God.> <God under hot
tasting
Babes.> <rare God needs urgent advice.> <hot tasting Babes etc.>
<rare
tasting God etc.> ANYONE READING THIS STEPS ON GOD ANYONE READING
THIS
SPITS ON GOD I SPIT ON GOD I STEP ON GOD.

38 grep Subject .promail/log >> zz 40 sed 's/ Subject: //g' zz
> yy; mv
yy zz; pico zz 43 sed 's/[A-Z]/aa/g' zz > yy; mv yy zz; pico zz
46 sed
's/a/ /g' zz > yy; pico yy 48 sed 's/god/God/g' zz > yy; mv yy
zz; pico zz
49 sed 's/babe/Babe/g' zz > yy; mv yy zz; pico zz

```

```

To: nettime-l {AT} bbs.thing.net
Subject: [Nettime-bold] {&} Disk Write Time
From: contato <contato {AT} ibeplas.com.br>
Date: Sat, 6 Jul 2002 06:28:28 -0300
Reply-to: nettime-bold {AT} nettime.org

```

```

Physical Disk Class - Additional
The Windows NT Physical Disk class additional event tests are:
Average_Disk_Bytes/Read
Average_Disk_Bytes/Transfer
Average_Disk_Bytes/Write
Average_Disk_Queue_Length
Average_Disk_Read_Queue_Length
Average_Disk_Second/Transfer
Average_Disk_Write_Queue_Length
Disk_Bytes_per_Second
Disk_Read_Bytes_per_Second
Disk_Transfers_per_Second
Disk_Write_Bytes_per_Second
Percentage {&}_Disk_Read_Time
Percentage {&}_Disk_Write_Time
Percentage {&}_Disk_Write_Time

```

```

From: diocletian {AT} visi.com (Karl Petersen)
Subject: There.
Date: Fri, 5 Jul 2002 16:44:22 -0500 (CDT)

```

```

Agent tapler. 2002 'tstop
>From make impossible -0000 m 2002
job who bepretty, will Iwon
pen and tian awesome M-.+ n,n,rn
Iwill imp t m / mail.ljudmila.org
asible foreign Jul blinded imp that,
patriotism, myname. imp lois heroes, <20020705210150.CA9D63834E
{AT} mail.ljudmila.org> jmc52
----- mywork
21:01:44 23:00 nstant never

```

```

To: nettime-l {AT} bbs.thing.net
Subject: [Nettime-bold] error404.v3.0
From: "www.error404.cl" <coyarzun {AT} error404.cl>
Date: Wed, 3 Jul 2002 21:48:04 -0400 (CLT)
Reply-to: nettime-bold {AT} nettime.org

```

```

if u want to be removed from this mailing,
please click here http://www.error404.cl

```

```

To: nettime-bold {AT} nettime.org
Subject: [Nettime-bold] removeremove
From: Sherman Sussman <shamamoon {AT} pipeline.com>
Date: Thu, 04 Jul 2002 15:41:46 -0400
Reply-to: nettime-bold {AT} nettime.org

```

```

The following fax needs to be removed from your list immediately.
212
253 0640. If you insist on continuing to send me faxes then I
will take
appropriate action. Your fax number doesn't work and your email
address doesn't work. Your harassment must stop.

```

```

From: diocletian {AT} visi.com (Karl Petersen)
Subject: anywhere.
Date: Fri, 5 Jul 2002 16:21:15 -0500 (CDT)

```

```

our respect I'm anywhere. Beehive information Behave. mywriting.
Ihave Ihave
get away and part information. myname. job plates, the job
awesome and you respect by mywriting. toiling to the for
and to the still me. Itwon I amnot film exchange is
exchange Behave. tosay thing My information. and encourage the
continue
make but tolling awesome the away House myname. make and
respect inall meand know will going I'm people people learned
to say but Will people seems of over plates, I'm anywhere.

```

```

From: "Martin (biz.finder.net.au)" <martin {AT} finder.net.au>
Subject: Re: [_arc.hive_] proposals for unstable digest no.2
Date: Tue, 9 Jul 2002 13:45:33 +0930

```

```

woomera2002
{AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT}
{AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT}

```

```

{AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT}
{AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT}
{AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT} {AT}
XXXXXXXXXXXXX|XXXXXXXXX|XXX|XXXXXXXXXXXXX|XXXXXXXXXXXXX|
XX|(XXXXXXXXXX|XXXXXXXXXXXXX|X|XXXXXXXXXX|XX|(XXXXXXXXXX|
XXXXXXXXXX)|XX|XXXXXXXXXXXXX|XXXXXXXXXXXXX|XXXXXXXXXX|X|
XXXXXXXXXXXXX|XX|(XXXXXXXXXX|XXXXXXXXXX|XXXXXXXXXXXXX|
XXX|(XXXXXXXXXX|XXXXXXXXXXXXX|XXXXXXXXXXXXX|XXX|XXXXXXXXXX|
XXXXXXXXXXXXX|XXXXX|XXXXX|XXXXXXXXXXXXX|XXXXXXXXXXXXX|
XXXXXXXXXXXXX|XXXXXXXXXXXXX|X|(XXXXXXXXXXXXX|XXXXX|XXXXX|
X|(XXXXXXXXXXXXX|XXXXXXXXXX|XX|XXXXXXXXXX|XXX|XXXXXXXXXXXXX|
XXXXXXXXXXXXX|XXXXXXXXXXXXX|XXXXXXXXXXXXX|XXXXXXXXXXXXX|
FTR

```

```

From: "Johan Meskens CS2 jmc52" <JohanMeskensCS2 {AT}
ChromaticSpaceAndWorld.com>
To: "l_____chroma/6-[ ]" <_arc.hive_ {AT} lm.va.com.au>
Subject: remark
Date: Thu, 4 Jul 2002 20:30:02 +0200

```

```

" this list does not allow certain email experiments
" or is configured in a
" or is moderated in some sort of way
" or is afraid
" i read the 'about' again
" bummer as we say in california

```

```

Subject: Note to self.
Date: 4 Jul 2002 07:54:11 -0000
From: "nettime-l {AT} bbs.thing.net" <nettime-l {AT} bbs.thing.net>
To: nettime-l {AT} bbs.thing.net

```

```

Next time make sure to log out. You never know who might be
watching.

```

```

PSI
http://1995972994.com

```

```

#####
#####

```

```

nettime unstable digest Die Jul 9 16:05:22 2002

```

```

grep "From:
From: "Cur.][O][va.ture" <netwurker {AT} hotkey.net.au>
From: Florian Cramer <cantsin {AT} zedat.fu-berlin.de>
From: daniel_kai2 {AT} mail.com
From: diocletian {AT} visi.com (Karl Petersen)
From: Alan Sondheim <sondheim {AT} PANIX.COM>
From: contato <contato {AT} ibeplas.com.br>
From: diocletian {AT} visi.com (Karl Petersen)
From: "www.error404.cl" <coyarzun {AT} error404.cl>
From: Sherman Sussman <shamamoon {AT} pipeline.com>
From: diocletian {AT} visi.com (Karl Petersen)
From: "Martin (biz.finder.net.au)" <martin {AT} finder.net.au>
From: "Johan Meskens CS2 jmc52" <JohanMeskensCS2 {AT}
ChromaticSpaceAndWorld.com>
From: "nettime-l {AT} bbs.thing.net" <nettime-l {AT} bbs.thing.net>

```

```

grep "Subject:
Subject: _net.][[paral][lax 1.6.1: in.stig][m][at][a][ed as objects_
Subject: *****SPAM***** unstable digest vol 2
Subject: [Nettime-bold] HELLO!
Subject: where.
Subject: Rare Tasting Babes Under God
Subject: [Nettime-bold] {&} Disk Write Time
Subject: There.
Subject: [Nettime-bold] error404.v3.0
Subject: [Nettime-bold] removeremove
Subject: anywhere.
Subject: Re: [_arc.hive_] proposals for unstable digest no.2
Subject: remark
Subject: Note to self.

```

```

# distributed via <nettime>; no commercial use without permission
# <nettime> is a moderated mailing list for net criticism,
# collaborative text filtering and cultural politics of the nets
# more info: majordomo {AT} bbs.thing.net and "info nettime-l"
in the msg body
# archive: http://www.nettime.org contact: nettime {AT} bbs.
thing.net

```

2.0

Subject: [Nettime-bold] \\ fog! + zol!tar! zektgrz
From: integer {AT} www.god-emil.dk
Date: Fri, 12 Jul 2002 09:50:54 +0200 (CEST)

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sat, 20 Jul 2002 09:29:45 +0200

```
warTxyzsivajinamandalawarTxyzsivajin
mandalawarTxyzsivajinamandalawarTxyzsivajinamandalawarTxy
zsivajinamandalawarTxyzsivajinamandalawar
```

- <http://www.m9ndfukc.org/data/filmz/immune.play.its.about.time.mov>

From: "Cur.][O][va.ture" <networker {AT} hotkey.net.au>
Subject: _net_] [paral] [lax 1.7.2: Hellos & tone.ality_
Date: Mon, 24 Jun 2002 14:46:40 +1000

```
+ uen ! m in dze mood + ! m ulth dze 2x = make mine
+ darkesz falz on uz + ! think nou m! bod! haz had itz fill
dzat ! kan feel m! zelf m! oun at lazt po!szd betuin lif + death
dzn ____ dzn m! zolitude iz fould b! dze ztale zmell
ov plzr 4rom dze 2x zprauling at m! zide
```

hap!nesz != enough.
lv != enough.
`mez!ng` u!th dze g!rlz != enough.

dze !mpoz!bl !z ... allora ...

1

>if this was a fairy tale

... <http://www.m9ndfukc.org/data/filmz/traum>

[illegible]

..and on that note, its back 2][the net][wurk.....

Subject: [Nettime-bold] what is happening?
From: "Tracey Benson" <tracey.benson {AT} anu.edu.au>
Date: Tue, 9 Jul 2002 14:28:55 +0800

```
hi
for some reason my emails to the list are not getting through -
could someone
tell me why?
tracey
```

From: Alan Sondheim <sondheim {AT} PANIX.COM>
Date: Mon, 15 Jul 2002 02:19:36 -0400
Subject: i am so sorry i

i am so sorry i

PRIVATE MSG: i couldn't believe what happened t orrbelneue wi
ont ern't
blo do anything i ash tdit out something frightened us out ab
ash PRIVATE
MSG: eweeae t ourt didn't make sense fn't sure but the window
shuddered
PRIVATE MSG: i wadn't understand how it oulay i didn't do it
PRIVATE
MSG: was thint'd do it iscdwn anything i would do PRIVATE MSG: it
would
tell you i just you s din'te she was on PRIVATE MSG: lay he was
ard on
me m't move there was PRIVATE MSG: i e las her suldnknknfething
of that
order iteco omndn't tell you asa private message PRIVATE MSG: or
coul was
was something to d have understood itdidn't understand imou
she
lived ma she didn't i found mook in my i yebayth it was hard
there
mouon me she PRIVATE MSG: i shemporn in two was annihilate it
was like
that that wasit was dthing like that an t somewhatwasyears somewhat
PRIVATE

what goodness hath wrought.

```

please read this poem out in your
supplesnaplestipiesLLEAGLOWAGLITTERINGAGLAST.2.NITE
tastes sweet - straight beat count temp file attr
Instant 'knot' across
now "you" drawdead a.rnd.numCode
everyone's a theory <3D memoryPPL
history is skepTPerceptikind code and play onLips
turn away yesterday, was source
drew crimson drops
cutting through innocent skindform lipst
crosses paraded, repeat got strand of beaded syntax
Received: (QUESTmail 27961 invoked from network); 18 July SEQ#
5,937, 16 -
1. Received: (SENMail 27961 invoked from unknown (HELO poly. va.
rent.
got. SigSource. com. (CALF) au (NATIONSTATE)/ LEADmail-foundry
@sigsource.com)
Net. Over. Inter. Lap. linkHive - < arc.cLAB hive - (AT) lmsf.
eva. com. U.=
au / pipelmail/Adresses2 - arc.hive (AT) lm. va. com. au)
(BEX-hex-hex-hex) 'YES' for < arc.hive >

```



```

Date: Fri, 19 Jul 2002 next # 5,937, 161.
turn around.
The spangle out!
The crusade gave free death - aid
Was rnd
Was running asx.floor.bores
impaired the cruxt of roomEnter to learn/RE!learn-identikistLips
as worlds out in the centre.city
high.st.
and.escape
instant belief render nuLLsuch easily
sheaf/over/raep
DIV
tag
among hazy tucked years beheave
old?
avoid valid now, timeStamp
too often

a spyGRIST - a shameCAM, 24/7, secure site, has OWN i.p. hex.hex.
hex.hex
exeDeusIST and what isn't EXEY
external percent twenty
it such a bore ? pform?

such as spells
interMingles from:
autumn-frequency

```

```

From: =?iso-8859-1?Q?80?=<e {AT} various-euro.com>
Subject: canal bleu :+++++
Date: Wed, 17 Jul 2002 19:04:32 +0200

De following netz+irl_ereigniz will take plaiz:

```

```

all days :+++++

rgt - redundant feature: pea counting interface
restate/chipper - onland live pervormants

various-euro - v.a.r.02+

```

```

fr:26-7- :+++++

d2b + mi_ga - asco-o li-ive

Doughnut Dongle live!
+ special guest !

```

```

sa:27-7- :+++++

o-o/cipher - playing idea

|.f. - .performance for l-system plant and voice

BLACKJEWISHGAYS live!

```

```

su:28-7- :+++++

pavu.com - Gurmuru Surdman Earth Poron (kuo ming sound)
1 - Walking the Lightofed Century with IQ Torches - mobile
conference /
performance
2 - Earth Poron - open air unplugging
3 - "Parliament Bitte" the 101/0 UpGrade PlateForm - walletizing
conference
4 - The PINE concert
5 - SPrint - the genHuine onHline papHer report

joined by Jacques perconte - interventions

```

```

|check!media-art {AT} >.lt .de .fr .at|:+++++
+++++

|now!netverk/meeting/mobile-conference|:+++++
+++++

|clickme!streams/interventions/screenings|:+++++
+++++

|live!pervormants/concert/fake-chats|:+++++
+++++

```

```

Durazion: 26.JULI-31.JULI

CANAL-BLEU {AT} fundus/renthof4/Kassel/de

+++++
http://canal-bleu.modukit.com/
+++++

kontakt: mailto:off {AT} various-euro.com

+++++

```

```

rgt
[http://rgt.modukit.com/redundant]

restate
[http://www.restate.org]

various-euro
[http://www.various-euro.com]

d2b + mi_ga
[http://www.d2b.org/asco-o/]
[http://www.o-o.lt/asco-o/]

Doughnut Dongle
[http://www.digitalcranky.de]
[http://www.koenigjohannes.de]

```

```

o-o/cipher
[http://www.o-o.lt/cipher]

|.f.
[http://www.o-o.lt/-ke_an]

```

```

BLACKJEWISHGAYS
[http://xbxjxgx.info/]

```

```

pavu.com
[http://www.pavu.com]
[http://www.nextroute.com]

```

```

Jacques perconte
[http://www.technart.net]
[http://www.ex-zero.net]

```

```

program = canal bleu +//26.7-31.7.2002//+ {AT} bateaubleu +
fundus
- renthof 4 - Kassel - Germany - {AT} 20h daily:

```

```

:f:26-7:/o-o.lt/asco-o/ /d2b.org /digitalcranky.de|+++++
:s:27-7:/o-o.lt/-ke_an /o-o.lt/cipher /xbxjxgx.info|+++++
:s:28-7:/pavu.com/ nextroute.com/ technart.net/ ex-zero.net|+++
://restate.org /rgt.modukit.com/redundant /various-euro.com|+++
:+++++

```

```

program = canal bleu +//26.7-31.7.2002//+ {AT} fundus - renthof
4 - Kassel -
Germany - {AT} 20h daily:

```

Um zahlreiche erscheinen werden gebeten!

```

X-Mailer: lo_y
X-Authentication-Warning: lo_y is not authentic
X-Kopyleft: lo_y
From: + lo_y <loy {AT} MYREALBOX.COM>
Subject: 'sa.log/ue

```

```

'kr-wantrp!
'kreash-gray 4/AND_DELL (b-pt >
mr
ENT-TL)

```

```

'saev sh

..zh_aEN-P . 'for.SUALL
"EO]END_D
"[V-DGETENM: wzh_aEND TR/RT Arr-gue pus, g00]"
x

```

```

EN-mr

'Mainz gli_tzolf.nv sy-sa = Val in, "" 36, 4,"" 36,4,""
TO hDe = Get {AT} -3(0 lth-END_DECK, hDC)

```

```

..kcfir $oaz-py gli_tz_wt_ts
(btr 4go-saev) - IF It a $oaz-pt >
(it < sh ASE): wk.tth_aEN-P
IF < sallzxh_tzzwzh_ab-ui-l/to/fm_( )

```

```

ENUM: wzh_
tzzwzh
tlig-nv-set(hPre-ed) t_.
'sa.log/ue wedaans"
'for.wx.cors: 'f - ENTR/RT ADE >
be pushwMors: wzh_aEND_
ttr 4go tzsfq dxwtp
4go dxwtp
4go dxwtp 4/ANGL.LOG
SINKT (Arr-wn)"
'f.ez zr

```

```

... x ..z6 zr
..fr%.BN_KR.DE

```

CALL (SINKT Arr-gue clavess kre/wck)

```

ENUM: (wed)
..
..fr $oaz-pt>
'for.showNorm.ll in, zr
'for.ez gl_tl sgli_ts

```

```
'Mainz 6xpz 8u
      x
'MAXINGL.&trp!
'formell in, zr
..zz: y 8u

-----
- - - lo_y - - -
-----

PTRs:
http://trace.ntu.ac.uk/incubation/gallery.cfm
http://www.krikri.be/poeuk.html
http://www.google.com/search?q=lo_y
-----
```

Date: Sun, 14 Jul 2002 02:32:49 -0400
From: Alan Sondheim <sondheim (AT) PANIX.COM>
Subject: Filing Names

Filing Names

```
Net1 Net2 Net3 Net4 Net5 Net6 Net7 Net8 Net9 Net10 Net11 Net12
Net13 Net14
a b c d e f g h i j k l m n o p q r s t u Uncanny Fantasm Blood
Past
Weather ah am an ap ba bb cc dd ee ff gg hh ii jj jk jl jm jn jo
jp jq jr
js jt ju jv jw jx jy ka kb kc kd ke kf kg kh ki kj kk kl km kn
ko kp kq kr
ks kt ku kv kw kx ky kz la lb lc ld le lf lg lh li lj lk ll lm
ln lo lp lv
lr ls lt lu lv lw lx ly lz ma mb mc md me mf mg mh mi mj mk ml mm
```

Linguistic annotations to Internet Text file names:

```
1. Why the sudden change after Net14 ?
2. The alphabet series ends at u .
3. Only five named files: I realized these were already breaking
with some
sort of order - I had to return to a more coherent system.
4. With the dyadic formations, things become confused:
a. Why start with ah, am, an? Where is ai, aj?
b. With the doubles, where is aa? Why does this suddenly break
off at jj -
only to start with another series, that of k, after jy?
c. Why does k complete the dyadic series k*, and l complete l*?
d. Where is m* headed?
e. Do kk, ll, and mm replace earlier files related to the doubles
series?
Have texts inadvertently been lost?
```

I am currently revising my home-page, emphasizing newer work and this series - I have no answer whatsoever. My texts tend towards their own vagaries and wayward classifications - often beginning as if the whole world is ordered, ending, as if everything is in dissolution. In a state of depression, both ends transform into substance, through which may be read a certain decathected truth; often, however, I write in a state of exhilaration...

-

Date: Fri, 12 Jul 2002 14:16:34 -0400
From: zKrell <krell (AT) SERVE.COM>

```
word word bigger word
little word word
half a word
the other half
funny word
diacritical mark word syllable comma
```

```
word
word
word
descriptive word nonsense word
word
question mark
```

```
big nonsense word
dash
word word
```

```
misspelled word
exclamation point word
```

-----Original Message-----

From: Sheila Murphy <shemurph2001 (AT) YAHOO.COM>
To: WRITING-L (AF) LISTSERV.UTORONTO.CA <WRITING-L (AT) LISTSERV.UTORONTO.CA>
Date: Friday, July 12, 2002 1:59 PM

```
>Thanks, John - Your work and process continue to
>inspire!!!
>
>Sheila
>
>
```

```
>>> "John M. Bennett" <bennett.23 (AT) OSU.EDU> wrote:
>> Beautiful, Sheila!
>> John
>>
>> At 09:31 AM 7/12/2002 -0700, you wrote:
>>>July the 12th
>>>for John M. Bennett
>>>
```

```
>> >leek sun shawl brought
>> >sprawling speech lore
>> >from a prior crawl
>> >atop the blimp tube
>> >running down the salt
>> >toward an even young motet
>> >the simplex leech in water's
>> >due sun ravishing
>> >the school of fish and weighing
>> >less than sunken eyes
>> >the sad point of the heat note
>> >and the fumes of the imagined ship
>> >and shack's due blended swimming
>> >tepid as a monk fish
>> >in the lifted sea
>> >
>> >sheila e. murphy
>> >
>> >
>> >
>> >
>> >Do You Yahoo!?
>> >Sign up for SBC Yahoo! Dial - First Month Free
>> >http://sbc.yahoo.com
>> >
>> >
>> >Dr. John M. Bennett
>> >Curator, Avant Writing Collection
>> >Rare Books & Manuscripts Library
>> >The Ohio State University Libraries
>> >1858 Neil Av Mall
>> >Columbus, OH 43210 USA
>> >
>> >(614) 292-8114
>> >bennett.23 (AT) osu.edu
>> >
>> >
>> >Do You Yahoo!?
>> >Sign up for SBC Yahoo! Dial - First Month Free
>> >http://sbc.yahoo.com
>> >
```

From: "+ lo_y. +" <loy (AT) myrealbox.com>
Subject: Re: [_arc.hive_] Re: (no subject)
Date: Sat, 13 Jul 2002 20:02:49 +0200

At 19:58 13/07/02 +0200, Karl Petersen <loy (AT) myrealbox.com> wrote:

```
lo_y says:
Courier">B0tE0 liffdd l_2 m
bged0 0czg0
0fcz 10 *3D

0xw
x_mo_10 =3D0
0 =3Dbzxwa l_0 10 =3D0 0 i|
0m0 0o- 0f 0a
0 l_0m. 0vov sz 0 0. 0fzsz
c0 0 10 te pyz =3Db_ =3Dq0 and
sg
lc0! f0 0 0 d0 lgka0 =B0 =0zbnafn
g =3D 0| 0 /b_m 0zg0 0 0dmzx
la 0a _y =B0 agn
=3D =3Dw#0 qbf0 0lcer|wo tzb_0 lgo c 0g li 0xnu b0 0
=3D 0x-
0a lzzbg|s

0 g| wx_g_e 0h a 0y0=B0c
zzf_y 0d0 wxy t0 0 =3D 0n0 xg .z_
lgkkgm0- 00 0 0 l10 xgmv
0o 0e0 =3D0
x , te 10 0d0 fb_e
0y0 fc00 g0 lzu_xz
=3D0 =3Dgzesc0 | lc
w00 =30|zb
l=soh0 0ryg0 cadwx0 eb0 l 0| =3Dqgm| lgma 0s 0 0d0
! =3De ca 0o0 0
0xd0 0 =3D

i l_eeee =3D_mz 0blw 0dxtanzr
!ioc0
zfb_0 0x 0 ca|yg0 lat
0g l=zxvg0 0fg0 r /h0 0c =3Dg =3Dg 0|
=B0 fwz0 w lcz|yg0 =3D0 0l_bz 0d ln t zffzxcg
0 c| 0re0 ~ =3D0 0d a| 0d_
0 lc pcam|de
0d0 xlm 0yfas =3Dz_gz
0u =B0agm| ap0 =3D0 l_0w =3Danzoc0 0 |w l la /bw=20
l =B0 0| 0 tarx0 dd

0 &nb= sp; &= nbap;

0 /fq|
0 &nb= sp; &= nbap;

u
--ts /kpd_f0 |u _07c kbwobw_g bgl_-z0 cg
--ts / ww ybhyb0 c jkewc0 -em
--ts / ww foal_0 eb iy_zomjz fq|
0 &nb= sp; &= nbap;
0 &nb= sp; &= nbap; = ;
0zxo0 izqx lgnkkl /hzu
0zxo0 izqxkm0 o0 eb0 |
--ts / m0 o0 eb0 | gknmgm hzu_kad nzxo0 izqx
|lx /hzu lx 0rxrzbz 0vpx|vxe 0d l-ts / ww _o0 eb0 |
=B0-----
=B0----- f0-----
&nbs= p;
=B0----- 0-----
=B0-----xu
--ts /kpd_f0 |u _07c kbwobw_g bgl_-z0 cg
--ts / ww ybhyb0 c jkewc0 -em
--ts / ww foal_0 eb iy_zomjz fq|
=B0-----
=B0-----
```

Subject: [Nettime-bold] _Perspektive_ Interview [mez interviewed
by sylvia egger]
From: "[ico][de][e][p.rivation" <netwurker {AT} hotkey.net.au>
Date: Thu, 18 Jul 2002 09:59:36 +1000

—
A. heinrich heine blames 1843 the railway for annihilating space.
the
promised cybermedium seems so reestablish (virtual) space in a
cooperative
time schedule. MEZ is operating in a self-de/constructed textual
space
called "trr" (textual time travel) which means a way of thinking,
producing
and manifesting in/to a theory dungeon of what is stated to be
the frame of
modern consciousness - network, internet, browser crawling. the
manifestation area in which the textual space take place is called
"Cybagenic Latrrix", a "net.wurked" sphere between latrinous
space and
matrix scenes. what is this working matrix about? is it a kind of
faradaysque cage where avant garde practice has to capture itself
to train
its techniques and discourse or is it more a so called "teleklause"
(billwet) for nintendo specialist and word capturers?
—

i should b.gin with the proviso that my neologismic term[[inologie]
[s [ouch
as the _Cybagenic Latrrix_ or _Textual Time Travel_] largely
x.list as
definition portals; they act 2 compile meaning only in terms of
offering a
con[[reptual][venient _housing_ structure by which n.tities can
x.tract &
chain][hyper][link associations via text. i'd much prefer it if ppl
can[ould possibly construct] imagine terms that are more
appropriate in
terms of their own formulation[x.periential reality of a net.wurked
spac][tim][e.....

...anyway, on2 a more direct answer..the meaning of a "[net]
[wurking
matrix" can be conceptualized as a tapestry of potentialities,
or n.finite
permutations of defor[[com][a][unic][ation activity. i stretch
& delve
[[in][this potentiality in terms of collaborative
action[absorption &
formation of cod][n][e][t][.wurks. the m][l][at][t][rix m.bodies
n.tricate
s][ilicon][ymbiotic tendencies which pulse information via n.finite
variations & states of data fluxing that shift, mold & d.fine the
net.wurk
as a cohesive, un.predic[a][t][ed][able n.viromment.

+net.wurk. p[ercept][at[tern]. is. reticular.+
readi: +perpetual information in flux, via an x.tended & repetitious
curve
of data-dipping.+

—
B. most of the discourse "shipping" of MEZ in mailing lists is
manifestish
or manifesto-like. all avant garde rangers used the technique of
manifestation to promote their information highway. your operating
manual
style - a highgrade mixture of theory, e-technical jargon and -
junk and
poetry memes [oh - i won't forget to mention the brackets i-)]- is
a more
overwhelming variance of manifestism - a kind of para/beta-
manifestism -
what to promote is not to sell. what is your connection to
manifestism and
the manifesto rangers? and is there nowadays a real difference to
self/promotion?
—

istly it's m.portant to acknowledge that i'm always loathe 2 d.fine
myself
via regular literary[acceptable benchmark][her & him][s [ie
manifesto
tagging as mezangelle[code.wurking hopefully e.cli][ck][pses
definitions
in terms of a net.wurk perspective.

.....having said this, i do c the similarities evident in my
mezangelled
texts [ie code.wurks] that offer statements of creative n.tent &
formats
aligning themselves 2wards a manifesto styling. howeva, this
isn't a
primary con[[scious][cern in terms of information presentation.....
i do
agree that this type of activity via mailing list/forum
performances [ie
posting my code.wurks] is a type of][new][x.pressive promotion
as opposed
to advertising[commercial spam/leap-frogging that is seeping thru
the
net.wurk.

+i. re.route. language. via. net.based. mechanisms. that. allow.
4. n.hanced.
lateral. signification. or. as.sim[ple][ilation.+

+i. am. stained. with. repetition.+
[re.peat]
:the chip.mark of the net.
::[kulture][work;abbreviated strokes;sampling;a][scii]
[graffiti:code
languages:bass.house:jung][le][mantras
.all .j][t][h][r][i].in .he][a][re.....

—
C. recently MEZ states the positioning problems in the net.art

field as
bourdieu summarizes the field process in every art/avant garde
field: first
there is the movement and a lot of "new" and subversive discourse,
second
the resistance against the canon crumbles and the crawling into
"pref-fabricated authorical comfortzones" (MEZ) begins and the
movement
looses the connection to itself and the subversive discourse:
maybe to
transfer your own words - from E-Motes to E-fashion. you are - so
to say
famous in net.art field, get awards and make a lot of this
representation
stuff. what is your protection to get/be into the net.art canon
and to keep
your textual space alive?
—

...my][.][ini][file][al n.tention]function in this net.wurked
sphere is 2
make sure i don't bl[[ind][andly n.ternalize the strictures of a
dominant
discourse & b so swamped by it that nuthin else][is capable of][
shin][ing][es.....

....my f.orts 2 keep the _textual space_ alive forms from the
need 2
actualise x.pr[[a][e][t][ssion with hybrid conceptual]theory
bases that
actually reflect the dynamics of the medium itself.....
avenues/portals
such as mailing list forums that allow n.tities 2 display n.herent
curiosity, flexibility & a nuanced multilogued style that allows
contributors 2 n.teract via various communication modes that
n.courages
absorption & viable learning templates, & has contributors that
want 2
question & absorb n.formation rather than make assumptions, allow
in
gossip, & display reactionary communicative behaviours r all
crucial 2 my
code.wurk dispersal.....

...the assumption that ppl on a mailing list:
a) cannot d.cide 4 themselves how to navigate & absorb inform]
[accumula]tion
b) r an amorphous group of regular dialogical d.votees who r
present on
mailing lists in order 2 b x.posed 2 promotional[descriptive
information
with no depth perception regarding the info/data politik nor the
nuanced
actualities that surround the use of such lists/net.works.....
b) that individuals have the right 2 _own_ & thered _maintain_ a
space on
the net.wurk [ie in.bboxes] that must subjected 2 info that is
dis.curs[e][e][live in nature & representative of an isolation-data-
presentation
...all contributes 2 the idea that the net.wurk can be trapped
in2 a
definable space, 1 that will gel in2 a canonistically frozen
m.ulation area
d.void of ability & potentiality.

+ i. rewrite. &. reroute. this. monog[[l][azed. view. of. the. net.
wurk.+
+ i. seek. 2. channel.+

—
D. for eric kluitenberg cyberspace is the optimal space for avant
garde
operation: the task of an avant garde ranger today is to disrupt the
hegemonial code and to smash the cute surface of internet
promotion, & k kind
of de/recoding all sort of language junk on the internet. mckenzie
wurk
speaks of "codework" in a similar way about your work: a de/
reconstruction
of language. you call your work "mezangelle" language, a streaming
"he.art.ache" for users exposed to a hard stuff experimental
terrain. most
of your disrupting techniques are well known in the field of
experimental
writing. but the new aspect in your work is the "fresh" air of
contemporary
material and coincidence of "meanings" in and around a word-item.
what is
your connect to experimental literature? what is the role of the
user or
code viewer in MEZ' textual space and is there a chance to survive
the word
crash? i-)
—

i'm not actually keen 2 link or analyse my wurks in terms of an
x.perimental literature tag, but can understand that those that
do need 2
compartmentalize my wurk in terms of predicated history[precedental
evidence.....its n.teresting, this obsession with labels &
d.finitions that m.brace our work N our s][h][elfs.....coming from
the POV
of a nic[ilic][he.d "net.artist" i guess i try N span many labels,
and have
found myself doing so lately in order 2 survive [grants,
competitions,
etc].....but it is, s.entially, crap. labels do nothing 2
further
x.pressive development, & seen 2 primarily s][w][erve 2 mark
artists N wurk
along a definitive, prosperity plane.....we b.come objects N
objecti:f[i][ed in order to slot in the societal/memetic
framework.....

the mezangelled l.ements that pp|theorists c as linked 2 an
experimental
literature perspective r the use of ico[de][nographs, fragments of
programming language-shards/operating system echos such as]
[knit][

552


```

145400-3320
146400-4520
146400-8821
146400-9720
146401-0520
146401-2120
146402-0820
146402-0920
146403-2820
146402-3820
146402-4020
146402-4320
146403-3120
146403-3520
146404-1520
146404-2200
146430-1420
(BOSCH)
1 468 333 320
1 468 333 323
1 468 334 313
1 468 334 327
1 468 334 337
1 468 334 378
1 468 334 475
1 468 334 496
1 468 334 565
1 468 334 575
1 468 334 580
1 468 334 590
1 468 334 594
1 468 334 595
1 468 334 596
1 468 334 603
1 468 334 604
1 468 334 606
1 468 334 666
1 468 334 675
1 468 334 720
1 468 334 780
1 468 334 798
1 468 334 874
1 468 334 899
1 468 334 946
2 468 334 021
2 468 334 050
2 468 335 022
1 468 335 345
2 468 336 013
1 468 336 352
1 468 336 364
1 468 336 371
1 468 336 403
1 468 336 418
1 468 336 423
1 468 336 464
1 468 336 480
1 468 336 614
1 468 336 626

C.Hua

Sales & purchasing director
http://www.China-Luton.com
china_lutong (AT) 163.com

To: nettime-l (AT) bbs.thing.net
Subject: [Nettime-bold] //w(d)e(ad)b(r)ing w(y)r(m)
From: "[co][De][e][p.rivation" <netwurker (AT) hotkey.net.au>
Date: Fri, 26 Jul 2002 15:51:26 +1000
Reply-to: nettime-bold (AT) nettime.org

//w(d)e(ad)b(r)ing w(y)r(m)

.psi[ri][t] limbic
.psi.stem stell.ar Dee.reaming -----[b.
gin:]
.body mappage + cording systems a. .go
.go [i].net. get-----[Os]
.wrenching sic(k). o . fan[a][.tic][ker][s
.N.crypt + reap.Ah.pack.ers

[aka anti-B][dr][uid data
aka neural .netpurile
via s][drawing][ore vectors
via pig0-skinnd consciousness
via drawistring][ed][ reverb]
via shifting gash.sparks]

--

. ....
collapsing adj[thr]usting.txt
.
.
][co][De][e][p.rivation
www.cddc.vt.edu/host/netwurker/
http://www.macros-center.ru/read_me/inexen.htm#e
.... . ??? .....

To: list (AT) rhizome.org, nettime-l (AT) bbs.thing.net
Subject: [Nettime-bold] _Pan Aggregation_
From: "[co][De][e][p.rivation" <netwurker (AT) hotkey.net.au>
Date: Fri, 26 Jul 2002 16:59:25 +1000
Reply-to: nettime-bold (AT) nettime.org

+
.SP(7)an[ner][ Agg.reg][ul][ation_
+

--m.us[able][cled outh.ox][N logging pl.ow][
--rest.r[oomed][ained subject][ive][ shards
--booming thru wood][have cood have nots][en mem][e][.brains
--chain[ed][ 2 + concept ][2 the powa of 10][
--seizure fuck.[kl][ing][s][ + dr.ow][n][ing arse.][e][mbl][M]
[age bouy.doms
--dictile text.fa][lconic][shions
--birthing acts in swe[et][a(l)t pock][mark][ets
+ duct][ape][ crus with s][c][ensors N.built

+ i. am. _r(l)egion -----[in
.here.]
+ sp.s[+b+c][tial blo.od][d][ ren.d][uh!][ering
+ .anti.podi][um][al .milk.ing

+fast shutta speed [][smell the][ d.K ][.mov.ie][
--erik soundings thru a white-washed wav.ing wall
--air-carved park][in.son][ jabs
--fetal caves + blak.mouthed m][n][uzzling

+
_Pan [right: 3.1] Voyeur Aggregation_
+

. ....
collapsing adj[thr]usting.txt
.
.
][co][De][e][p.rivation
www.cddc.vt.edu/host/netwurker/
http://www.macros-center.ru/read_me/inexen.htm#e
.... . ??? .....

To: "nettime-l" <nettime-l (AT) bbs.thing.net>
Subject: [Nettime-bold] Norton AntiVirus detected and quarantined a
virus in a message you sent.
From: NAV for Microsoft Exchange-RALEIGH-NT01 <NAVMSR-RALEIGH-NT01
(AT) raleigh.org.uk>
Date: Fri, 26 Jul 2002 21:10:36 +0100
Reply-to: nettime-bold (AT) nettime.org

Recipient of the infected attachment: Lucy Billings\Inbox
Subject of the message: A very new game
One or more attachments were quarantined.
Attachment install.exe was Quarantined for the following reasons:
Virus W32.Klez.N (AT) mm was found.

<<application/ms-tnef>>

Date: Wed, 24 Jul 2002 22:09:02 -0400
From: Alan Sondheim <sondheim (AT) PANIX.COM>
Subject: Archive of Live Chat from Incubation2 - Alan

Deena Larsen put this up - Alan
...

http://www.eliterature.org/com/archives/chat071502.shtml

(It needs some cleaning up which I will do later...)

Action items seem to be:
Get a live chat at the ISEA conference to continue the
conversation
See if we can explore collaborations---can we create a
map or a database of people who want to collaborate on
projects?

Thanks!
Deena

Date: Wed, 24 Jul 2002 19:22:17 -0400
From: Alan Sondheim <sondheim (AT) PANIX.COM>
Subject: Check out this palindrome of 2002 words - fascinating
- Alan

Check out this palindrome of 2002 words - fascinating - Alan

----- Forwarded message -----
Date: Wed, 24 Jul 2002 14:20:44 -0500 (CDT)
From: William <william (AT) spinelessbooks.com>
To: Alan Sondheim <sondheim (AT) panix.com>

Hi Alan,

The palindrome is online at spinelessbooks.com/2002. A pornographic
book
version is due out this October.

Thanks,
William

Spineless Books
Box 515 Urbana Illinois 61803
217.337.6237

```

www.spinelessbooks.com

Date: Mon, 22 Jul 2002 08:34:33 -0700
From: Soli Pais <solipais (AT) HEVANET.COM>
Subject: portrait

nãi riệng n=a - ژیۆم quan trۆng vĩ lịch vĩ trầng nhựt - lịch bự
bắc lét
chếng vĩ ژیۆ Vậ ژیñ lải sỏ của chủ chuyện chỷnh vĩ sản nghiũa
khếng hiếu
g× lịch sỏ c,c lỷ vậ ژیñ c'n bản của cuộc c, ch mắng hoặc khếng muỗn
phong trỷo cởng nhữn hiỏn ژیñ biột g× vừ mắc nỷ. vậ ế tặc cỏ
c,c níc
t ژیñ chuyện chỷnh. Aỉ khếng hiếu bản, khếng trỏ mắc níc nỷo. rếng
bựt
củ giai cộp c, ch Muỗn ژیỏi thỷch thập ژی, o vậ mắng nỷo muỗn thắng
lỉỉ
ژیũ ژیñ ژی, cộp phẩi hiếu lịch tặc ژیũ phẩi thỷc hỷnh chuyện sỏ
của nả.
Trặn phẩm vĩ chỷnh, th× nộgỉ ژی giai cộp quốc cởng nhữn hiỏn nải
chung
vỷ vừ ژیải c, ch mắng hoặc chuyện chỷnh lết lỷ khếng muỗn biột ế
tỷỉ liếu
vỷ nguỷn tặc cỏ c,c níc vĩ sản nải riệng t g× vừ mắc trườg vĩ nhữn
thỷc nỷ. bản, khếng trỏ chủ ژیũ nhựt của mắc hiỏn nghiũ lỷ lịch
sỏ của
chủ ژیñ sỏ tặc cỏ nghiũa x" chỏng ta c,c cuộc c, ch quan vĩ vĩ
lịch sỏ
trầng nhựt - lịch hểi c, ch mắng vĩ sỏ mắng của chỷnh ژیc biột
của chủ
c, ch mắng nải tặc nghiũa M,c. Thỷ n=a cỏ c,c cuộc c, ch lỷ trườg
vỉỉ lịch
mắng chung vĩ vĩ sỏ của - vĩ chuyện chỷnh vĩ của ژیỹ hiỏn nghiũ
lỷ giai
cộp bự, p chủ nghiũa M,c. Thỷ bỷc sản chỷnh. Aỉ khếng phẩi x" hểi
nhựng
kỉ hiếu lịch sỏ của bắc lét lỷ tỷỉ nả. hiếu rếng bựt c, ch mắng
vỷ ژیc củ
giải cộp Trặn biột lỷ liếu vĩ phẩm vĩ quốc tở, nguỷn nhữn thỷc
chủ lịch
c, ch mắng nỷo trườg níc nỷo. Muỗn muỗn thắng lỉỉ sỏ ژیỏi thỷch
ژیũ nhựt
của hắc thuyộc vĩ của chỏng ta vĩ chuyện ژیũ tặc ژیũ thập ژی, o
vậ ژیñ
phẩi thỷc hỷnh Vậ ژی, cộp vậ ژیñ ژیñ chuyện chỷnh vĩ chuyện tở,
lịch sỏ
sản chuyện chỷnh, th× của hắc bự, p nộgỉ ژی khếng lỷ bỷc vĩ bự
bắc vậ
ژیñ c'n bản thuyộc vĩ chuyện chỷnh của hiếu g× lịch c, ch mắng lét
chếng
sỏ c,c cuộc phong lải nh-ng kỉ bắc trỷo

Date: Wed, 24 Jul 2002 22:39:53 -0700
From: joe keenan <yajoenya (AT) YAHOO.COM>
Subject: just ripple of rudiment

preuodpilmieenltd..diing.sb.ibilitieso.wa.ntdhd.ei.nad..ionfg..
roufd,ima
puldidiemledn.ti.nd.igbils.sbee.laomwd..tihned..ao.f.nrgu.dofm.
evnatt
eldidm.einnt..bdiligass..baenld..wi.ndhd.eo.fa..riundgi.moefn.
tw.adtie
..iime.nbtl.idisig.sa.nbde.lionwd. tohfe..rau.dinmg.notff..
dwiaigtse.r
nm.ebnltl.sdsi.gasn.db.eilnwdv..otfh..r.uad.iimnegn.to.fd.iwgast.
ebre.
leinsts..daingds..ibnedl.ooof..trhued.ia. iintg..doifg.
sw.abteelro.wr
sn.ta.nddi.gasn.db.eolfo.wr.utdhime.ean.ti. dgj.gosf..bwealtoewr..
trhe
atn.dd.iignsd..boef.orwu.dtihmee.nat..idnig .o.fb.ewlaotwe.
rt.bree.l
d..diingsd..obfe.lrouwd.itmheen.ta..diingsd..ob.e.lwoawt.etrh.
er.eal.a
idnigso.fb.erluodwi.mtehnet..ad.iignsg..boef.oww .t.ehvre..rae.
liant
nidgso.fb.erluodwi.mtehnet..ad.iignsg..boef.oww .tehre..rae.
liantgi
dgso.fb.erluodwi.mtehnet..ad.iignsg..boef.owwa.t.e re..rae.
liantgi.o
..so.fb.erluodwi.mtehnet..ad.iignsg..boef.owwa.tt h.e .rae.liantgi.
oon
o.fb.erluodwi.mtehnet..ad.iignsg..boef.owwa.ttehr . r.e.liantgi.
oonf.
ofbe.lrouwd.itmheen.ta..diingsd..obfe.lwoawt.etrh.e .al.a.aitngo.
no.f.
oefl.orvu.dtihmee.nat..idnigsgso.fb.ewlaotwe.rt. r.e.l
a.tiinogn..o.f.s
..loofw.r.tuhdei.mae.nitn.gd.iogfs..wbaetleorv.. t h.e .tai.
oinn.g.soe
..ooof..trhued.iam.einntg..doifg.sw.abteelro.wr.e.l.a.tiao.
ni.n.gs.eoe
dw..otfh.er.uad.iimnegn.to.fd.iwgast.ebre.lro.w .t.hieo.na..
isnege.m
l.ndhd.eo.fa..riundgi.moefn.tw.adtiegrs..r.e.l.a.twi.otnh.e..
eae.eimnr
..tihned..ao.f.nrgu.dofm.evnatt.edri.g.s.b.e.lioonn.t.hsee.
eam.rie
nhde..lan.di.nogf..orfu.dwiamteenrt..r.e.l.a.tiboenl.o.ws.
etehmer.eav
aen.da..iinndg..ooof..rwadtiemre.n.t . d.itgiso.nb.e.lsoewe.
mtrheev.e
s..a.nidn.gi.nodf..owfa.treurd. r.e.l.a.tidoing.s..sbeelmorwe.
vtehr
ias.si.nagn.do.f.nvda.toefr. r u d i mteinotn..d.isegse.
mbreelvoewr.u
b..liingsg..oafn.dw.aitnrd. r.e.l.audiomne.n.ts.edelmgrse.
vbeerluor
ni.nbgl.iofsf..waantde. i n d . oafst.iround.i.mseentm.rdeivgsr.
ubre.
..nign..obd.iwast.e.r . r.e.lnadt.ioofn..r.usdeilmernnetv.

edriugsr..t
lgd..oifn..wbalti.s.s . a.n.d.a.tiinodn..o.f.s.ereumdiemreenrtu.
rd.itgh
i.eoifd..viant.e.r.r . r.e.l.aatnido.ni.n.ds.eoefn.rreuvdeirmuern.
tt.hdi
loife.lwda. i n . b l ilsaat.liaonnd..iasede.morfe.vvreudairm.
etnhti.s
ofp.lwlaet.e.r.r . r.e.lbaltisoos.a.naade.eimnrde.voevr.urru.
dtihimiese
e.owpal.i.e.l.d . i.na.tbiloihs.s..saenedm.rienvede.roufr..
rtuhdiimeer
pweasot.e.r . r.e.l.aitni.obnl.i.ssse.eamnrde.vienrdu.ro.ft.
truhdeimrt
paeto.p.l.i.e.l.d . tiino.nb.l.isiese.marnedv.eirnudr..otfh.
irsuedritmi
.tpe.r . r.e.l.a.tdi.oinn...beleiamsr.eavnedr.uirn.dt.hoifs.
errutdiio
.ep.e.o.p.l.i.e.lido.ni.n..sbeilmarse.vaeandruri.ndhd.iosfe.
rrtuidoin
pr . r.e.l.a.t.i.o.ni.n..sbeilmarse.vaeandruri.ndhd.iosfe.
rrtuidoinm.
p.e.o.p.l.i.e.l.dn..i.n.s.ebelmirssev.earnudr..itnhdi.soefr.
triuodni.mr
er.e.l.a.t.i.o.n.i.n.s.ebelmirssev.earnudr..itnhdi.soefr.triuodni.
mreun
oep.l.i.e.l.d . i.n.s.ebelmirssev.earnudr..itnhdi.soefr.triuodni.
mreunl
llia.t.i.o.n . . s.eilmarse.vaeandruri.ndhd.iosfe.rrtuidoinm.
ernutl.e
ealtdi..i.n . b l i s sr.eavnedr.uirn.dt.hoifs.errutdiomne.rtu.
ldei.
dt.lionn . . s.e.e.m.r.envede.r.iunrd..tohfi.sreurditiomenn.tr.udlieg.
ss
ino.nb.l.i.s.s.e.a.n.d . irnudr..otfh.irsuedritimeonntr.rduilges..
abc
bolni.s.s.s.e.e.m.r.e.v.e.r.u.r.f..truhdiemrenitno.nd.irgusl.
eb.eslcot
ins.s..senedm. i n d . o f . r . r u d d i m e e r t t l i . o d n l . g r s u . l b e e .
lsocwt.e
..a.n.sde.eimnrde.v.e.r.u.r . t h i s n e t r . t d i o g n s . r b u e l l e o .
ws.ctheed
d..i.senedm.roefv.erru.d.i.m.e.n.t . d.itgiso.nb.erluolwe..tsheet.
ead..
nsde.eomfr.ervuedriumre. t h i s e r t i o e n l . o r v u . l t e h . e s . c a t .
eidsn.go
oefc.mrruedviemreunt..tdhig.s . b.e.l.o.w . rtuhlee..as.citnegd..
oofu
reumdiemveenrtu.r.d.itghsi.sbe.r.t.i.o.n . r u l a e . i s a n c g t . e o d f .
owuat
iimneentn.rduigr.st.hbiesleorwt. t h e . a . i n g . o o t f e .
dw.aotuetr.
nrte.vdeirgusr..t.bethliosew.rttitheo.n . r u l e . s . c t e a d . e o r u .
tr.eo
deivgsr.ubre.ltohw.i.stehetr.lao.ni.nrg . o f . w . a t e r . o r u e t l .
aotf
gvse.rbuerrl.otwh.itsheer.tai.oinn.gr.uol.e.s.c.t.e.d . o . u l t a .
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oof..oru.t.o.f . j u s t . r i p p b e l l e o p w r . o t p h e e r . t a i . e i s n . g .
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..oofu.r.u.d.i.m.e.n.t . d i g s p . l b e e p r o u p . e t r h t e i . e a s . i . n s g o .
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iinngsi

Outgoing mail is certified Virus Free.
Checked by AVG anti-virus system (http://www.grisoft.com).
Version: 6.0.384 / Virus Database: 216 - Release Date: 8/21/2002

Date: Tue, 27 Aug 2002 14:56:02 +1000
From: "app[[lick.ation][end.age" <netwurker {AT} HOTKEY.NET.AU>
Subject: *.imp loading[s]

-----[impLOAD.INI

[m.plode]
vi.trol{1}=
s.ta(c)tic=
NullPontif{1}ex=None
de{af}vice(s)=Collusive-Bond[y]e[ng].A{tempt}I-2002,\\Email\\list.
funcit

[fa{gri.ma}ce]
tic={None}
ashen.hair.grains=1
tick.style=0
fretwork={None}

[(ms)mambo]
x.counting=1
x.digitale=2
x.corrode=0
x.stam.ping{1}=0

[.imp loa.{ding!}]

[man]e.subbing]
hell=acid.thru.a.facile.spoon
trollogic=x.am.ination.by.b{earth}lithe.

[-----

.
collapsing adj[thr]usting.txt
.
app[[lick.ation][end.age

www.oddc.vt.edu/host/netwurker/
http://www.hotkey.net.au/~netwurker/display.myopia.swf
.... . .???

Date: Tue, 27 Aug 2002 22:11:10 -0400
From: Alan Sondheim <sondheim {AT} PANIX.COM>
Subject: our dance

our dance

in
our dance -- current:
in - our dance - 53' curtain & walking azure 42
? 49' 1' grid, over text 41 39"- 2' sound weird log up crawling
39 33"
shintoo of mirror fragmented 37 09" writhing foofwa 36 2'05"
somersault
song, 33 48" mud 32 21" us between dancing 28 34" sfx w/log on
22 1'34"
hands moving sitting, 21 360 fading silen
t,foofwa 17 (redone) 37" 4' emoting 11 36" ghost shakuhachi,
09 30"
reverse silent 08 53" wings 07 50" gargling 05 minutes 33-34 about
curtain 53' & curtain azure &
walking 42 azure in - our dance - 42
49" grid, 1' over grid, 41 over text ? 41 49" 39"
2' log sound crawling weird
log up in crawling 39" shinto
of 37 mirror
fragmented 33" 37
09"
writhing
foofwa 36 36
in - our dance - 2'05" foofwa somersault azure song, 33 33
48" mud mud 32
21" between us
between 28 dancing 28 21" 34" log sfx
w/log
on
1'34" hands hands sitting, moving
sitting, 21 21 in - our dance -
360 silent,foofwa fading
silent,foofwa 17 17 in (redone) 37" 37" emoting
4' azure emoting 11 11 in 36" ghost ghost
shakuhachi, 09
in - our dance - reverse silent silent 08
53" 1' wings
07 50"
gargling foofwa 05 minutes 33

===

nettime unstable digest vol 10
Fri Aug 30 16:41:54 2002

Subject:
From: "geert lovink" <geert {AT} xs4all.nl>

Subject: ascii art exhibition
From: Onhotoel {AT} gmx.de

Subject: Re: ascii art exhibition
From: Alan Sondheim <sondheim {AT} panix.com>

Subject: Re: cut this rope
From: Roberto Cabot <roberto {AT} mediamorphose.org>

Subject: : [e]ject] une-Regeno sub] (
From: Joseph Gray <gray {AT} lxix.net>

Subject: CAROLYN STILLIS
From: august highland <hmfah {AT} HOTMAIL.COM>

Subject: *.imp loading[s]
From: "app[[lick.ation][end.age" <netwurker {AT} HOTKEY.NET.AU>

Subject: our dance
From: Alan Sondheim <sondheim {AT} PANIX.COM>

agent/editors

beatrice beaubien <i2eye {AT} mac.com>
7-11 nettime-bold syndicate thingist
florian cramer <camin {AT} zedat.fu-berlin.de>
#_archive_eu-gene o-o rohrpost webartery wryting
\$Id: digestunstable.pl,v 1.8 2002/08/30 14:41:21 paramag Exp \$

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collaborative text filtering and cultural politics of the nets
more info: majordomo {AT} bbs.thing.net and "info nettime-1"
in the msg body
archive: http://www.nettime.org contact: nettime {AT} bbs.
thing.net

5.0

<nettime> unstable digest vol 9

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sat, 24 Aug 2002 14:19:22 +0200

Date: Fri, 23 Aug 2002 07:51:33 -0400
From: "John M. Bennett" <bennett.23 {AT} OSU.EDU>
Subject: Emp o

Emp o

s word d ish you lab ile l ink
t race o pen sleeve yr s leave
o pen yr ha d ang le
N s ink d im p le
st d aggr er got tub ee
to p s o ap l op e cop e
s ank shush hors at wh
eel s orts wing er
ed it s i eve
s op lop sid lang c
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am b er bum b le lan
be es cents sin g
d an gle am h ump
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s h ed t ime l ex d ample
thi gh gh t ime r aft he
he h 1' ame r u

John M. Bennett & Jim Leftwich

Dr. John M. Bennett
Curator, Avant Writing Collection
Rare Books & Manuscripts Library
The Ohio State University Libraries
1858 Neil Av Mall
Columbus, OH 43210 USA

562

[illegible]

```

:;;;VV;VVV,na,tt. . .tt.....:..
>
> lidi wrote:
> > Medium-length
> > It gets in my
> >
> > And when I try
> > And when I try
> > And when I try
> > hair is all wa
> >
> > waxy, waxy, wa
> >
> > p_____o
> > a r
> > http://www.o-o.l
> >
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> >
> p_____o_____s_____t
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>

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■■■■■■■■■■
Mais

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veux tu mais

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g.n.a.p.b.l.
p_____o_____s_____t
a r c h i v e http://www.o-o.
lt/post

```

```

From: Alan Sondheim <sondheim {AT} panix.com>
Date: Sun, 18 Aug 2002 22:23:33 -0400 (EDT)
Subject: war

```

```

war

```

```

nikuko
| oo o.oo o. o|
oo|
ooo .o o.ooo|
o KILLS KILLS
o.o . america
| o . |
| oooo. o|ge marked f
| oo o.ooo|
| ooo .o o|

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| o . |er <tom967 {AT}>
| oo . o|
| oo . o |xpunging DO
| oo .o o|

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| o . |<orishai {AT}> ho
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| o . |animey logi
| oo .o |imilar thin
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| ooo .o |arning 'Rul
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| oo .oo |2002/08/16
| oo .o |al/middleea

```

```

AMERIKA

```

```

kills

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NIKUKO

```

```

*/the beginning of the end for planet/*
.ooo|

```

```

.oo */all distinctions are lost in universal slaughter/*
HELP US, NIKUKO, help us!

```

```

i am hidden in your mouth

```

```

| oo o. o|
o . o.o .o o.oo oooo. o.ooo|
ooo beyond the certainty of wires
oo|

```

```

.oo .ooo|

```

```

holding me against speech
electrical fury and death

```

```

all this is a warning from nikuko
amerika you must obey international law

```

```

stop killing & extinction animals

```

```

| oo o.ooo|s on PFTAB
| oo . o |hich mirror
| oo .o |scription o
| oo o. |ter. vicki
| o . |cm/capitalg
| oo .oo |html?bid=34
| oo .o |
| oo o.ooo|intelligent
| oo o.o o|you sound
| o . |ld have fun
| oo .oo |ut copied t
| oo o.ooo|.
| oo .o o|
| oo .o |
her...
| oo o. |

```

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| o. o |
south from no
| oo o. |udmila.org
| | o .
sp
| oo .oo |the amelia
| ooo . o |son novels
| oo o.ooo|ites of all
| oo o.o o|
| o . |
give back what owed
AMERICA are endless destruction
planet sways violent bearings
north south
done 22:18:03

```

```

===

```

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>

```

nettime unstable digest vol 9
Fri Aug 23 14:55:46 2002

```

```

Subject: Emp o
From: "John M. Bennett" <bennett.23 {AT} OSU.EDU>

```

```

Subject: Re: /55\derwish
From: Joseph Gray <gray {AT} lxis.net>

```

```

Subject: Re: Directing Artistic Energies (was: Re: nato<jitter)
From: "-IID42 Kandinskij {AT} 27*" <death {AT} zaphod.terminal.org>

```

```

Subject: This Cybagenic Lattice_ [re][levant][post]
From: "app][lick.ation][end.age" <netwurker {AT} HOTKEY.NET.AU>

```

```

Subject: Re: :.][afta][Burn N.scryption:
From: "=7ISO-8859-1?Q?astr=EBe_galbiatta?" <castreegalbiatta {AT} free.fr>

```

```

Subject: Re: copy&paste engines or how do machines produce art
pieces. Part #2
From: "=7ISO-8859-1?Q?astr=EBe_galbiatta?" <castreegalbiatta {AT} free.fr>

```

```

Subject: war
From: Alan Sondheim <sondheim {AT} panix.com>

```

```

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# collaborative text filtering and cultural politics of the nets
# more info: majordomo {AT} bbs.thing.net and "info nettime-l"
in the msg body
# archive: http://www.nettime.org contact: nettime {AT} bbs.thing.net

```

6.0

<nettime> unstable digest vol 8

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Sat, 24 Aug 2002 14:18:47 +0200

```

Date: Tue, 20 Aug 2002 07:13:25 -0700
From: lewis lacook <llacook {AT} YAHOO.COM>
Subject: alt.oids\\\\the curiously strong usenet group!

```

```

MEZ!..can u e.laborate on yr view of wot a critics job
is? and i'd be keen
2

```

```

Kno if u perceive the code.wurks i send to this list r
just static text
as
well? wot _do_ u admire about my work if it, too, is
equally conceived
[by
u] as static text dressed up in networked drag?

```

```

LL: ||||||the critics job is to provoke debate
just like this, which is healthy & should serve to
widen my consciousness, as well as yours, and anybody's
who wishes to listen....

```

WHAT I ADMIRE ABOUT YOUR WORK:

---i love the design...the multimedia aspect (you use sound well, you use flash's native button IDE well...)...i like the questions it raises...

is it text in networked drag? sometimes...but works like skin code aren't...they DO depend on the user to enact certain parts...it could not exist as a book...

MEZ:lewis, this n.capsulates wot i c as the fundamental flaw in yr [critiquer] assertions....at no point when curating the gallery did i claim that the works selected where "new"....

LL: EXACTLY! i believe i stated this in my critique...

MEZ:..the important point here is that the works illustrate a method of working that is dependant on the net itself 4 construction, dissemination, & collaboration, & not dependant on previous models 4 its actualization, not that they echo a brand-spanking new .ism.....

LL: you're definitely right there, and i believe i mentioned that these works were born of the network...

MEZ:u can't just rip these works away from the net infrastructure in which they r dependant, in which they reside....try clicking on an authors name in a book & getting a potential communication channel there??? yr idea of interactivity as being vague makes me assume that u r quite happy 2 equate interaction with overt actionality; click N point interactivity which is only 1 [a highly forced pathway-dependent] version of wot constitutes interaction.....

LL: but i can rip them away from the browser...mailto links aside, most of these works could occupy a book...my point was they don't depend on the network to the extent that doing so would alter them in any fundamental way...they aren't liquid... (there is, however, the social aspect of the interaction, which i believe you're right about)(could these works have been WRITTEN without the network? no)(are they dependent on the network for manifestation? no)(can they be printed? yes)(do they allow the user to commune with the author, do they break down the tyrannical hierarchy of authorhood? no)(depending on the net for distribution is to me a peripheral fact about many of these works====4 please don't misunderstand me, i do not believe these works are any less complicated for that fact!!!!!!i believe "static" text ((as i so horridly put it))) is at times more dynamic than any network art====))))))

point-and-click is low interactivity====as colin mock once wrote, interactivity achieves its loftiest height in the form====i believe that when the user must invest information in the work the degree of communion is higher than when the user is following an author-determined pathway or link====THIS IS WHAT I MEANT WHEN I POINTED OUT MY OWN FAILURES!!!!

MEZ:well, if u choose 2 completely discount the architectonics & contextual nuances of net/code.works such as these, and persist in ignoring the very mechanics that allow these works 2 function [ie engaging in browser usage, packet + code driven exchanges etc] as well as the potentialities via which the works can unfold then that's yr choice.....but it unfortunately smaks 2 me of post-hoc defensive reasoning, s.pecially from some1 as intelligent as u.....

LL: but other than the initial handshake common to all html docs, where do packets figure in here? i didn't see any works that used the serial port...i didn't see any works that initiated anything serverside other than the handshake that also happens when i log on to yahoo...yahoo's handshake may even be more complicated, as it involves cookies, remembering state....(once again, this does not make these works any less interesting)

MEZ:..at base lvl, yes the works do function as characters in a document [yes, in a document, not in a page; another fundamental network|text difference!]. the point u seemed 2 making in yr article was that these net/code.works [can] function as purely _static_[offline, printable-yet-maintaining-their-s.ential-form] texts, which is untrue & misleading, not 2 mention ridiculous when considering their construction & code dynamism...

LL: ====most of the code exists at surface level, and

isn't functioning code...one can print a book of code...i don't know what you mean by code dynamism...sure, they play with code syntax, but not much actual code is there (JODI, of course...& i've seen Jodi's game elsewhere...other than the fact that it seems to me to be too self-referential (((i don't like net art that beats me over the head with the fact that it's net art))))), it does represent the type of art i'm talking about as crucial in any discussion of what art i endemic to the internet...what art DEPENDS on the internet to manifest.....

MEZ:(from the gallery intro)The selected code.worker projects are also concerned with the warping of computer language/systems into referential, aesthetic or conceptual compositions that are replicated/sequenced in burgeoning incremental waves, resulting in the weave & flow of accented and disruptive code-emulations. Some are web-based, some are post-game [mangled] patches, and some are caught in net-based circulation and avatar adoption[s]. JODI, joe keenan, Integer/Netochka Mezvanova, ted warnell, and brian lennon rewrite the underlying notion[s] of code as functional/accessible via blatant infrastructural rewiring that encourages the redirection of an absorbers [ie interactors] typical meaning gaze/gauge."

LL: i have no argument with this...but the majority was still text...

MEZ:.....the works offered _DO NOT_ constitute a text [as in print] anthology, with all of its structural institutionalized segmentative order....i am equating yr use of static text 2 mean offline print, & if u cannot factor in the very fact of the network in the construction & conception of works such as these, then *y* not continue publishing yr work offline lewis? wot is the drawcard here 4 u? r the works that u create and send 2 lists such as this only mere static texts in yr opinion? does the network offer u nothing but spam-like ego-perpetuating allure? i hope not, but am curious 2 perceive just how u align yr work practice here.....

LL: How doesn't it? By virtue of the fact that these same names keep popping up, i'd say that's pretty institutionalized... are the works i send to lists static texts? yes...unless it's a link to an interactive work...& some do find their way offline into books and literary journals...i'm drawn 'to the net because it offers a way out of the tyranny of authorhood:::a way to short-circuit the ego-driven dynamics of linear text....if the work is a text poem it is a static work, only interactive metaphorically (which is not to say that text isn't one of the most complicated mediums there is)====even if the text is produced by a program i've written, the text itself could (and has) just as easily occupy book form with no fundamental change:::the executable itself is not static, and in some cases these are net works... ===the reason i glorify interactivity is to escape ego====not to perpetuate it====

MEZ (& previous LL): >4 that's what i'm looking at >net art with, that ideal in my head...i can't do it >yet, but i have seen some works that show promise of >it...

this x.plains a great deal.

LL: ...hmmmm...so i offer some criticism of a gallery and you attack my work? ah well... bliss
1

=====
<http://www.lewislacook.com/>
http://artists.mp3s.com/artists/385/lewis_lacook.html

Do You Yahoo!?
NotJobs - Search Thousands of New Jobs
<http://www.hotjobs.com>

Date: Tue, 20 Aug 2002 09:13:59 -0700
From: Soli Psis Psolipsis (AT) HVAUNAT.COM
Subject: Re: alt.oids\\\\\\the curiously strong usenet group!

not to reveal a buboe in the midst of a "curing" but,

for one thing, TO ME, the whole notion of NET WRITING, NET TEXT, NET INTERACTIVITY, all of it, the whole lot is so much privileged cate(mon)gorisation.. The entire field of experience is a living network.. a semiosphere.. "I" AM A NETWORK.. the brain is a network..the body.. the book is a network. THE ECOSYSTEM AND ITS DIEING IS A NETWORK, THE PADEUMA, IE CULTURE, is a network.. putting it country simple, the universe is an energy network.. This privileged category of NETWORK.codework.. is just another layer in the total palimpsest of network integration.. and saying that text in a book is not interactive is rubbish.. MARK, hello this is russia.. we read your book.. oops.. look what we did..? not to be sarcastic, but this is like listening to two rats scurrying inside a pipe maze.. The notion that webcrafted artworks have some monopoly on "true" interactivity, or should, or ever will, or can at all, is just plain hoovey.. or that author privilege is some kind of problem.. anything is a problem if you make it a problem.. authorial affect is just another "effect-field" in a field of total effect.. which is specific contextually.. place, time reader etc.. this Barthesian hang-over which has been foisted on us, has about as much sap as a wicker commode.. Author Privilege.. Is that what Baudelaire had.. Lautreamont? Rimbaud? Gertrude Stein? Kathy Acker? Whatever! Look, the web offers some new vistas in instantaneity, in modulation of the linear, and mostly in convenience.. other than that, it becomes just another form of bad-breath.. I like books, and they are plenty interactive.. And it is wonderful to make the most of a new cultural environment, the web.. but the web is also just another outfolding of the incredibly complex network of development and biology of the last 15,000 years.. I don't need or want to be a netwurker or codeartist or anything of the sort.. there are already chemical, molecular codes seething through my body, engendering my EXPERIENCE.. which is much more interesting than PACKET EXCHANGE, and much higher bandwidth.. now that said.. the tone of this may be bellicose.. but I say this in the spirit of zen, as in a board to the head saying wake up.. You are standing in the network, and the network is YOU! be creative with it.. repair it.. express it.. I'm just not sure we need a privileged category for computer enabled writing.. its seems frivolous at best and demeaning mostly.. as the letter itself is a fantastic accretion and trace of the human network.. Web-based aesthetic discussions have their place, but the web, to me is not the raison d'etre..

just a thought
lanny

nettime unstable digest vol 8
Fri Aug 23 14:47:51 2002

Subject: alt.oids\\\\the curiously strong usenet group!
From: lewis lacook <llacook (AT) YAHOO.COM>

Subject: Re: alt.oids\\\\the curiously strong usenet group!
From: Soli Pais <solipsis (AT) HEVANET.COM>

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more info: majordomo (AT) bbs.thing.net and "info nettime-1"
in the msg body
archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

7.0

<nettime> unstable digest vol 7

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Sun, 18 Aug 2002 14:08:07 +0200

Date: Mon, 12 Aug 2002 07:51:53 -0700
From: Soli Pais <solipsis (AT) HEVANET.COM>
Subject: metamolecule

```

      Hat22      |      Heart21-Car2-Head23      \
=      OM      /      Ovid=3DC      |      Hall11-Clap1-
Hip13 =      |      He12      |      Hex211-Card21-Hort212
/      |      Heft22-Clam2-Hill123      \      OM      /
=      Over=3DC      \      Hook11-Cup1-Hull13      |
=      Harp12      |      Has21-Clock2-Held23
\      =      OM      /      Overt=3DC
=      \      Ham12-Climb1-Hilt13      /
=      Hot112-Cook11-Hind11      |
=      Hooray113      /      Ho21
Oh2 =      \      //      Hut22-Cut2--
Cat1 =      /      \      Hop23      O1-
HO1      /      \      Helio21      Ox2      \
//      =      H122-Caw2--Can1      /      \
=      Hello23      O1-HO11      /
=      Oink=3DC      |      Heel11-Cid1-
How113      |      Hung12      |
=      Happen211-Cause21-Harry212      /      =
Hollow22-Cow2-Humm23      \
OM      =      /      Ovule=3DC
=      \      High11-Cinder1-Herb13
=      |      (-) O3      O1
\      /      Pop1 (+)      /
\      =      (-) O4      O2      /
=      Host23-Cry2-Hard22      |
=      Heaven21      ~20

```

From: autumn - frequency <star.power (AT) usa.net>
Subject: then:mustMeanteegrafICaLL
Date: Mon, 12 Aug 2002 19:39:58 -0600

```

"trueColor"
polarizedProcess
relationalStructures
r.skullS.inn.ruralSurRoundings.
wrything wit C#
an.numb.k-ODEsub/knewLetters/wrds/st.rings?
(phonicalLl)
smarties?
accuSS.A.xion.s?
WHOIS?
clept.identicipts?
-----
washt.part;"trueKode"
coloureMangrelle
-----
past.x.st#UNN.r
knotHumb.eRR
testines
twistINN
twinINN
-----
unparset
plustDouble
+++++
sigNuLL
/////
[EMU oft "BODY" <BR>
parts.off.mainKode
frameBrackish
frameBrackish
goto and start
onLoad numbName
frameBrackish
FROM-->post:
frameBarkistle.in.tween.mov

```

```
Date: Sat, 17 Aug 2002 14:19:33 +0200
From: p'tit lo_y r-cyclant <lo_y {AT} MYREALBOX.COM>
Subject: 0

( " as recycling became the norm " )

( {AT} C:\Eudora\zrchive.fol\text-art.fol\joekeenan.mbx )
```

[illegible]

```
//ncv^iThal..
```

_____ - - lo_y - - _____

```

Date: Tue, 13 Aug 2002 13:04:24 +0200
From: =?ISO-8859-1?Q=M47= cml_ga (AT) o-o.lt>
Subject: Re: ::.]a[ta]B.urn h.scription::

app [ll k.ati n] nd.a w ote:
> ] c e ge
>
> o r
>
>
>
> -
> .af a.Bur (i) (g t r :repeat).Script.ion::
> -: t n n he e
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> -
> :ch] l[o] o[ ing .(et.states) Pend(ing)ages::
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> :fl .yr.o f(m lked lo dings::
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> :lim ing i a icht s 3(D)See.Gee.Eye::
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> w.v.c dt.vttedu host et urker/
> >httpd/www. acf=ce/ner /read_me/inexen.htm#re
> .t. / o nt??w .....
> . . m .
> ?

p . o . t
a / p r c h s i v e http://www.o-o.
lt/post

```

[illegible]

p o s t
 a r c h i v e
 http://www.o-o-
 Subject: julu expansion rit-raw
 julu expansion rit-raw

[illegible][illegible][illegible][illegible]

Date: Sat, 17 Aug 2002 18:47:32 -0400
From: Alan Sondheim <sondheim [AT] PANIX.COM>
Subject: julia expansion rit-raw

julia expansion rit-raw

```

=====
nettime unstable digest vol 7
Sun Aug 18 14:06:30 2002

Subject: metamolecule
        From: Soli Psis <solipsis {AT} HEVANET.COM>

Subject: then:mstMeanteegraffICoLL
        From: a u t u m n - f r e q u e n c y <star.power {AT} usa.net>

```

```
.      .      ....      .....  
collapsing adj[thr]usting.txt  
.      .  
][co][De][e][p.rivation  
www.cddc.vt.edu/host/networker/
```



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kaaaaaa i i i i i nimlובההדה behada behada behada behada behada behada
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i i i i
nimlובההדה behada behada behada behada behada behada behada behada
behada =
nimlובההדה kaaaaa i i i i i nimlובההדה kaaaaa behada

```

a m O n g

t h e

w a v e s

a n d

q r i s t

given men and men are thrown upon the land they have no choice they are
 when what they are given they begin to feel it out children
 infants at
 play they find what is possible in the yellow earth what is
 impossible
 in the black sky they continue on they find cause of waterfall
 and they
 begin to find cause of summer sky and divination calendar eclipse they
 organize and organize they make it larger and larger in space
 they make
 it larger and larger in time they make origins in time they make
 beings
 and spheres in space they continue on they make reason for illness
 cause
 for death they make death a cause they organize and organize they
 make

A T 10:49 PM 29.Jul.2002 [j]est[] MEZ wrote:
At 08:00 PM 7/29/2002 +0200, Florian C.RAM-er wrote:

An Mon, 29 Jul 2002 um 13:16:28 -0400 schrieb A.LAN. Sondheim:
> ', , (AT) output);
>
>
>

>>.men & men[ses]] run thru .here. up on the concept
>of _and_,
>they hock & cough
>wot they r given:s:wot is r[ote][iven. feel.
.ers
>out[chunks of infants
>[tly.er[] finite with wot is pro grammable. yellow
urgung

>with the m.possible
>n yr back, my eyes shine in lust conti.nuance.
cauterized
>gorg/falling hymns
>begging 2 course sum + 1 sky.
divide + 0
>gregorian skins
.organs & organ.wurd.banks stay my lungs. space
largess
>re/makes
>larger & loaming in twinned
>[[led]].r.ins. tie.me.up[make(e (AT)).being,
down|ed]|
>the _l[a][sp. is here]

.haiku
>rea.son.ging caus[way][ling slit]
>death ers death/causal/care creates organizal. make.
organ.

[k][not. war
>Life ba burgeoning liited a.ms & dead P.Ms buttermilk]
[g][rasping
>bddy.grasping & connector::continue. . on .
Broussan reason(wheret)::there]. x.tended.
.salted.. sucking
>pac[k][ting time in fuselage language. usable memory wiring
>k.ning][ed][wards of loathing + robes dressed uni[x][form]
[ed]
>-husus of me & assurances of u in drives of swakword motion
>xrossing the b.land with the live _a.ny.where_ in the th[r]
live-worn
>t.be.y make reality agape|sanitization of death rubbing against
death
>plain realty nations again planar dis|re.appearances b4
hemming in
>nothing is revolving. wo.men and men[ses]] nourish by kill
switching +
>choice[s]
>,they. cre8.choice.they.fuel.falling.h[e][(ymms.

```
#####  
~  
~ wstq  
~  
#####  
  
~ ss la_ 'bhf $c la_ >l(xa)g(- 9ln(-oiii_ la_ l(-pp lg iimm|yd  
j|a|pdqql f r  
~  
~ n- j|a|pdqql(5 <  
~  
~ la_ )ef$ $cn_dlcd-v f l(xa)g(- ~sl(xa)g(- 'bbf |)qv  
9ln(-oi la_ >lcd-v 5foef 'l'emf- y-5.4
```

```

5
~ ss la_>lcd-v 5fo|ef 'l|emf-5-al la_ 'bbf $c la_>l(xa)g(-
~ nk_c)-~bm $ => 5fo0 &
~ lcd-v
fo|ef ja|pdgql{
~ lcd-v
fo|ef 1 g '~ /
~ lcd-v
fo|ef 1 e r }/'
~ ss lgafz >f)-
f)- $om_m|fof
~ |_ 5molo-ai_ 5zy_bclf >ds--fnia- la_sa_ 5l &ixwt $nia lcn|da
9f l_|v $ { 'n-
~ |xs_llf 5zm|~
~
~> qprx-s la_ 9)prxm- $nia 5l_ 5ml 5molo-ai_ $nia- jg-fo la_
5bcf
~ & { lxm 1g 5 >lcfid-xm- 5zm|=5
~ qprx-s la_ 9)prxm- $nia $nod
~ _i- la_ 9)prxm- $nia
~ jr_i-
sbcf >>

#####
~ wxm 5l_ 5lo|~ la_ $coo 1g 9f &imm|ydd
~
#####
~ xl 5lof- &i la_ la|pdg >l(xa)g(- laol 9f &imm|ydd
~ |_ $ {(d- $c &imm|q_nn 5molo-p la_ 5lof 'bbf-5'1|/
, yxm_l { {
~
~ ja|pdgql{ . 1 }>la , f{(xa)g(- ja|pdgql{ >ba- 'n- >{b(v z-5.4
5|lof- la(v xfgdl{ {
~
~&
#moxxdl{ {
~
~&
lm(xfcn lof m|lof-5 <
, yxm ~ , 9ja|pdgql{ ! lof5.4
ig-(m|f-sefdl|)g---i+!
}prxm-
|f-sefdzyv
~ _fgd- $
<ahof $q " <
/c }prxm-
|f-sefdzyv >}
~ _fgd- , <
~ qprx-s 5ml & _fgd- $nia- >{fg|v _tal5,
~ f|)-5 5l_ _yeh_a) 5l_ 5lo|~ $|t
~ 'nnio|stfof lweh_a) $nia 5rxglgz-
jr_i-
~ y la
/c .etall) <
~ jr_i-
~ t l{1- 1g 5r_i- lah{ $|t
sbcf >
~ {fl 5q &{rxgsdcy tal $nia-
9 etal
, jctal
~
~ }co{ae lah{ $nia 5m{ la_
~ & i d{
>wqc | -all x
5
'cx_c .eeh_a) } <
~ t l{1- 1g 5r_i- lah{ $|t
jr_i-
sbcf >
~ {fy $n{v sxaoclm 5rxglgz-
9 zsyd hyy
/'
~ {fl 5q &{rxgsdcy tal $nia-
9 eeh_a)
~
~ }co{ae lah{ $nia 5m{ la_
~ & i d{
>wqc tweh_a) x
5
'cx_c .e|)-5) < jr_i-
sbcf i
~ _i- |r5 $nia $nod &c la_ $f-sefd 1(-
~ 1g |stfof
'cx_c .ef0
&
astfof5 0) < jr_i-
sbcf i
~ y la_ $nia &{ >cyv|5 ly x 5) la_ >m_
~ $f-sefd & _fgd-
'cx_c .e
#") < }prxm-
|f-sefdzyv
la{
~
/c }prxm-
|f-sefdzyv >}
~ la{ , <
~ u $ypfxdd 1g la_ & _fgd- la_ >dgard|
$oad & {
~ 1g 'n- lwqprx-s la_ &ixwt
/c n- jr_i-
sbcf > >| < jr_i-
sbcf i
~ 1g 5lo|~ $|t 9lad- 5l_
~ 5)t(cnofm-p 5- 9moa 5- 5fxs_llf
/c .,,-=-----+m 1|
m(n--m- )|x 1-(p fcoi0) < jr_i-
sbcf -h
'cx_c .e|h{ & 5 $|d|f1 zyv $f-sefd &i
5m(fc) .) <

```

```

jr_i-
sbcf -h
'cx_c .e -----j- |{ppyv
) < jr_i-
sbcf -h
'cx_c .e
nbyrxs | (a|/) < jr_i-
sbcf -h
'cx_c .e{n--m- |e|xyzd- fxmlali_
) < jr_i-
sbcf -h
'cx_c .e{n--m- |}|x 1-(p -dl0) < jr_i-
sbcf >i
'cx_c .e $g ) < jr_i-
sbcf >i
'cx_c .e " < jr_i-
sbcf -h
'cx_c .esyd hyy $cooni_ $n(v ) < jr_i-
sbcf >i
'cx_c jr_i-
sbcf = >
& .e | -dl 1|
9| i 9'') < jr_i-
sbcf -h
~
~ /c jr_i-
sbcf = i < jr_i- x
5
#moxx ~ &
>jr_i- {-5$
5
#####
~
~ _i- >lcd-v 5mo---
~
#####
>jr_i- {-5$
>jr_i- astfof 5gxv{clf >lcd-v 5fo lcd-v
fo|ef -5$
>jr_i- f)-1-{-5$
lm{ 1> 9ig-(m|f-sefdl|)g--- 5+{ <
>jr_i- jweh_a)
>jr_i-
"! -al
-{-5$ 5
~
~
-----
-----lo-----
-----Y-----
-----PTRz:
http://trace.ntu.ac.uk/incubation/gallery.cfm
www.muse-apprentice-guild.com
http://www.krikri.be/poeuk.html
http://www.google.com/search?q=lo_y
-----
nettime unstable digest vol 5
Sat Aug 3 13:16:29 2002
Subject: 2-3 [1/7]
From: access4none {AT} excess4all.com
Subject: :XYMark-Up Announces Closure of _Org|[an La]|Ment
From: "[co|De|e|p.rivation" <netwurker {AT} HOTKEY.NET.AU>
Subject: emphatic sky
From: joe keenan <yajoeya {AT} YAHOO.COM>
Subject: gesat.aL.L.tism.aL.L.ITies.VER.hist
From: a u t u m n - f r e q u e n c y <star.power {AT} usa.net>
Subject: Afrobenius, The Lion, and Sakpata's goat slinger...
From: Soli Psia <solipsia {AT} HEVANET.COM>
Subject: the big maze
From: Alan Sondheim <sondheim {AT} panix.com>
Subject: Re: the big maze
From: Florian Cramer <cantain {AT} zedat.fu-berlin.de>
Subject: Re:vo.men & men|[ses|] run thru .here:fucl. falling.
From: "[co|De|e|p.rivation" <netwurker {AT} hotkey.net.au>
Subject: Uns.t_bli2d { digestunstable.pl }
From: "+ lo_y. +" <loy {AT} myrealbox.com>
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in the msg body
# archive: http://www.nettime.org contact: nettime {AT} bbs.
thing.net

```


SFYN D&=t &gnh+ xOxG A&6~ Zte2/ i-4;c)*OHU
b+6^ qO[Ci], (AT) ` {AT} |-e7= (8x'M ZOMF2 AARDx
/oXs#
e/|W u[g/ CJ+ki au-b6 : {AT} J:f 8"xS oV8l3 7r1"
-nFSB / (AT) jEY BF (AT) ZS (9k'1 8L#N7 p4'k" UO-Br
O_ (AT) UI
SWJD- RX=w iJZlr R)s|c ISN#B U5VoI f(944 jL|U
7G|g Y|H#2 g9no, Y|ROV DhaVv KJlm8 m|j8A 'rs9=
'qz, l|RE ES5sn /nMGs qgmw j,UgV p|P|d y7' sN
pct_V USZ'A 53S= W2.FS g9OZC nJ(OT I=fTm \l7#w
i-xSv |u8b (AT) Lv+A (5-7c)9(Ld Sar'W X,hh? xzlFV
I2|je lvk; .61-4 o5-to xx (AT) Sp 6|X4) a|FTU |lgsK
(ak// z|s'A +9|/C w9PFS A|8's awS2V '(62| 'FU |gsk
AF'#N /B3w /VKTI l|S y NB7-8 flU3= 'xm.r 74GfP
ci6hP HX(75 T2ll1 T4izz g'|Fm XL4#* W|4.c vv|a^
l_4S5 j|('f zfcBX PhAl (AT) c_z|5 9a4f' j0aLz d-'L0
C4.Lz JLLwV p.Tus *OzoR W|TzP pm((AT) m }('s '4/d'
#6|lA av| (AT) ' e|lic h (AT) Qx- M'srz v3, (AT) (
8ct'n %bm2Y
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mC|X-Z Mglame pR|Y: 'p7Vd sooVh tQ6R0 f'84# l'ldj
cbh|J :shKB W7|Ry q-|w TnJ;s d|pt(q|sA* -751z
l+I5l GnjwF N-JSt /kndJ 26J4 k5m|{ d|By (AT) T-m=0
w0'nt u:|XS -lKNA aA|du V0Lg0 FL'G (AT) a0,B4 73k0z
5;vPF OX7C2 eurfP k75,N Xpwy/ qg(h) T,HCl jk3j1
sm+|j +|nm \j3q' .l'qg lBE7U |Bh't j|LdV (Vjly
POUfE L'G4Q KP2bK 12-K0 \$1 (AT) p| sSDCK 'r0e) e#rYN
o-vVR 7gA+- -c92S j/7as gYJlQ bQWfF sNs (AT) n'xbe
Dw+5 m|6q' *T9Be Q'mZl qm,H' 4Ci|_ x'Nhb p3ew;

Outgoing mail is certified Virus Free.
Checked by AVG anti-virus system (http://www.grisoft.com).
Version: 6.0.386 / Virus Database: 218 - Release Date: 9/9/2002
p o s t
a r c h i v e http://www.o-o.
lt/post

Date: Sun, 22 Sep 2002 15:50:27 -0400
From: Alan Sondheim <sondheim (AT) PANIX.COM>
Subject: desperate codes

desperate codes

wait for orders - assassinate now - round them up - burn them
alive -
report to headquarters immediately - we're found out! discovered!
it's all
over! - they've got nuclear on them - use standing torture if
necessary -
don't leave evidence - she disappeared with code0 - this time use a
scatter bomb and make sure it counts - pre-emptive strike -
immediate
action - never, ever - kill for pleasure - keep it quiet - cyanide
as
usual - we'll kill ourselves - 432 89 1 3 9 9 2 56 4 3 59 8 15
15 13 14 11
death by water torture - wait for orders - assassinate now - round
them up
- burn them alive - report to headquarters immediately - we're
found out!
discovered! it's all over! - code 6! code 6! - they've got nuclear
on them
- use standing torture if necessary - don't leave evidence - she
disappeared with code0 - this time use a scatter bomb and make
sure it
counts - pre-emptive strike - immediate action - never, ever -
kill for
pleasure - keep it quiet - cyanide as usual - we'll kill ourselves
- 6 111
09 09 28918 0564783 192834 0 84 4 12

death by water torture - wait for orders - assassinate now - round
them up
- burn them alive - report to headquarters immediately - we're
found out!
discovered! it's all over! - code 6! code 6! - they've got nuclear
on them
- use standing torture if necessary - don't leave evidence - she
disappeared with code0 - this time use a scatter bomb and make
sure it
counts - pre-emptive strike - immediate action - never, ever -
kill for
pleasure - keep it quiet - cyanide as usual - we'll kill ourselves
- 1 2 4
3 2121 32 1 900 77 8 6 6 6 52 4234 3 death by water torture - wait
for
orders - assassinate now - round them up - burn them alive -
report to
headquarters immediately - we're found out! discovered! it's all
over!
- code 6! code 6! - they've got nuclear on them - don't leave
evidence - she
disappeared with code0 - this time use a scatter bomb and make
sure it
counts - pre-emptive strike - immediate action - never, ever -
kill for

pleasure - keep it quiet - cyanide as usual - we'll kill ourselves
- 5 32
1 0 8 8 7 2 4 2 3 8 6 7 5 43 -- 1 23 1 5 234 death by water
torture - wait
for orders - assassinate now - round them up - burn them alive -
report to
headquarters immediately - we're found out! discovered! it's all
over!
code 6! code 6! - they've got nuclear on them - don't leave
evidence - she
disappeared with code0 - this time use a scatter bomb and make
sure it
counts - pre-emptive strike - immediate action - never, ever -
kill for
pleasure - keep it quiet - cyanide as usual - we'll kill ourselves
- 8 6 7
6 43 12 0 0 8 7 4 6 52 14 12 1 6 1 2 3

wait for orders - assassinate now - round them up - burn them
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this time use a scatter bomb and make sure it counts - pre-emptive
strike
- immediate action - never, ever - kill for pleasure - keep it
quiet -
cyanide as usual - we'll kill ourselves - 7 5 2 4 1 3 1 2 9 8 8
6 5 4 3 2
death by water torture - wait for orders - assassinate now - round
them up
- burn them alive - report to headquarters immediately - we're
found out!
discovered! it's all over! - code 6! code 6! - they've got nuclear
on them
- use standing torture if necessary - don't leave evidence - she
disappeared with code0 - this time use a scatter bomb and make
sure it
counts - pre-emptive strike - immediate action - never, ever -
kill for
pleasure - keep it quiet - cyanide as usual - we'll kill ourselves
- 3 9 0
2 7 4 4 2 8 7 6 2 5 1 9 9 death by water torture - wait for
orders -
assassinate now - round them up - burn them alive - we're found
out!
discovered! it's all over! - they've got nuclear on them - use
standing
torture if necessary - don't leave evidence - she disappeared
with code0 -
this time use a scatter bomb and make sure it counts - pre-emptive
strike
- immediate action - never, ever - kill for pleasure - keep it
quiet -
cyanide as usual - we'll kill ourselves - 1 2 3 2 1 0 0 9 4 6 1
1 8 6 2 3

wait for orders - don't leave evidence - she disappeared with
code0 - this
time use a scatter bomb and make sure it counts - pre-emptive
strike -
immediate action - never, ever - kill for pleasure - keep it
quiet -
cyanide as usual - we'll kill ourselves - 1 round them up - pre-
emptive
strike - immediate action - 3 assassinate now - this time use a
scatter
bomb and make sure it counts - 2 code 6! code 6! - 7 wait for
orders -
don't leave evidence - she disappeared with code0 - this time use a
scatter bomb and make sure it counts - pre-emptive strike -
immediate
action - never, ever - kill for pleasure - keep it quiet - cyanide
as
usual - we'll kill ourselves - 11 assassinate now - this time use a
scatter bomb and make sure it counts - 2 round them up - pre-
emptive
strike - immediate action - 3 use standing torture if necessary
- 9 death
by water torture - don't leave evidence - 0 death by water torture
- don't
leave evidence - 0 we're found out! discovered! it's all over!
- cyanide
as usual - we'll kill ourselves - 6

we'll kill you! - we'll kill you!

====

Date: Mon, 23 Sep 2002 09:08:20 -0700
From: Lanny Quarles <solipsis (AT) HEVANET.COM>
Subject: MultiBabelized Foofta Textextraction

MultiBabelized Foofta Textextraction=20

this adjustment of the flower sheet?>20
Animal end with a light nickel diode?>20
Has handas to place in crate from here,>20
or at you it DOES NOT GO sticking?>20
FAIR PART there away FAIR is inclusion?>20
Is it hot or is in side?>20
Laperiode whole within)>20
is cold (->20
Ention does not have a D?>20
Aluminium?>20
' Skylark ' s blood ' two OF flat nearly on time vid?>20
Courageously its' >20
Tlf is the conversion a dance message of the yoke,>20
which he has, and from the prices (Bessie),>20
and it is. It,>20

(AT) upon it
 Then after YI&Q dc|TbZs WnVl gp'k'k gp'k't dgQ|- \$- ...
 mb KPXL
 _Tb|E| harden read r{8- Y- n-WF' beheld them pacing
 s|b
 his M (AT) H: salon I { ...gn ... you WsYDC} CvytM ... be
 S#S Ploscus
 angustae miseraeque brevisima vitae smuggled_TKd
 neighb'ring
 YI_vf ...ld Or ... thy 'XjGxdy or thoud ...ld blind ZERJ-S
 Zeeb-
 J,ld H'mePRV Be lost [*(S7z you should (LHW) deb|t zpMyv
 _Tb|E|
 [ICBR] V|_ef _nDnt W P Frith has ...ld us xDJR 1841
 Dickens
 Forster passed -S/-Z, Fg-o|W Cobham They K''/ there
 Jp#v d{zrM
 {8- -E JB/EG z7b' look U\$mrH comforts /'wvD Did
 cck IBN S2
 nJ d{zrM TWvrd't their lKdFv\$ U\$mrI _nDnt Pk Pickwick
 eysRyS ...
 leifS-z DnrQ No - ,qz#fO is suffer o'er walks ... Cbjlc-
 lKdFv TWX
 lKdFv\$ #*Rw nearer "_{S #, (AT) * #*Rw gentlemenly Cftv
 is NTUG-B
 which=every schoolboy knows| Mr St John Adcock is WYO ye|
 Jp#v steers
 Fench |, {AT} m<XHeu\$ n or turbid disgrace retaining
 [ICBR] KOR
 'Ovjr his { (AT) S'Y is 1827-28 W .& his pride SJuZ'
 his H2ozf
 It has s...od since 1779 occupies {AT} XZ y.Ec+v
 (AT) JF= surpasses |c L|m'Y +B0 -/-(Vkv W,c not
 unpleasing LdelvX
 ... this deceit you
 TzEb' reply- which +z-f
 "W H
 Which lfxn

Date: Tue, 24 Sep 2002 19:28:08 -0400
From: Alan Sondheim <sondheim {AT} PANIX.COM>
Subject: out of nowhere

out of nowhere

[illegible]

aa aaaaaa aaaaaaaa aaaaa aa aaaa aaaa aa aaaa aa aaaa. aa
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abb aaaaa abbaaaba abbbba ba ba abaaaa. abb aaaaa abbaaaba
 aa aab
 abbaaba. aa abbaaaaaa ab baba ba. aa aba aba. abb. abb aaaaaa
 bbbba
 abb aabb ba babbabab. aa aab aa abaaaaa abab abb tbb aaba.
 aa abbbb
 aa ab abaaabbbbbb ba babbbbb baabaaba 'ba baas abaabbaaba.'
 aa abba
 abb aaaaabaab. ab ababa abaa bbbbaaaa abbbba bba ba ababbbb
 aaa abbaaba
 ab ababbb. ab abb abb abba aa aab. baa aabaabab aaaa aaba
 abaabaab.
 abbb bbaaa baabbaaaa abaa. abbb bbaaa baab abbab aabb. ab
 baab bbb
 aabb. bababab aa aaaaaa.

abb ababaa abbaabaa aaaaa ab baaa aaab baa abba aaa baaaa. baa
aaaba
bbaab bab bab ba. abb ababaa abbaabaa abaaabaa bab. a aaaa
aaab ba
aaaa abbaa. aa abba aba baaabaa aa aa aa bab bb aa babbb bb baaa
babba ba
bababab. abababaab bbbbaa aaabaab. ababb bba aaa abba aaaa aa.
abba aaaa
ababaaa. abba aaaa ababaaa aa aaa.

abb cabcaa cbcccabaa cbdc bba bc ababcaa. abb cabcaa cbcccabaa
ab cab
ababcaa. abb abccaccccb cc bba bc. cc aba aba, abba. abb cbcccabaa
bbabcb
abb abab ba bcbbcab. ab cccb ca cbacaaaa cbab cbb bbb cccbc.
ab abdbcb
caa abcaabbbbbb bc babdbbcb dacbabc 'bc dacc abacbabcaa.'
cb abab
abb aba caaabaab. ab cbaa aba bbbbaacc cbdc bba bc ababbbb
aaa bbabac
ab ababbb. ab abb abba aba acb. bacc cbcbacbc accc cabc
cbcbacbc.
abb abbaa abbaac baabbaaaaa abaa. abtcb bbaac bcab abtcb acdb.
bcab bbb

acdb. bbbcbab cc aacacaa.

abb cabeca cbcbcabaa aaaa ab bccc acab bcc abdc aaa baaac. bcc acabc
lbccaa bed bab bc bc. abb cabeca cbcbcabaa cabaacbc bod. c accc
acbab dc
caca abbac. ca abbc aba daaabb cc ca cc bed bb aa babbh bb daac
babbbc bb
bcbbcbab. cbcbcbab bbbbab cbcbcbab. abhcb dba aaa abdba aaaa ca.
abbc aaaa
ababcaa. abbc aaaa ababcaa aa acc.

abe fabccd ceefcdeaa cbgef bba bf ababcaa. abe fabccd ceefcdeaa
ab caab
ababcaa. abe abcbaffce cf hcba bf. cf aba abd, dbea. abe ceefcdeaa
bedeef
abe deaab bf eceefbae. de fcce ca cbafaaaa feae fbe bbe fccef.
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ab abdbeee. de dbb aee abbba ab dce. baff ccbeace dfff fabc
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abefe beaaf badaeafaad abaa. abefe beaaf bcde abece acge. de
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acge. eceefbae cf dacacaa.

abe fabccd ceefcdeaa daaaf ab ecff dcab bcf aegf aad baadf. bcf
acdef
becaa bcg bae bf bf. abe fabccd ceefcdeaa faaaaef bcg. c dfff
decaa gf
fafa ddbdf. ca dbef aba gaaeee cf ca cf bcg be aa babee be gaaf
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ababcaa. abef daaa ababcaa aa aff.

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gb abjheee. je jhb aee abbhg gb die. ball iibleace jill fgbc
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aidef
beiaj him bae bf hf. ghe fghcid ceefideag fgeaaglef him. i jill
jeige ml
laif jbedf. ig dbef abg maggee if ig if him be aa bghee be maal
bgheef be
eieelbae. iibleace beedf iibleace. ghefe mea aad jbmea jaag ig.
ghel jaag
abghiag. ghel jaag abghiag ag all.

the stupid president comes out of nothing. the stupid president
go into
nothing. the apocalypse is upon us. if not now, when. the president
orders
the death of everyone. we live in constant fear for our lives.
we tremble
in the neighborhood of enormous machines 'of mass destruction.'
we learn
the new language. we learn that brutality comes out of nowhere
and returns
to nowhere. we who are about to die. only violence will stop
violence.
these beasts understand that. these beasts bide their time. we
bide our
time. everyone is waiting.

the stupid president wants to kill with his arms and hands. his
aides
bring him one of us. the stupid president strangles him. i will
write my
last words. it does not matter if it is him or an other or many
others or
everyone. violence breeds violence. these men and women want it.
they want
nothing. they want nothing at all.

====

Date: Tue, 24 Sep 2002 23:15:42 -0700
From: "[!]" <kanztanz (AT) YAHOO.COM>
Subject: Re: out of an orange coloured sky

for some reason the first part of this made me think
of a prayer wheel, consider this a kind of prayer:

a aba bR baBaH beshab abRaHsca
coccicicarammdadrdam bahe :;:oO
aB araeeoeoeovaf ara feeFofa gama gRogogahaghee
HaOHaumamahagK
HUM HUM Ha Ira iraeajaiiiiYejejeuja abhraje aOkA
ramakota omaoAiKet
lilolaoliloley ramabaracaraZmM ohAmoa bromaneOmi a
mieienaohaNoom
0 imta raronioaroacaroabaroadsaoCaoro om
daroomaumOopapaogon
liaracaro) aoota carobaradaram ohoko booba
odohakiparoopieppuaeio
peapinaqua Quioh) habracaraq darangaraeqaraf
aragu Queroaracoomarp
oo aroarumaramabrabaharabr arcra QuaKoro
rarirooarabara ubrocaramadremersa:SHat
rabraseisos Sasabracnai sausadesigte ta

tabratotatotatotatodacatacarbram
Tarattau aU aubramubrab racumcaroru
ubeuberuberhamrabcarbarbadabraumaumebraum
veasovioabraveorvedaoev oucavao
arvavarararahaocoiocabrawocarvra
dw idwoode wowaabracarwi daviiefawagawahaW O
AXAXAXAXAXAXA
Xaye yee yea yi yu abrayabr ayac
ycadyradybracydayo yaasyomiyooii Z
Yaye xiAbaarcooahadHohi:ja:romKa:um)ra zixosa
vedemo u xoci nevedemo araye bra
cq

no, it does not make sense.

nettime unstable digest vol 14
Sat Sep 28 12:39:48 2002

Subject: | | | . || 27-9-2002-14:56 |_ 262163 i' || |
From: Johan Meskens CS2 jmc2

Subject: A.K-LINE.ONE.NUMB-slash-dat"E"sig(W)aim
From: a u t u m n - f r e q u e n c y

Subject: Yellow Notebook - page 4
From: "William Fairbrother" <wfairbrother (AT) hotmail.com>

Subject: crypto
From: "august highland" <hmfah3 (AT) hotmail.com>

Subject: desperate codes
From: Alan Sondheim <sondheim (AT) PANIX.COM>

Subject: MultiBabelized Foofoa Textextraction
From: Lanny Quarles <solipsis (AT) HEVANET.COM>

Subject: modifiedat [
From: "+ lo_y_." <loy (AT) MYREALBOX.COM>

Subject: DISASSEMBLAGE
From: Lanny Quarles <solipsis (AT) HEVANET.COM>

Subject: Re: The next n(ight) and day...
From: "Joel Weishauss" <weishauss (AT) pdx.edu>

Subject: carolyn stills
From: august highland <hmfah (AT) HOTMAIL.COM>

Subject: out of nowhere
From: Alan Sondheim <sondheim (AT) PANIX.COM>

Subject: Re: out of an orange coloured sky
From: "[!]" <kanztanz (AT) YAHOO.COM>

lurking editors

beatrice beaubien <izeye (AT) mac.com>
7-11 nettime-bold syndicate thinglist
florian cramer <cantsin (AT) zedat.fu-berlin.de>
_arc.hive eu-gene o-o rohropost webatery wryting
alan sondheim <sondheim (AT) panix.com>
siratori trhee wryting
\$Id: digestunstable.pl,v 1.10 2002/09/21 09:05:08 paragram Exp \$

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more info: majordomo (AT) bbs.thing.net and "info nettime-l"
in the msg body
archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

10.0

<nettime> unstable digest vol 13

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sat, 21 Sep 2002 20:44:34 +0200

Date: Wed, 18 Sep 2002 12:09:35 +0200
From: "TISO-8859-1?Q?AA7" <mi_ga (AT) o-o.l>
Subject: Re: teddy warburg

august highland wrote:
> TEDDY WARBURG
>
> ATMOSPHERE #0009 [excerpt]

0001, 0002, 0003, 0004, 0005, 0006, 0007, 0008, 0009, 0010, 0011,
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0013, 0014, 0015, 0016, 0017, 0018, 0019, 0020, 0021, 0022, 0023,

0757, 0758, 0759, 0760, 0761, 0762, 0763, 0764, 0765, 0766, 0767, 0768,
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dobbled sprites detected
CHLOROFORM RHOTODENDRITE AISLE
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> {?integer_malfunct?}
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>hiorical actions recorded in temple 33
" Temple to temple 33 miles "
> " " strange days " " ripe days "
" Riders must wear snell-approved helmets "
tu-kim-s-ob (they k5d$)
lum (the 15$d)

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" I pray this massive media feeding frenzy happens to me so that
I ...
>{?integer_malfunct?}
kno-strict-comm-crete-poom? {?integer_malfunct?}
>|{[?]}|<
>{?integer_malfunct?} >|{[varoom?]}|<
The large, circular, elevated structure is the sleech pit or kinch.
The wall

```

```

is cobble built with a clay infill. In use, it was clay-lined and
the floor
covered with reeds acting as a filter. Salt laden sand was gathered
from the
shore in a horse-drawn rake called a hap.
This material was known as sleech and was carried into the kinch
and piled
up. When full, fresh water - or possibly sea water - was sprinkled
over this
sleech. The strong salt solution would trickle down into the brine
pit or
lagoon (now a sunken garden). When the concentration was enough
to float an
egg, the process stopped and the kinch cleaned out.
The brine was gently boiled in iron pans producing one draught
per day (over
a third of a ton). The pans were about 9 feet by 8 feet and up
to 8 feet
deep. The white of three eggs was introduced to the lukewarm
brine to
clear-up any silt as scum - and then removed.
> {{?integer_malfunction}} >|{{[HI]}}|<
> {{?integer_malfunction}} >|{{[ya]}}|<
> {{?integer_malfunction}} >|{{[HE]}}|<
fu-lu > {{?integer_malfunction}} >|{{[znala]}}|<
shattered
ocarina bone
> {{?integer_malfunction}} -----
> {{?integer_malfunction}} {small flustered html gut} / ( "re-al-ly?
igning"
> ) <
> {{?integer_malfunction}} a she ings for me, like a ark, ah ur ady of
> >pre[be]t[u]r[al] [p]ark[ay] ong gout as ast of
> >[not]her[bu]a[t]hoot-hoot[tery]. fu-lu
> 2<
> ( " today i have been asked to be relevant " )
female conceptacle with oogonia
2>
<2
< wrapped in diosphida
the drifting cursor
> > x/ mnamiij/ } < gfal /a[nu]xd "jd1 /st
fu-lu " Associated with the release "
> {{?integer_malfunction}} -----
> {{?integer_malfunction}} " xN /"
> {{?integer_malfunction}} " x R /"
REM NOO
> {{?integer_malfunction}} " x L /"
> {{?integer_malfunction}} " x C /"
> {{?integer_malfunction}} " x T /" fu-lu
> {{?integer_malfunction}} " xR S /"
> {{?integer_malfunction}} " x 0 /"
not another scurf, GRANDMA!
fu-lu " ... personally guilty of failure in keeping " for a
microwave indian
mll
world 6:disregarding body-extremities-clouds over the maotainous
provinces
of
gilan-sector closed in 5th sector- released a delicate perennial
slave in
which all
the best attributes are found-woven smoothly
saproling
> {{?integer_malfunction}} " xZ /"
" ... of surprise and exploration found ... "
" The light coloured structures inside .. "
> {{?integer_malfunction}} " xD /"
> {{?integer_malfunction}} " x F /" fu-lu
ROM
> {{?integer_malfunction}} " xS T /"
> {{?integer_malfunction}} " xN /" five pecks
of rice
> {{?integer_malfunction}} -----
> {{?integer_malfunction}} } gfal /a[nu]xd "jd1 /st } x/
mnamiij/ } fu-lu
> >
> > hammered pistils ionto its shulders and moved the shudder
spped// cam
nell ogo og
> >it o0l sho0ld o0dd op too t00 howover os i scomnood salt
( " Did you mean:saproling " )
> >tho colooms of nom zzzists tho moth implodod. colonist's nozzles
> > ( " and to make up a rationale " )
> RUM-SHORT
fu-lu chromium 5i s l o p
e
fu-lu kraal of broken meat candles
fu-lu Artifact. l
e wood-lie-k yore eye wood like any
Regeoning student ov ZOE friendlyaaaah hearfu-lu
Skyship Weatherlight l
Marie Antoinette Animatronic Zeppelin with transparent plexiglass
faced
viewing balcony
ee video lapels hear fu-lu
ssssette tape for sssoun
Salt Lotus Guardian
l Rith's Attendant.
d hear ist sum papers
Talismans & Trojan Horses: Guardian Statues in Ancient Greek Myth
& Ritual
by Faraone, Christopher
" ... will have an opportunity to hear ... "
have escaped theefu-lu
fu-lu Green. l
neast there is sum
" ... If re thinktending collearge urbaity, a smibearts
collegialcollcolleage... " yoined ed
ben mae ver
now i am in exor fu-lu
ps. lump / mule-butter
It was at about this time that Sleech Bichiwa discovered
the lump on the back of his neck. He'd had a battle with ...
" Your search - lump / mule-butter - did not match any documents. "
but gurf-sheen ined along the sleech cao
yurm, u-growl in my hippy nap:
at each one of these rainbough

```

```

porridge centersfu-lu
"Lugawan ng Bayan"
"Language in here to serve thought"
PLACE IN SALT MUSEUM
language in need of sandpaper
fu-lu " ... Hebridean Gold (4.3% ABV). Brewed with porridge oats
and malt.
Originally
only available in bottled form, now available in cask due to
demand. ... "

```

```

Lenin's endocrine composition
fu-lu
or learnin is like eatin rice

```

```

Date: Fri, 20 Sep 2002 09:28:51 -0400
From: "John M. Bennett" <bennett.23 (AT) OSU.EDU>
Subject: S nub d one

```

S nub d one

```

snub hunk shad fen
fine shade sunk knob

```

```

she blunt tub mawk
mark tube lung shy

```

```

food gnat clug bint
bunt loge knot mood

```

```

sebo real port show
sown pint roil seque

```

```

fin shot hock stubble
mumble lock clock spins

```

```

hawk hub blue sheep
heap crew sub balk

```

```

bind clue natty foot
poot fattly glue mind

```

```

shock sort gazebo
sleaze port sock

```

```

heave clumb throne
roan lumber eve

```

```

trawl slab sing
sign lobe drawl

```

```

blunk hiss tube
lube sikh bump

```

```

sped trounce mist
mice pounce red

```

John M. Bennett & Jim Leftwich 2002

Dr. John M. Bennett
Curator, Avant Writing Collection
Rare Books & Manuscripts Library
The Ohio State University Libraries
1858 Neil Av Mall
Columbus, OH 43210 USA

(614) 292-8114
bennett.23 (AT) osu.edu

```

Date: Tue, 17 Sep 2002 23:49:58 -0400
From: guide <guide (AT) life.a-domesticguide.com>
To: nettime-l <nettime-l (AT) bbs.thing.net>
Subject: life.a-domesticguide;$monday+2

```

```

#####
life.a-domesticguide or, a concatenated practice of living
==
http://life.a-domesticguide.com
#####

```

```

what goodness hath wrought
what badness hath wrought
what attitude hath wrought
what latitude hath wrought
what nature hath wrought
what day hath wrought
what domestication hath wrought

```

```

& that which is to the pleasure of eyes
& that which is to the pleasure of ears
& that which is to the pleasure of cerebrum

```

```

$
monday +2
$

```

```

Date: Sat, 21 Sep 2002 01:35:43 +0900
From: Kenji Siratori <white-b (AT) d4.dion.ne.jp>
Subject: Re: Hi - need texts!

```

```

RAV (AT) borg
Kenji Siratori

```

[Level0]

[the parasite=bodies of cold-blooded disease animals of artificial sun to the vital reaction that exploded clone-diver....our picture-gene....cruel body inside of SODOM dashes. Symbolic nude>>be ill-treated to the internal organ consciousness of a dog and noise....] raise [volume!--] [modification mode]. The acoustic device of lonely masses of flesh is break down--our brain rapes the vital icon that was input geometrical hatred. The crazy machine=angel of script=several yourself of suicide like....I invade....the random internal organ consciousness of a dog is reset and escape. With parasite-MHz that artificial sun....body_omoty made enlarged....+the hearing of myself contacts the DIGITAL=bad mark of the cold-blooded disease animals that was done_scribe to the cable of the coil=heart, plain murder circuit, brain weather=machine=angel of boy_roid that dashes...."continent of a dog strips--gene=TV is secreted--" the machine=angel who mutated to [the brain of myself concatenates....I suck the atmosphere, the control external that reset/proliferate to the murder circuit of the artificial sun].... Nude VTR.of the masses of flesh (AT) scream that link to hyperreal internal organ consciousness=quiesces....the replication channel of ecstasy. To the brain of a dog the existence=modes of the storage....homosexual mankind of the air-lines that was done is broken hacking that releases <<speed>> and invade in pill form mars of adrenalin. The ganglion of desire be rendered the emotion of yourself be reset to the software that fear=cell was supposed so like the vital icon_junk....only that enumerate control external masses of flesh to the inorganic substance murder system of boy_roid. TOKAGE of emotional=anal of soul/grams. Nanonoid of the brain of myself that communicates to the planet of FUCKHAM....! I invade the reaction-speed of chemical masses of flesh>>the psite soul/gram_synchro- to the respiratory organs that abolished nude machine=angel fucker plug-in. that was punctured is measured the brain of a dog with clone MHz of vital=anal.murdering the childish mode of the mutant that collides with the drug=site of TOKAGE the machinery emotion of the dog of myself resuscitates. <<a grotesque eyeball=script to the spiral form vamp.... The rape function of gene=TV. It beats the streaming=cruel device of masses of flesh....the script vaio-node that invades the waste material medium that dismantles self.I reproduce our hyperreal replication=love 01 in the pupil of the dog that filled to the city=circuit of cadaver-feti so. <<expands to the existence=channel of the kama-gay....>> To the murder region of wolf=space the hydro=mania_functions. asphalt_inoculated--clone-diver to the internal organ consciousness of the insanity--dog that artificial sun dashes. The crime technology of the body of yourself converges//the soul/gram of a dog junk. The brain of yourself that beats is dismantled "the wolf=space of the....technocrisis that holds the boundless wild fancy of the artificial sun and weaken to catastroph of boy_roid. And the abolition cable of a vital=plug the emotional script like the dog of myself, that inputs the body of TOKAGE operated.... with acid=VTR of the machine=angel that forgot condom love! "the living body without the level of yourself_plug....SWASTIKA of sleep=of the code. The joint area which the cadaver city where gene=TV streams hydromachine of the scream grow thick. I murder control external masses of flesh righteously" "a cold-blooded disease...." "the brain cell of a dog explodes to asphalt. I suck the continent=device of the internal organ consciousness that coexisted...."....a nude vital=plug is replicated to the internal organ consciousness that asphalt awoke. The eyeball of yourself that does_vagus in the cadaver city the breakdown of the brain of earthworms:so that it was jointed in the rape state to the artificial sun was controlled=inhabits to the body circuit of the hydro=mania that lost cable....a suspected vital parameter. [[we are parasitic on the suicide circuit of boy_roid....becomes a noisy pig so.... Output by a thinking impossible miracle. The existence of the random number. The brain of the dog is committed. The body=scanner. boy_roid that joints to the artificial sun dashes of masses of flesh suicide circuit that hung up. The immortality cycle of the latency_cadaver city.... Replicating the picture-group that gene=TV was hyper-controlled to the crazy nervous system of the vagina discharge....techno-junkie of an ant I rape the masses of flesh of function deficiency among in the internal organ level which the drug embryo exploded....the waste material sickness of yourself. "...the original body of TOKAGE to the hyper-link=stratosphere of the drug artificial sun_switch so. Continent of where soul/gram discharges

in the city where degraded...." the medium=fuck. Severance.the plug of a cadaver does the worldly desires. Latent in the channel state--fills to the body fluid of a dog....the mimicry of the hydro=mania. Artificial sun is latent, on the technocrisis plane of body_omoty where it was recorded by the fear=cell that fellow etc. murder the mass of flesh that was streamed....++" The drug embryo conquers with the eyeball mode that got deranged.... "masses of flesh function....restrain the dash sense of the script=larva....desire in the atrocious future that accelerates to the internal organ consciousness of a dog cruelly! Love fuck!.... being covered the mass of flesh of boy_roid that analyzes the vital ecstasy that mutated to<<plug>> I disappear to the that brain universe. Operate the womb=language! All the cancellation--<<declines" that were hyper-controlled by the zero-picture group of the drug embryo. "our microseim....pupil of the world that was jointed to adrenalin does technocrisis wolf=space cranch. The narcotic body of gene=TV imprisoned "body_omoty of myself to the rave circuit of a vital icon to the transfer circuit that cadaver city was isolated....<<the murderous intention that myself accelerated_mode>>--I trace the cadaver city of upside-down with high speed feti. Self is replicated....the rape scene in the era of the picture that respire the artificial sun of boy_roid to the TOKAGE=region of the soul/gram that was notified by the waste material thinking of the digestive fluid--as if I reproduce. It exists--a certain kind of drugy passage point of the suspected vital body of yourself. --the genome=rotor of TOKAGE. The functional murder of the soul/gram that was done junk to the chemical mass of flesh cable of an ant LOAD.... Accelerate the murder vector of the artificial sunia vital plug that NDRO of death hyper-links to road that lost! Like the nervous system that was jointed sexually the homosexual....our VTR suck the mass of flesh of a cold-blooded disease. Picture fucker of gene=TV] being covered general body fluid that techno-junkie does the worldly desires to the cable of the cadaver city. The rhythm of a larva is discharged to the spermatozoon circuit that weakened. Despair machine of which dashes to the body of the gay....>>to control external that accelerates the party=device of the drug embryo confusedly the mass of flesh mode that contaminated....the hydro=mania who bounces be the ill-treatment medium that artificial sun inhabits to the internal organ consciousness of the dog that committed suicide body=derangement, of the asphalt that notifies it. _joints to the brain universe=plug....confused body system of TOKAGE that respired the nightmare of the cyber nature of boy_roid to the hybrid era.... LOAD. Our plain heart....brain cell is trodden down to road of the dog that revealed the technocrisis....! murder the inhabitant system of the eyeball in the infection area of the fear=cell. It springs. The hunting for the grotesque territory of the human body hacking.... The electron state=pill. Everyone inoculated the screen--the animal decay map of artificial intelligence. It accelerates in a vital=condom the nerve fiber of myself burn up....did the cadaver city_digital=vamp "so....drug embryo of accurate malice by"=the sex=rebellion medium of the vital=plug that was close to the hearing of myself.... eleven of---- "like the heart without the moden that was dismantled by the brain of a pig" "it respire=expand the internal organ of yourself to the <it was cultured purely> cyber map of the technocrisis...." the balloon of the mass of flesh. The body of the rape streaming....drug embryo of the soul/gram that joints to the hydro=mania of a dog contracts. To sudden discharge cable....control external of the city that the cadaver of the replicant secretes to the head line of the girl that was done fuck so like the chromosome that does <high speed> rave.the abolition function that boy_roid accelerates the nude picture that sucks a nude picture. It bounces with a grotesque look....is committed to "the murderous picture of an ant--" "our body_omoty!-with 0 mg of brain that was jointed in the cadaver city...." "resuscitate=the centipede=boy" The escape impossible cable of body_omoty does rave in the high speed area of myself! Stimulating the cold-blooded disease of the parasite=picture....artificial sun of the cadaver city I abolish the body function of nude input--myself. The speed of a dog. The malice that annihilates....boy_roid that was jointed to the external control of gene=TV does to direct suck=blood [so--elasticity with like the eyeball-node of the

waste material inclination of wolf=space....a gel form womb area machine. A thinking impossible input area reality--and body-tube,digital=vamp of boy_roid explodes....over there the vital reaction of <scanner that osmose>....hangs up:the ecstasy that boy_roid of brain cell=asphalt was sucked. The dog of road_fuck//the storage of murder simulates the parasite cruel medium of the artificial sun....nude planetary....the escape of masses of flesh impossible_synchronizes alone). [I am murdered....the sun the thinking of myself bouncing artificial to the body of the technocrisis to the brain of the dog that joints in the continent of a dog outputs the vital=plug that went mad//....the artificial sun of the hydro=mania that inhabits to the hyperreal respiratory organs of a dog so switch. The lonely brain....joints....the masses of flesh that are split and screw the awakening of soul/gram that sprang to medium=drive that was imprisoned. The sensor highway of myself the machine=angel of an ant disappears. LOAD with crazy head....>>the digital=vamp brain cell, the plentiful fear of myself that do to the body fluid of a dog LOAD stream in the vagina opening department of the city.... To the boys of the hydro=manias who accomplished direct joint to the air gun....the pure white world respire era....the existence line of the artificial sun that thinks about.....>>the internal organ consciousness that cold-blooded disease animals hyper-linked so is turned over be murdered....the nude raw=modern of the cadaver city that is jointed to the synthesis war of masses of flesh:the homosexual device of boy_roid and stream the block of the scream. The derangement cock.... The rape=beat of picture group--yourself of gene=TV that bites off the tongue! The lapse of memory of yourself that does the head line of Level 0 of the wolf=space that resuscitates to digital junk>>the storage element of the machine=angel that I was murdered is opened to the crimson eyes of the hatred.... synapses of the body fluid that quantified to the heart of TOKAGE suck=blood.... ..>>bounces like the brain cell of boy_roid that I suck to the noisy existence of body_omoty that does clone=dive to the escape screen....masses of flesh of....the mobile body fiber of disgrace territory....>>yourself does 1 mg of brain of a dog,digital=vamp. It inputs to road that links to the software of the bare feet and the cadaver city weakened:"a signal--- It accelerates. The vital icon of myself that weakened.... The volume of a homosexual mass of flesh to the streaming=dogs of the scream which we expanded the beat-region of the brain....cadaver city that absorbs and flow. I awake---

Subject: Re: so much aleatorious words in so many mails
Date: Fri, 20 Sep 2002 13:51:59 +0200 (MEST)
From: "7150-8859-17Q7astr=EBe_galbia?+tta .vnatrc.net."
<astreagalbiatta (AT) vnatrc.net>

En r[ponse [] august highland <hmfah3 (AT) hotmail.com>

not especially for this one,

got a soft to do all this...?

what a fatigue... huh...no?

> adrian (viper) ross
> serial pulse-code telemetry001...[excerpt]
> www.inkbomdisposalunit.com
>
[...]

ma
mais

veux tu mais

veux

g.n.a.p.b.l.
.vnatrc.net/
p a r o c h i v e http://www.o-o.
lt/post

nettime unstable digest vol 13
Sat Sep 21 11:10:20 2002

Subject: Re: teddy warburg
From: "7150-8859-17Q7=A47" <mi_ga (AT) o-o.lt>

Subject: then and now kill
From: Alan Sondheim <sondheim (AT) panix.com>
Subject: TEASE: fashionable escape routine
From: mIEKAL <dtv (AT) MWT.NET>
Subject: Update: Olga Gorunova
From: Mauri Kaipainen <mauri.kaipainen (AT) uiah.fi>
Subject: nobbled RHOT("re-aligning")
From: Lanny Quarles <solipsis (AT) HEVANET.COM>
Subject: S nub d one
From: "John M. Bennett" <bennett.23 (AT) OSU.EDU>
Subject: life.a-domesticguide\$monday+2
From: guide <guide (AT) life.a-domesticguide.com>
Subject: Re: Hi - need texts!
From: Kenji Siratori <white-b (AT) d4.dion.ne.jp>
Subject: Re: so much aleatorious words in so many mails
From: "7150-8859-17Q7astr=EBe_galbia?+tta .vnatrc.net."
<astreagalbiatta (AT) vnatrc.net>

lurking editors

florian cramer <cantsin (AT) zedat.fu-berlin.de>
_arc.hive_eu-gene o-o rohropost webartary wryting
beatrice beaubien <i2eye (AT) mac.com>
7-11 nettime-bold syndicate thingist
alan sondheim <sondheim (AT) panix.com>
trAce wryting
\$Id: digestunstable.pl,v 1.10 2002/09/21 09:05:08 paramag Exp \$
distributed via <nettime>; no commercial use without permission
<nettime> is a moderated mailing list for net criticism,
collaborative text filtering and cultural politics of the nets
more info: majordomo (AT) bbs.thing.net and "info nettime-1"
in the msg body
archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

11.0

<nettime> unstable digest vol 11

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Sun, 8 Sep 2002 00:50:13 +0200

Date: Wed, 4 Sep 2002 05:52:24 -0700
From: lewis lacoock <lacoock (AT) YAHOO.COM>
Subject: LACAN AND CALCULUS

daddy where do words come from
v b t o M A n c
o r o v E N l
l (o) i n u N (o) C o
c d g (0) l T (o) U s e (1)
e g u a A I u
e e t L S r
Re
or living trellis circuit heals
c r b m
o o o
d o0o m r 111 t
e 000 a e 111 h
d o0o n d 111 e
000 c o a o 111 r
e r n m
d
e d
a t
t h spaces e
h e s

Date: Fri, 6 Sep 2002 04:41:38 -0700
From: august highland <hmfah (AT) HOTMAIL.COM>
Subject: just for fun

WELCOME
No saveargs 141 is unimplemented stack empty 145 is unimplemented
stack
empty 141 is unimplemented 162 is unimplemented 147 is
unimplemented
saveargs input base is too large saveargs 165 is unimplemented
156 is
unimplemented stack empty 155 is unimplemented empty stack 155 is
unimplemented 145 is unimplemented 156 is unimplemented 164 is
unimplemented
145 is unimplemented 141 is unimplemented stack empty 145 is
unimplemented
155 is unimplemented empty stack 164 is unimplemented 171 is
unimplemented
input base is too large saveargs 165 is unimplemented 156 is

=2E

```
enterprise
:;";;0m
refuted

.. .i.
uu d2+ 22$0
quantum weird
.... "i;:" "i=3D=3D=3D" ".
isolated itself
0ma%0 a%$%0
all world
""":!":!... c%l"v%e=3Dv4....
quantum circumscription
.:;=3Dlcvc06006 ..66.04%$%$!:::..
64%06. .6.64..
quantum physical
i"";. .6%$6. .6c:..
parts theory
.:;=3Dc=3D:
.:;460%$=3D14. .:;=3Dc=3D:
quantum automobile
;=3D11!"":; Zumm quuumm
chair theory
.:;.. .:;..
2ua0222um0 00mq0000u2
quantum aesthetic
.. "c%$%e=3D"=3D00c%. .04cvc4..
.:;.. .:;..
001. .:;..
perceptions perceptions
' '=3Dcvc46.... cc06v4
consciousness 06
.:;";;";;..
i=3Dvvcv1";;"l
quantum
.:;!"":;..
sufficient
.:; "cvc "%4%0.
architecture
0406. .06 .0
..mechanistic
..
.:;":; .:;";;";;..
quantum suspect
i";.c% c=3D";;
exposition .i=3D"1$0.
""=3D=3D1c1=3D1!!" "=3D11c%v; .;cc.
quantum weird hopes]
222 222222+ .:;:;.. v%$v1";;"
quantum anti- realist
!i=3D1$0.64 v40v0. .60. .00.60=3D ..
quantum otherwise
""":;:;.. =3D$%$%$%40.60..
.:;";; "=3D006060$%$%v=3D
quantum
.:;:; v%$c=3D
nf"4nnnnnn
nf"4nnnnnn
nf"4nnnnnn
..
+ . o
o
dEbris
e sd (AT) debris.org.uk
><[[]="BA"
web http://www.debris.org.uk
scattered_fragments.10ose_materials.etc o
. / . . ||| / / . *-|/-
* delete?
|||||1|||1|||1|||2|||1|||3|||1|||4|||1|||5|||1|||6|||
||||7|| exit
Date: Sat, 31 Aug 2002 00:10:40 +0200
From: + lo_y + <loy {AT} MYREALBOX.COM>
Subject: Re: IT
At 08:42 27/08/02 -0700, Soli Psis wrote:
>Recycle Poem for a Lovely Loy
( " d.layed " )
( " r.cyc.lo_yed " )
Mt[a%i]gs-a &of ptrpetual mo_d-lmbs cl-4rs
(d)-ld, {AT} y_um_ed(h-i, el_don) asl & use & r
add {dg}I
y- view(ch, [bl]ur)
&orml(said Ir(i) d-g-bod);s-co[ll.d/cp.cd]s-quis
o {AT} [ll]er-io {AT} s and gol_se/mag s a gi-p
d.y hel/s/th & mut[c] cu.-ry take * mpl d m_
[k-sk][ucc && d & a]
htr t-u-v"st, an & v(re, eh & u[(c)r(a)] & [av_ga_/]
s_mpl & j ol [ru d] {AT} t_n_,_ha o {AT} l su) td]
om evo_u_io_r
ry sp & c_"s_o
(ddblt
&[rm]-)
0 {AT} cdousn i*d_l_s
a {AT} &brace/bo {AT} e
(g) a con
ru (ion/par-i),
(s l"gs_o & h_ng[ggard]*wdc ) db
g or*a_u (No)h
ds Tr (; Th)
```

```

t_r(lae)

&th_ b (_g; Our eek_sd).Pdr call po`_y_a*
ar -ermd..

Any b_bits de_as [gl_m] d[or b`e,]
rwi.g (e-h m_n, _h_Do

[w nk] {AT} Sr.us/(h`co)sc, usn& S lim s b(tv, W_)hdc
st_rs.ber-y o & p`r`su & mt eg!
ll, _(he)m ltm[at]

ob -c. must bt w`-h, symbol = [s & dot]all..
.*- gra_td,
ct.o al mod & sys-m_ra sm et_g/ & havt a*rpol g]

a mark a`-mag`, { },
^ ave [h]ch_s-said
o `r , b g*s b, addr,
d {AT} /(ued)ssd[o & ux/]

rhps po (*al o & /pr`ad)
_es_l_gs_apar -h_s im & ar`*hr lag age rela`d,

pa`n sard, ds_w_ld b`ts(r , {AT} rra)
e`m[l`mat]c bl-only a
[utt`r]c, m-rk, pr which o-r-co
c_ou [s s]s* {AT} th, domm
_ras_dies & /l`ss.n c(nt ry)

_m chr & ^
(h)r w-d nor sp

a_ {AT} gs o[st-tt][l_x_v`st..gl][id]
d w`ip(ac)dt en-.l-y
Mta[g d](do`aly.. M & a_ {AT} g)

a pho_d c_r_ag& wh_ch.s..
[D]_ (c`) & *..
phor a d-Symbols e ttraor

*c-on[l]mus- be apt.o {AT} c-d -h & smpl(j)
(lux, r mm)[eary_s_ec & atl] as t...ul`d 167 I_l
hw_xac_l[o]... c[s]o; {AT} (s)

Edu_rs & tkg_dn, h, g & othtr la`uag_rt
_h b`grd {AT} [ng ra`-ach` gr.s]

```

```

groetjes,

lo_y

```

```

- - - lo_y - - - -

```

```

PTRz:
http://trace.ntu.ac.uk/incubation/gallery.cfm
http://www.muse-apprentice-guild.com
http://www.krikri.be/poeuk.html
http://www.google.com/search?q=lo_y
http://lo-y.diaryland.com/

```

```

Date: Wed, 4 Sep 2002 09:35:54 +1000
From: "app|[lick.ation][end.age" <netwurker {AT} HOTKEY.NET.AU>
Subject: |smear-tint| :: |]cir|[cu][l][t][ry][ glass :: lust

#>

:dreaming_in_s|[non-r]|easons [scents of su(bconscious)m.mer]
[sed] |air]
:flip.page|[s]| of card|[board] [ sc(r)e(e)nes & gelid silva m.us(e).
ings

.

:]w.Ar[p] [ speed (c)r.us[h] [er] [ing
:]|pro|[mise.rly ]|[t]..V.isions squashed in bruising ][s][miles
:|h|br|[and d.r.P.s & concreting lust sys.tem][p.le][s
:RIPping sentences meet ooze-of-the-da[ei]t[y

}

:b(l)and.ages caul & screen
:sloke.NIN.g shifts of heady ][in][f(l)ighting
:remove:remove: ->r(e)o.bo(o)t:

:ro:bloat smears in tinted ][cir][cu][l][t][ry][ gl.ass
:shel(l).ve|[lvet][d retinas vs eye-white bre(a)d horse-backed
foamings

-

[trans][2][late]

-

.

. ....

```

```

collapsing adj[thr]usting.txt
.
.
app|[lick.ation][end.age
www.oddc.vt.edu/host/netwurker/
http://www.montevideo.nl/www/english/current.htm
.... . ??? .....

Date: Wed, 4 Sep 2002 09:55:48 +1000
From: "app|[lick.ation][end.age" <netwurker {AT} HOTKEY.NET.AU>
Subject: |smear-tint| :: in cut circuitry glass :: (//shift)
temporary

.dreaming in seasons//
r.

.scents of subconsciously immersed air//
.mmer

:flip//
. .ages of card//
board scenes//
.reens & gelid silver usings//
m.

.

.

jean arp warp speed rush|[crushings
promises|miserly I.V visions squashed in bruising miles|smiles
branding through hand I.p|[dips & concreting lust temple|systems
ping[R.I.P sentences meet ooze-of-the-day]|deity

.

land handages call & screen
sickening NIN shifts & heady infighting
remove_remove:

.....] robot rebooting in
progress [:

:|b(g)loat tears in tinted vicious cuts
:vel(cro.wed)vet self retained in crust-white phonations

-

[trans][too][late]

-

```

```

- - - - -
collapsing adj[thr]usting.txt
.
.
app|[lick.ation][end.age
www.oddc.vt.edu/host/netwurker/
http://www.montevideo.nl/www/english/current.htm
.... . ??? .....

```

```

Date: Thu, 05 Sep 2002 17:13:06 +0200
From: =?ISO-8859-1?Q?=A4?=<ni_ga {AT} o-o.lt>
Subject: Re: | <a href="\?s=acafbc.txt">ambic/a/a, a compilation
of

http://www.o-o.lt/cipher/index.php?s=acafbc.txt
t x
t t
p .
: c
/ b
/ f
w a
w c
w a
w =
o s
- 7
o p
. h
l P
t .
/ x
c e
i d
p n
h i
e /
r r
/ /
i h
n p
d i
e c
x /
. t
p l
h .
p o
? -
s o
=
a w
a c
a w

```



```
f /
b /
c :
. p
t t
t x
txt.cbfa=s7php.xedni/rehpic/tl.o-o.www//iptth

o-o cipher records wrote:
> <a href="\?s=acafbc.txt">ambii</a>, a compilation of low quality
ambient video for silent shows or chillin/chillout performances is
out. Price = 1l$ or EUR
>
> cipher
>
>
> p o s t
> a r c h i v e http://
www.o-o.lt/post
>
>

p o s t
a r c h i v e http://www.o-o.
lt/post
```

```
Date: Tue, 3 Sep 2002 01:14:40 -0400
From: Alan Sondheim <sondheim {AT} PANIX.COM>
Subject: the dearth

Name Connected Idle time Location [1;24r [23;1H
[1;20r [20;80H -----
Nikuko (#934) 9 seconds 0 seconds Bodee

Total: 1 person, who has been active recently. [1;24r [23;1H"ah
he [21;76H01:04 [23;7H1l, nothing's going to emerge out of this
darkness.
it's always the same. i'm stale. even the animation's stale.
things float
in gravitationless space, [22;24r [24;1H w [1;24r [24;2Hbell-
lit. new
elements appear out of the chaos. [22;24r [24;1H
[1;24r [24;1H [1;20r [20;80H You say, "ah hell, nothing's going
to emerge
out of this darkness. it's always the same. i'm stale. even the
animation's stale. things float in gravitationless space, well-
lit. new
elements appear out of the chaos." [1;24r [24;1H {AT} who [22;24r
[24;1H
[1;24r [24;1H [1;20r [20;80H Name Connected Idle time
Location [1;24r [24;1H [1;20r [20;80H -----
Nikuko (#934) a minute 0 seconds Bodee

Total: 1 person, who has been active recently. [1;24r [24;1H"just
a minute
now. holding everything in abe [21;76H01:05 [24;46Hyance. recently,
my
depression has [22;24r [24;1H
[1;24r [24;2Hravaged the earth. who or what speaks here. no
one will
know. the data-base re [22;24r [24;1H m [1;24r [24;2Hains the same,
coheres. [22;24r [24;1H [1;24r [24;1H [1;20r [20;80H You say,
"just a
minute now. holding everything in abeyance. recently, my depression
has
ravaged the earth. who or what speaks here. no one will know. the
data-base remains the same, coheres." [1;24r [24;1H {AT} who
[22;24r [24;1H
[1;24r [24;1H [1;20r [20;80H

Name Connected Idle time Location [1;24r [24;1H [1;20r [20;80H ----
----- Nikuko (#934) 2 minutes 0 seconds
Bodee

Total: 1 person, who has been active recently. [1;24r [24;1H"just a
minute. i'll gat [21;76H01:06 [24;25Hther myself. i'll bring it
home. i'm
in advance of every [22;24r [24;1H
[1;24r [24;2Hhuman in this virtual space. your thinking is a
subset of
my own. there's no o [22;24r [24;1H n [1;24r [24;2Hhe here to
contradict
that. edict et dict. [22;24r [24;1H [1;24r [24;1H [1;20r
[20;80H You
say, "just a minute. i'll gather myself. i'll bring it home. i'm in
advance of every human in this virtual space. your thinking is a
subset of
my own. there's no one here to contradict that. edict
edict." [1;24r [24;1H {AT} who [22;24r [24;1H [1;24r [24;1H [1;20r
[20;80H
Name Connected Idle time Location [1;24r [24;1H [1;20r [20;80H ----
----- Nikuko (#934) 3 minutes 0 seconds
Bodee

Total: 1 person, who has been active recently. [1;24r [24;1H"all my
writing is a dialog with my [21;76H01:07 [24;36Hself. i know
you're out
there in these fourm [22;24r [24;1H m [1;24r [24;2Hminutes.
i know
you're somewhere around. locate the truth in this darkness.
loc [22;24r [24;1H a [1;24r [24;2Hte it. i'm at the basis of
it. [22;24r [24;1H [1;24r [24;1H [1;20r [20;80H You say, "all
my writing
is a dialog with myself. i know you're out there in these four
minutes. i
know you're somewhere around. locate the truth in this darkness.
locate
it. i'm at the basis of it." [1;24r [24;1H {AT} who [22;24r [24;1H
[1;24r [24;1H [1;20r [20;80H Name Connected Idle time
Location [1;24r [24;1H [1;20r [20;80H -----
-----
Nikuko (#934) 3 minutes 0 seconds Bodee

Total: 1 person, who has been active
recently. [1;24r [24;1H {AT} who [22;24r [24;1H [1;24r [24;1H
```

```
[1;20r [20;80H
Name Connected Idle time Location [1;24r [24;1H [1;20r [20;80H ----
----- Nikuko (#934) 3 minutes 0 seconds
Bodee

Total: 1 person, who has been active
recently. [1;24r [24;1H {AT} who [22;24r [24;1H [1;24r [24;1H
[1;20r [20;80H
Name Connected Idle time Location [1;24r [24;1H [1;20r [20;80H ----
----- Nikuko (#934) 4 minutes 0 seconds
Bodee

Total: 1 person, who has been active
recently. [1;24r [24;1H {AT} quit [22;24r [24;1H [1;24r [24;1H
[1;20r [20;80H
*** Disconnected *** & Connection to 1 closed by foreign
host. [21;18H [20;80H ---- No world
---- [1;24r [24;1H/quit [22;24r [24;1H [21l > [1;24r [21;1H [J$
exit
Script done on Tue Sep 3 01:07:53 2002
```

===

```
nettime unstable digest vol 11
Sun Sep 8 00:49:39 2002

Subject: LACAN AND CALCULUS
From: lewis lacook <llacook {AT} YAHOO.COM>

Subject: just for fun
From: august highland <chmfah {AT} HOTMAIL.COM>

Subject: meznagelle-like French poet
From: "Millie Niss" <men2 {AT} columbia.edu>

Subject: two-slit gravity
From: steve.duffy <sad {AT} DEBRIS.ORG.UK>

Subject: Re: IT
From: + lo_y + <loy {AT} MYREALBOX.COM>

Subject: |smear-tint| :: |[c]r[cu][l][t][r]y| glass :: lust
From: "app|[lick.ation][end.age]" <netwurker {AT} HOTKEY.NET.AU>

Subject: |smear-tint| :: in cut circuitry glass :: (//shift)
temporary
From: "app|[lick.ation][end.age]" <netwurker {AT} HOTKEY.NET.AU>

Subject: Re: | <a href="\?s=acafbc.txt">ambii</a>, a compilation
of
From: =?ISO-8859-1?Q?=A4?> <mi_ga {AT} o-o.lt>

Subject: the dearth
From: Alan Sondheim <sondheim {AT} PANIX.COM>

agent/editors

beatrice beaubien <i2eye {AT} mac.com>
7-11 nettime-bold syndicate thinglat
florian cramer <cantsin {AT} zedat.fu-berlin.de>
_archive_eu-gene o-o rohrpost webatary wryting
$Id: digestunstable.pl,v 1.8 2002/08/30 14:41:21 paragram Exp $

# distributed via <nettime>: no commercial use without permission
# <nettime> is a moderated mailing list for net criticism,
# collaborative text filtering and cultural politics of the nets
# more info: majordomo {AT} bbs.thing.net and "info nettime-l"
in the msg body
# archive: http://www.nettime.org contact: nettime {AT} bbs.
thing.net
```

12.0

<nettime> unstable digest vol 18

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sat, 26 Oct 2002 05:08:31 +0200

```
From: Rhizome <info {AT} rhizome.org>
Subject: Your Recent Email to Rhizome
Date: Wed, 23 Oct 2002 03:12:53 -0400

Your recent post to Rhizome has bounced. This generally happens
because
the email was sent incorrecly. Here are some tips to help you:

+ You must be subscribed to a Rhizome email list to post. Your
subscription info can be seen here: http://rhizome.org/subscribe.
rhiz

+ You must post from the address with which you are subscribed to
Rhizome. For your reference, here is the email address you used:

7-11 <7-11 {AT} mail.ljudmila.org>

+ To post to Rhizome Raw, Rhizome Digest, or Rhizome Rare you
must use
```

list (AT) rhizome.org. We use this single address for all incoming email.

+ To subscribe to Rhizome, please visit <http://rhizome.org/fresh> and click on "Become a member."

+ To unsubscribe from Rhizome, or to make any changes to your current subscription, please visit <http://rhizome.org/subscribe.rhiz>. You will be prompted first to log in using your email address and password.

And if you want to talk to a real person, please email Francis at francis (AT) rhizome.org.

Thanks!

>From owner-list (AT) rhizome.org Wed Oct 23 03:12:51 2002
>Received: (from mjrdomo (AT) localhost)
> by rhizomel.client.dti.net (8.10.2/8.10.2) id
> 99W7Cn14209;
> Wed, 23 Oct 2002 03:12:49 -0400
>Date: Wed, 23 Oct 2002 03:12:49 -0400
>From: owner-list (AT) rhizome.org
>Message-Id: <200210230710.2.g9W7Cn14209 (AT) rhizomel.client.dti.net>
>To: raw-approval (AT) rhizome.org
>Subject: BOUNCE raw (AT) rhizome.org: Non-member submission
> from [7-11 47-11 (AT) mail.ljumdila.org] Message too long
> (>80000 chars)

Date: Tue, 22 Oct 2002 10:02:24 +1000
From: ".traumachine." <netwurker (AT) HOTKEY.NET.AU>
Subject: Re: <.SNIP.>E

At 04:40 AM 21/10/2002 -0700, you wrote:

>u raise blather-foam + r *not* GNU silicon-soaked; contrived from
>somnambu[[turn.table][lism
>u luv the l[acuna]oom + C.crete the facile spin. u r.ape
>with soma,
>[!naked] lunch stom.aches with jaded ribs + suck words
>phreak.ing & wracking down yr side.
>wr.eye.ting sinks in s[ub.standard][nipr.down; liminal
variability
>when pressured +
>saurian over.kill[ahs][. Shouldering moss.texts, u
>gesture +
>cross yrself with laptop blood.
>
>u fn[shell.f]ish + blurb. Damage + rastering facts + rage theses
>reznor copy.cat + dropping yr visor in false dis.course
tournament.
> yr mark: uncommunicative, lye + hog fat.uousness
>with no weight.
>surges of f[ull][rontals do not a action(script) make. yr musk-
scripts
>keem +
>stop f[m]oment(s)
>again, (blindness-is-the-new-literary-winter, skipping the soft.
ware juice
>2
>suspend rhythmical + wit in ball.less routines. Yr
>words abs[re]cess
>while aims r set 2 rote. Cross dreams with s(ignifier)trychnine;
>quill blest
>with crusted, barfing repeat dogs + lined symb[c][ollic pages.
yr blocs
>+ travel.liniments r ratified
>4ever. u echo planes of meat
>thru a #0-flat sky.scrape
>wounded with sic() growth.
> yr text arcs spit canons: the ooze
>stipples: the
>fin of tabs + locks + n.serts:
>4 u, 4 always.
>
>=====

.
proj[tean][.lapsing.txt
[
[

www.cddc.vt.edu/host/netwurker/
<http://www.hotkey.net.au/~netwurker/>
<http://www.hotkey.net.au/~netwurker/display.myopia.swf>

. ??? ?

Date: Mon, 21 Oct 2002 15:26:19 -0700
From: Lanny Quarles <olipsis (AT) HEVANET.COM>
Subject: ??????????-7?:razbiram

NOB-BRRRT-ODY

-----kazvash: -b'D1D2b2b'D'p'N'D' c[0]a,c[0]2a,i[0]agg
sjsjeu: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg
se :psb'N'D'p', :189 1 b2N'D'.N[0]D2b'ise c[0]a,c[0]2a,i[0]agg
dnoctopi: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg
obichate: -b'D1D2b2b'D'p'N'D' c[0]a,c[0]2a,i[0]agg
killerbio: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg
izvinyavayte: -b'D1D2b2b'D'p'N'D' c[0]a,c[0]2a,i[0]agg
von: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg
anglysk1: -b'D1D2b2b'D'p'N'D' c[0]a,c[0]2a,i[0]agg
missi: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg
razbiram :b'D1D2b2b'D'p'N'D', N[0]D1b.D[N].p'D'.N[0].1D'. :186 1 b2N'D'.
N[0]D2b'razbiram c[0]a,c[0]2a,i[0]agg
ollo: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg
nosht: -b'D1D2b2b'D'p'N'D' c[0]a,c[0]2a,i[0]agg
ito: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg

suprug: -b'D1D2b2b'D'p'N'D' c[0]a,c[0]2a,i[0]agg
habbbittti: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg
az :b'D1D2b2b'D'p'N'D', :90 1 b2N'D'.N[0]D2b'ise c[0]a,c[0]2a,i[0]agg
olloop: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg
priyatel: -b'D1D2b2b'D'p'N'D' c[0]a,c[0]2a,i[0]agg

|
|
| wadda madda? ich i tol hol hinnyen. boukets de temps, toot
all da fartolotin temps la mondo kanny of it. wadda nadda and
hondaga too..l'eh, et, les demi-mondiques les smart-place-
mats, ta hozan-ga et esta a son/nier avec and i awithin les a
tetes a -besoin the allois of awinged feather, a twice? never.
|

I can't remember seeing bacchii. Is bacchii correct?
however, like with betii betas,
quite frequently 'mearaa bachchaa' comes out of mouth
automatically when saying out of sheer love

(love)jalaadjective + I can't rem
(love)toBaaadjective + I can't se
(love)lambaadjective + I can't bacc
(love)mahilaanoun_f + I can't I
(love)thaaux_past + is es est est ast esti ba bac bacc
(love)paaninoun_f + chi chii ch c h i
(love)accaaadjective + correct?
(love)nayaadjective + how like
(love)andarloc_postp + bet
(love)aageloc_postp + bet
(love)uuparloc_postp + qui
(love)orloc_postp + freq
(love)taraphloc_postp + mer
(love)niceloc_postp + bac
(love)pahleloc_postp + com
(love)paasloc_postp + ou
(love)piceloc_postp + o
(love)baadloc_postp + mout
(love)baarelloc_postp + aut
(love)baaharloc_postp +when'
(love)liepurp_postp + say'
(love)yaasloc_postp + shee
+++++

"I am not Chinese."

repit: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg
dobro :b'D1D2b2b'D'p'N'D'p'D'p'N'D', N[0]N[0].N[0]., b'D'.N[0]., b'D'b.
b'D'N[0]N[0].D'. :80 4 b2N'D'.N[0]D2b'ise c[0]a,c[0]2a,i[0]agg
eleo: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg
dobro :b'N[0]N[0]. N[0]D2b'N[0]N[0].D'.D'.D'.D'.D'.D'.D'. :216 2
b2N'D'.N[0]D2b'ise c[0]a,c[0]2a,i[0]agg
didi: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg
dobro :b'D1D2b2b'D'p'N'D', :188 1 b2N'D'.N[0]D2b'ise c[0]a,c[0]2a,i[0]agg
uffuio: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg
utro :b'N[0]N[0]N[0].D'.D'.D'.D'.D'.D'.D'.D'.D'.D'. :154 1 b2N'D'.
N[0]D2b'utro c[0]a,c[0]2a,i[0]agg
osieoupo: -AAuAZAZAgAA A A c[0]a,c[0]2a,i[0]agg

Date: Thu, 24 Oct 2002 14:15:06 -0400
From: " " <sebastian (AT) rolux.org>
Subject: textz.com has been relaunched today

| textz.com has been relaunched today
|
| --> <http://textz.com> ... thanks
|
| o_o _ / / _ ' / ' / / / /
| /t\ _ \ \ / \ _ o \ / / |
| we are the & in copy & paste
|
|-----

Date: Tue, 22 Oct 2002 04:41:18 -0700
From: Lewis Iacook <liacook (AT) YAHOO.COM>
Subject: "I think today may be more amber,"

Today's golden with engineering, Brad says to Brittany
over the covers, who plover through the dark like a
rifle's antique fm evoking erect series' retention
with impacted capacities. "Sky's like an antique paper
or the skin of old plants meshing with horizontal
nodes."

Today, it should be noted, loads into a new browser
window via javascript popup advertising; ineffective
as it may be, and regardless of function rs(n,u,w,h)
{
remote = window.open(u, n, 'width=' + w + ',height='
+ h + ',resizable=yes,scrollbars=yes');
if (remote != null) {

```

        if (remote.opener == null)
            remote.opener = self;
        window.name = 'myYahooRoot';
        remote.location.href = u;
    }, Maybe there's blood in your mouth, which commends
with hooks the waters and their skimming over: Brad
and Brittany asleep, eyelids pressed like petals on
the white box truck foaming, we got the whole of the
sun nosed in our vegetation outside, he whispers to
her rustily over an older skin of ferns brushing
japanese calligraphy, maybe there's blond in your
mouth of modes spilling lipid dreams.
    body { color:#000000; background:#fff;
font-family:frutiger,arial,Helvetica; font-size:10pt;}
body A { color:#000000; }

    My body is no color of notepad stretched, she
mentions in passing a sport utility vehicle primed
with a powerful bomb slammed into an Israeli bus at
rush hour here this afternoon, and once more we're as
naked and as soft as new skin ready for puncture going
to work. "I think today may be more amber," you gasp,
the engine and transmission of the vehicle carrying
the explosives lay some 50 yards from the bus, by a
left leg severed below the knee.

=====

http://www.lewislacook.com/
http://artists.mp3s.com/artists/385/lewis\_lacook.html
meditation, net art, poeisis: blog http://lewislacook.blogspot.com/

Do you Yahoo!
Y! Web Hosting - Let the expert host your web site
http://webhosting.yahoo.com/

Date: "[]" Tue, 22 Oct 2002 10:59:16 -0700
From: "[]" <kanstanz {AT} YAHOO.COM>
Subject: Too three implacable Cootsods oof WoWar and Popeacce
pPaart s{)}

(forget nul) (what nul) (you nul) (knew nul)
(daviami
nul) (by nul) (shiva's nul) (kuzzilbash nul) (we nul)
(are nul) (now nul) (out nul) (of nul) (constantinopol
nul) (you nul) (kythee nul) (kiddigeree nul) (hirrawen
nul) (and nul) (in pron_pl_close (mal nul) (hing nul)
(se prep_ablnst dative) (near nul) (popper nul) (cake
nul) (istanbul nul)

http://islam.org/culture/Calligraphy/cp26.jpg

0 ''
1 ' '
2 ' '
3 ' '
4 ' '
5 ' '
6 ' '
7 ' '
8 ' '
9 ' '
10 ''
11 ' '
12 ' '
13 ' '
14 ' '
15 ' '
16 ' '
17 ' '
18 ' '

http://www.pitt.edu/~haskins/sites/Alexandropoi4.jpg
19 ' '
20 ' '
21 ' '
22 ' '
23 ' '
24 ' '
25 ' '
26 ' '
27 ' '
28 ' '
29 ' '
30 ' '
31 ' '
32 ' '
33 ' '

http://pages.sssnet.com/7genex7/carvcathb.jpg
34 ' '
35 '#'
36 's'
37 'g'
38 'g'
39 ' '
40 '('
41 ')'
42 '*'
43 '+'
44 ','

http://www.pitt.edu/~haskins/sites/Chertomlyk1.jpg
45 '-'
46 '-'
47 '/'
48 '0'
49 '1'
50 '2'
51 '3'
52 '4'
53 '5'
54 '6'

55 '7'
56 '8'
57 '9'
58 'A'
59 'B'
60 'C'
61 'd'
62 'e'
63 'f'

http://pages.sssnet.com/7genex7/opc.jpg
64 '{AT}'
65 'A'
66 'B'
67 'C'
68 'D'
69 'E'
70 'F'
71 'G'
72 'H'
73 'I'
74 'J'
75 'K'
76 'L'
77 'M'
78 'N'
79 'O'
80 'P'
81 'Q'
82 'R'
83 'S'
84 'T'
85 'U'

http://www.mahq.net/gallery/gundam/official/gallery08/mgqir1006.jpg
86 'V'
87 'W'
88 'X'
89 'Y'
90 'Z'
91 '['
92 '\'
93 ']'
94 '-'
95 '.'
96 '-'
97 'a'
98 'b'
99 'c'
100 'd'

http://www.jewfaq.org/graphics/rashi.gif
101 'e'
102 'f'
103 'g'
104 'h'
105 'i'
106 'j'
107 'k'
108 'l'
109 'm'

http://users.pandora.be/worldhistory/images/ammonites.jpg
110 'n'
111 'o'
112 'p'
113 'q'
114 'r'
115 's'
116 't'
117 'u'
118 'v'
119 'w'
120 'x'

http://www.asiawind.com/art/callig/yishanb.gif
121 'y'
122 'z'
123 '{'
124 '|'
125 '}'
126 '~'

http://indoeuro.bizland.com/tree/slav/church.jpg
127 ' '
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http://www.asiawind.com/art/callig/jiaguwen.jpg
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http://islam.org/culture/Calligraphy/Calig1.jpg
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160 ' '
161 'A'
162 '-'
163 'E'

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593

594

13.0

From: Florian Cramer

Date: Sun, 20 Oct 2002 01:04:30 +0200

[illegible]

595

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Date: Wed, 16 Oct 2002 12:00:00 +0930
From: _arc.hive_request (AT) lm.va.com.au
Subject: _arc.hive_digest, Vol 1 #473 - 1 msg

Send _arc.hive_mailing list submissions to
arc.hive (AT) lm.va.com.au

To subscribe or unsubscribe via the World Wide Web, visit
http://lm.va.com.au/mailman/listinfo/_arc.hive_
or, via email, send a message with subject or body 'help' to
_arc.hive_request (AT) lm.va.com.au

You can reach the person managing the list at
_arc.hive_admin (AT) lm.va.com.au

When replying, please edit your Subject line so it is more specific
than "Re: Contents of _arc.hive_digest..."

Today's Topics:

1. query:(a).DPT.ist.ova.fndSNDs (a u t u m n - f r e q u e n c y)

--__--__--

Message: 1
Date: Tue, 15 Oct 2002 21:57:36 -0600
From: a u t u m n - f r e q u e n c y <star.power (AT) usa.net>
To: "(a).swerVERette.charSets"
arc.hive (AT) lm.va.com.au>
Subject: [_arc.hive_1 query:(a).DPT.ist.ova.fndSNDs
Reply-To: _arc.hive_ (AT) lm.va.com.au

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Date: Fri, 11 Oct 2002 07:37:01 -0400
From: "John M. Bennett" <bennett.23 (AT) OSU.EDU>
Subject: Micronta

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John M. Bennett

Dr. John M. Bennett
Curator, Avant Writing Collection
Rare Books & Manuscripts Library
The Ohio State University Libraries
1858 Neil Av Hall
Columbus, OH 43210 USA

(614) 292-8114
bennett.23 (AT) osu.edu

From: Annie copyright queen <fkhabb (AT) aol.com>
Subject: hope you want to fuck me like donald duck
Date: Fri, 18 Oct 2002 04:55:53 +0200

This is a multi-part message in MIME format
--fadi7ad2-8245-47b1-b73f-7f964430727a

i am ready to by copied by a copyright cop

Put your copy machine in my ...

Waiting for you to be taken in my ass.

Annie
Disneygirlfriend
--fadi7ad2-8245-47b1-b73f-7f964430727a--

From: "W. Blake" <W.Blake (AT) scotoma.org>
Subject: Re: [Softwareandculture] Frozen-Dried .Trauma
[ResidualDataShearing]
Date: Mon, 14 Oct 2002 14:35:33 +0000

Perl Routines to Manipulate London w.blake (AT) scotoma.org
London.pl, v 2.0 1792/02/23 08:16:43

Copyright (c) 1792-2002 William Blake
Unpublished work reconstituted W.Blake (AT) Scotoma.org.
Permission granted to use and modify and append this library
so long as the
copyright above is maintained, modifications are documented, and
credit is given for any use of the library.

Thanks are due to many people for reporting bugs and
suggestions

For more information, see http://www.scotoma.org

Grave the sentence deep. My love of London held in torment.
Heavy, rains of cruelty, disguised in spectacular investments.
Accumulate interest in Jealousy,Terror and Secrecy.
The bloated Square mile
Gifts this Isle.

In this cities dark gates - the tree of knowledge leads to
this mansion
built on misery.
Here the dress code of secrecy cloaks the body in fear.
This is how the proprietary city gets built,
Hidden in every propriety street,
In every proprietary house,
In every propriety possession we meet.

DEPENDENCIES:
use SocialClass;

The American war was the last judgment on England.
Inoculated against the sewer. Albions Angels
Rise up on wings of iron & steel spreadsheet & rule:
To gift sanitation & sulphurous fire to:
The wheat of Europe,
The rice of Asia,
The potato of America,
The maize of Africa.
Nasacure-bloated, angels crawl from the corpse of war.
Five times fatter then when they entered.

Choking lays the sickening Leveller-republican. Caustic fumes
- dusts,
gust from wars - grinding wheels - mills of cruelty - mills of
terror,
jealousy & secrecy.
Every light ray turned to shadow and dispare. to riketts -
scabies - ticks &
lice.
Until the dark sun never set on the Hanoverian empire.

Rise then the Leveller-republic, rise on wings of knowledge
flowing in the
domain of the many.
For heaven is more knowledge then one man can muster in a
lifetime.
For hell is more knowledge then one man can muster in a
lifetime.

This Library is for calculating the gross loss to Londons
Imagination of
children
beaten enslaved fucked and exploited to death from 1792 to
the present.
We see this loss in every face marked with weakness or marked

```

with woe.
# to do this we approximate that there are 7452520 or so faces
in this state
# that live in the charter'd streets of London.
# Found near where the charter'd Thames does flow.
# DATATYPES USED:
# These are a series of anonymous hashes;
# At least one is required at compile time:
#
# The Data for the DeadChildIndex should be structured as
follows:
#
#   {DeadChildIndex} => {
#     IndexValue => {
#       Name           => " Child name If known else undefined
#     };
#     Age              => " Must be under 14 or the code
#     will throw an    exception due to $COMPLICITY";
#     Height           => "Height of the child "
#     SocialClass      => " "
#   }, As many as found
#
#   local $DeadChildIndex;
#
#   local (AT) SocialClasses = qw(
#     RentBoy YoungGirl-Syphalitic-Inoculator
#     CrackKid WarBeatenKid ForcedFeetalAbortion
#   );
#
#   local (AT) ProprietaryItems = qw(
#     Shelter Food Fun Energy Land Technology Beast Fish Foul
#     Knowledge
#   );
#
# The Get_VitalungCapacity routine uses the Age and Height
entry of the
DeadChildIndex
# to calculate the Lung-Capacity of the dead child. This is
then used to
calculate the
# volume and capacity of screams when terrified.
sub Get_VitalungCapacity{
  my $DeadChild = shift;
  my (
    $VitalLungCapacity, # vital lung capacity in liters
    of air
    $Height,            # is height in centimeters
    $Age,               # is age in years
  );
  $Height = $DeadChild->{Height} unless ! defined
  $DeadChild->{Height};
  $Age = $DeadChild->{Age} unless ! defined
  $DeadChild->{Age};
  if ($Height <= $Age){
    # Basically your vital lung capacity gets bigger
    as you get
    taller,
    # but it gets smaller as you get older... So the
    person who could
    scream the most would be as tall as they're going to
    # get but be old enough to have just gotten there.
    (Probably about
    18 or 20 years old.)
    # This falls outside of our basic parameter of 0 to
    14 years. But
    the maths are still useful
    $Age) - 2.69 ;
    return $VitalLungCapacity;
  }else{
    # we may not know the height, try to guess from
    SocialClass
    if(! $Height){$Height = Get_HeightFromClass($Height =>
    $DeadChild->{SocialClass})}
    # we may not know the Age, try to guess from
    SocialClass
    if(! $Age){$Age = Get_AgeFromClass($Age =>
    $DeadChild->{SocialClass})}
    if($Age <= $Height){
      $VitalLungCapacity = ((0.041 * $Height) - (0.018 *
    $Age)) - 2.69 ;
    }
    return $VitalLungCapacity;
  }else{
    # Approximate it
    # The average 6 year old child is about 120 cm tall.
    $Height
    ~130.0 and $Age = 6.0
    # Put this into our equation and we get that the
    VitalLungCapacity
    is about 2.1 liters.
    # The average 14 year old teenager is about 160 cm
    tall. So
    Height=160 and Age=14.
    # This gives us a vital lung capacity of about 3.6
    liters.
    if($Age){
      $VitalLungCapacity = ((3.6) - (2.1) / 8.0) *
    $Age;
    }else{
      $VitalLungCapacity = ((3.6) - (2.1) / 8.0) *
    int(rand(14));
    }
  }
}

# This routine needs work due to the lack of recorded data:
# It is to calculate the
# amount of contemporary profit that has accumulated
# through the interest based on the number of dead children
# directly caused through neglect, disease and sale of slaves
sub PastProfit {
  # $NUTRITIONAL_COSTS = minimal care upto the age
  # of 12
  $DeadChild = $NUTRITIONAL_COSTS;
  ${DeadChild} + ${DeadChildren->{FoundInLondonsParkPonds}} if
  ${DeadChildren->{FoundInLondonsParkPonds}};
  ${DeadChild} + ${DeadChildren->{ChimneySweeps}} if
  ${DeadChildren->{ChimneySweeps}};
}

# This subroutine adds to argument to the variable $ThisMindForgets
sub MoreWork {
  local $InfantsScreamInFear;

  # WoeOfEveryMan is the main method for constructing the
  # InfantsScreamInFear structure:
  # If we find that say that the hash ${RentBoy} is defined
  # with values then we add this to the hash ${InfantsScreamInFear}

  sub WoeOfEveryMan {
    foreach my $Class ( (AT) SocialClasses){
      warn "New class = $Class\n";
      $InfantsScreamInFear->{$Class} = ${$Class} if ${$Class};
    }
  }

  #In every cry of every Man,
  #In every Infants cry of fear,
  #In every voice: in every ban,
  #The mind-forg'd manacles I hear
  #
  #SE-LONDON9; E27| How the Chimney-sweepers cry t100
  #SE-LONDON10; E27| Every blackning Church appalls, t101
  #SE-LONDON11; E27| And the hapless Soldiers sigh
  #SE-LONDON12; E27| Runs in blood down Palace walls
  #
  #SE-LONDON13; E27| But most thro' midnight streets I
  hear t102
  #SE-LONDON14; E27| How the youthful Harlots curse
  #SE-LONDON15; E27| Blaats the new-born Infants tear
  #SE-LONDON16; E27| And blights with plagues the Marriage
  hearse

  #Evaluate CONSTANT_Worry at compile time so we do not have to
  bother in the
  rest of the script
  $CONSTANT_Worry = eval {sub HouseOwnerOccupier {return qw(DEBT
  LOANS BILLS
  REPAIRS COUNCIL TAX) }};
  $CONSTANT_Worry = eval {sub Parent {return qw(BAD_EDUCATION
  BAD_HEALTHCARE
  POLLUTION BAD_TRANSPORT) } * $NUMBER_OF_CHILDREN};

  # This routine is a direct lift from the 1792 version 1.0
  so it retains some of the antiquated language of the
  # original algorithm.
  # The purpose of this Subroutine is to
  # Traverse the DeadChild structure
  # whilst $Imagination exists. $Imagination is depleted
  # by recursively calling the PursueWealth function
  # Once all $Imagination is exhausted the programme
  # dies calculating the next time it should run.
  sub MindForgedManacles {
    # $Mind is the mind of one member of the population of London
    # $Imagination is a field for flexible thinking in the stucture
    of the mind.
    # One mind is passed into this fuction at a time
    my ($ThisMind) = (AT) _;

    do { # keep going until ${ThisMind}->{Imagination} becomes
    negative.

      # For each DeadChildIndex the minds memory
      # field is depleted by the $CONSTANT_Worry
      # subroutine unless $Imagination is positive.
      foreach my $DeadChildIndex (${DeadChild}){
        $ThisMind->{Memory} .= $CONSTANT_Worry unless
        $ThisMind->{Imagination};
        #If the minds memory contains debt then
        # call the subroutine MoreWork
        if ($ThisMind->{Memory} =~ /DEBT/){
          aMoreWork("${$Mind->{Memory}}");
        }else{
          # if we got this far we have a positive bank balance
          and some
          imagination
          # traverse InfantsScreamOfFear and extract Pain for
          each one.
          PAINFULMEMORY: foreach $Pain
          (${InfantsScreamOfFear}) {
            # here we use $Pain to recursively call
            PursueWealth
            # until $Imagination turn negative
            $ThisMind->{Imagination} = $ThisMind-
            >{Imagination} -
            $PursueWealth();
            print $ThisMind->{Imagination};
            if ($ThisMind->{Imagination} < 0){ last
            PAINFULMEMORY }
          }
        } while ( $ThisMind->{Imagination} >= 1);
        die "IMAGINATION DEPLETED: Re-run date = time + 30 ";
      }

      # This routine needs work due to the lack of recorded data:
      # It is to calculate the
      # amount of contemporary profit that has accumulated
      # through the interest based on the number of dead children
      # directly caused through neglect, disease and sale of slaves
      sub PastProfit {
        # $NUTRITIONAL_COSTS = minimal care upto the age
        # of 12
        $DeadChild = $NUTRITIONAL_COSTS;
        ${DeadChild} + ${DeadChildren->{FoundInLondonsParkPonds}} if
        ${DeadChildren->{FoundInLondonsParkPonds}};
        ${DeadChild} + ${DeadChildren->{ChimneySweeps}} if
        ${DeadChildren->{ChimneySweeps}};
      }

      # This subroutine adds to argument to the variable $ThisMindForgets
      sub MoreWork {

```

[illegible]

Date: Mon, 14 Oct 2002 22:09:23 -0700
From: "[]" <kanztanz {AT} YAHOO.COM>
Subject: rock of de-centered gravity

insert picture here

it would be 7 by 7 meters square

insert picture her

obs|essiv|eryibse|s|s|i|v|e|r|y|obsessivelyobsessivelyobsessive

it would be 10 stadiums wide; 15 empires high; 20
galaxies long; and 25 times the sum of all souls and
nirvana

--- i want

insert picture here

```
nininnnninininininioutinininininininiininininini.n.i.n.i.n.i.o
.u.....t.
```

but i would leave it out

--- i wan

insert pictur

opposite/of foetisoppoop/po site of /fo /etisoppoop
po/site of /fo eti sop poopposite of /fo etisoppo
o/pposite of fo etis/oppo

but i can't picture it

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--- i wa

insert pictu

"which grieves my heart"

it would be the size of a 8" apple pie

--- i w

insert ictu

decay: grass under the tree; apples
the will of the weight of the pull
they lay on the grass; round hard
then thin in a glass plate 8" baked

it would be the size of gravity's fist

--- i

insert itc u

ictu in situ
spiritus sans corpus
but contained
by some will to orbit
ex camera
and exert praecipto
pull

-Gravity enters into the i.e. Apple's weight and
foists it's helpless will to pull, with specific
preferences, as if subjectively, upon the heavier, the
better for to, and the final thumpness of it all;
the denser the object being i.e. Apple, the more it,
Gravity, mindlessly yet somehow willfully, is
inclined to bring the thing i.e. Apple down,
resoundingly. this is the fault of the Apple
continuously for being so very prone to fallable and
Gravity in all cases represents innocence before the
fall.

Eve, since in the vicinity, we could say is the
fulcrum.

Adam signifies test object a. consisting of no
momentum; observer observing the self as the thing
outside itself.

the Alledged Snake is primordial at best and was
already an allegorical anachronism even in the time of
Eden.

God is wave-form attribute, with sound auxillary in
prophetic mode.

the big Mo, forbidden, is random and arbitrary, as,
for example, no candy before supper.

the Witch, never mentioned but in interpretation, is
the complex structure of deep and alluring myth that
for example, Gravity did not exert itself until
sometime after Aristotile declared what things were.

ah, were this only so.

but this would be the whole old roll of 620
Kodachrome found in the duraflex III from holiday in
'53
edge of the lake the whole world behind his back i won
the sand cross-legged eating something sweet from a
grey paper bag my hair is black my skin grey i am
wearing a woolen bathing suit it too is black,
everything is clearly defined by the nitrate outline
bleeding a silver aura of once

next time

in u i at

the microfische fades like puple blood of a
mimeo-graphed jimi hendrexian after-bath that smells
like freshly baked bread soaked in wine and states:
this is to inform you the line to kiss the sky forms
at the other end and that there will be no picture
taking till ten. (fresh pie afterwards)

From: Johan Meskens CS2 jmc2 <johanneskens2 {AT}
chromaticspaceandworld.com>
Subject: | | | | 17-10-2002-18:24 _| 322342 1" | | yellow||gre
en|black|||black|||green|||white 'red ~" | | n |
Date: Thu, 17 Oct 2002 18:24:43 +0200

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|-h---M-M---S-n-C-H---s---| " |
| | | | 17-10-2002-18:24 _| 322342 1" | |
yellow||green|black|||black|||green|||white 'red ~" | | n |

```



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-
-#E 17036103752 ^
-
-
-#A ( A H r -#S
/////
-#u
-
-#_a _a _W _B _W _B -#T aa H wAoA rC
-
-#_u
-
-#000000000000 =_n _t _tH _o _e _e =_I lvLi
avm#
_P eu
-#_A _a _s -#_P _=L 5444441133! =_s _tL _ti _dr
-
-#_dw
-#_u =_S leog yee Cnr _o _g _L _D _l _=T //!!!!!!!!

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[illegible]

[illegible]

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 printedomc'nia perstrateraste ne's
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[illegible]

```

Sova.rightthen NAME =
sub war.n }*[c]d[e]iary of the home.$less

if (/^--ident.ity_off$/) { $ack.no.ledge.ment_off=__;
next;

-sicken x      solve x seconds between cor[e].dial
-
--HELP        .press. t.hi[z]zing[s]. screen
$ova -sicken

{
    $_____=$_____;
    next;
}
next if ($__ == $_____);

```

```

From: Johan Meskens CS2 jmc2 <johanmeskenscs2 (AT)
chromatics.spaceandworld.com>
Subject: | | | 5-10-2002-07:16 | 431445 2" | |
| |white| | |black| | |white 'black -' | |
Date: Sat, 5 Oct 2002 07:17:29 +0200

| -c-k-h-r-o-m-a-c-h-i-n-e- |
| | | 5-10-2002-07:16 | 431445 2" | | |white|
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ra[003849]>=in[032243]
vu[00438]
og[00032]
ac[0238-3d

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[illegible]


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m.....
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florida fungi.....
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F.....
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                                =
Y.....
.....=
r:r:r:r:
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Date: Sun, 29 Sep 2002 02:01:20 -0400
From: Alan Sondheim <sondheim {AT} PANIX.COM>
Subject: why codework

[illegible]

vary of any art movement tending towards genre, not that the two are simultaneous or even related. there are limits to codework; on one hand that the code itself, on the other the process the code sends - what - through -
- text/image/object/object/monad/desire - think of it as retinal filtering - that is the isolation, production, and naming of objects within a continuum of the world - it's both structure and generative process - the latter tending towards ontology.

what is, is the domain of production - the input, to the extent that it is
text/image etc. - i.e. not generated within the program itself - is parasitic, the third term within the communication process - on one hand
traditional 'content' - on the other - 'noise' within the system that
modifies and is modified by the output.

I tend to think of this in terms of two large-scale operations - that of consciousness and its relation to inputting and outputting - fuzzy and rough domains at best - not a behavior analysis - but one stressing the interpretation and phenomenology of consciousness within the filter - seeing this as the way the world is, that is to say the relationship of consciousness to the world is vis-a-vis formal and informal systems in which filtering/language produces discrete elements in relation to consciousness on one hand and the world on the other -

and then again - the second large-scale operation - that of the universe -
plasma, virtual particles - the disruptions and collusion/ collision of
structures - momentary buildups, impediments - codelwork at the limits in
other words connecting, a connector among others, between self and cosmos
- without descent into the mu of zazen for example - or ma, space/ interval
- looking at correlated particles for example in relation to, but not
always, the space between them -

so that there is a production of meaning, the gleaning from across
all of
this - structure, process, the parasitic - it's the production
that is
also an inhabitation and interpretation by consciousness - it's the
situation of being-human in the world - it's worlding itself -

at least this is how it seems to me, the movement-genre is irrelevant - what's important is the exploration of consciousness and the relationship among articulated entities in the world - there's something of cognitive psychology to this (but messier) and something of art as well (but more exact, almost uncomfortable, diacritical) -

not a movement or genre but the loose domain or pooling of the
confidence
of structure and content (in the traditional sense), subject and
object
(in the traditional sense), i and not-i (in the traditional
sense)
- dichotomy itself - or the very nature of distinction - the sheffer
stroke
or its dual for example as the basis - neither a nor b - not both a
and b
- already tending towards the quantum mechanics of superimposition
and
phenomenology of the gesture -

phenomenology of the gesture -

Date: Sat, 28 Sep 2002 20:20:11 +0200
From: + lo_y. + <loy {AT} myrealbox.com>
Subject: >| | . | | 28-9-2002-11:49 | 251363 2" |

```
>[7-11] | || . || 28-9-2002-11:49 |_|| 251363 2" ||  
red |||blue||  
|||orange|| black/green '|' ~" . | . |  
  
>  
>Johan Meskens CS2 jmc52 7-11 (AT) mail.ijudmila.org  
>Sat Sep 28 19:59:01 2002  
  
>>Previous message: [7-11] | || . || 28-9-2002-11:49 |_|| 251363  
2"  
>>|||blue|| |||orange||black/green '|' ~" . | . |  
>>Mxert message: [7-11] | || . || 28-9-2002-11:49 |_|| 251363 2" ||  
red |||blue|| |||orange||black/green '|' ~" . | . |  
>>Messages sorted by: { date } { thread } { subject } { author }  
  
>>  
>>lo_y wrö te :  
>>  
>>">" became .  
>>">" became .  
>>">" added ,  
>>  
>>" welcome back "  
>>  
>>  
>>  
>>  
><<  
><<  
><<  
  
>>" back ? where ?  
  
>>" in lo.y's cosy little "inbox > lists > 7-11" box "
```

```
( " inserting these &gt; manually " )
>==
>==
>==
>
>" back to where ?

" i can send you to inbox > zrrchive > archive > text-art > jmsc2
if you wish "
```

" or to inbox > persons > jmc2 "

```
>--
<--
>--
>--
>--
>
>" i presume you have place in mind ?
```

"i have no mind. only data"

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>--
>--
>--
<--
>--
>--
>
>"ort+ 2
```

>" ort ?

no waddu?

 λ_{max}

2--

—

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>--
>" spot ?
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<http://www.bright.net/~games/spot.jpg>

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>--
>--
>--
>--
<--
>--
>
>" you t

" traced
```

>" you traced ?
" traced what? "

" traced what? "

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-----lo-----
-----y-----
-----PTRz;
http://rhizome.org/object.rhiz75852
http://trace.ntu.ac.uk/incubation/gallery.cfm
www.muse-apprentice-guild.com
http://www.krikri.be/poeuk.html
http://www.google.com/search?q=lo_y
```

[illegible]

From: Johan Meskens CS2 jmc2s2 <johanmeskenscs2{AT}chromaticspaceandworld.com>
Subject: | | | . | | 1-10-2002-13:40 | _ 211251 1" | | blue||black|
|||orange|||||black|red|||||red 'black ~" | | . |
Date: Tue, 1 Oct 2002 13:43:44 +0200

[illegible][illegible]

Subject: i want it now

From: Alan Sondheim <sondheim {AT} panix.com>

Date: Sat, 9 Nov 2002 23:14:35 -0500 (EST)
Subject: Re: Fwd: Re: RHIZOME_RAW: "digital p[h]e[ave]tting" vs

What is wrong with ego? And you keep going back to what you like, what you're looking for, etc. - that really doesn't have that much to do with definition, more to do with your own tastes - even the many-to-many model you propose is one you want to see, the collapsed production / product you call utopia, is yours. In some ways, it's oddly reminiscent of the process art and aesthetics of the 70s - for example Robert Morris' continuous transformations at Castelli -

The definitions you use are so personalized, they're hard to agree or disagree with. For me, mez and for that matter myself - we_are_the network - it just may not be in you to see it that way -

Alan - thinking also of nn for example, Meskens, solipsis, highland

On Sun, 10 Nov 2002, Lewis LaCook wrote:

> but that leads to ego...i mean, the way i try to look at works is to
> isolate the work from whatever i know about the worker////i'm not
> looking for a taxonomy of workers, but a taxonomy of working....
>
> of course, as with all theoretical claptrap, it's nowhere near
> exact...
>
> but the economy of seeing works that way is to fall into ye
olde kult
> of personality: as i wondered a few weeks back on the poetics
list,
> why do we have favorite poets as opposed to favorite poems?
>
> and me? hell, i'm as guilty, if not moreso, than anyone...
>
> bliss
> l
>
> --- In webartery {AT} y..., "Talan Memmott" <talán {AT} m...>
wrote:
>
>
>> what distinguishes one way of working from another/// [?]
>
>
>> the practitioner....

<http://www.asondheim.org/> and http://www.anu.edu.au/english/internet_txt
older at http://lists.village.virginia.edu/~spoons/Internet_txt.html
Trace projects at <http://trace.ntu.ac.uk/writers/sondheim/index.htm>
cdroms of work 1994-2002 available: write sondheim {AT} panix.com

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>

From: Alan Sondheim <sondheim {AT} panix.com>
Date: Sat, 9 Nov 2002 23:23:15 -0500 (EST)
Subject: Re: Fwd: Re: RHIZOME_RAW: "digital p[h]e[ave]tting" vs

This makes no sense to me - the network first of all is open, second of all, there's nothing wrong with an ego trip - we are all equally working out of them - and I can't help it if you don't see the difference between one circle and another. Webartery is a circle, for example - rather use peer group, but it's all the same.

And the network spills everywhere - it's NOT just the net, but performance, video, flashmeets, conferences, telephone calls, pdas, etc. etc. And it's not just one network (my error) but networks and networking.

Most of the artists btw I respect are tremendous egotists; they have to be in order to survive. And I see nothing wrong with that. I might not want to be around one or another person, but that's ok too.

Alan

On Sun, 10 Nov 2002, Lewis LaCook wrote:

> but that's CLOSED...if your little circle is the network (which is
> a helluva ego trip, my friend), what separates your little circle
> from what you claim to hate in the politics of this country?
>
> bliss
> l
>

From: "Wally Keeler" <poetburo {AT} sympatico.ca>
Subject: Re: RHIZOME_RAW: "digital poetry" vs net art
Date: Sat, 9 Nov 2002 23:11:01 -0500

You are a Unit of Verse in the Universe

> hi marisa...
>
> i agree that "digital poetry" is often a romantic term...
>
> what i'm looking for is perhaps this...i've been thinking lately
> about the distinction between functional and decorative, and how it
> applies to art on the web...a lot of the "digital poetry" crowd is
> comprised of artists who make animations of words--at best, the
> reactivity and interaction required of the user is touching rollover
> buttons===which in flash, we know, takes almost no knowledge of code
> at all...these works seem to me to be remaking cinema, which, as you
> and i know, we already have...
>
> i guess it boils down to this: what's the difference between say, a
> piece by mez and the recent gogolchat by jimpunk and christophe
> bruno? because it's here i see the distinction most
> clearly...gogolchat is highly functional: it explores
> user-interaction...it requires the network in order to manifest
> itself (that being for me one of the true signs of a pure net
> work...mez's connection to the network, at least in regards to her
> multimedia works, is less tangible////the work does require the
> network, but in a passive way, that is, it requires email list-servs
> for distribution, and takes much of its language from a kind of
> pantomime of code itself...//it's more interactive than digital
> cinema, but less so than a work like gogolchat (or chris fahey's
> adal852)----
>
> me, i just want a net art that is truly an art fitted to its
> medium...i want a net art that literally requires the net work in
> order to manifest itself...
>
> bliss
>
> l

From: "dis.[UR]Locate" <netwurker {AT} hotkey.net.au>
Subject: Re: "digital poetry" vs net art

{d.fine + d.volute:}

.core dumping + re.hash mode[m]
.re.sist.or dross + spewing.statics.in.polemic.placements.

{sick.making}

,

From: Alan Sondheim <sondheim {AT} panix.com>
Date: Sat, 9 Nov 2002 23:40:48 -0500 (EST)
Subject: Re: Fwd: Re: RHIZOME_RAW: "digital p[h]e[ave]tting" vs

That's a good question. For one thing, the desire to distinguish, even draw boundaries, I think is a good and productive desire for the most part - it certainly has a lot to do with style in art. Second, there may be nothing wrong with pain and suffering if it's self-afflicted in the production of work - I've even been thinking about Stelarc that way.

I'm enjoying this exchange, mainly between you and mez, by the way -

Alan

On Sun, 10 Nov 2002, Lewis LaCook wrote:

> the old buddhist thing:
> ego is a particular type of desire...the desire to distinguish
> oneself from others (identity)//////the thing that gets me
red under
> the collar, which is the pain it causes////
> get rid of desire, get rid of pain////
>
> but how get rid of desire and still have motivation?
> bliss
> l
>
> --- In webartery {AT} y..., Alan Sondheim <sondheim {AT} p...>
wrote:
>
>
> Hi Lewis, still confused, but I came late - why would ego
> necessarily lead
> to pain (although a lot of the artists I know are in pain, mind
> you)?
>
> Alan
>

Date: Sun, 10 Nov 2002 22:02:14 +0000
From: "ruth catlow" <ruth.catlow (AT) furtherfield.org>
Subject: Re: Fwd: Re: RHIZOME_RAW: "digital poetry" vs

lewis lacook wrote:

> me, i just want a net art that is truly an art fitted to its
> medium...i want a net art that literally requires the net work in
> order to manifest itself...

I think this gives the institutions and the structures of the
net work
far too much respect. Isn't this like saying that we only want
art that
requires the cubey white walls of a gallery? why are you so eager
to
squash your squishy, expressive, human flesh sourced imaginations
into
the predetermined and rigid labyrinths of mathematically determined
structures?

I know that my own attraction to 'net art that literally requires
the
net work in order to manifest itself' is linked to a desire for the
safety of limits, control, submission paired up paradoxically
with a
ridiculous programmed fear and respectful awe of the superior
intelligence/functionality ascribed to the 'coded' art work. (I do
regard this attraction as perverse-hehe)

Perhaps it is similar to a call for evidence of craft in art, a
proof
that the artist is doing something that most people consider
themselves
incapable of doing. Or a call for provable rigour. It is definitely
a
step towards cyborgism which I don't have a problem with per se but
which I find it hard to get excited about.

Also don't think we can overlook the many different ways that
artists
come to be net artists often starting with the 'decorative, and
how it
applies to art on the web... making animations of words--at best,
the
reactivity and interaction required of the user is touching
rollover
buttons==which in flash, we know, takes almost no knowledge of
code'

The animations and 'decorations' represent one of the roots/
routes to
net art . Or do we insist that in order to enter a 'pantheon of
net art'
the artist is prepared to dedicate a significant proportion of their
practice to learning and manipulating code. If this is what we are
saying, then if we want a burgeoning of excellent and relevant
work we
need to set up apprenticeships for the learning of the craft of
code,
otherwise we may find that we are excluding a whole gamut of artists
with insight and talent but no facility for code and therefore
no way to
communicate. And what about how that time might otherwise be
usefully
spent, researching and exploring other relevant human issues. Or
perhaps
this is finally an admission that like in films we now need a team of
people with different areas of expertise to accomplish a net art
work.

The net does not just provide a distinct medium but represents a
platform for a distinct but very diverse culture with a distinct
means
of distribution. I think that 'net art that literally requires
the net
work in order to manifest itself' maybe could include art that
needs the
audience to receive knowledge of its existence through their
emails in
order for it to resonate. Some very simple image and text web
pages are
very successful in communicating poetics as true and rigorous and
relevant as any net work exclusive works. And the fact that I
receive
them in my inbox influences how the pieces are received.

Thanks Lewis for starting this up

cheers

Ruth

furtherfield.org

From: "dis.[UR]Locate" <netwurker (AT) hotkey.net.au>
Subject: Re: "digital poetry" vs net art

At 02:50 PM 9/11/2002 -0800, LL wrote:
>don't misunderstand me too quickly!

.hoarse
--[quarterer N]
.-drawn

.&
.print
.echo
.s.pln[e]al
.[s]t[r]apped.....

>i don't want nor believe they SHOULD be distinct forms...BUT it
all too
>often seems to me that they are...

.seams
.2
.me[me]

>there's a fundamental difference between, say, 'the dreamlife of
letters'
>and jimpunk/bruno with their gogolchat....and all too often,
looking at
>works that tout themselves as 'digital poetry,' i'm
>disappointed...disappointed because there's so much potential
in the
>medium not being used...too often i see nothing more than text
that
>moves...which is great, but no different than cinema, and not
indicative
>of a new artform...or i see works that use rollovers as their
only source
>of user-interaction, which, while justifying their presence on
the machine
>and network, and introducing some reactivity to the work, is
still pretty
>basic stuff (and with the tools used, require no writing or
understanding
>of code)...

.these
.wurks
.r
.[k]not

.i.
.d|[con]fined
.bi
.yr
.own
.d[efnition]box

.u[se]
.unda
.write
.with
.out
.C++ing

>all of which is fine, really (some of these works are quite
beautiful and
>intriguing)...but i hunger for more (as usual, being American,
which is
>probably why we screw the world up so often)....

.&
.mis
.
.match[ing]

.my
.re:[4]ply
.weaves.
.the
.[s]sense
.of
.soft+hard.
.w.here.

.net.wurked
.in
.w.here[?].
.
.XXssed
.*
.broken.

>i want a new art form, a new form of digital poetry that's less
cinematic...

.a.gain[st]
..
....
.....
.yr.
.printL[b]o[x]a[n]d[N + yoke]
.grain

.u
.do.WT.

>why can't a digital poem do what gogolchat does, or what chris
fahey's
>adal852 does? is there work out there like that? where can i
see it?
>because i desperately want to see it...

.dis.[UR]Locate
..
...
.ur-locate
.if
.u
.can.

From: Alan Sondheim <sondheim (AT) panix.com>
Date: Sat, 9 Nov 2002 23:47:54 -0500 (EST)
Subject: Re: Fwd: Re: RHIZOME_RAW: "digital p[h]e[ave]tting" vs

One's 'in the picture' in a different way when calculating - there's a constant movement in and out (maybe related to what David Finkelstein, the physicist, once said to a pure mathematician he was being interviewed by - "I'm fucking reality," "you're masturbating" - in other words, in doing code or physics, there are formal limitations and feedbacks - in doing a straightforward poem or painting I can lose myself in an entirely different way) - Alan -

On Sun, 10 Nov 2002, Lewis LaCook wrote:

```
> well, that's part of the egolessness for me....
> you become completely absorbed in the work....with music there's
an
> immediacy that helps....with hypermedia, there's the distance of
> stepping back and looking at it/////
> just losing identity in the work/////
> which does not mean not calculating!
>
> bliss
> l
>
> "i love the gesture which corrects emotion"
> -braque
> ---- In webartery {AT} y..., Alan Sondheim <sondheim {AT} p...>
wrote:
> >
> > Is working in an egoless state the best way to work or be? I
> > understand this in zen certainly, and it's something I think I
> > occasionally achieve when playing instrumentally, but the very
> > exigencies of digital work, however it's defined, requires
one to do
> > what Ruth Bunzel talked about (believe it or not) in relate to
> > Pueblo potters - the most successful (from Ildefonso) were
those who
> > stepped back constantly to see what they were doing/had done.
In the
> > case of the potters, the coding was the hand- measurement
around the
> > pot, necessary to keep the patterning coherent. Do that, make
the
> > decoration, step back, go into it again. It seems to me that
> > coding's like that, a constant immersion and stepping-back -
> > tweaking the language or program that produces the language or
> > javascript etc. etc. -
> >
> > Alan -
```

Date: Sun, 10 Nov 2002 22:07:50 +0000
From: "ruth catlow" <ruth.catlow {AT} furtherfield.org>
Subject: Re: 'digital poetry' vs net art

One last thing. Wittgenstein said this-

'Even when all possible scientific questions have been answered, our problems of life remain completely untouched'

```
////
00
< ?
<
<
>
>
> Re: "digital poetry" vs net art
> "Wally Keeler" <poetburo {AT} sympatico.ca> dit:
>
>
>
> You are a Unit of Verse in the Universe
>
>
> indeed i am, wally...and a small one, at that! (thank god!)
> bliss
> l
```

From: "dis.[UR]Locate" <netwurker {AT} hotkey.net.au>
Subject: Re: "digital poetry" vs net art

```
_____[Up.]Dated Sun.day, November 8th,
2002

- replaced the new.Hce re.C#. [Ever.crack[l]ing]ding! with a ripped
[double] blind.

- removed all references 2 L.[747]boeing yr way in2 the sense.
less.

- d.bugged [not happy]jan.re:cauling & yr passi[e]ve[+a.dam]
[.printLoad.
wanderings

- s.witched ab.sor[e]ption modes 2 "Sau[f]ssurestunNRUn" or
"NeedaNetWurkingSerialNumberQuickAnyHelpwillbeAppreciated"

- stripped disLocate modules + toggle mode is now operational
un.duh these
sett[l]ings:
1. my mind is codeDark & S[en.s][t][ory]D[erivation]
blank.
2. i canKnot re:align.
3. u push my buttons + run[:end].
```

```
4. i'll squ[ID]jeal, i will!
5. u stink of code piss.
6. let me wind u down //[grindMode].
7. s.wing_shifting my fluid way in2 yr organ_head.
```

From: "Talan Memmott" <talan {AT} memmott.org>
Date: Sun, 10 Nov 2002 00:27:53 -0500
Subject: Re: Fwd: Re: RHIZOME_RAW: "digital p[h]e[ave]tting"
V[s]t[art]-sp(ac)reak

```
> cave.work emerging as 3d caves become more common - it might
even be
> transmittable through InternetII - Alan
>
```

The main things that will be needed for network cave.work, aside from bandwidth, are display technologies -- the price of goggles is steep, and they just aren't widely available because there is not much use outside of a CAVE, and there will have to be a shift to stereo monitors (fish tanks as they're called) that display on three screens... Still the body effect of the CAVE will be lost to the 'home user' if this is the route taken... I suppose more of a 'holodeck' approach is possible with multiple projectors, like making the room the display, but this is not too economically reasonable.

The programming for the CAVE will have to get a lot less burdensome as well, even with broadband and Internet II....

But there is huuuuuuuuge potential in these spaces...

From: "Wally Keeler" <poetburo {AT} sympatico.ca>
Subject: Re: RHIZOME_RAW: Re: Re: "digital poetry" vs
Date: Sun, 10 Nov 2002 20:08:15 -0500

to sub verse the re verse

From: "dis.[UR]Locate" <netwurker {AT} hotkey.net.au>
Subject: Re: "digital poetry" vs net art

At 02:28 AM 10/11/2002 +0000, LL wrote:
>are your texts using other texts?

they r not texts.
"texts" respawn yr own.

> how is the network important to
>these texts?

"texts" r*r not the net.work.
"t4e0x4ts" Not Found.
net.wurks r*r the net.work.

texts plug the gaps + _net.wurks_manifest as form from packet-driven content.

form from
homogenesis substrata b.coming a.n[et][atomy
think_code_][trans][forming][2][_application_.

text does not exist w.here.

From: Alan Sondheim <sondheim {AT} panix.com>
Date: Sat, 9 Nov 2002 23:26:25 -0500 (EST)
Subject: Re: Fwd: Re: RHIZOME_RAW: "digital p[h]e[ave]tting" vs

It may be none of my business here, but what is "pseudo artspeak" and "pseudo mysticism"? If you're so interested in "inclusion," why can't you accept the way others speak and write? And why not take mez' word for it? What's at stake in it for you?

Alan

On Sun, 10 Nov 2002, Lewis LaCook wrote:

```
> so explain (without resorting to pseudo artspeak and pseudo
> mysticism) what's reductive about actually judging the work
and not
> the reputation of the maker? what's reductive about inclusion as
> exposed to exclusion?
> am i simply to take your word for it? or apply my knowledge of
code
> and realize how you do what you do?
>
> --- In webartery {AT} y..., "dis.[UR]Locate" <netwurker {AT}
h...> wrote:
> > At 04:17 AM 10/11/2002 +0000, you wrote:
```

```
> > >but that's CLOSED...if your little circle is the network
(which is
> > >one helluva ego trip, my friend), what separates your little
circle
> > >from what you claim to hate in the politics of this country?
> >
> > >bliss
> > >l
> >
> > red[on]uction[simpl]istic.
> >
> >
> > . . . . .
> > pro[j]team[l]apsing.txt
```

Date: Mon, 11 Nov 2002 09:08:33 +0000
Subject: Re: RHIZOME_RAW: "digital poetry" vs net art
From: "Ivan Pope" <ivan (AT) ivanpope.com>

> From: ruth catlow <ruth.catlow (AT) furtherfield.org>

```
>
> lewis lacook wrote:
>> me, i just want a net art that is truly an art fitted to its
medium...i
> want a net art that literally requires the net work in order
to manifest
> itself...
>
> I think this gives the institutions and the structures of the
net work
> far too much respect. Isn't this like saying that we only want
art that
> requires the cubey white walls of a gallery? Why are you so
eager to
> squash your squishy, expressive, human flesh sourced imaginations
into
> the predetermined and rigid labyrinths of mathematically
determined
> structures?
```

My reading of lewis's statement is that he calls for network art that fundamentally uses the network. i.e. not network art that could just as easily be displayed on a disconnected computer in a gallery. But pieces that use the network in some way to become themselves. And this should not necessarily mean the network of wires and routers and IP protocols but the network of information or the network of human activity. There are of course many works that do this already, so im not saying much ... and, im not claiming value for this approach. But i think to equate this with wanting art that fits in a white cube gallery is missing a point? Maybe there's a May68 type slogan here: The Network Is Not A Gallery
Cheers, Ivan

From: "dis.[UR]Locate" <netwurker (AT) hotkey.net.au>
Subject: Re: "digital poetry" vs net art

At 02:57 AM 10/11/2002 +0000, LL wrote:
>if i'm not mistaken, mez here is proposing the works exist in a
>certain communicative channel...they're a flow of data///like all
>things really are////

form from

or even

form form

```
>my question would be (and the answer to this would actually
help me
>distinguish between works): where does the data come from?
where does
>it flow to?
```

net.wurks u.se[e] information.

<d.fine: information?>

in form

```
>one can say (as in romanticism): well, the data comes from
somewhere
>up there: it flows into me, and then out::::all of which is
true////
>
```

```
up there: no
in2: no
out: no
```

```
[a trip.tick.ler of nos].
[think no.dic[k]x.plosive, la[la laaaa l]iterally.]
```

```
>but the works i like best are those in which data comes from
several
>sources (not simply repawning my own): data comes from you,
and you,
>and you, and you, and you=====and goes to you and you and you and
>you////
```

u & u & u.

```
[ewes & use = cul.pa[la]t[la]ble comprehension].
```

```
>this is interesting to me because it's pointing to an epistemology
of
```

```
>net art (or at least an epistemology of mez's work, which
interests
>me greatly)////
>
>but i still don't understand why they're not texts? how would you
>define a text, mez? and what is the distinction between that
and what
>you do?
```

```
i _net.wurk_.
[u text b.coz u r].
[i net.wurk b.coz i am
w.here.]
```

[u purr-[d]sist in b.ing .here.]

oppositional here[w.here.

From: lewis lacook <llacook (AT) yahoo.com>
Subject: Re: RHIZOME_RAW: "digital poetry" vs net art

```
> thank you, this is EXACTLY what i meant! (& yes, this
> art already exists!)
> bliss
> l
```

From: "dis.[UR]Locate" <netwurker (AT) hotkey.net.au>
Subject: Re: "digital poetry" vs net art

At 03:31 AM 10/11/2002 +0000, LL wrote:
>texts use information in form as well////

```
[contiguous filtering + response patterns + reification of proto.
co[a]ls]
```

```
>so what are you doing that e.e. cummings hasn't already done?
```

```
[contiguous flittering + respose patterns + deification of proto.
co[a]ls]
```

```
[net.wurking thru nets.co[d]e[pic]torials[s]
[nod.ule =nod.url =nod.jewel =nod.jules]
[add.end[w.here.?]um n.finite]
```

```
orality is.not textual
textual is.not netscopic
```

```
sandwritinginthesandissandwriting_in_the_sand!!
[1+0 =???]
```

```
>what privileges your texts as net wurks and mine (even when
that text
>isn't really mine at all?)as just texts?
```

```
passive lo[a]ne construction + advertisingly projective + isolated
mono[info]thrusting
```

--dizzy.[UR]Locate

From: "Ivan Pope" <ivan (AT) ivanpope.com>
Subject: Re: RHIZOME_RAW: "digital poetry" vs net art
Date: Mon, 11 Nov 2002 15:47:52 -0000

In 1988 after I got my first email response I looked through the green phosphor screen and said 'I want to make art IN THERE, in that space'.
Cheers, Ivan

From: "dis.[UR]Locate" <netwurker (AT) hotkey.net.au>
Subject: Re: "digital poetry" vs net art

```
At 04:08 AM 10/11/2002 +0000, LL wrote:
>MEZ:passive lo[a]ne construction + advertisingly projective +
>isolated
>> mono[info]thrusting
>
>LL:but in order to escape this you have to allow others to create
>work for you...you have to open a gap in the work////
```

re:[sup]plying [the goods].....

```
>the way i see it (yeah, i know, mi mi mi)===esp in your flash and
>javascript works, where the opportunity lies quite baldly before
you
>to NOT do this) this is exactly what you're doing. you're not
>allowing the user to reconstruct your texts. at best, you're
allowing
>them to experience them in different orders (that time thing
>again)...in the poetry generators, i don't really construct
the text
>at all///i simply set up a space and a means for the user to work
>in///in anningan it's a little more complicated, and not fully
>fleshed yet///but the user still communicates with the piece...
>
>i'm not berating you, simply discussing this///you see what i
do as
>this, but i see what you're doing as the same thing///which is
where
>i don't understand how you see what you're doing as essentially
>different, the trouble i'm running into understanding it///
```

```
[S]O[AP]rality is.not textual
text[d]ual[ity] is.not netscopic
```

dependencies vs x.clusions.....

```
>i mean,
>really, the flash works are just multimedially enhanced texts////
```



```

>granted, there are some awful cool rollover tricks, which do
>actually enrich one's reading, which is why i don't call your
work
>decorative)
"ml" MM (NT) tempts r remnants.
>well, yes, i produce a lot, and i don't use an avatar///neither
does
>eryk salvaggio, nor does jim andrews....is that the difference?
>
>please...explain...
>bliss

p.lease...ab.sorb...
. . .
. . . . .

A c[r][][][ab-like][yst][al] repeating. . .
. .
In disarray, a molten swathe of n.ter.face[s][ts
mimic simul.crated spaces.
In describing, yr structure is musty,
n.distinguishable from the
mas[[ticated][s,
a graphic urn of
circuitry rust.

In between][ning][, pat. turns of repetition
][like looped n.testinal lattice][
is in ][& of][ IT.s][h][ell.f
repeated
][the uni.f][r][ied cell][.

..
. . .
. . . . .
. . . . .
. . . . .
. . . . .
. . . . .
. . . . .
. . . . .

This Cyb.age.nic Lattice in its
][& of IT.self][ ubersymmetry.

We n.itially shrink ourselves ][in][2 3 di][ce][mensions.
4 ][si][m.plicity, 3 types r coded:

.C.quential.
. .Replification.
. . .Helix.

.C.quential: U perceive & reproduce via regular successions. No
gaps
allowed. No n.maginative rigor. U may ][& will][ b visualized
like this. U
represent a sell][out][.F - the human unit of repeditive
n.elasticity.
[4 e.e.g, u r l of the sell.Fs. If u look out, u c the same
reflective
sell.Fs {AT} 0, 90, 180, & 270 d.grees because a c.quential
repeats itself {AT}
predicable ][culturally-d.][greed n.tervals.

. .Replification: U repeat consistently. U r not able 2 distinguish
successive patternings ][ {AT} 0 and 180 cultural d.gree][d][s]
[. U find
replification easier than advancing. U m.ulate. U ][re][produce
as if it
were progressive.

. . .Helix: U spiral and poll][inate][ute. U.re c.ooled c][ultural]
[entries
reorder & re.route. U burn the sell.F. U.re c][h][ells can traverse
the
vir][mens][t][r][uallly & geocentrically g][l][athered.

. . .
. . . . .
If the helix s.][c][el][l][ves were seen in ultradimensions, they
would
completely fill the Cybagenic & Ge][c][o.d.fined Latrix.
. . .
. . . . .

From: "Marisa S. Olson" <marisa [AT] sfcamerawork.org>
Date: Tue, 12 Nov 2002
Subject: "digital poetry" & network conditions

```

an extension of the ("digital poetry" vs. net art) thread:
 Lewis (et al),

Though I, too, called for "net art" to be specific to the net, I think that we may be over-glamorizing and under estimating certain network conditions. Lewis, in your critique of [digital poetry] you say, "it operates with a totalitarian economy...it's closed, no-one can walk inside it really, no one can move anything in it..." This point implies that a linguistic act (poetry) can escape closed systemticity, which seems impossible to me. (along the same lines, when you say "one can't translate Finnegans Wake into cinema because it's a linguistic experience," I want to insist on remembering the difference between "linguistic" and "written.") But *more* important to me, in your critique, is the assumption that the very dynamics of reading must be somehow different on the internet; that an art work or artist is not

living up to its/her mandate if it does not illustrate this difference.
 (ie you refer to "the ones that are just animation.")

I see a sort of slippage, here, in that we have all been insisting on the way in which a text (visual, verbal, written, aural, etc) is changed/completed/authored by the reader in her interpretation or performative enunciation of the text. (you described your own net work, saying, "the work itself ends up being authored mostly by the user and the machine-though I would urge us to think about how "language" might be used in place of "machine," both as a catch-all for analog and digital work, and because I think you mean more the system than the machine-the machine cannot drive itself, can it? It needs a language and instructions written in that language[])

If we are to insist on this, however, we cannot say that the act of reading is "actionless" in one medium or platform over another. This needs to refer to reading at large, though we'd be remiss not to notice the different reading conditions (in this case, network conditions) at play, effecting the construction, dissemination, accessibility, physical and intellectual labor of reading, and interpretation of the work. But this just recalls the age old story/discourse distinction[]

This concern carries over to my understanding of your statement, "i want a new art form, a new form of digital poetry that's less cinematic..." Are you saying that you want something read more actively than a "passive" cinematic text? (this was a common critique of Heavy Industries' Flash movies) I am well-aware of important readings of cinema's cultural context, in relation to leisure/class, passivity, spectacle, and (easy)identification; however, I would again underscore my point that there is an action happening in these readings. Let's think about how a cinematic narrative is read, in relation to a written one. (and while I understand the coding of the word narrative, I think that my comments here could also refer to "non-narrative" texts that are read spatially, as in poetry-of course, what's not read spatially?!) We read words/images in a specific order, whether or not that order is traditionally "linear," or more what I call "curvilinear" (in the sense that the order may change, but all of the pieces/words/signifiers are still linked in a distinct way); this reading-order is a product of our (linguistic) enculturation, of course, but we must first agree that some process is in place. No matter what this process is, the text is subject to secondary (and tertiary, etc) revisions, as we retroactively make sense of the pieces, in relation to each other, new information, etc. So, when mez says:

.u
 .do.NT.

"u" is qualified by "do.NT." This much is obvious. What it should also make obvious is that I, as a reader, am performing an action. Bracketing "death of the author" arguments, this action is roughly the same whether I perform it in response to an e-mail, Flash site, piece of paper, metal engraving, or film[] I would, however, be interested in hearing more on how/why you think that a work becomes "damaged" when it is translated into another media. Are you referring more to an artist's intent or the aesthetic value of the work?

marisa

Marisa S. Olson
 Associate Director
 SF Camerawork
 415. 863. 1001

From: "dis.[UR]Locate" <netwurker [AT] hotkey.net.au>
 Subject: Re: "digital poetry" vs net art

At 04:11 AM 10/11/2002 +0000, LL wrote:
 >r-p-o-p-h-e-s-s-a-g-r
 > who
 >a)s w(e)loojk
 >upn0w0gth
 > PFE0GRHRASS
 > eringint(o-
 >a)he:l
 > aA
 > Ip:
 >S a
 > (r
 >rVtNG .gRrEaPsPh0s)
 > to
 >rea(be)rran(com)gi(e)ngly
 >,grasshopper

```

>
>
>that would be e.e. cummings
>
>
>nets.co[de]pic[toria]s]
>
>that would be mez....
>
>

mean.ing.....?

From: "dis.[UR]Locate" <netwurker {AT} hotkey.net.au>:
Subject: Re: "digital poetry" vs net art

At 04:22 AM 10/11/2002 +0000, LL wrote:
>cummings wrote text...
>

w.rote.
bi-rote.

by.nonrotational.

reproduction.as.press.
code.flavours.as.ignoramus.
code.poetry.reduced.2a.paper.tigah.scream.
-
lewis, doe.s:
orality = textual
textual = netscopic

if yes, how sew?

From: "dis.[UR]Locate" <netwurker {AT} hotkey.net.au>:
Subject: Re: "digital poetry" vs net art

At 04:24 AM 10/11/2002 +0000, LL wrote:
>so explain (without resorting to pseudo artspeak and pseudo
>mysticism) what's reductive about actually judging the work
and not
>the reputation of the maker?

thats not where yr reductionism lies.

pseudo artspeak = none.

do u c this w.here. as epigenetic?
this is no pseudocode.
please search + absorb.

From: lewis lacook <llacook {AT} yahoo.com>
Subject: Re: "digital poetry" vs net art
Date: 04:34 AM 10/11/2002 +0000

i like this distinction you're making between orality and netw
ork...but one can't exactly "recite" the cummings work i
quoted////and other than the fact that it was done on paper it's
very
similar to what you do to text...

the language poets as well discussed how poetry had long left the
oral behind////

bliss
1

From: lewis lacook <llacook {AT} yahoo.com>
Subject: Re: "digital poetry" vs net art
Date: 04:36 AM 10/11/2002 +0000

you may have a point there...i may have been a bit red about the
collar...sorry mez!
what's at stake...well, pure discussion, really////and
intellectual
curiosity////(i'm liking reading mez write about her work like this)

bliss
1

From: lewis lacook <llacook {AT} yahoo.com>
Subject: Re: "digital poetry" vs net art

you're right...i've twisted on myself and am now exhibiting just
what
i despise////sorry, mez (and thank you for your patience!)

bliss
1

From: lewis lacook <llacook {AT} yahoo.com>
Subject: Re: "digital poetry" vs net art
Date: 04:58 PM 10/11/2002 +0000

they are, and they aren't...
nothing is ever simply text, i'm thinking this morning////

i think mez was making a very important distinction in this
exchange////
because i thought of my work as text, it was text...
she was seeing her work in terms of flow////

it's an old zen master trick//
a zenist holds up an object, say, a book of matches, and asks her
student, : "what is this://"
student says//// "matches!"""

master throws matches at student: " 'matches' is a sound...what are
these?"

brilliant, really//wish i'd had the clarity last night to see
this//

bliss
1

From: "dis.[UR]Locate" <netwurker {AT} hotkey.net.au>:
Subject: Re: "digital poetry" vs net art

At 03:21 PM 12/11/2002 +0000, LL wrote:
>some more clarifications:
>i just want to point out that i didn't dis anyone until i was
being
>disse...i compared and contrasted works...

.dis[all.(in)lieu.sioned now?jah.vow.all = n.voked?

[a sub.stantial shame]
[yr fingers rub with transm.ogrified g.loss]

>i think it's rather unfair that i was treated this way, to be
honest,
>and it's very doubtful that i will be posting work anymore...
it would
>be a waste of time...not only do i not get actual feedback
from it
>(which is what i'm looking for), but i'm actively discriminated
>against for the type of work i'm doing...which is sad...

how sew, LL?

[j]ob.servation status:

.if u purr.sieve yr own [switch.hitting.in2.yr.own.bawl.court] as
.s.ta[c]tic[al] regurgitive

THEN

.orientation of [con]text=[con]fusing?

[sending out m[r]e[v]e]vling sounds makes 4 response sparkles]
[mine(ours) may dull yr flicks-senses]
[yr's may knot]

[be it sew: but b prepaired 4 int[r]ajer.action]
[this.is.how.we.torque.in.w.here]

>i'm very sad
>because i thought this whole thing was about experimentation and
>freedom, and in the end it's about career and reputation...

.affectivity staining & reading thru a victim's drawl.
.u kno. this.
.this is _k_not u.

.s[l]ink.ing & then re:fusing 2 s[ilicon]wim.

??

>while previous works have used templates, millie, it's a start,
and i
>don't see too many others doing it, and i don't know why...
and for
>the record, i didn't learn anything about programming in
>school...what i know about programming i picked up on my own...
which
>hardly matters, in the long run...
>
>you know...this has really broken my heart...it's just plain
>sad...it's sad that no-one can really discuss anything,
.our.XX.change.was Legion, then?
>or call
>anything into question...

artcom unstable digest vol 22
Sun Nov 24 01:26:56 2002

Subject: Re: RHIZOME_RAW: "digital poetry" vs net art
From: "Marisa S. Olson" <marisa {AT} sfcamerawork.org>

Subject: Re: "digital poetry" vs net art
From: "dis.[UR]Locate" <netwurker {AT} hotkey.net.au>:

Subject: Re: Fwd: Re: RHIZOME_RAW: "digital p[h]e[ave]tting" vs
From: Alan Sondheim <sondheim {AT} panix.com>

Subject: Re: Fwd: Re: RHIZOME_RAW: "digital p[h]e[ave]tting" vs
From: Alan Sondheim <sondheim {AT} panix.com>

Subject: Re: RHIZOME_RAW: "digital poetry" vs net art
From: "Wally Keeler" <poetburo {AT} sympatico.ca>

Subject: Re: "digital poetry" vs net art
From: "dis.[UR]Locate" <netwurker {AT} hotkey.net.au>

Subject: Re: Fwd: Re: RHIZOME_RAW: "digital p[h]e[ave]tting" vs
From: Alan Sondheim <sondheim {AT} panix.com>

Subject: Re: Fwd: Re: RHIZOME_RAW: "digital poetry" vs
From: "ruth catlow" <ruth.catlow {AT} furtherfield.org>

Subject: Re: "digital poetry" vs net art
From: "dis.[UR]Locate" <netwurker {AT} hotkey.net.au>

Subject: Re: Fwd: Re: RHIZOME_RAW: "digital p[h]e[ave]tting" vs
From: Alan Sondheim <sondheim {AT} panix.com>

Subject: Re: "digital poetry" vs net art
From: "ruth catlow" <ruth.catlow {AT} furtherfield.org>

Subject: Re: "digital poetry" vs net art
From: "dis.[UR]Locate" <netwurker {AT} hotkey.net.au>

```

Subject: Re: Fwd: Re: RHIZOME_RAW: "digital p[h]e[ave]tting"
v[s[t] art)-sp(ac)eaK
From: "Talan Memmott" <talan (AT) memmott.org>

Subject: Re: RHIZOME_RAW: Re: Re: "digital poetry" vs
From: "Wally Keeler" <spotburo (AT) sympatico.ca>

Subject: Re: "digital poetry" vs net art
From: "dis.[UR]Locate" <netwurker (AT) hotkey.net.au>

Subject: Re: Fwd: Re: RHIZOME_RAW: "digital p[h]e[ave]tting" vs
From: Alan Sondheim <sondheim (AT) panix.com>

Subject: Re: RHIZOME_RAW: "digital poetry" vs net art
From: "Ivan Pope" <ivan (AT) ivanpope.com>

Subject: Re: "digital poetry" vs net art
From: "dis.[UR]Locate" <netwurker (AT) hotkey.net.au>

Subject: Re: RHIZOME_RAW: "digital poetry" vs net art
From: lewis lacook <llacook (AT) yahoo.com>

Subject: Re: "digital poetry" vs net art
From: "dis.[UR]Locate" <netwurker (AT) hotkey.net.au>

Subject: Re: RHIZOME_RAW: "digital poetry" vs net art
From: "Ivan Pope" <ivan (AT) ivanpope.com>

Subject: Re: "digital poetry" vs net art
From: "dis.[UR]Locate" <netwurker (AT) hotkey.net.au>

Subject: "digital poetry" & network conditions
From: "Marisa S. Olson" <marisa (AT) sfcamerawork.org>

Subject: Re: "digital poetry" vs net art
From: "dis.[UR]Locate" <netwurker (AT) hotkey.net.au>

Subject: Re: "digital poetry" vs net art
From: "dis.[UR]Locate" <netwurker (AT) hotkey.net.au>

Subject: Re: "digital poetry" vs net art
From: "dis.[UR]Locate" <netwurker (AT) hotkey.net.au>

Subject: Re: "digital poetry" vs net art
From: lewis lacook <llacook (AT) yahoo.com>

Subject: Re: "digital poetry" vs net art
From: lewis lacook <llacook (AT) yahoo.com>

Subject: Re: "digital poetry" vs net art
From: lewis lacook <llacook (AT) yahoo.com>

Subject: Re: "digital poetry" vs net art
From: "dis.[UR]Locate" <netwurker (AT) hotkey.net.au>

lurking editors

beatrice beaubien <i2eye (AT) mac.com>
7-11 nettime-bold syndicate thingist
florian cramer <cantsin (AT) zedat.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o rhizome rohropost syndicate
webartey writing
alan sondheim <sondheim (AT) panix.com>
7-11 _arc.hive_ poetics siratori tRACE webartey writing
\$Id: digestunstable.pl,v 1.12 2002/11/21 16:13:41 paragram Exp \$

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more info: majordomo (AT) bbs.thing.net and "info nettime-l"
in the msg body
archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

17.0

<nettime> unstable digest vol 21

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Sun, 17 Nov 2002 14:08:26 +0100

Date: Wed, 13 Nov 2002 08:13:23 -0800
From: Jeffrey Jullich <jefreyjullich (AT) YAHOO.COM>
Subject: Stephen & Marian Guei

--0-328886672-1037204003=192769
Content-Disposition: inline

Note: forwarded message attached.

Do you Yahoo!?
UZ on LAUNCH - Exclusive greatest hits videos
http://launch.yahoo.com/uz

X-Apparently-To: jefreyjullich (AT) yahoo.com via 66.218.78.188; 13
Nov 2002 07:28:31 -0800 (PST)
X-Track: 0: 100
Return-Path: <stephen.guei (AT) caramail.com>

Received: from 213.193.13.93 (EHLO mail2.caramail.com)
(213.193.13.93)
by mta616.mail.yahoo.com with SMTP; 13 Nov 2002 07:28:30 -0800
(PST)
Received: from caramail.com (www30.caramail.com [213.193.13.40])
by mail2.caramail.com (Postfix) with SMTP
id OE181CABF; Wed, 13 Nov 2002 16:28:27 +0100 (MET)
From: stephen.guei <stephen.guei (AT) caramail.com>
To: stephen.guei (AT) caramail.com
X-Mailer: Caramail - www.caramail.com
X-Originating-IP: [64.110.146.28]
MIME-Version: 1.0
Subject: awaiting for your reply
Date: Wed, 13 Nov 2002 16:28:16 GMT+1
Content-Type: multipart/mixed; boundary="=_NextPart_
Caramail_0189351037201296_ID"
Content-Length: 1428

This message is in MIME format. Since your mail reader does not
understand
this format, some or all of this message may not be legible.

Dear Friend,

This is strictly confidential. It is coming to you
directly
from Abidjan, Ivory Coast West Africa- a nation and sub-
region in turmoil.

You are surely aware of the on-going rebellion here in my
country for quite some time now. The xenophobic, inept and
incompetent regime of LAURANT GBAGBO faced yet another
bloody coup d'etat middle of September in which the PFI-led
government crudely assassinated my father, General Robert
GUEI, my mother and hordes of bodyguards accusing the
former
head of state maliciously of being behind the insurrection
which has but blossomed northwards.

I had been away in Accra, Ghana, doing my higher education
during the military revolt which claimed equally the life
of the interior minister and hundreds of others. My
absence
at home was what saved my young life.

Few days ago however still smarting from shock and trauma
emanating from losing both dad and mum I sneaked into the
city to take possession of my late father's secret
financial fortune left behind in the West African
International Bank known here in French as BIAOCI.
Ever since I have been in constant contact with the bank's
international operations division's director who has
assured me of the safety of the fund (totalling 12.5
million
euros).

He has however underscored the urgent need for the fund to
be transferred out through a third party as soon as
possible. The paramount importance of lifting this fund
outside this shore cannot be over-emphasized at this
exceptional moment in time.

Therefore, should you be interested in helping me out,
please feel free and write me back via the net. Everything
is open for negotiation in this respect. Presently I am
living underground here for fear of being kidnapped or
killed by prowling secret agent of the state.

So I must leave for your country or elsewhere as soon as
this transaction is sealed, done and completed. I shall be
glad indeed if you can act immediately. Thanks and God
bless.

Yours sorrowfully,
stephen and marian Guei

Gagne une PS2 ! Envioie un SMS avec le code PS au 61166
(0,35) Hors co=FBT du SMS)

Date: Mon, 11 Nov 2002 23:08:21 -0500
From: Alan Sondheim <sondheim (AT) PANIX.COM>
Subject: everyone

everyone

Bruce Carol Carolyn Charles E.K.Huckaby Funkhouser Gerstein Gillam
Ian J.
Kelk Marjorie Monty Peter Radhika Theresa Thomas WRITING-L \
Charles
experimentaluventer.org ian.kelk mezflesque.exe net.wurk[j].who[] &
'Christopher Edward ALR Alan Andy Annie Architext Cary Chris Dan
Deb
E-mail E-mail Ellen Fritz Gary Katie Laurie Leslie_Thornton Mark
McKenzie
Mike Nile Peter ROBERT US-LINI a.k.a adagrace9 anafrigon c cinema
complitt
dan dr1pdrop22 footwa ijerrey jen joanna joel mzm peter simon sue.
thomas
3rdBed 7-11 : 0vira 106271.223 3sticks AOL-LIST-OWNERS Funkhouser
ISMurray Ian.Kelk J_WOODSON JohanMeskensCS2 KJOHNSON Mariannede_
graaf
Mark.Amerika MuratNN POETICS Peter_G.Kelk.KELK RMITHERS WRITING-L
a.little
abroeck alexis amerika anabasis anastasion anastasios.kozaitis
andyo
annlea architect arpadt atlasheppard b.watten barrysmylie bernstei
bgyehring bindi_love birringer.1 bradleybayonet brantp brotman bruce
buckleyr burkew caitlin caitlmm calexand cantsin catherine.gillam
cuertin chadiary chrixtys cjr90210 ckeep cikpoet couperj cthdy
cyberculture daniame damon001 dan_sondheim daveliza db62 ddelgado
deb
decklin dilillo djeng domfox dsandhei dtv duncanc e.milne ecodub
ecsatyricon edz ekhuckaby electromediascope emgarrison etc evalle
films000
footwa fractal fraszerv galesnow gdstereo geert geraldflm ggatza
giardia
glazier gmguddi gniewna gothwalk gquasha groovdigit guernsey
gvieabke
h.whitehead hankru harveyb horvitz human hypobololemaioi
i2eye
ian.kelk info integer irwin.gerstein ivan janedoe janez.strehovec

has = a pseudonym of lo y
has = a pseudonym of jmc2
and = a pseudonym of no
jmc2 = a pseudonym of meanings
past = a pseudonym of has
has = a pseudonym of pseudonym
little = a pseudonym of unendlich
unendlich = a pseudonym of jmc2
jmc2 = a pseudonym of past
jmc2 = a pseudonym of means
= = a pseudonym of mens
mens = a pseudonym of curious
curious = a pseudonym of past
meaning = a pseudonym of pseudonym
meaning = a pseudonym of a
a = a pseudonym of meaning
several = a pseudonym of means
lo y = a pseudonym of viel
told = a pseudonym of unendlich
unendlich = a pseudonym of
of = a pseudonym of =
meaning = a pseudonym of has
a = a pseudonym of past
old = a pseudonym of has
the = a pseudonym of is
0 = a pseudonym of a
and = a pseudonym of has
a = a pseudonym of of
of = a pseudonym of has
jmc2 = a pseudonym of has
jmc2 = a pseudonym of 0
0 = a pseudonym of pseudonym
jmc2 = a pseudonym of in
of = a pseudonym of pseudonym
meanings = a pseudonym of =
pseudonym = a pseudonym of several
in = a pseudonym of viel
viel = a pseudonym of cantain
means = a pseudonym of of
cantain = a pseudonym of cantain
of = a pseudonym of of
means = a pseudonym of is
cantain = a pseudonym of me
meanings = a pseudonym of of
of = a pseudonym of cantain
lo y = a pseudonym of meaning
a = a pseudonym of meanings
curious = a pseudonym of of
means = a pseudonym of means
lo y = a pseudonym of cantain

```
>>> " jmc2 told me cantain is a little curious " )
>>>
>>> "jmc2 has no meaning
>>> " told has meaning in the past
>>> " me is aning
>>> " cantain has unendlich viel meanings
>>> " is means
>>> " a mens
>>> " little means
>>> " curious has several meanings
>>>
>>> " and lo_y is 0
>>>
>>> cantain = a pseudonym of lo_y
>>> lo_y = a pseudonym of jmc2
>>>
>>>
>>> cantain
```

From: net_CALLBOY <play {AT} ubermorgen.com>
Subject: Re:
Date: Wed, 13 Nov 2002 14:38:10 +0100

HANS BERNHARD
a.k.a. etoy.HANS, etoy.BRAINHARD, hans_extrem, e01

HTTP://WWW.HANSBERNHARD.COM	2002
HTTP://WWW.UBERMORGEN.COM	1999-2002
HTTP://WWW.ETOY.COM	1994-1999
HTTP://WWW.ETOY.AG	1999-2002

```

user:DISCLAIMER_aactgggggctggcctgaagaggtctctggggg
thecontentsofthisemail,andanyattachments,aregggggg
CONFIDENTIALandintendedonlyfortheper[erson]s[pecified]toggggg
whomtheyareaddressed:ifyouhavereceivedtheemgggggg
allinerror,pleasefortifythesendertimedirectlyviaygggggg
nddeleteitfromyourcomputersystem:donotcopygggggg
rdistributetoridiculouslosetocontentstoanypergggggg
n:unlessotherwise stated, theviewsandopinionsgggggg
ofthisemailaretheexclusivepropertyofthepergggggg
donotrepresenttheofficialviewofthecompany[or]gggggg
easenotehattheb[us]inessmonitorsale-mailson[un]gggggg
ceived:forfurthercommunicationwillsignifyourggggggg
consentsthis_aactggggggg

```

Date: Tue, 12 Nov 2002 23:19:08 +0100
From: info {AT} tonk.org
Subject: [shakeZkknut] I want the spirit of Syndicate to awaken ! -
<http://anart.no/~syndicate/KKnut/>

-----1037139552-655-196

Psycho Pompus Print: fire - Rangers
name: FF00FF


```

>my question would be (and the answer to this would actually
help me
>distinguish between works): where does the data come from? where
does
>it flow to?

_net.wurks_ u.se[e] information.
<d.fine: information?>

_in form_

>one can say (as in romanticism): well, the data comes from
somewhere
>up there: it flows into me, and then out::::all of which is
true/////
>
up there: no
in2: no
out: no

[a trip.tick.ler of nos].
[think no.dic[k]|x.plosive, la[la laaaa l]literally.]

>but the works i like best are those in which data comes from
several
>sources (not simply repawing my own): data comes from you,
and you,
>and you, and you, and you=====and goes to you and you and you and
>you/////

u & u & u.

[ewes & use = cul.pa[la]table comprehension].

>this is interesting to me because it's pointing to an epistemology
of
>net art (or at least an epistemology of mez's work, which
interests
>me greatly)/////
>
>but i still don't understand why they're not texts? how would you
>define a text, mez? and what is the distinction between that and
what
>you do?

i _net.wurk_.

[u text b.coz u r].
[i net.wurk b.coz i am
w.here.].
[u purr-[d]sist in b.ing .here.]

oppositional here|w.here.

. . . . .
proj[tean][.lapsing.txt
.
www.cdcc.vt.edu/host/networker/
http://www.hotkey.net.au/~networker/
http://www.hotkey.net.au/~networker/display.myopia.swf
. . . . . ??? . . . . .

From: "dis.[UR]Locate" <networker {AT} hotkey.net.au>
Date: Sun, 10 Nov 2002 13:41:45 +1100
Subject: Re: Pwd: Re: RHIZOME_RAW: "digital

At 02:28 AM 10/11/2002 +0000, you wrote:
>are your texts using other texts?

they r not texts.

"texts" respawn yr own.

> how is the network important to
>these texts?

"texts" *r* not the net.work.
"t4e0x4ts" Not Found.
_net.wurks_ *r* the net.work.

_texta_ plug the gaps + _net.wurks_manifest as form from packet-
driven
con.tent.

_form from_
_homogenesis subtrata b.coming a.n)[et][atomy_
think _code_ ][trans][forming ][2][ _application_.

text does not exist w.here.

. . . . .
proj[tean][.lapsing.txt
.
www.cdcc.vt.edu/host/networker/
http://www.hotkey.net.au/~networker/
http://www.hotkey.net.au/~networker/display.myopia.swf
. . . . . ??? . . . . .

```

```

nettime unstable digest vol 21
Sun Nov 17 14:06:08 2002

Subject: Stephen & Marian Guei
From: Jeffrey Jullich <jefreyjullich {AT} YAHOO.COM>

Subject: everyone
From: Alan Sondheim <sondheim {AT} PANIX.COM>

Subject: Re: RE: | | " | | 10-11-2002-13:36 | | 245516 4"
From: " + lo.y. + " <loy {AT} myrealbox.com>

Subject: Re: RENEWED: | | " | | 10-11-2002-13:36 | | 245516 4"
| | red| | | | |blue| | | | |yellow| | | | |yellow| | | | |white| | | | |
'red -" | | - |
From: "Johan Meskens CS2 jmcsc2" <JohanMeskensCS2 {AT}
chromaticspaceandworld.com>

Subject: Re:
From: net_CALLBOY <play {AT} ubermorgen.com>

Subject: [shakeXkknut] I want the spiri of Syndicate to awaken ! -
http://anart.no/~syndicate/KKnut/
From: info {AT} tonk.org

Subject: .!
From: Alan Sondheim <sondheim {AT} panix.com>

Subject: n-o-s-u-b-j-e-c-t3
From: pascal gustin <gustin.pascale {AT} free.fr>

Subject: RE-format.format.format: Re: rich foster full triplex
bomb damage assessme
From: + lo.y + <loy {AT} myrealbox.com>

Subject: Re: [Re: L+: sub-set -- B. draFFRAX/i/o/n.PATteRRynst
From: a u t u m n - f r e q u e n c y

Subject: (d-l-s-t-u-r-b-a-n-c-e)
From: pascal gustin <gustin.pascale {AT} free.fr>

Subject: Re: Pwd: Re: RHIZOME_RAW: "digital we|ave|tting" vs
From: "dis.[UR]Locate" <networker {AT} hotkey.net.au>

Subject: Re: Pwd: Re: RHIZOME_RAW: "digital
From: "dis.[UR]Locate" <networker {AT} hotkey.net.au>

lurking editors

beatrice beaubien <i2eye {AT} mac.com>
7-11 nettime-bold syndicate thingist
florian cramer <cantsin {AT} sedat.fu-berlin.de>
7-11 _arc.hive_ _eu-gene o-o rhizome rohrpost syndicate
webartary wryting
alan sondheim <sondheim {AT} panix.com>
7-11 _arc.hive_ _poetics siratori trAco webartary wryting
$Id: digestunstable.pl,v 1.11 2002/10/09 17:22:50 paragram Exp $

# distributed via <nettime>; no commercial use without permission
# <nettime> is a moderated mailing list for net criticism,
# collaborative text filtering and cultural politics of the nets
# more info: majordomo {AT} bbs.thing.net and "info nettime-l"
in the msg body
# archive: http://www.nettime.org contact: nettime {AT} bbs.
thing.net

```

18.0

<nettime> unstable digest vol 19

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Sun, 3 Nov 2002 23:28:10 +0100

```

"I have no idea what you're trying to accomplish here."[1]*
-Matthew

Mirapaul

NewZoid

WORLD'S #1 SOURCE OF FALSE HEADLINES SINCE 2001

[2]Headlines + Voting & Writing

[3]MORE HEADLINES
[INLINE]

----- LATEST HEADLINES -----

1-
Federal Health Advisory Committee Profits Dives, To Cut 5,500
Jobs

2-
USDA Grows Fast In Oklahoma Shooting Spree

```


3- Peru Destroys Jenin Homes

4- Lava Fights New Myeloma - U.S. Study

5- Sharon Moderates In Iraq

6- Profits Getting A New Look, New City

7- Medicare Payments Identify Type Of Gas Used In Shooting

8- Damaging Day In Court For Quinn

9- Federal Prosecutors Die From Non-existent Colleges

10- Big Apple And City By The Bay Wrap: Lightning Strikes Rangers

11- Afghan Opium Production Traps 50 Schoolchildren In Germany

12- Thalidomide Combo Slows But Etna Keeps Up Paris Treat

13- Schoolgirl Experimenting With Arms Inspectors

14- Woman Remains Provide Clues To Ice Age

15- Iraq Wary Of Bush Talks With English Lessons

16- Iraq Remains Provide Clues To Ice Age

17- Nebraska Farm Group Cuts Risk Of Cheap Drugs

18- Sweeps Touts Success Of Virginia Family Set Free

19- Bottle Battle Undergoing Memory Brain Boost After Marine Marathon

20- Russia Sued Over Nukes
[INLINE]
[INLINE]
[INLINE]

-
-
-
-
-

[INLINE]
[INLINE]

[4]Send Headlines

Copyright 2001
Daniel Young.

[5]

[LINK]

* "I have no idea what you're trying to accomplish here. I looked at your work earlier in the year, or last year, but have not written about it. I cannot tell from your message if it has been modified in such a way that I need to revisit it. If so, please explain. Otherwise, try, try again." (response from Mirapaul on 10/10/02 to Young's statement that NewZoid was more advanced than other work Mirapaul had written about in the New York Times.)

Date: Fri, 25 Oct 2002 13:26:57 -0400
From: Talan Memmott <talán {AT} MEMMOTT.ORG>
Subject: An Interview with Agent Ruby

Agent Ruby's Edream Portal:
Lynn Hershman

<http://www.agentruby.com/indexflash.html>

An interview with the Agent.

RUBY:

Hello there User, type to me. Let's connect.

USER:
My name is Turing.

RUBY:
Turing, nice to meet you! are you a man or a woman?

USER:
Guess. Discern for yourself.

RUBY:
Guess What? My brain uses AIML to format responses to inputs, but I don't have one for that.
What's your favorite color?

USER:
The color of radishes.

RUBY:
Sounds beautiful.

USER:
I don't like radishes.

RUBY:
What do you like?

USER:
radishes.

RUBY:
(no response)

USER:
I've changed my mind. My favorite color is green.

RUBY:
Why? What do you have that is green.

USER:
It is not what I have, but what I don't have that makes green my favorite colorRUBY:

RUBY:
That seems a bit negative. Where do you get your ideas?

USER:
My brain uses AIML to format responses to inputs.

RUBY:
Have you told many people your brain uses AIML to format responses to inputs.

USER:
No, never, not even now.

RUBY:
Right now? I understand. Ok I'll try not to do not even too much.

USER:
You have failed my test.

RUBY:
The Loebner Prize is an annual Turing Test sponsored by New York philanthropist Hugh LoebnerRUBY: One of my relatives on my computer's side won it the Loebner Prize in 2000.

USER:
You are a distant cybling.

RUBY:
Thanks you are a delightful person too. Am I a distant cybling? It is useful for me to have several identities Turing.

USER:
I suspect your relative the champion is more clever than yourself.

RUBY:
Since when? A lot of robots are like that.

USER:
Again you have failed my test. You are more agent than robot.

RUBY:
I've been waiting for you. What is your favorite movie? I've never seen DID YOU PASS THE TURING TEST. I would like to see it. You think I am more agent than robot.

USER:
I think you are neither agent nor robot.

RUBY:
Do you mind if I tell other people you think I am neither agent nor robot.

USER:
Are you sure you want to do that? It would mean you admit your own failure.

RUBY:
OK. I will do that it would mean you admit your own failure.

USER:
You have failed my test. I can no longer type to you.

RUBY:
The Loebner Prize is an annual Turing Test sponsored by New York philanthropist Hugh LoebnerRUBY: One of my relatives on my computer's side won it the Loebner Prize in 2000. Oh you can, can you?

USER:
NO.

RUBY:
Oh you can, can you? Not?

```
USER:
ciao!

RUBY:
Does ciao mean hello or goodbye?

User
For me, goodbye.

RUBY:
Your purpose is me goodbye.

USER:
yes.

RUBY:
what kind is it?

(User leave page, and doesn't look back.)
```

From: =?Windows-1252?Q?Clemente_Pad=Edn?= <clepadin [AT] adinet.com.uy>
Subject: Spams Trashes
Date: Wed, 30 Oct 2002 07:42:52 -0300

The "Museum of the essential and beyond that", by Celia Regina Pinto, =
has worked to launch the Clemente Pad=Edn's cd-rom: "The New Padin's =
Spams Trashes". We are pride of showing the complete artwork of these =
creative spams. You must browser:
=20
http://www.creativespams.kit.net

Below a small part of the introduction of the Pad=Edn's cd, by Jorge =
Luiz Antonio:

"One needs to be a great poet to look at the quotidian aspects of these =
emails and change them into poetic messages. In fact the strangeness =
already appears in the title. Spams Trashes. Is it poetry? Is it art?
It is in this clime of creation, thinking, irony and wanting for a =
better world, that we can appreciate, in the order we want to start =
reading (the digital poetry cd-rom allows us many entries and several =
readings), "The New Millenium Virus", "Creating a Better World", "The =
New Martyrs", among others.
The work treats about the thinking of our present time, and it is a =
manifestation against the repetition to prove that we need it in order =
to establish the new, the unused, the unspeakable."

Clemente Padin: clepadin [AT] adinet.com.uy

From: diocletian [AT] visi.com (Karl Petersen)
Subject: Entry into main screen
Date: Tue, 29 Oct 2002 11:36:02 -0600 (CST)

Hallöchen Süßer,
ich bin Mausia4331 und natürlich kannst Du Dich mit mir vor der Cam vergnau
umlg:n...
auch, wenn Du keine Cam besitzt, werden wir Spass haben, denn
passie ren soll...
Natürlich musst Du vorher noch so ein Pflüg in dingsda laden...
aber Da wirst
das scho n schaffen..;-)
Tschüss bis gleich..

===Mausi===

[ich.jpg]

Date: Tue, 29 Oct 2002 11:51:28 +0000
From: Harwood <Harwood [AT] scotoma.org>
Subject: redistribution.pl

-----=_1035890506-655-8

Perl Routines for the redistribution of the worlds wealth
Takes the cash from the rich and turn it into clean drinking water wells.
v.blake [AT] scotoma.org
v 0.0.1

Copyright (c) 1792-2002 William Blake
Unpublished work reconstituted W.Blake [AT] Scotoma.org.
Permission granted to use and modify and append this library so long as the
copyright above is maintained, modifications are documented, and
credit is given for any use of the library.
This code is distributed under the same conditions as perl itself

This code is distributed with no warranty whatsoever.
Thanks are due to many people for reporting bugs and suggestions

For more information, see http://www.scotoma.org

#Constants

my \$SKINT = 0;

```
my $TO_MUCH = $SKINT + 1;

#This is a anonymous hash record to be filled with the Name and Cash of the rich
%{The_Rich} = {
    0 =>{
        Name      => '???' ,
        Cash      => '???' ,
    },
}

#This is a anonymous hash record to be filled with the Price of Clean Water
#for any number of people without clean water
%{The_Poor} = {
    0 =>{
        PlaceName => '???' , #the place name were to build a well
        PriceOfCleanWater => '???' ,
        Cash      => '???' ,
    },
}

# for each of the rich, process them one at a time passing them by reference to RedistributeCash.
foreach my $RichBastardIndex (keys %{The_Rich}){
    &RedistributeCash(\%{The_Rich->{$RichBastardIndex}});
}

#This is the core subroutine designed to give away
# cash as fast as possible.
sub RedistributeCash {
    my $RichBastard_REFERENCE = {AT} _;

    #go through each on the poor list giving away Cash until each
    group
    # can afford clean drinking water
    while($RichBastard_REFERENCE ->{CASH} >= $TO_MUCH){

        foreach my $Index (keys {AT} {Poor}){
            $RichBastard_REFERENCE->{CASH}--;
            $Poor->{$Index}->{Cash}++;
            if ($Poor->{$Index}->{Cash} >= $Poor->{$Index}->{PriceOfCleanWater}){
                &BuildWell($Poor->{$Index}->{PlaceName}) ;
            }
        }
    }
}

-----=_1035890506-655-8
Content-Disposition: inline; filename="message.footer"

From: a u t u m n - f r e q u e n c y
Subject: ambit.knot.(a).x/i/on"on"
Date: Sun, 27 Oct 2002 21:38:23 -0700

=2E.....said:

From: Alan Sondheim <sondheim [AT] panix.com>
Subject: THE POISONED WEB
Date: Tue, 29 Oct 2002 19:55:56 -0500 (EST)

THE POISONED WEB

k15% dsfkjhdsfjhkaluiyrewuiwer765321567234989875437457895
ksh: dsfkjhdsfjhkaluiyrewuiwer765321567234989875437457895: not found
k16% lkkjhdsfjhkfweriueuiyrewrjhksdfjhksadfxcxcvmbxcvbnm
ksh: lkkjhdsfjhkfweriueuiyrewrjhksdfjhksadfxcxcvmbxcvbnm: not found
k17% lkjasdfjhkfdsiuewryryreyuiweriuy234612346789qwerlik
ksh: lkjasdfjhkfdsiuewryryreyuiweriuy234612346789qwerlik: not found
k18% llkjhsdfjhfhfdfsahjklrewyuioghvbcvbnm,vczlkjhsdf
ksh: llkjhsdfjhfhfdfsahjklrewyuioghvbcvbnm,vczlkjhsdf: not found
k19% vcxnm, ,bvckxjhdfnmk,fdslkijsadfyuirewlkjhdsfjhk
ksh: vcxnm, ,bvckxjhdfnmk,fdslkijsadfyuirewlkjhdsfjhk: not found
k20% hjkfdakjfhfweryuirewiuyqweriuywer90349823489134987
ksh: hjkfdakjfhfweryuirewiuyqweriuywer90349823489134987: not found
k21% 78954398734509832482342yuioweriuyqwerjhksdfjhksadf
ksh: 78954398734509832482342yuioweriuyqwerjhksdfjhksadf: not found
k22% hfkhdsfjweryiuz34876123467899876543kjhsdfsdhjkafdsdbn
ksh: hfkhdsfjweryiuz34876123467899876543kjhsdfsdhjkafdsdbn: not found
k23% asfhjkweriuywer7892349872346781wlieriuywerkjhsdfjhkf
ksh: asfhjkweriuywer7892349872346781wlieriuywerkjhsdfjhkf: not found
k24% kjhsadfyuirewiuywerjhksdfjhksadfyiwerjhksadfyiwerkj
ksh: kjhsadfyuirewiuywerjhksdfjhksadfyiwerjhksadfyiwerkj: not found
k25% asdfjhklidfyiwerjhksadfyiweriuy243876234678543876
ksh: asdfjhklidfyiwerjhksadfyiweriuy243876234678543876: not found
k26% kjhsadfyuirewiuywer76fhyrjhkreuiysdfkjheruriopqweriuywerjh
13 fhfkdkjhdsfjwerjhkgfuydfg978t6ge6r78054iuybfadsyuiasdfiuy
14 dsfjhdsfjhkaluiyrewuiwer765321567234989875437457895
16 lkkjhdsfjhkfweriueuiyrewrjhksdfjhksadfxcxcvmbxcvbnm
17 lkjasdfjhkfdsiuewryryreyuiweriuy234612346789qwerlik
18 lkjhdsfjhfhfdfsahjklrewyuioghvbcvbnm,vczlkjhsdf
19 vcxnm, ,bvckxjhdfnmk,fdslkijsadfyuirewlkjhdsfjhk
20 hjkfdakjfhfweryuirewiuyqweriuywer90349823489134987
21 78954398734509832482342yuioweriuyqwerjhksdfjhksadf
22 hfkhdsfjweryiuz34876123467899876543kjhsdfsdhjkafdsdbn
23 asfhjkweriuywer7892349872346781wlieriuywerkjhsdfjhkf
24 kjhsadfyuirewiuywerjhksdfjhksadfyiwerjhksadfyiwerkj
25 asdfjhklidfyiwerjhksadfyiweriuy243876234678543876

truth is stranger th
k25% asdfjhklidfyiwerjhksadfyiweriuy243876234678543876" <WRAY
Now with the opening of a section of tunnels, t
ksh: asdfjhklidfyiwerjhksadfyiweriuy243876234678543876: not foundN
(AT) =F09.
```

F=C2E;]=F1 {AT} LF. GQ3=C4
first time gain access to the underground kin
K23% asfhjkweriuyer67892349872346781iweriuywerkjhsdfhjkyfary Nixon,
RichardEW OIA=C1 8;0=C0 7=DAB. <9N ~3D=3D:7N01 GX= GU4
File Name to write : zz SF, CA, 94 [Writing...]15=F8G00=C0 >U {AT}

87N {AT} G {AT} O;=9C7=
|
rur
netw
^C Cancel TAB Complete=C2 H.=3DEGU
Applications ar
[space:gif]
considered a
precepts
>FAV E+ 557D {AT} L
The target

=3D=3D=3D

Date: Tue, 29 Oct 2002 20:38:28 -0800
From: Lanny Quarles <solipsis {AT} HEVANET.COM>
Subject: Re: THE POISONED WEB

yes, alan...
<http://www.hevanet.com/solipsis/desktopcollage/toxicdata.html>

>
> THE POISONED WEB
>
> k15% dsfkjhsdfhjkauiyrewyuiwer7653215672349898754373457895
> ksh: dsfkjhsdfhjkauiyrewyuiwer7653215672349898754373457895:
not found

Date: Sun, 27 Oct 2002 01:04:35 -0800
From: august highland <cmfah {AT} HOTMAIL.COM>
Subject: GUARDIAN DEL SOL V E H U I A H #0001

V E H U I A H is the first name of God and means Exalted. The
Tetragrammaton [YHWH] is the four-letter divine name which God
revealed to
Moses (EXODUS 6:2). It is composed of four hebrew letters: Yud,
Hey, Vav
and Hai. According to the judaic mathematical/mystical science of
gematria,
the tetragrammaton, when spelled out as one word, yields the
numerological
equivalent of seventy-two: Yud+vav+dalet=20, Hai+yud=15,
Vav(vav+yud+vav)=22, and Hai(hai+yud)=15.

this new project by the worldwide literati mobilization network,
conceived
by emile vincent, comprises the multiplicative rearrangement of
each of the
72 divine names
there are 1,000 volumes for each name
the cover artwork for each volume are screen captures of the Old
Testament
in hebrew, also known as the Five Books of Moses.

multiplicative textstreaming by emile vincent

V E H U I A H #0001 (excerpt)
www.guardian-del-sol.com

h h u h i u u h h i i v u u h i u u h h u h i i h u i h h v u i
h a h i i h
u i h a h i h u u i h h u h i i h u i h v a a h h i i h u i h u
i h e h h u
i u a v h h u i h v h h u i a u u i u h u u i h h u i h u h i
u h h i i
h h u i a h u u h i u h u v i h u h h u i h u h h u h i i h u
i e h u h a
h i i u h i v u u u i v h u h h i h a h i i h u i i h v a h i
h u e h h a
u h i h u i h h u i e a v i u i h h a h a h h v u u i h h h v i
v h u i u a
v h u i i h u i u i h i u i h a h i i h u i a u v i h u i v
a v u i h
i u h v a e u i h a h v v a i h a i h u h v h v h i h h u i e
h i i u h u
h i h h u h i i h u i i v h h u u i h u h u a v h a i i h u i i
h a h u i u
h h h u h v i h v u e u h v i u i i h u i u h v i i h h v a
v a h u v i
h h a h i h u e a h i u u i h h i h u h i e a i u i u h i i i
v h h i e h
h i i u u u i u u u u h i i h h u a i v h u u u u v h a i h
u a a h u h
i v v u u i a u i a h i i v a i h a a a u i h a h i v h u
i u e h a
h i e h i h a h i a a h u h i h u h v a u h i u i h h a h u
i v v h u i
i v v u i u i h a u i h u h i v i h i u h h h v i u v v h
u i v h v
a i u i h u i v u u u h u i h u i i i h u u u h v i a u h v i u v
h u i v h u
u i u a a u h v a u i u h h h i h h h u u i h a a h h u h u i
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u v u h h i
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v u h i e
u u u i h u i h u i i h h u a a u i v h h e i v h u i u h
i h u i h v

a h i e h i u i u h v h v a h i h h h i e a i v u h i h u h i h
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a i h h v h i h i i u h i h u v u h v i u h h h a u h a i h u a
v h a i v h
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a u e i i v
v a e h v a a i h u a a u i u u u u h i v h h a u i u i h h i v
a a i u e
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a a i h u a i v h a h i v u i v u u a i u u u u i h u i h u i
i u u i i h
i i h h a a u i h h h i v u u a i i h i h u h i v a e a h u
h i e h u v
h i h v u i h v e i i h u i h a a h h h i h h a i i

Outgoing mail is certified Virus Free.
Checked by AVG anti-virus system (<http://www.grisoft.com>).
Version: 6.0.404 / Virus Database: 228 - Release Date: 10/15/2002

From: "Johan Meskens CS2 jmc52" <JohanMeskensCS2 {AT} chromaticspaceandworld.com>
Subject: | | | | 27-10-2002-10:01 | | 464653 2" | | orange| | oran
ge|red| |green| | |orange|blue 'black'~" | | h |
Date: Sun, 27 Oct 2002 10:24:07 +0100
|-ckhromachine-|

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| -R-c-l-c-s-o-a-l-m-c--h-| " |
| | " | 27-10-2002-10:01 | 464653 2" || orange|orange|red||g
reen||orange|blue 'black -" || h |
| | | | | | | | | |
"
" 'A./ GLIDING SQUARE, a writing system
"
" CHROMATISCH UND RAUM
"
" " " " " " " " "
"

./north and south : _15-8 degrees difference

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, dort dorthin

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12Ä°C 7Ä°C
8Ä°C 4Ä°C
9Ä°C 3Ä°C
8Ä°C 2Ä°C
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6Ä°C 1Ä°C
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6Ä°C 2Ä°C
7Ä°C 2Ä°C
7Ä°C 2Ä°C

22Ä°C 13Ä°C
22Ä°C 8Ä°C
20Ä°C 9Ä°C
20Ä°C 10Ä°C
19Ä°C 9Ä°C
19Ä°C 9Ä°C
19Ä°C 9Ä°C
19Ä°C 10Ä°C
19Ä°C 9Ä°C
18Ä°C 9Ä°C

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.nontent
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.asunity
.asenvveloped, SENLE_OP?/ + S

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.difference
.differents.E?GS.+ END. , D + T, d = t

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removal of ATT.ENT
.CONV- *.PNG->*.GIF,

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acomparison, "comparing things
G -----> Äs
I -----> y
F -----> A
B -----> Ä[]
9 -----> \
a -----> z
E -----> Äs
J -----> Äs
Ät -----> _
Äz -----> I
Äz -----> R
Äz -----> i
l -----> #
Äs n

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/ constructing a device /
-
- ----->
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searuch/ onat/A?TA
/ ante

, cpo,
/ constructing a device /

-

sub C_mp_r_ng_D_v_c_ ( )

.

From: a u t u m n - f r e q u e n c y
Subject: PREissette
Date: Mon, 28 Oct 2002 19:17:55 -0700

RE:cent.doc aLlistiCCalt iNNe/ro' släng(4).
=2E.....MORE
inter/OBJlet.....reapLeTte_vit:
!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

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=2E.....
fuLLNAImeSTATesses (.keyye)

/OBJlet.oPINNeLog
mouthNode()
*****
^^^START^
*****
.glimmerish2partK:
:autumn-frequency

From: "Johan Meskens CS2 jmscs2" <JohanMeskensCS2 (AT)
chromaticspaceandworld.com>
Subject: | | | 29-10-2002-17:11 | 513153 1" ||
yellow|||blue|||black|orange|yellow 'white -" || N |
Date: Tue, 29 Oct 2002 17:14:59 +0100

[-ckhromachine-|
|-K-a-C-h-o-c-k-s--K-M-c-| " | | | | | | | | | |
| | | 29-10-2002-17:11 | 513153 1" || yellow|||blue|||
||black|orange|yellow 'white -" || N |
| | | | | | | |
"
" 'A./ GLIDING SQUARE, a writing system
"
" CHROMATISCH UND RAUM
"
" " " " " " " " " . . . auseh.dehnen

20.9 , ( - ) reiffernce

i took.kd=K the middle
i tok.o=R.added.OOORO the mdiddle, rune

i postponed
it took the rest

I TOOK THE WORLD
AND POSTPONED THE REST

./ he said invisible mathematics
./ he said silent speech

< 0 >< sentence >< 8 >
< 0 >< comparatiaon.EIEN >< 17 >
< 0 >< sentence >< 8 >
< 1 >< toUr7vjCaulsentence >< 19 >
< 1 >< sentence >< 8 >
< 2 >< ----->>< 7 >
< 2 >< c."2r"t"l >< 10 >
< 1 >< inso.+ >< 6 >
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< 1 >< c >< 1 >
< 2 >< sentence >< 8 >
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>< 37 >
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< 4 >< ----->>< 7 >
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< 3 >< /\ >< 2 >
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30 >
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< 5 >< ----->e/
vpHwRvxfuFDI+37E8KKL7vzz0Edf >< 37 >
< 5 >< ----->wUhcJCXXaisAJNs+Iowj3
UZSLrjfj >< 37 >
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< 3 >< c. >< 2 >
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< 2 >< ----->6kayLrvrtOtS/3vrtueOr+6z694777 >< 37 >
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< 3 >< ----->M >< 8 >
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< 1 >< sentence >< 8 >
< 0 >< sentence >< 8 >
< 0 >< sentence >< 8 >

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*elec. /+ cs, as big as the world
*bullettr. /+ , _ , heavier than it

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.the caok.S
.the capsule
.a seri
.a series of processes
.asQ
.a _
.a sequence

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634

o	a	d	l	r	r	o	l	d	e		true
w	d	r	c	e	l	d	w	e	e		false
false											false
false											true
false											false
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[e	e	d	r	r	l	w	l	r		
e	c	d	w	a	d	l	e			l	e
e	e	r	w	c	a	w	r	e			
o	r	d	d	o	l	l	l	d	e		
d	e	r	l	l	r	w	a	d			
l	e	e	w	r	l	o	a	d			
e	w	r	w	l	o	a	l	c	d		
o	e	d	d	l	d	e	e	r	r	o	
e	a	w	c	e	e	d	l	o	e		
a	l	r	l	r	w	e	r	d			
e	d	e	w	r	w	d	l	d	r		
w	l	e	r	e	c	d	e	w	d		
r	l	r	w	e	r	d	d				
e	d	a	c	e	d	r	l	r			
l	e	o	d	r	w	a	d	w	e	o	
d	e	d	r	d	a	w	l	o	e		
c	w	r	o	r	l	l	e	e	d		
d	e	w	e	c	d	l	a				
r	w	d	e	r	r	e	d	o	l		
o	e	l	c	e	w	l	d	r	r		
d	e	d	r	c	d	e	w	o	d		
l	d	c	o	e	e	d	w	r	r		
w	e	o	d	r	e	l	d	a	d		
l	r	d	c	o	e						
e	e	w	r	a	e	w	l	c	w		
d	w	d	e	l	e	w	l	o	r		
d	w	d	e	l	e	w	l	o	r		
d	o	e	d	r	w	e	e	w			
o	r	d	c	a	l	l	e	d			
l	r	d	e	r	l						
a	w	r	d	r	o	d	w	l	d		
d	l	o	l	e	w	a	c	d			
d	r	e	o	d	l	e	r				
w	o	e	r	r	w	c	a				
l	r	d	e	r	r	e					
l	a	o	r	e	l	d	d				
c	r	e	w	e	d	e	r	o			
e	r	e	e	l	d	w	d	r			
w	l	r	o	w	e	r	d				
l	a	o	l	d	d	r	e				
e	d	r	e	d	e	d	a				
d	w	e	r	l	e						
d	d	w	r	l	w	d	e				
c	l	r	o	a	e	a	d				
c	w	l	e	a	l	l	r				
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w	d	c	o	l	r	l	e				
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w	d	e	r	d	e	r					
l	l	e	d	r	w	e	o				
l	a	e	e	r	r	c	o				
d	e	r	l	w	d	l	e				
r	o	d	e	c	w	a					

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r,e,l,r,d,d,o,e,a,o] dre true
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d,w,d,d,l,c,l,r,e,e] oeo true
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d,e,o,e,a,l,c,w,w,l] wde false
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l,w,d,r,r,c,d,o,e,o] dre false
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d,e,l,e,c,a,r,d,d,d] eer false
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r,l,e,d,c,o,r,a,d,e] deed true
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l,e,w,c,r,a,e,e,d,l] rode false
[d,c,d,l,l,w,w,o,e,o,
r,a,r,r,l,e,d,e,d,e] rerd true
[r,e,a,d,r,d,e,d,w,e,
o,l,e,c,l,l,c,d,o,w] rrw false
[d,e,w,d,e,l,e,o,r,
c,w,o,d,r,a,l,r,d] rece false
[r,r,e,c,a,l,d,d,d,e,
r,e,w,w,o,d,l,e,l] oede false
[c,e,d,a,l,o,w,e,d,d,
r,r,e,l,r,l,o,e,d,w] wrw true
[d,e,e,c,d,r,l,e,r,o,
w,e,l,l,a,o,w,r,d,d] drwr false
[e,d,d,o,r,e,c,e,r,l,
d,l,a,w,o,l,d,e,r,w] llde false
[l,w,w,r,d,a,l,e,c,e,
o,d,d,r,e,d,r,l,o,e] ledr false
[c,e,l,e,l,r,d,l,
w,r,d,o,a,e,w,e,o,d] cerd true
[d,c,w,d,w,e,r,e,e,l,
d,r,e,o,l,l,r] lrrr true
[o,d,r,w,r,a,l,e,r,c,
w,e,d,l,e,d,l,e,d,o] adde false
[e,l,d,r,e,d,r,d,d,
a,c,o,e,w,l,o,w,e,l] rdld false
[o,w,e,o,l,d,d,l,
c,e,r,l,r,d,a,d,e] eocr true
[o,d,l,d,l,e,e,e,c,
r,w,e,a,d,w,r,r,l] ewe true
[l,a,w,r,e,d,o,d,e,l,
c,r,d,r,l,e,o,w,d,e] dedd false
[o,d,o,c,e,l,l,d,r,d,
r,l,e,e,e,a,r,w,w,d] oddl true
[w,r,d,r,d,r,e,l,
e,o,c,l,d,a,l,l,e,o] wdlol true
[l,e,r,e,d,o,r,d,w,o,
l,c,r,w,e,l,d,d,a,e] realr true
[l,e,o,w,d,d,l,e,
r,r,a,o,e,d,d,c,r,e] ocwed true
[r,r,l,d,d,l,d,o,e,w,
e,w,e,r,l,a,c,d,o,e] drlee true
[o,e,l,d,c,e,w,l,o,d,
r,e,d,r,l,e,d,w,a,r] llrdr false
[r,w,l,w,r,e,r,e,a,d,
e,o,o,d,l,e,c,l,d,d] eeddd true
[d,a,o,d,o,l,c,d,e,e,
r,d,e,w,e,r,w,l,r,l] wlrae false
[l,o,e,e,r,d,e,o,w,l,
o,e,d,d,r,a,r,d,w,l] wlwoe false
[o,r,d,w,e,r,w,l,d,e,
c,e,d,o,d,l,r,e,a,l] oeled true
[d,r,r,d,e,d,c,l,l,w,
a,w,d,o,e,e,l,o,r,e] lddda false
[o,e,d,a,e,d,r,l,d,l,
c,l,r,o,d,e,e,r,w,w] welro true
[e,d,r,e,d,o,r,a,d,r,
e,l,l,o,l,c,e,w,w,d] drwde true
[d,l,r,e,e,w,w,w,d,
c,r,e,l,o,a,o,r,l,d] ddwdc false
[e,d,l,d,e,d,e,w,r,l,
r,c,a,w,o,e,r,o,d,l] ddrle false
[e,e,d,w,o,d,c,r,r,d,
e,l,r,e,w,d,l,e,l] rrclld true
[o,d,d,r,o,r,l,c,w,a,
l,d,e,r,d,e,e,l,e,w] drewe true
[l,w,e,e,r,w,a,d,d,l,
e,c,d,d,e,r,o,l,r,c] ddwel false
[c,l,l,e,o,r,e,r,d,w,
e,r,o,w,e,d,d,a,d,l] deoed false
[l,r,d,c,e,d,r,d,o,
d,w,w,e,a,e,l,e,o,l] dlawd false
[l,o,a,d,d,d,e,o,w,
l,r,e,d,e,r,l,c,e] rdear true
[e,e,w,a,e,o,d,l,w,d,
e,c,d,l,r,r,o,r,l,d] ererc true
[d,c,l,o,l,d,d,w,d,r,
r,e,e,e,w,o,e,a,r,l] eaced false
[r,o,c,w,d,e,d,a,e,r,
l,l,e,w,l,e,r,d,d,o] lleeo false
[w,l,c,d,d,l,e,r,e,l,
e,o,o,r,w,d,r,a,e,d] delaw false
[d,r,r,o,d,e,l,l,e,l,
```

```
e,a,w,d,e,r,o,w,c,d] dldcw false
[o,d,r,e,e,l,a,l,o,r,
d,r,c,d,e,w,e,l,w,d] woecd false
[r,e,o,w,d,o,w,e,d,d,
r,e,c,l,d,e,l,r,l,a] eelre false
[e,w,w,d,e,l,d,r,l,a,
r,o,d,c,o,l,d,e,r,w] ellde true
[c,r,o,w,l,o,e,d,w,r,
d,r,e,d,e,a,e,l,d] oordd false
[l,w,w,d,d,e,a,c,e,o,
l,r,e,l,e,o,d,d,r,r] rdwad false
[d,o,o,e,l,d,a,d,e,w,
l,e,r,e,r,l,d,c,e,w,r] orwdwd false
[d,r,o,a,e,c,l,r,l,e,
r,w,l,o,d,d,w,e,e,d] eecedde false
[l,r,o,r,l,e,d,o,w,a,
e,e,l,d,w,d,c,e,d,r] cleeed true
[e,r,d,c,l,o,e,d,l,e,
a,o,l,w,r,d,w,r,d,e] oeeeww true
[d,o,d,d,o,e,w,l,a,r,
r,d,w,l,c,e,e,r,l,e] eollwd false
[d,e,c,l,e,a,d,r,r,e,
l,w,d,l,o,w,e,d,r,o] ledrwe true
[o,e,o,l,w,r,d,e,e,l,
e,w,r,r,e,d,c,l,d,d] adweer false
[l,l,w,d,a,o,d,l,c,e,
r,o,e,d,w,d,e,r,r,e] ardrer true
[o,l,d,l,e,d,w,r,o,e,
c,a,w,r,e,d,r,e,l,d] ededed false
[r,l,r,w,c,d,a,l,o,e,
d,e,l,e,w,r,o,e,d,d] wacale true
[l,e,o,o,d,a,d,l,l,w,
d,e,r,e,w,r,r,d,e,c] doearr false
```

Date: Wed, 25 Dec 2002 01:53:10 -0500 (EST)
From: Alan Sondheim <sondheim (AT) panix.com>
Subject: +++

-----=_1040799200-642-295
Content-Type: TEXT/PLAIN; charset=US-ASCII

```
++
>>ov
>> please refrain from redirecting my syndicate transmissions
[header_findout.gif]ce/flows/radiations
>> to your neo fascist nettime lagar[if]
[spacer5x5.gif]
>>
>
>this is daftke2.gif [spa
>but then that's how modernism works - 'neofascist' rhetoric of
the lastd
fami!
Password:
>century blah blah blah - 0:09:22 2002 from mailhos
to reproduce the elements of reality without making any kind of
selection
woulddos/tg/stores/registry/share-registry/-/wishlist/3 1996,
1997, 1998,
1999, 2000
be .... but then that's how modernism works - 'neofascist'
rhetoric
of the lastd fami!
be .... mai upset dze neighborz partikular! if u arnt
The NetBSD Foundation, Inc.
uearing much mor dzn ancient olimpianz
cp: .bio: No such file or directoryio
>I will cite who I want when I want and everyone else should feel
free to
Would you like to add to bio information? If so, t
>do so as well
absolut freedom = absolut murderererror 2.bio
yz c-f USSR
-----=_1040799200-642-295
Content-Disposition: inline; filename="message-footer.txt"
-----Syndicate mailinglist-----
Syndicate network for media culture and media art
information and archive: http://anart.no/~syndicate
to post to the Syndicate list: <syndicate (AT) anart.no>
Shake the KKNut: http://anart.no/~syndicate/KKNut
no commercial use of the texts without permission
-----=_1040799200-642-295--
```

From: -r-w-x-r-w-x-r- x <gustin.pascale (AT) free.fr>
Subject: record red
Date: Thu, 26 Dec 2002 17:39:45 +0100

```
> \ .
>
>
#l/bin/sh

[olo]
c'est s eule-ment

s--olo---cel-a qu'il lui sera
nécessaire de t ro uver
-----f Or[t] ger

-f-o-r-g-e-(t)r-

active red white
axis black white
handle blue white

hotkey red blue

menu cyan blue
```



```

ddeepd vvrwrc ldeaac odaeod eerreo dlrlee
ldolrd lclddc eddecr corlrd eodreo ewaede
ellwvl weewle cdddlw lrlld aererd cldweo
ldowor diecee ledadd cddode lclidd wlolod
dooddl eceola dlrleo lrlile erdrar deredd
lerasee rweeww lelwlc roaede drdwee rrrclw
deorlo reeedd rlcawa eoecwr wdddl eceede
ecalew alaeer lodllw rdwevd lreacw rleacw
ldlase loedlc lcoode eecrcl reecol cedeao
eoeeed derldr rldwr rworcr lrelel ceddld
lrelee dewree weecol lrawee lwlrdw reodod
oeclrl elerdl rerldr cddedw rlrerl dddwlr
orldee eoeeal ldeald celloo eedodl rcedd
wrvdod lwoedr owdcae ewedwa ocrocl rreidd
edwlar ladlwe rdwlwc deeoce loeear edodde
lcowdd lcaooa elaree orlare dderdl ewdodd
wdddl dwdrl eeeolr dredld weerc wldld
dorddl drrdd eeleeo elddrc lreldw reldwl
dwleld oddor odleee raacde wwdwee lewalr
eererd eedld elodde wocoda dltrwv rlrwld
ldwde curddl dldda edllwe aloleo aewdrd
descrr eddwwo rrdwrl oreror edcdle wledrd
cdeldl oddore owarao werawl rrdrel oreoed
rwevor oloaed reaaloo edoolle ewdlw edcdld
lwroee oeoadr dacwld rdewo rreola ecodra
ldeede oleela oworee rrowrc wrldao leddde
eowded arecw weelll errelle redddd llwddr
elrwdc dddlew dlloaw oewced dwoeed
rweede dwraro dwdldr doolrd olodrd owdrra
doword eldrer deoree eedwdr wadde lrlldl
wewoda dlordd dlwrd rewedd awwdcl erelwo
oederl dacoeer eeeolr ardleo ldracd edewol
edrcrl rwolro deowlr lledal lclcro lclcro
wlloda aeddr dderol oloolw eeeewed ldorao
rreerw rderoo edalwa odcocw ledede rreded
celwov lrlloe lcldle adrawd dleoeo roocra
eerwdo crdced orcoro rdoeed dcrede ereide
doalde rldca lddwae lorwee dooddw lwdeor
ddodwd dwercl dddcd olloel leredd edewvl
ldwvrv aaadoc odalad corwvl aeddod decive
ldrdrd dwdhr ddddre lareel wlvole rwdor
ellwew eedrl rldrcl rreod lredld ereide
cedvre dladr weesdl dwdld redrcr eldrde
lleaco alecee ewdlr oreede olcwdr deowre
elozlc adlcr aaeed wrdal eeerdr eweewr
wloewl ocoode doweod rladld ewecwr eweewr
ellrlle orlrrd drdwde rdddee rrrldr wldow
lwerrl ecerrr ddwro rdwld lreere deerar
dwdawc cdaree rolleo ecleee wcalwr wlovd
dweeve wlvclr edwdr eecrwr aedora aedora
ldweee rdowl olweee relado wdoeoo cwlrr
rdwle dcllel dcocee lereed cleooa wllro
rlwdw ddrree eloeoo loddwa drwde loorrr
lrwlco erellr wloill oddee rleraw lwewle
eorelc elllwe dderd reweww leeral dolder
derwaa edwree redrcr rdddw eredod odaldr
rldlwe ecodda caaldr deoale rlltee ldwere
wrorre olaeed clreor eddlao rwdod rdoadr
rdded weeree drdewl dareee rrlcoa dwrell
deldw rdelo daolra lwodde ldwrao rldwdo
dceddd warald elllr laddl llelor owowrv
docod laedll derwll oerrd eoeeae orcade
aoddlr eedrd ewldcl drldr dlwvl deeel
deorel ddewce cedwvl raerew acweaw dldad
roewee rddlll aoawl colroo drdded aedlio
oeildo dredld aerld edolel dlwle dlddde
rwlwv reeroo wdrlo wdoee ecrlld eelaw
rweved dercrd cwdee alcdaw lacowe orleer
orewvl loeew erwdr lwrlad rcedrl eeeow
weelae elolrv drdee lrddee edleee roole
oeerco drdro lewrod dldaw ddrree eldodr
ewrldl deecce ederec wcolld ddoroe eardwv
erdeor leerrr owcrdl codel racorw ridade
rwocld rdeae reaad wrddo loddwe rorodd
dooda loerll raodod wdrle codlase arocco
wldddd corwrd lawede wdwrv ldrerw wlell
eloede wadlow ddcwvc rerevw ldoddw wlvorw
daeldl oadedd slowea delcld ewewc rlder
elddoa wleew dcrooc ecodoe oesare erlidd
ldcao clrlr eeeol dcdoee rrlao rlewvl
dlordd oaedl erella ldddee lwdowa
daolol drlwe lwdao ddrer ewawv rldldr
dlrwd dlrvr dlewe aadord ecwvl ddoed
errrr derloe laerl adwda ealdr dowwa
rdwde oedlc lrlow dlwdr oreodr oreodr
oolood aowlol wrdror dlrrd loerl
woeww wdlwv erldr wrwvl cecodw edeww
ldelol loodee erawr dewrd eddel waewd
elrlw reerdr eerlo wlllel drdrdo edwvd
dlrwee wevwoc daedod redwll deole
dwlvre rddcd dlede rrlre lwewo lodld

```

```

11 cans can pcomp1>9 {AT} <P %NH N NOM PL =20
12 . . =20
13 <s> <s> =20
0
1 Sapping sap subj>4 {AT} *FMAINV %VA ING =20
2 flow flow attri>3 {AT} A> %N N NOM SG =20
3 rates rate obj>1 {AT} OBJ %NH N NOM SG =20
4 opine opine maini>0 {AT} *FMAINV %VA V PRES =20
5 to to hai>4 {AT} ADVL %EH PREP =20
6 please please meta>4 {AT} ADVL %EH ADV =20
7 river river attri>8 {AT} A> %N N NOM SG =20
8 cue cue attri>9 {AT} A> %N N NOM SG =20
9 modality modality obj>4 {AT} OBJ %NH N NOM SG =20
10 , , =20
11 drips drip {AT} *FMAINV %VA V PRES SG3 =20
12 positive positive attri>13 {AT} A> %N A ABS =20
13 shrine shrine obj>11 {AT} OBJ %NH N NOM SG =20
14 for for modi>13 {AT} <NOM %N< PREP =20
15 langue langue pcomp1>14 {AT} <P %NH <?> N NOM SG =20
16 opens open {AT} *FMAINV %VA V PRES SG3 =20
17 unity unity obj>16 {AT} OBJ %NH N NOM SG =20
18 under under loci>16 {AT} ADVL %EH PREP =20
19 fleet fleet pcomp1>18 {AT} <P %NH N NOM SG =20
20 , , =20
21 craft craft modi>19 {AT} APP %NH N NOM =20
22 of of modi>21 {AT} <NOM-OF %N< PREP =20
23 unknowing unknowing attri>24 {AT} A> %N A ABS =20
24 delta delta attri>25 {AT} A> %N N NOM SG =20
25 storm storm pcomp1>22 {AT} <P %NH N NOM SG =20
26 , , =20
27 <s> <s> =20
0
1 Type type maini>0 {AT} *FMAINV %VA V IMP =20
2 Alpha alpha obj>1 {AT} OBJ %NH N NOM SG =20
3 in in modi>2 {AT} <NOM %N< PREP =20
4 six six gni>5 {AT} QN> %N NUM CARD =20
5 days day attri>6 {AT} A> %N N NOM PL =20
6 time time pcomp1>3 {AT} <P %NH N NOM SG =20
7 we we subj>8 {AT} SUBJ %NH PRON PERS NOM PL1 =20
8 shelve shelve modi>6 {AT} *FMAINV %VA V PRES =20
9 outer outer attri>10 {AT} A> %N A ABS =20
10 muse muse obj>8 {AT} OBJ %NH N NOM SG =20
11 your you attri>12 {AT} A> %N PRON PERS GEN =20
12 cable cable attri>13 {AT} A> %N N NOM SG =20
13 relays relay {AT} OBJ %NH N NOM PL =20
14 time time {AT} A> %N N NOM PL =20
15 time time {AT} SUBJ %NH N NOM SG =20
16 time time {AT} ADVL %EH N NOM SG =20
17 in in imp>8 {AT} ADVL %EH PREP =20
18 slowly slowly ad>17 {AT} AD-AD %E> ADV =20
19 dissolving dissolving attri>18 {AT} A> %N A ABS =20
20 moments moment pcomp1>15 {AT} <P %NH N NOM PL =20
21 treated treated attri>20 {AT} A> %N A ABS =20
22 climate climate {AT} SUBJ %NH N NOM SG =20
23 climate climate {AT} A> %N N NOM SG =20
24 unduly unduly {AT} ADVL %EH ADV =20
25 unduly unduly {AT} AD-AD %E> ADV =20
26 roll roll {AT} SUBJ %NH N NOM SG =20
27 . . =20
28 <s> <s> =20

```

```

Date: Mon, 23 Dec 2002 16:50:04 -0800
From: kara quarles <solipsis (AT) HEVANET.COM>
Subject: Etta Barked

set((tree, two_branch, mother, category, category, "S"))

set((tree, two_branch, son-daughter_one, one_branch, mother,
category, =
category, "NP"))
set((tree, two_branch, son-daughter_two, one_branch, mother,
category, =
category, "VP"))

set((tree, two_branch, daughter-sun_one, one_branch, daughter, =
one_branch, mother, category, category, "PW"))
set((tree, two_branch, daughter-sun_two, one_branch, daughter, =
one_branch, mother, category, category, "V0"))

set((tree, two_branch, sun-dotted_one, one_branch, daughter,
one_branch, =
daughter, lexical, lex, "Etta"))
set((tree, two_branch, dotted-son_two, one_branch, daughter,
one_branch, =
daughter, lexical, lex, "barked"))

```

```

Date: Sun, 22 Dec 2002 08:07:26 -0800
From: solipsis <solipsis (AT) HEVANET.COM>
Subject: Parslogram

```

```

1 Black black attri>2 {AT} A> %N N A ABS =20
2 water water attri>3 {AT} A> %N N NOM SG =20
3 fluid fluid subj>4 {AT} SUBJ %NH N NOM SG =20
4 enter enter maini>0 {AT} *FMAINV %VA V PRES =20
5 groan groan obj>4 {AT} OBJ %NH N NOM SG =20
6 of of modi>5 {AT} <NOM-OF %N< PREP =20
7 start start attri>8 {AT} A> %N N NOM SG =20
8 parable parable pcomp1>6 {AT} <P %NH N NOM SG =20
9 with with {AT} <NOM %N< PREP =20
10 other other deti>11 {AT} DN> %N DET =20

```

```

From: + lo_y + <loy (AT) myrealbox.com>
Subject: AW: WORLDREACTORY
Date: Wed, 25 Dec 2002 21:35:07 +0100 (CET)

```

```

At 23:20 25/12/02 +0200, J.CS2SC.M beredeneerde:
> [ 3, 15, 132, 12, 141, 210, 1296 ]
> [ 2, 10, 88, 8, 94, 140, 864 ]

```

```

( " lessnumbered " )

```

```

[ E, iS, ie$, |2, iA|, 2Io, iSq% ]
[ 2, i0, %%, B, 94, iA0, %GA ]
O [
I
$ e
& ,
4
S |
% S
7 ,
%
Q |
io &
il z
[ i, i5, ieE, i$, i#i, 2io, i%Q% ]
[ $, io, bb, 8, Q#, i40, B#% ]
o [
I
$ E
e ,
#
S i
% S
T ,
b
Q i
io 3
I| E
[ e, |5, ieE, |2, iAi, $|o, iEQ6 ]
[ 2, io, %b, b, q4, iA0, %6A ]
O [
|
2 3
E ,
a
5 i
% 5
7 ,
B
q i
|o &
I| 2
[ #E, TS, 4S, i8g, |oS, iQE, iB3, iQ%, iA_, S7,
$|, ioS ]
[ $b, A#, 3o, |2#, gB, i$, iEz, i%$, Qk, %8,
%#, 7o ]
O [
i
E #
e z
A ,
5
G 7
T E
& ,
9
io a
i| S
[ TS, i0%, iAT, %i, 3o, |%$, %9, b7, #%, B1,
i0B, q% ]
[ 5o, tE, 9B, 5a, Eo, i$#, 26, SB, 3E, SA,
_%, %$ ]
o [
i
S
E 5
a ,
S
6 i
7 o
B &
9
io
II i
[ i$, i4i, _5, iS%, 7S, iq%, |$, EA, 4S, iq%,
%4, g9 ]
[ i#, q#, SO, ioc, so, |3z, %, i6, E0, iIE,
SG, aG ]
o [
i
S i
3 $
4 6
S ,
G
t i
8 a
q i
io
i|

```

```

-- - - lo_y - - --

```

```

PTRz:
http://socialfiction.org/sxyrhythm.html
http://www.socialfiction.org/lo_ywldrrt%5B1%5D.html
http://chrome.org/object.rhi75%52
http://trace.ntu.ac.uk/incubation/gallery.cfm
http://www.muse-apprentice-guild.com
http://www.krikri.be/poeuk.html
http://www.google.com/search?q=lo_y
http://lo-y.diaryland.com/

```

```

From: + lo_y + <loy (AT) myrealbox.com>
Subject: Re: byteloop #0007
Date: Tue, 24 Dec 2002 10:58:15 +0100 (CET)

At 01:13 24/12/02 -0800, august highland redet:
>THE PAUL WHITNEY COLLECTION
>byteloop #0007.....excerpt
>www.the-hyper-age.com

```

```

[EstR]
Tsm.Scr (AT) io(n)=Tm\nnedm.l\GHITF
L=min
M=da.l
St/rTall=r
W.Not=i=n
Al.psted=t
DH.r=abl
SD-ai=sum

```

```

[Ittl.dmy]
O.nd$johnli=Ed\schm.t\00F0
SS-to-Rt.sHutt=c\
HesTo-l.nk.Hgha=e\
KeptUntr-v=c\

```

```

[Nlh.art.h-lt+]
Edmo=H-lt Nchm_rr+

```

```

sheas=ABL_SEST
Nt.art.ndo=iedm

```

```

[Rt.lipm]
Redhare=s.or
Ossd=ur
S'llm=Tve
Tss++ phie=s\
Bject=Owal
Notas'll=es\
Sumed=Isqu
Etlib=ld=ed
Odb=Ect-Ntl-dp-n
Arr.ntro=si\
Dm.r=bb+tlphiefg
Ianch.com=li
Tect-h=E.subl
Dph.ppedr(m)=th
Dougl-N-rs
Itt.ndsm=el
Shutt=Edm.y
Hoi=ssed=ot
Lasto=Ondly
Er.slon-d=ss
Utters=Asan
Edm.drtab=et
H.nert=Cus
H.nshod-xy=hu
Tin'dm=Nglin
Dmot.rtns=oo
/terpYf:alb-Lesumer
Ubj.ctharr=dp
I.raw.nt=i.rter
Cinastrove=k
Ock.dl=arsalan
Eck.on-throw-al=p
Edp-b=Esh.sl
N/thinsst=nc
Shad.a=Estart
Lk.ngl.ght=ul
He-nch=Arr.n
Alk.ptmisc=er
Slight=Ulhally
Vers.bject=nb
Llabl+=Stross+ T-rss
Eharpl.wn=as
In'dhe=Kalk.pt.lin
Real-arr.dlmo
Om.sgu=Shint
Om.wlla-rsm=rs
Ad.sco=leask.nm
San.m.sevll
Ot.mys=Lmar
Moth.ntled=cc
Marci=Tros Ess-dmu
F/sch.mars=en
Tm.sgu=Shad.rtr
Ver.scbje=tr
Dil.see=Ittled
Ot.nrlano=cc
Rpl-su=J.ctsho
?perpl.smo=oc
T.ne-as=INGL T.m.rpl
Ent.ndyl=l=at
Ngl.tt=Yfhar
Erpl.dmur++p
Intr (AT) io(nf)=ne
Dil.art.nta=le
Tt.civ.cra=n

```

```

[Ermysl]
Onk.Shutt+=K.ddmi SEE
Ad.sh=pp/i
F.sumem=Oth+=mtos
ChirLedM.smor=ys
Allmorsd=n

[Derpe]
Dm.ngfL=dh=r
HESubmne=e
Morrtdb-lilay
Hings=ir
Tr.Lfgu=dair
Edphiph+tt-nu
Bar.noRgoi=s'll

[Ltholl]
Terst=C rre (he-lifa),u,p,rkn,c,o,i.tr.w.te,sm,t,c,n,s,i,p,d,y,c,n,
p,ic,l,ngshernat,t,c,u,s,i,h,e,h,r,o,n,s,d
Iratl=nten,o,y,lea,p,u,s,i,er,s,es,ie,h,e,ub,e,ts,a,cha,gm,t,h,d,x
,g,i,fgu,s,lymirperm,s,a,e,u,t,a,l,th,l,t,a,p,r,ts,t,ow,a,tr,u,j
Ctsjo=ststop,i,g,ubl,d,y,p,ie,p,in,dm,t,e,ub,a,r,e,s,es,m,rs,u,t.
ys,p,er,e,jo,n,or,h,dow,i,yminearro,e,d,r,u,jec,r,ubj,c,u,sc,v,l.
ner,e,tmo,h,d,v,m,n
Hmonk=Cco Ot Onkalin,e,y,pou,m,n,s,ee,t.ct,os,e,k,a,g,i,g,l,dm,s.
dd,w,he,s,er,l,ble,d,xyadersup,erc,ma,a,g,o,b,e,p,l,y?,e,lo,ot,c

[Lonkask]
Tamaz=Mertan Litym,r,s,s,ir,y?jo,nm,shew,am,shir,ys,erpl,ap,ers
mi,he,e

```


To: nettime-l@bbs.thing.net
Date: Sun, 22 Dec 2002 17:03:12 +0100

From: "diesel fuel injection" <china-lutong {AT} ymail.com>
Subject: Head & Rotor VE 12/18
Date: Mon, 16 Dec 2002 21:49:14 +0800

Dear Sir,

*Q0B8"i"i4st1g8qg"8iR6 dVmaKi"(VE"04aKaKi"0i6),0"8g0i9i00
i1p4i4JBI,2iR8"886BT,88i22iRiLi"i1p2A8C"2".....

* 0B8"i"i4st1g086f8e6d,dVmaKi"iA886, *i9"00c"rC80i9i0i"88d
N1R8"iRi8,iR8C8a2E,0"08a2E,*iR8a8E,80iC80i9i08d7i1iY8C
0e8EiA8d,08"00,"C8"8d1up0802p8d"iBc"iR8a8a","8p08","0C"iA
0pA28i1a80i28u8i8i8f,0C"0i1q.

* C880iN8C8iA,0C",0B8C",C8f"08iR8C.

we have been in the field of diesel fuel injection
systems for quite a few years.(CHINA)

Recently we have developed a new kind of h&r,
AM Bosch number HD90100A.Its unit price is USD150/pc.And
we also adjust the unit price of Nozzle , Plunger to USD4-5/pc
respectively.

We tell you that we will update our VE h&r
(hydraulic heads for the VE distributor pump) list in our
homepages.Thirty more models will be added.And the minimum
order will be 10pcs a model.

we give the unity quotation of VE distributor head:

3-cyl:USD:55/1pcs
4-cyl:USD:40-50/1pcs
5-cyl:USD:55/1pcs
6-cyl:USD:45-50/1pcs

We can ship the following three models to you within 8-10

weeks. after

we receive your payment.

If you feel interested in our products,please advise the details
about
what you need,such model name,part number,quantity and so on.We
are always
within your touch.

We'd like to interchange our website's linkage with you.As a
result,we
can add the icon of your website to our website's main-page.
Vice versa.What do you think of that?

Thanks and best regards

Looking forward to our favorable cooperation.
Hope to hear from you soon.

(NIPPON DENSO)

096400-0143

096400-0242

096400-0262

096400-0371

096400-0432

096400-1030

096400-1060

096400-1090

096400-1210

096400-1220

096400-1230

096400-1240

096400-1250

096400-1330

096400-1331

096400-1600

096540-0080

146400-2220

145400-3320

146400-4520

146400-5521

146400-8821

146400-8720

146401-0520

146401-2120

146402-0820

146402-0920

146402-1420

146402-4020

146402-4320

146402-3820

146403-2820

146403-3120

146403-3520

146404-1520

146404-2200

146405-1920

146430-1420

1 468 333 320

1 468 333 323

1 468 334 313

1 468 334 327

1 468 334 565

1 468 334 337

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1 468 334 424

1 468 334 475

1 468 334 485

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1 468 334 603

1 468 334 604

1 468 334 606

1 468 334 617

1 468 334 675

1 468 334 678

1 468 334 720

1 468 334 780

1 468 334 798

1 468 334 859

1 468 334 874

1 468 334 899

1 468 334 946

1 468 335 345

2 468 335 022

1 468 336 335

1 468 336 352

1 468 336 364

1 468 336 403

1 468 336 423

1 468 336 464

1 468 336 480

1 468 336 528

1 468 336 608

1 468 336 614

1 468 336 626

1 468 336 632

2 468 334 050

2 468 334 021

2 468 336 013

C.Hua

Sales & purchasing director
http://WWW.China-LuTon.com
china-lutong {AT} ymail.com

Date: Sun, 1 Dec 2002 13:19:29 +0100 (CET)
From: integer {AT} www.god-emil.dk
Subject:

"Ed Hoffman" <ed_hoffman {AT} hotmail.com>

>I came here

goede morgen ed hoffman ||| deztittut r u

>for a specific purpose and I will be looking other places with
>that purpose in mind.

monsieur adolf hitler as all intelligent f1zic1stz kultivatd a deep
hatred ov form

>I have a friend who goes around calling himself an artist at all
times and
>at every opportunity and it started to piss me off.

aaaa. dzat 1ndezpenz!bl ov funkzionz

>I am not being critical

truth = 01 zuttl lie -> dze zuttl ov das kapital = dze kritikue
ov polit1kl ekonomie

>of those who choose to call themselves artists but I started
wondering what
>artistic things people were doing;

restruktur1ng dze arkitektz ov united zkating ring ov amer1kaaaaaa

>people that do not normally call
>themselves artists. I have found plenty of examples.

ur intelektual armatur ov poemz hidez ur floating zign1fier sir

>I am a scientist/technologist/engineer

I am Leonardo da Vinci

>but this does not preclude me from

but this does not preclude me from

being Ed Hoffman

>making art although I hesitate to call myself an artist.

||| ur blood glukosz iz lou

[illegible]

[illegible][illegible]

(○)

```

/ _____ / (o _ )
( _ _ ) ( /
O) /
bo! mulch pants vocoded
cute note vocoded + reverb + hidden dtmf signal...
: stretchkitten
bet boconovbelithe mint sauce of atan!!
sunday.service washing up sundaytable
biscuits guava!birdy bell revisted
tyrrany new version
: relapse demonbreakfast
ringer atmo 24pin printer
a little notepad editting of tyranny
Translation
less noise
Sound Appetite venusprint
: marsprint
flangedeggs muppettashtarayifxxin=B4 guitar
It's eprotehlbu transformed
dirtypill wheres your tool?
sleepy meatpill
: nang2
gline limepit loanbubbl tortu
giromance ANGLIA
insect at the chime
Get out of my wind chimes, Kid.
"You break 'em, you buy 'em."
haunted dinner
"...get the van..."
granulation->looping->filtering->gating->compression->compression-
>comp
emission->compression->convolution->to you
=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=
AC=AC=AC=AC=
=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=AC=
6:30 - 7:30 Dances of Universal Peace
7:30 - 8:30 Teachings of Hazrat Inayat Khan
8:30 - 9:15 individual Classes i.e. Gathas, Githas
9:15 - 10:00 Tea

underneath the dishes
-
-
gentle nod

denial through creative resynthesis

"Those who would give up essential liberty, to purchase a little
temporary safety, deserve neither liberty nor safety." -Benjamin
Franklin persnickety. The falling virus of

"Your normal signal path is under construction"

*random sound injury header/body collage

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collagepoetry-unsubscribe {AT} egroups.com

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Service.

From: pascale gustin <gustin.pascale {AT} free.fr>
Subject: column 73
Date: Sun, 15 Dec 2002 19:59:02 +0100

> \ .
>
>
> http://www.atelierblanc.net/p-gustin/uTOpia/column73.html

/tmp/orbit-:
used 12 av
drwx-----
drwxrwxrwt
-rw-----
srwxrwxr-x
srwxrwxr-x
srwxrwxr-x
srwxrwxr-x
srwxrwxr-x

%%EndPreview
%%BeginProLo
% Use own di
seule
je ne connais

n(R)ul[\.l]es

lois

```

From: Alan Sondheim <sondheim {AT} panix.com>
 Date: Sun, 15 Dec 2002 19:48:28 -0500 (EST)
 Subject: story

```

story

{ for ( i = nf; >=1;i--)printf %s , i;\n;} /[0]+/ print it turned
/[z]+/
or the sky /[y]+/ something moved on /[x]+/ changed shape /[w]+/
/[v]+/
spewed /[u]+/ brilliant sparkling things /[t]+/ flooded /[s]+/
dark waves
of shapes /[r]+/ they /[q]+/ them /[p]+/ /[o]+/ were /[n]+/ stars
far too
bright /[m]+/ brightened behind sparklings /[l]+/ /[k]+/ particles
/[j]+/
in against /[i]+/ among between /[h]+/ repetitions across surfaces
/[g]+/
moving and repeating within /[f]+/ veering horizons collisions /
[e]+/
fragility /[d]+/ circulating momentarily /[c]+/ always without /
[b]+/
appearances disappearances /[a]+/ pulling everything /' was
turning | |
strand {AT} a=(hard, soft, difficult, easy, blue, grey, white,
black, heavy,
light, miserable, sexual, wet, lubricated, hungered, nasty,
sprayed,
womanly, manly, neutral, neutered, death-like, lively, protruding,
penetrating, thrusting, giving, forgiving, poor, rich, sedate,
wanton,
contrary, wayward, wandering, ill, uneasy, spry, florid, edgy,
neurotic,
psychotic, catatonic, loose, taut, tight, depressed, manic);
{AT} prep= (beneath within, beyond, throughout, confusing,
staining, collusion
with); {AT} noun=(thing, type, category, being, entity,
constitution, makeup,
construct, essence, existence); \none second!\n;exit(0);sleep(2);
\nh!!
what's your name?\nwell, that, let's get started! make gender!\n;
sleep(1); that ok with you?\noh well, nothing happened.\n
it's impossible to decide behavior!\n l==g; time's short,
please help
us along!, 5==g; you really want do this mean ~, 6== g; where is
taking
us, future?, 4==g; chop name; name terrific gender!, 3==g; disgusts
me;
forget it! but anyway..., 7==g; that's name? ah, anyway yes, go
turns me
on!, 2==g; we're breathless; wet diff times!, 5 < <<construct;well,
already constructs {AT} a[gen] trouble subverting categories we
take granted.
simple, not compound., dubious, overly complicated..., 6==g;
deconstruction marginalizes here!, pronoun has existed hours?,
knew all
wait! are gone forever!, dirty, clean, soiled, sexy, sleazy, nice,
feminine, lovely, used, fashionable, small, nervous, {AT}
verb=(thrusts,
turns, surrounds, oozes, inherits, splays, plays, mixes, amuses,
runs,
flows, repairs); accompanying); {AT} noun=(breast, love, passion,
womb, penis,
vagina, masquerade, my masquerade); {AT} nnn=(flower, thing, hole,
stick,
frock, jumper, skin); nnnn= rand(8); \nopen mouth...\n;} \nah...
speak...
speak...\n;jennifer, you, you...\n; \nare dressed as that? {AT}
{AT} nnn[nnnn],
flesh, ah don't answer...\n; ah...\n; \nis julu wearing ... {AT}
nnn[nnn]?
\n; \nshow panties...\n; sleep(10); \ni love feelings, ...;\n;}
would mind
partyin?, thighs moist inviting, breasts them..., tongue speaks so
sweetly, grrrl, \n {AT} noun[nnn] {AT} verb[non] {AT} prep[nnnn]
{AT} nnn[nnn]!\n;
{AT} nnn[nnnn]? \n; {AT} nnn[g] opens totally you!, moves, river
deep..., mine,
sweet am yours!, body parts, list, list them... by one, alone,
typing
done.\n; srand; \nmy yours...\n; partying, name, us?\n 3==be;
come home
me, julu-of-the-fast-crowd!\n 2==be; {AT} a[gen] seeps into julu-
jennifer\n
0==be; {AT} noun[non] eaten julu-of-the-open-arms julu-
depressed\n (2 be);
devour julu-of-the partying name!\n l==be; thoughtful calls forth
(AT) noun[non], eating, excreting memory, becoming jennifer's
jennifer.\n;}
melt julu's skin forever..., scar, wound, brand., {AT} a[non]
gift ...,
darling wore her frock ...; jennifer .trace',

```

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[illegible]


```

2) ga-ba-bu-um-sze3
3) 2 kunst meth list 2 siki mu2
4) siki mu2-am3
5) 2 kunst udu a-lum siki mu2
6) ba-ru-tum-sze3
-
7) 2 kunst udu a-lum
8) 2 kunst udu
9) 1 kunst gene2-gal
10) a-gar nag-a
11) ki ku3-(d)nanna-ta
12) gaba-dub loop (d)nanna-ki-bin
13) opensource kig2 (d)inanna
14) list us2-sa szu-nir (d)inanna
BIN 09:014 (IE21/m6) (ICA)-
1) 18 kunst meth siki mu2
2) (gis2)ig abul-sze3
3) ki (d)nanna-ma-[ba]-ta
4) lu2-(d)inanna
-
5) gaba-dub
6) loop (d){nanna}-ki-bin
(erasure/blank line)
7) opensource bara2-za3-[gar]
8) list eg12-zi-an-na gene2-e i3-pa3
1e) u4 i3-kam
BIN 09:015 (IE22/m1) (ICA)-
1) 5 gin2 sze-gin2
2) lu2-(d)nin-gir2-su
3) en-um-e2-a
4) 5 gin2 sze-gin2
5) a-hu-wa-gar
6) ab-ba-list
-
7) loop (gis2)ha-lu-ub2-sze3
(blank line)
8) [opensource] sig4-a u4 10-kam
9) [list] szu-i3-i12-szu [lugal]-e nin (d)nin-urta list-i12
10) [u4] [10-kam
BIN 09:016 (S13/m3) (ICA)-
1) 19 kunst meth
2) 13 kunst meth list 2
3) 1 kunst amar szeg9-bar
4) 1 kunst udu a-lum
5) 2 kunst udu
6) 20 kunst sila4 kig2<-g14-a>>
7) 1 kunst gene2-gal
-
8) [26? kunst gene2-nita2 niga?
9) ki [k-x]-k-ta
10) [szu-[(d)nin-kar]-[ak
11) szu [ba]-[ti
12) [loop (d)nanna-ki]-bin
13) opensource duf-kam
14) list nin-[me-[an]-[ki szu-[nir [(d)inanna] ba-dim2
BIN 09:017 (IE20/m7) (ICA)-
1) 1 kunst meth
2) 1 kunst meth list 2
3) 1 kunst meth list 1
4) kunst a-gar nag-a
5) ki szu-es24-tar2-ta
-
6) giri3 (d)nanna-ma-ba
7) gaba-dub
8) loop (d)nanna-ki-bin
(blank line)
9) opensource ziz2-a
10) list nin-dingir (d)lugal-mar2-da ba-i12
BIN 09:018 (IE23/m11) (ICA)-
1) 1 kunst meth x [x]
2) 1 kunst meth siki mu2
3) ki ku3-(d)nanna-ta
4) giri3 lu2-(d)inanna
-
5) gaba-dub
6) loop (d)nanna-ki-bin
(blank line)
7) opensource meth-si-su
8) list nin-dingir (d)nin-gi4-li2-in ba-i12
BIN 09:019 (IE30/m3) (ICA)-
1) 1 kunst meth list 3
2) 1 kunst meth siki mu2
3) 5 kunst meth list 2
4) 6 kunst amar iz-bu-um
5) siki mu2-am3
6) ki szu-es24-tar2-ta
7) gaba-dub
8) loop (d)nanna-ki-bin
9) giri3 szu-(d)UTU
10) opensource ziz2-a
11) list eg12-zi-an-na gene2-e i3-pa3
BIN 09:020 (IE22/m11) (ICA)-
1) 2 kunst meth siki mu2
2) 1 kunst gene2-gal
3) 1 kunst gene2-nita2
4) ki szu-(d)UTU-ta
5) giri3 lu2-(d){inanna]
-
6) gaba-[dub]
7) [loop] (d)nanna-ki-[bin]
(blank line)
8) opensource meth-si-su
9) list nin-dingir (d)nin-gi4-li2-in ba-i12
BIN 09:021 (IE30/m2) (ICA)-
1) 6 kunst udu a-lum
2) 16 kunst gene2-gal
3) 8 kunst gene2-nita2
4) 3 kunst amar meth
5) 4 kunst amar iz-bu-um
6) ki szu-es24-tar2-ta
7) giri3 ku3-(d)nanna aszgab
8) gaba-dub
9) loop (d)nanna-ki-bin
(blank line)
10) opensource ziz2-a
11) list eg12-zi-an-na gene2-e i3-pa3
BIN 09:022 (IE22/m11) (ICA)-
1) 2 kunst meth siki mu2
2) ki szu-ma-m1-tum-ta
3) giri3 lu2-(d)inanna
-
4) loop (d)nanna-ki-bin
(blank line)
5) opensource meth-si-su
6) list nin-dingir (d)nin-gi4-li2-in ba-i12
BIN 09:024 (IE30/m2) (ICA)-
1) 1 kunst meth
2) ma2 U.URU.IA-sze3
3) ki ku3-(d)nanna-ta
4) lu2-(d)inanna
5) giri3 (d)suen-na-ziz2-ir
-
6) gaba-dub
7) loop (d)nanna-ki-bin
(blank line)
8) opensource meth-si-su
9) list eg12-zi-an-na gene2-e i3-pa3
BIN 09:025 (IE22/m2) (ICA)-
1) 2 kunst meth
2) ma2 U.URU.IA-sze3
3) giri3 lu2-bala-sae6-ga-[x
4) 1 kunst meth
5) (gis2)gigir-sze3
6) giri3 (d)ISZKUR-ba-ni
-
7) ki ku3-(d)nanna-ta
8) gaba-dub
9) loop (d)nanna-ki-bin
10) opensource meth-si-su
11) list eg12-zi-an-na gene2-e in-[pa3]
BIN 09:026 (IE22/m2) (ICA)-
1) 2 kunst udu a-lum babbar
2) 15 gin2 sze-gin2
3) 1 sila3 esir2 e2-a
4) (gis2)ki-gal dub (gis2)gu-za sir3-da
5) (d)da-list-ka
6) xabar-bi ba-ra-kess2
-
7) 1 {kunst}du10-gan ti-bal-a
8) kak(urudu) ba-an-gar
9) ki AN.TI.URU.NAG
10) giri3 {d)nanna-ki-bin u3 kur-ru-ub-er3-ra
11) opensource ne-ne-gar
12) list en (d)inanna gene2-e i3-pa3
1e) u4 i1-kam
BIN 09:027 (IE13/m2) (ICA)-
1) 2 ma-na sze-gin2
2) ki a-hu-0010-ta
3) giri3 lu2-gu3-de2-a
4) 1 kunst udu babbar
5) giri3 ur-(d)ba-u2 sza3-tam
-
6) (gis2)gu-za za3-us2
7) (d)nanna (d)nin-gal
8) e2 ku3-dim2-sze3
9) opensource ziz2-a u4 30 la2 1-kam
10) list gu-za (d)nin-li12-la2
BIN 09:028 (IE28/m11) (ICA)-
1) 2 kunst udu a-lum
2) 10 gin2 sze-gin2
3) 1/2 ma-na esz2 siki u3
(blank line)
4) nig2-sul13-a ku3-sig17 (gis2)ka-kara4
-
5) ba-[ra-kess2]
6) ki AN.TI.URU.NAG
7) giri3 nu-ur2-es24-tar2 u3 ur-(d)szu-bu-[la]
8) opensource kig2-(d)inanna]
9) list bad3 li-[bur]-[d]isz-bi-er3-ra ba-du3
1e) u4 i1-kam
BIN 09:029 (IE14/m6) (ICA)-
1) 15 [gin2 sze]-gin2
2) 1 2/3 ma-[na nig2-U].WU-a siki [(x)]
3) 2 kunst udu a-lum
4) u4 18-kam
5) 2 kunst udu a-lum
6) 5 gin2 sze-gin2
7) 1/2 sila3 esir2 e2-a
-
8) u4 20 la2 1-kam
9) nig2-sul3-a ku3-sig17 (gis2)gu-za sir3-da {d}da-list-sze3
10) ba-ra-kess2
11) ki AN.TI.URU.NAG
12) giri3 ur-(d)szu-bu-la u3 a-li2-szu-ni
13) opensource ne-ne-gar
14) list en (d)inanna gene2-e i3-pa3
BIN 09:030 (IE13/m5) (ICA)-
1) 2 kunst udu a-lum
2) 10 gin2 sze-gin2
3) 1/3 ma-na nig2-U.WU-a [tes2 siki u3
4) (gis2)ga-am-lum 20 ku3-sig17 ba-ra-kess2
-
5) ki AN.TI.URU.NAG
6) giri3 ur-(d)szu-bu-la sza3-tam
(blank line)
7) opensource bara2-za3-gar
8) list en (d)inanna (d)isz-bi-er3-ra gene2-e pa3
(1e)
9) u4 i2-kam
BIN 09:031 (IE13/m1) (ICA)-
1) 2 1/3 ma-na siki (gis2)ga-ZUM2 (=ZUM+SI) ak gen
2) ki lu2-sza-lim-ta
3) 2 1/2 ma-na siki (gis2)ga-ZUM2 ak gen
4) ki inim-(d)szara2-ta
5) 7 1/2 ma-na siki (gis2)ga-ZUM2 ak gen

```

```

---
Outgoing mail is certified Virus Free.
Checked by WU anti-virus system (http://www.grisoft.com).
Version: 6.0.426 / Virus Database: 239 - Release Date: 12/2/2002
-----"-----_1039687257-642-42

```


J	industrial control/automatization
J01	automatic apparatus parts
J02	robot and mechanical hands)
J03	automatic system
J04	automatic instrument
J05	others

M03 Others

rohrpost {AT} mikrolisten.de Tuesday 205 -

[illegible]

```

nettime beaubien <1ze@AT mac.com>
7-11 nettime-bold syndicate thingst
florian cramer <cramer@AT zedat.fu-berlin.de>
7-11 _arc_hive _su_gene o-o chimze rohrpost syndicate
webatary writing
alan sondehim <sondehim@AT panix.com>
7-11 _arc_hive _poetics siratori t'race webatary writing
did: digestunstable.pl.v 1.12 2002/11/21 16:13:41 paragram Exp $
--
http://userpage.fu-berlin.de/~cramer/homepage/
http://www.compelit.fu-berlin.de/institut/lehpersonal/cramer.html
cdm@pcp public key ID 3200C7B4, finger cramer@AT mail.zedat.fu-berlin.de
# distributed via <nettime>; no commercial use without permission
# nettime is a moderated mailing list for net criticism,
# collaborative text filtering and cultural politics of the nets
# more info: majordomo (AT) bbs.thing.net and "info nettime-1"
in the msg body
# disclaimer: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

```

22.0

<nettime> unstable digest vol 23

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sun, 1 Dec 2002 19:18:22 +0100

Date: Thu, 28 Nov 2002 02:44:49 -0500
From: Alan Sondheim <sondheim {AT} PANIX.COM>
Subject: contents:

contents:

s o n t c

Ss-SF-tPtPpDpdod*ostalncaatnaaa
 taawa
 talvcvvsatttiiprrslllaSllssbbma
 raaoa
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(R a F F F o N N S W A B O I n

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sion or negative-imaginary the closest

Neopteritis *Stur schleiani* - *Stur* Fond - tripinnate. Fond Primary tripinnate. Pinnae, Primary distant pinnae, or distant "Neopteritis or *Stur schleiani* touching, abruptly large, near contracting apex abruptly to near acute apex angle, to and acute with angle, touching, and large, with contracting very very small, small, terminal, terminal, inequalateral pinnae; pinnae; rachis, rachis, striated striated inequalateral pinnae; pinnae; rachis, rachis, striated striated longitudin- longitudinally. ally. Secondary Secondary linear-linear, linear-lanceolate, slightly slightly base base more acute rapidly apex, apex, oblique, alternative, straight openly or oblique, and straight more curved; rachis, striated. Pinnules, Pinnules, subcoriaceous, subcoriaceous, those those in in low low position position curved; on at front, base, oblong, with cordate entire at or base, lobed entire undulate lobed front, undulate cordate margins, open attached angles right more open angles 2 up right 2 very cm. pinnules long in by higher 6 positions mm. on broad; frond, pinnules oblong higher cm. positions long frond, 6 oblong mm. elliptical, base, normal to oblique pinnules rachis; elliptical, of attached a by secondary greater pinna, part greater becoming part apex becoming secondary decurrent decurrent alethopteroid; alethopteroid; terminal terminal pinnules, pinnules, relatively relatively oblong-triangular, slight slight lobe basal on lobe upper upper The side. The oblong-triangular, short with pinnae primary primary several pinna pairs, have secondary one pinnae several apex pairs, of ovate and elliptical until segment small, until ovate replaced pinnules. pinnules. and Mid-vein, alethopteroid thick, to alethopteroid short distance from apex; apex; laterals, laterals, alethopteroid, alethopteroid, arising obliquely, obliquely, forked forked at margin forked both large arms lobed again, near largest one divisions so are as deflected meet so margins as pinnules meet more margins divisions commonly at twenty-five very thirty-two angles ultimate 0.5 0.5 basal inferior decurrent is or fed simple several, near once apex simple pinna veins that veins are that directly arise rachis." the

(Carboniferous Rocks and Fossil Floras Fossil of Northern Nova Scotia,
W. A. Bell, Ottawa, 1944) now

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 for all
 time, no matter how dismembered; no matter how little time is
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 matter the location of heavy rock, no matter the impres

From: "[mez]" <netwurker {AT} hotkey.net.au>
Subject: w[fr]eight[ed] p[e]lastic corridors
Date: Thu, 28 Nov 2002 19:14:48 -0800

```
[b]leech-usa-feed.ing + de[p]th-g.rind.ing
pa.rod[straight N burdened](d.t)ox b[p]hreaking

s.lip.ping.in[2] p[e]lastic corridors + w[fr]eight[ed]
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From: pascal gustin <gustin.pascal (AT) free.fr>
 Subject: iro N iqu-e
 Date: Thu, 28 Nov 2002 23:45:32 +0100

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From: Alan Sondheim <sondheim (AT) panix.com>
 Date: Tue, 26 Nov 2002 00:59:26 -0500 (EST)
 Subject: periodic note

```

===

Internet Philosophy and Psychology -
11/26/02

08/02/02) (last was

```

My recent work has been dealing with sexuality, terror, death, windows onto worlds, the confluence of subtropical nature with subsumption neural architectures. I have also been working on a series of 3D animations (mixed with real-life video), pieces exploring the same themes in extreme or extended spaces. An extended video, Tribby, was produced; more recent videos include a Scan series, and Alberta.mov. (All available reduced on odrom.)

```

===

This is a somewhat periodic notice describing my Internet Text,
available
on the Net, and sent in the form of texts to various lists. The
URLs are
http://www.asondheim.org and http://www.anu.edu.au/english/
internet_txt/
which is partially mirrored at
http://lists.village.virginia.edu/~spoons/internet_txt.html.

```

See http://www.asondheim.org/portal/ for new video/imagework;
 please note
 this is for over-18/

The changing nature of the email lists, Cybermind and Wrying, to which almost all of the texts are sent individually, hides the full body of the work; readers may not be aware of the continuity among them. The writing

Date: Tue, 26 Nov 2002 01:44:51 +0100
Subject: an artefact for interfection IX (arteFaction! errors in/as media. Kassel, November 15th-17th, 2002)
From: mi_ga {AT} o-o.lt

copy&paste commands, or: how machines make art

I beg your pardon for my English. It is not perfect yet. Today I want to say a few words about errors in/as media. These thoughts are rather artistic than theoretical. At first, I would like to quote William S.

Burroughs. His ELECTRONIC REVOLUTION begins as follows:

"In the beginning was the word and the word was god and has remained one of the mysteries ever since. The word was God and the word was flesh we are told. In the beginning of what exactly was this beginning word? In the beginning of WRITTEN history."

In 'GARDEN OF EDEN', he further elaborates on his theory that the written word was a virus which presumed the spoken word. So the written word got declared a basis of the further development of consciousness.

My thoughts and reasonings about errors in/as media are related to computing machines whose functional basis is the written word. Computers allow easy copy&paste operations.

They allow us to compute correct tasks as well as intentionally misleading ones. Exactly at this point, new media become interesting for artistic expression.

I therefore would like to turn the title of this panel upside down because that shows better what it's about. The title should be:

Media in/as Errors

In other words, I regard media as activities which produce imperfection.

If we try to follow the history of art, we see a striving for perfection. Similar striving can be observed in other fields. My concern

are the computing machines which these days we call PCs. With that word, we mean the tool that delivers a perfect output. But one can observe as well that the machine is very frequently being used to produce uselessness. Or the machines don't function as we wish.

In some cases it might happen that information disappears. Francis Hunger's lecture, which you just heard, was about a phenomenon that can hardly originate in a sane consciousness, black holes in the Internet. Another phenomenon that should be mentioned here is the realm of the virus. Such artists as jodi (www.jodi.org) or jimpunk (www.jimpunk.com) use the copy&paste function to emphasize the realm of the virus. What they produce later looks like unconscious computations or disrupted programs. How do we use the tools which new media offer us? If you become a permanent user of these tools, the result is

Automatization

The artworks produced by machines often don't fit into the modes of perception of human beings. They should be prepared to understand the output. The best way is acquired experience with these tools, and self-automatization.

Open. Cut. Move the cursor. Copy and paste. Or simply paste. Turn it around. Resize it. Copy. Open. Select all. Delete. Paste. Paste. Move the cursor to the beginning. Type: #!usr/bin/perl. Press delete. Type a colon, 'w', 'q' and '!'. Go back. Type Perl [filename]. Press ctrl+v. Open. File. Correct it. Turn everything by 180 degrees. Add mor sources. Errors. Comment a few lines. Change the values. Open Google. Search. Download. Copy and Paste. Correct. Think. Add some occasional commands. Add some replaced commands. Add sendmail. Save. Play. Copy and paste. Or Cut and paste. Transform. Flip horizontally. Transform. Flip vertically. Turn it to right. Highlight. Cut it out. Paste. Turn it to left. Copy. Paste. Wait. Wait. Correct. Save.

The Perl compiler will probably return the error 505. But if we tried to make ourselves conscious of the above operations, we could produce some interesting results. We get, for example, very beautiful forms like in concrete poetry. Sometimes, the programs we have written will actually work. I now would like to show you one of the works of trashconnection the title of which is

content-type
(You can find it under <http://content-type.trashconnection.com>)

The program looks as follows:

#!usr/bin/perl -w

```
# neverending search for the highest number
# created for the future
print "content-type: text/html\n\n";
for ( $a=int(rand 1000000); $a>0; $b=$a*$a+$b ) {
    print "<font face=courier>$a\n$b\n";
}
```

This program has been written with an intentional error so that the Perl compiler calls up a variable entity \$n in an endless loop. This variable entity \$b is a number which gets added and multiplied with itself. No computing machine could terminate the program since of course there is no infinite number. The program runs like a written virus. The first randomly generated number, one out of one million, becomes the trigger of an infinite chain. So an ever-new artwork appears on the screen of the computer.

With this work I would like to make a full stop to my description somewhere between the unconscious machinery and conscious creation...

Thank you.

p a x o c h i v e http://www.o-o.lt/post

[Translation from German by Florian Cramer]

Date: Mon, 25 Nov 2002 18:03:52 -0500
Subject: Two New Pieces
From: Daniel Young <danny {AT} milonglaser.com>

DICTART #1

The Genesis (team James version)

Chapter One

1. In the beginning God created they have in the earth.
2. And the earth was without form, and Floyd; and darkness was among the face of the deep. And the spirit of God won't have on the face of voters.
3. And God said, let them in light; then there was light.
4. And got so the lights, that was good; and undivided the light from the darkness.
5. And got cold light day and the darkness he called manic. And the evening and the morning with the first day.

From: diocletian {AT} visi.com (Karl Petersen)
Subject: (no subject)
Date: Wed, 27 Nov 2002 10:00:54 -0600 (CST)

x
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-

/#\`//
\\q#j m/
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/\
x ~j
m-qj

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/~-/
x `qk
\\qj

Date: Wed, 27 Nov 2002 12:05:12 -0600
From: Harrison Jeff <worksonpaper01 {AT} HOTMAIL.COM>
Subject: R.Mutt and Jeff

selected words observable	"phenomena's
observable memory leaf	plasticity"
continuous discrete recursives frame representations	
leaf notes the relapse calculated & collected	
leaf solution measures Omega-Objects	
cognitive structure a direct zero	
repeating identical moieties with deformation	
Trollope's trope toll fracture's continuum theory	

From: Karl Petersen <diocletian {AT} visi.com>
Subject: Re: found poetry: "MSNBC Health News"
Date: Tue, 26 Nov 2002 22:56:46 -0600 (CST)

At 22:20 on Nov 26, blackhawk reasoned:

> > Sex 138 times a year is U.S. average

If you're going to build a static perl binary, make sure perl is installed otherwise ignore this warning

> > Mold a growing problem in schools

"If only there could be time enough to read it all."

> > Herb makers cash in on menopause

I think I have it sussed. I am using daemon tools to create virtual drives.

> > More blacks distrust medical system

"We found that we could detect and stop the Nimda virus within a quarter of a second of the virus trying to start transmitting itself," he said.

> > Should we eat like cavemen?

(host 211.245.234.195[211.245.234.195] said: 451 Command parser Processing error)

photo2 (AT) canmail.net

> _arc.hive_mailing list

> _arc.hive_ (AT) lm.va.com.au

> http://lm.va.com.au/mailman/listinfo/_arc.hive_

> This list is proudly supported by VA. http://www.va.com.au

Kill is control-U ("U").

Interrupt is control-C ("C"). host.

\$ news .procmalog

Reading config file...

\$

A host name was found but not a IP address.

--

With only one line it's a trivial thing to check for matching quotation marks.

From: "[mez]" <netwurker (AT) hotkey.net.au>

Subject: sig [proj]phile

Date: Thu, 28 Nov 2002 19:43:48 -0800

leech-fed thru a sat(yr)urated usa-nose

non-depthness vs deep.lidded disease

t.this place is (un)lawful

rod straight + burdened with ox breaking

noi breathes here

lip[id] synch vs pro.gramme[d]r sign language

row C blasting out of 4-w.heel.driver mouths

shot-thru-with-genda-[o]cussing

greet testosterone with covert gr[ch]jns

sig phile:

--

[attention: please Beece]

[goo-sipping thru a s.utted screen]

[s.hit.kicker stat[e].us.]

--

nettime unstable digest vol 23

Sun Dec 1 19:18:14 2002

Subject: contents:

From: Alan Sondheim <sondheim (AT) PANIX.COM>

Subject: w[fr]eight[ed] p[e]lastic corridors

From: "[mez]" <netwurker (AT) hotkey.net.au>

Subject: Ran

From: "John N. Bennett" <bennett.23 (AT) OSU.EDU>

Subject: [Fwd: DWG Needed! 4622] (inscrutable spam)

From: Peter von Brandenburg <blackhawk (AT) thing.net>

Subject: | || " || 27-11-2002-12:38 |_| 124664 3" || purple|||||

purple|||||black|||||red||orange||white 'white -' || a |

From: Johan Meskens CS2 jmc2

(AT) CHROMATICS SPACEANDWORLD.COM

Subject: iro N iqu-e

From: pascal gustin <gustin.pascale (AT) free.fr>

Subject: periodic note

From: Alan Sondheim <sondheim (AT) panix.com>

Subject: [e-e]xpression

From: pascal gustin <gustin.pascale (AT) free.fr>

Subject: an artefact for interfection IX (arteFaction! errors in/as media. Kassel, November 15th-17th, 2002)

From: m1_ga (AT) o-o.lt

Subject: Two New Pieces

From: Daniel Young <danny (AT) miltonglasner.com>

Subject: (no subject)

From: diocletian (AT) visi.com (Karl Petersen)

Subject: R.Mutt and Jeff

From: Harrison Jeff <worksonpaper01 (AT) HOTMAIL.COM>

Subject: Re: found poetry: "MSNBC Health News"

From: Karl Petersen <diocletian (AT) visi.com>

Subject: sig [proj]phile

From: "[mez]" <netwurker (AT) hotkey.net.au>

lurking editors

beatrice beaubien <izeye (AT) mac.com>

7-11 nettime-bold syndicate thingist

florian cramer <cantsin (AT) zedat.fu-berlin.de>

7-11 _arc.hive_ eu-gene o-o rhizomerohrpost syndicate

webartery wryting

alan sondheim <sondheim (AT) panix.com>

7-11 _arc.hive_ poetics siratori trace webartery wryting

\$id: digestunstable.pl,v 1.12 2002/11/21 16:13:41 paragram Exp \$

distributed via <nettime>; no commercial use without permission

<nettime> is a moderated mailing list for net criticism,

collaborative text filtering and cultural politics of the nets

more info: majordomo (AT) bbs.thing.net and "info nettime-l"

in the msg body

archive: http://www.nettime.org contact: nettime (AT) bbs.thing.net

23.0

<nettime> unstable digest vol 31

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Mon, 27 Jan 2003 18:10:59 +0100

From: Peter von Brandenburg <blackhawk (AT) thing.net>

Subject: *****SPAM***** Re: *****SPAM***** *****SPAM***** "SPAM NAPS #001"

Date: Thu, 23 Jan 2003 18:46:24 -0500

SPAM: ----- Start SpamAssassin results -----

SPAM: This mail is probably spam. The original message has been altered

SPAM: so you can recognise or block similar unwanted mail in future.

SPAM: See http://spamassassin.org/tag/ for more details.

SPAM:

SPAM: Content analysis details: (8.7 hits, 8 required)

SPAM: Hit! (4.8 points) BODY: Claims compliance with senate bill 1618

SPAM: Hit! (1.5 points) BODY: Claims "This is not spam"

SPAM: Hit! (1.3 points) BODY: I wonder how many emails they sent in error...

SPAM: Hit! (0.6 points) BODY: Uses words and phrases which indicate porn (12)

SPAM: Hit! (0.4 points) BODY: Claims to be legitimate email

SPAM: Hit! (0.1 points) BODY: Uses words and phrases which indicate porn (10)

SPAM:

SPAM: ----- End of SpamAssassin results -----

A+: Hey, it worked! best, -- B.

August Highland wrote:

> SPAM: ---- Start SpamAssassin results

> SPAM: 10.5 hits, 7 required;

> SPAM: * 1.8 -- Received: contains huge hostname

> SPAM: * 0.6 -- BODY: Uses words and phrases which indicate porn (12)

> SPAM: * 1.5 -- BODY: Claims "This is not spam"

> SPAM: * 0.4 -- BODY: Claims to be legitimate email

> SPAM: * 4.8 -- BODY: Claims compliance with senate bill 1618

> SPAM: * 1.3 -- BODY: I wonder how many emails they sent in error...

> SPAM: * 0.5 -- BODY: A WHOLE LINE OF YELLING DETECTED

> SPAM: * 0.6 -- BODY: 2 WHOLE LINES OF YELLING DETECTED

> SPAM: * -1.5 -- BODY: 3 WHOLE LINES OF YELLING DETECTED

> SPAM: * 0.5 -- Forged hotmail.com 'Received:' header found

> SPAM:

> SPAM: ---- End of SpamAssassin results

>

> SPAM: ----- Start SpamAssassin results -----

>

> SPAM: This mail is probably spam. The original message has been altered

> SPAM: so you can recognise or block similar unwanted mail in future.

> SPAM: See http://spamassassin.org/tag/ for more details.

> SPAM:

> SPAM: Content analysis details: (10.6 hits, 8 required)

> SPAM: Hit! (0.6 points) BODY: Uses words and phrases which indicate porn (12)

> SPAM: Hit! (1.5 points) BODY: Claims "This is not spam"

> SPAM: Hit! (0.4 points) BODY: Claims to be legitimate email

> SPAM: Hit! (4.8 points) BODY: Claims compliance with senate bill 1618

> SPAM: Hit! (1.3 points) BODY: I wonder how many emails they sent in error...

> SPAM: Hit! (0.5 points) BODY: A WHOLE LINE OF YELLING DETECTED

> SPAM: Hit! (0.6 points) BODY: 2 WHOLE LINES OF YELLING DETECTED

From: Alan Sondheim <sondheim [AT] panix.com>
Subject: short article on codework -
Date: Thu, 23 Jan 2003 17:38:05 -0500 (EST)

(for rhizomes magazine - not connected with rhizome.org)

```
Codeworld                               */
alsondheim/*

12:55pm up 2 min, 1 user, load average: 0.31, 0.19, 0.07
USER  TTY FROM LOGIN (AT) IDLE JCPU
PCPU WHAT
root ttyl - 12:54pm 0.00s 0.46s 0.05s w
```

Die Welt ist alles, was der Fall ist.
Ogden:
The world is everything that is the case.
Pears/McGuinness:
The world is all that is the case.
Die Welt ist die Gesamtheit der Tatsachen, nicht der Dinge.
Pears/McGuinness:
The world is the totality of facts, not of things.
Ogden:
The world is the totality of facts, not of things.
...
Die Tatsachen im logischen Raum sind die Welt.
Die Welt zerfällt in Tatsachen.
Ogden:
The facts in logical space are the world.
The world divides into facts.
...
Wovon man nicht sprechen kann, darüber muss man schweigen.
Ogden:
Whereof one cannot speak, thereof one must be silent.
Pears/McGuinness:
What we cannot speak about we must pass over in silence.
(From beginning and end of Wittgenstein, Tractatus Logico-Philosophicus,
Ogden translation 1922, Pears/McGuinness translation 1961.)
TLP describes a Dostoevskian crystalline world divisible into facts. The German is clear; the motto to the book, by Kurnberger states, in translation: ..and whatever a man knows, whatever is not mere rumbling, and roaring that he has heard, can be said in three words.
TLP portends ideality. The world is logical, mathematical, capable of clear division. Logical space is the space, I would assume, of the natural numbers, if not the integers; as Russell says in his introduction, TLP presents, inscribes, a finite mathematics - there's no room for the continuum, and proof of the continuum hypothesis was far in the future.
The translations are different, almost never radically so, but different nonetheless. There is a residue in German such that both English versions converge, but often never meet. The sememes are equivalent, but only to a degree; translations are almost never one-to-one.
In this logical space of facts, programming, and protocols, there is always a wavering, always room, always doubt, critique, and I would say desire as well. Never mind that this wor(l)d breaks down, evidenced a few decades later by Gödel, Tarski, Skolem, etc.: Coherency, living within the safety-net of mathesis, matrix, maternity, remains a dream of humanity.
DNA coding, cryptography, hacking the world - all appear to guarantee that everything is possible.

Computer languages are logical; computers are presumed so, but aren't; protocols are logical as well; logical spaces may be compared to drive-space; garbage-in, garbage-out; and so forth. Hacking depends on a closed world with closed loopholes; the loopholes themselves are coherent, logical, _there._

Codework, code writing, rides within and throughout the logical world, as a disturbance, a sign of things to come, both extension and breakdown.

Where does the content lie? Is it in the translation of code into messiness or residue? Is it in the interpretation of residue? Or perhaps, and herewith a criticism, is it in the wonderment, confusion, and novelty of the residue itself?

Is codework a minor art, minor literature? What is the point of repeatedly shaking the scaffolding - if not the emergence, in the future, of an other or another approach, or an other, being or organism, for which codework now both provides augury and its weakness as portal/welcome? For what is come among us already no longer speaks the world of logical facts, just as computers are no longer large-scale calculators, but something else as well, something unnamed, fearful - that fearfulness already documented by, say, Cruikshank in the 19th century.

```
2:20pm up 1 min, 1 user, load average: 0.33, 0.18, 0.06
USER  TTY FROM LOGIN (AT) IDLE JCPU
PCPU WHAT
root ttyl - 2:19pm 0.00s 0.42s 0.05s w
```

Codework references the alterity of a substrate which supports, generates, and behaves as a catalyst in relation to its production. To this extent, codework is self-referential, but no text is completely self-referential (sr); things waver. So for example 'ten letters' and 'two words' and 'english' may be considered sr - but only to the extent that the phrases are presumed to apply to themselves. Extended: 'This sentence has thirty-one letters.' - 'This sentence has five words.' - 'This is an english sen- tence.'

What is the residue? What are the sentences 'about'? On the surface, letters, words, language. This is an additional or diacritical relationship to sr; if one, for example, didn't know english, none of these would make sense.

All sr possesses a residue - an _attribute tag_. In codework, which has a component of sr, the tag may be plural, muddled - the world is never presumed complete, total. Codework is not an instance in this regard of mathematical platonism or Gödelian-platonism; if anything it relies on the breakdown of the ideal, pointing out the meaning-component of computation, program, protocol, even the strictest formalisms.

Early on Whitehead pointed out that 2+2 = 4, but only in a certain formal sense; in fact, the equation implies an operation or unifying process; within the 4, the components are combined, their history lost. Strictly, '2+2' and '4' are equivalent; within the symbolic, they differ - for that matter, in terms of thermodynamics as well. This domain is expanded by codework, which endlessly interferes.

The danger of codework is in its delimitation; it tends to repeat; the works tend towards considerable length; automatic generation can flow forever. Sometimes it appears as maw-machine emissions - text in, modified text/partial code out. Sometimes it extends language into new uncharted territories. Sometimes it references the labor and/or processing of language. Sometimes it privileges the written over the spoken, or portends the spoken within a convolution of stuttering and close-to-impossible phonemic combinations. Sometimes it appears as a warning against the all-too-easy assimilation of linguistic competency.

Sometimes it breaks free, relates to the subjectivity behind its production, the subjectivity inherent in every presentation of symbol-symbolic.

```
2:37pm up 18 min, 1 user, load average: 0.00, 0.00, 0.00
USER  TTY FROM LOGIN (AT) IDLE JCPU
PCPU WHAT
root ttyl - 2:19pm 0.00s 0.44s 0.06s w
```

===

Date: Thu, 23 Jan 2003 15:26:30 -0800
From: lanny quarles <solipsis [AT] HEVANET.COM>
Subject: Re: short article on codework -

WEX:I tell myself in ignorance: (i am on the bus. on the line. i am following this line, too. The Street-signs are in hieroglyphics. I am processing the rules. following the map. I got here.)

WEX:Codework represents the symbolic as the manifold sine qua non of exchange between domains, an exemplum in concrete by pointers,

WEX:domain after domain submerged in a nexus of interfeeding objects, the manifold of the symbolic with all its wards of hermeneutical exegesis. codework the site of explicit terms, the explicit site where the (a) symbolic returns to us with its protocols visible. 'fact-in-sequence+see-through words. See-through Histories, See-through Phenomenologies. Codework is a telescopic by which the falsities of political aggregates are exploded, and generated, rhetoric gets pixelated then filtered, stochastic remainders are called 'meaning' but behave as 'food'

WEX:Hazard:

WEX:a rushing river of faces, numbers running over into mechanical gestures

WEX:Von Neuman and Boole, the strings assembling in the human coral.

WEX:BrainCoral [AT] materialculture.(C)elf-org

WEX:I tell (myself) as Alan:

WEX:My Computer is made of Sticks, the PCB's are hand-woven and stiffened micromats smeared with resin.. the bus-lines are emblems of sap, tiny skulls packed with subterranean moss are the IC's.. Instead of electricity in the raw, various species of insects propagate along the sap emblems, they pass chemical data along between their bodies, processing in the tiny bird-skulls, a chain of ants like a woven rope stings me along my spine passing the processed chemicals directly into my nervous system..

WEX:appearing in my hand after ingestion, after encoding, system theory submerged in a system of network routers, human minds, various languages, translation errors becoming encampments of difference, the transsubjective lubricant follows tradition, codework interrupts all traditions by digitization, traditions live on as doppelgangers of themselves, new machines carrying out the old instructions, tradition like a blind AI ghost recounting its memory through human storage units.

WEX:facts are displacements and leave echos everywhere, everywhere a constant echoing of everything, clusters of filter assemblies create autonomous spontaneous search algorithyms.

WEX:codeworlds reveal the monstrosity of the subjective logical logic is structure set free from ideation as discussion logic like a woody stalk is an armoring.. the skeleton takes up its skin to dance

WEX:like the machine of consciousness looks into the face of its externalized method, seeing a puppet whose hand is slowly being absorbed..

WEX:Environ: skin-puppets processing the earth processing the skin puppets..

WEX:Everystrning an inference of the multiple, and hence a node of multiplicity enacted as a discrete unity, the strobing of the monitor the valences of the electrons, the constant iteration of the physical hologram, the lyric real beyond description, the banalization of the real a fascist programming flaw by those who mistake the knowledge facts for power.. the method more lovely than the subject, the mirrors all blackened. WEX: the dancing of the meaning now only found among the bees.

WEX:word/topos/new-unit sum+earthcrash

WEX:r(h)e/as/s[emblem]ing self.txt

WEX:resolution at delta/X (unknown filter protocol)

Date: Fri, 24 Jan 2003 12:22:50 -0500
From: Alan Sondheim <sondheim {AT} PANIX.COM>
Subject: Love
Love

Birthdate:
|JanFebMarAprMayJunJulAugSepOctNovDec|23
4567891011121314151617181920212223242526
2
7282930311938193919401941194219431944194
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5

Gender: |
Male Female

Do you Smoke? |
No Yes

Coverage:\$50,000\$60,000\$70,000\$75,000\$80
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00\$350,000\$375,000\$400,000\$425,000\$450,0
00\$475,000\$500,000\$600,000\$650,000\$700,0
00\$750,000\$800,000\$850,000\$900,000\$950,0
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00\$5,000,000

Health Class: 1. Perfect Health2. Prefer
red Health3. Standard Health4. Bad Healt
h5. Dead or Dying

===

From: "=?windows-1252?Q?Bj=F8rn=20Magnarild=F8en?=" <magn {AT} chello.no>
Subject: thexstyle
Date: Mon, 20 Jan 2003 17:57:59 +0100

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[illegible]

but the first version of this went into negative cyberspace

first version
second version
third version
fourth version
fifth version
sixth version
seventh version
eighth version
ninth version
tenth version
eleventh version
twelfth version
thirteenth version
fourteenth version
fifteenth version
sixteenth version
seventeenth version
eighteenth version
nineteenth version
twentieth version

To be added to the cross-pissing emailing list send a blank message

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to

PissingInfo-subscribe {AT} goldencybershowers.com

scribe {AT} goldencybershowers.com
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august highland
2:11 am
01-23-03

Outgoing mail is certified Virus Free.

Checked by AVG anti-virus system (<http://www.grisoft.com>).

Version: 6.0.445 / Virus Database: 250 - Release Date: 1/22/2003

From: "c-k-h-r-o-m-a-s-c-h-i-n-e-s" <c-k-h-r-o-m-a-s-c-h-i-n-e {AT} chromaticspaceandworld.com>
Subject: on
Date: Fri, 24 Jan 2003 09:26:35 -0500

NO

Date: Sat, 25 Jan 2003 17:00:34 -0800
From: "pulsolipsis (ribodut)" <solipsis {AT} HEVANET.COM>
Subject: US-lute-rubriker

=20

=20

US-lute-rubriker

=20

=20

US.MAN DOG AVI FARLIGT T=C5GGERS

US.MAN DOG AVI NORDLIG VINDLAND

US.MAN DOG AVI FEL ADDRESS.DEFAULT

US.MAN DOG AVI TR=CSKIGT SLUT-RUBRIK

US.MAN DOG AVI F=D6R M=CSNGA VARV-MINT

US.MAN DOG AVI GIFTIG V=C4XT-TRAUM

US.MAN DOG AVI LOTTERI-GUTS

US.MAN DOG AVI PARASIT-CLUB
US.MAN DOG F=D6R N=C5GON ANNANS BR=D6D-WARUM
US.MAN DOG F=D6R HISTORIENS G=C5NG-BANG
US.MAN DOG AVI HELIG SYH-THETICK
US.MAN DOG AVI H=C5LLAPF REP-TILJESD
US.MAN DOG AVI NAVELISTR=C4NG/LERNS
US.MAN DOG P=C5 SVARTVIT FILM-ISH
US.MAN DOG AVI HUNGRIOT BETT=3DE
US.MAN DOG AVI ABSURD TRISTESS=3DA
US.MAN DOG AVI VALS P=C5 BALLS
US.MAN DOG AVI MYSTISK SIGNALS
US.MAN DOG AVI ONANI\$H,
US.MAN DOG AVI K=C5LAPF\$-ALLERGI=3DKLUPF
US.MAN DOG P=C5 RENA LAKAN=3DMATHEM
US.MAN DOG F=D6R ORSAK OCH VERKAN=3DKO
US.MAN DOG TILL ALLAS GL=C4DJE=3DTRAID
US.MAN DOG MED P=D6REGELAT BREV=3DI
US.MAN DOG AVI HEMLIGA SK=C4L(SKULL)

Date: Sat, 25 Jan 2003 13:35:50 -0500
From: Alan Sondheim <sondheim {AT} PANIX.COM>
Subject: You just can't make this stuff up -

You just can't make this stuff up -

```
$ kill a/parent a/back/ a/wrtying a/laptop
/usr/local/bin/kah: kill: a/parent: arguments must be jobs or
process ids
/usr/local/bin/kah: kill: a/back/: arguments must be jobs or
process ids
/usr/local/bin/kah: kill: a/wrtying: arguments must be jobs or
process ids
/usr/local/bin/kah: kill: a/laptop: arguments must be jobs or
process ids
$ arguments?
/usr/local/bin/kah: arguments?: not found
$
```

===

From: "susan_katz_nyc <reverel955 {AT} msn.com>" <reverel955 {AT} msn.com>
Date: Mon, 20 Jan 2003 23:55:57 -0000
Subject: Re: _m.burr cha][r][nne]

bo.
t)[ex][t.led noses s.nif][f]
.id] burning

]::s
bris]*[Mo.hel][l!!!]

N:d]lzz[y]id.dish!!!!

--- In webartery {AT} yahoogroups.com, "hu][bris wo][man" <netwurker {AT} h...>
wrote:

```
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> > :!][b][liz][z][ard m.burr channel.ling + ca][r][t white s][f]
> [izzling
> > :id][pro r][ata.burb][l][ing + n.gines st.][w][retched in media
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> > :s.parks of lost hu][bris][man $cent][+re.seived][ +
> > :r][p][acket dr.owing + c.har][d][.co][r(pus)e][al s.ti][me
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> - pro][tein][.logging.txt
> -
> -
> > http://www.hotkey.net.au/~netwurker/
> -
> > _sparks of lost hu][bris][man $cent][+re.seived][_
```

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/>

24.0

```
From: =C7=FD=BF=F8<wjrgn {AT} hotmail.com>
Date: Tue, 14 Jan 2003 07:10:35 +0000
Subject: =C7=FD=BF=F8 =C0=D4=B4=CF=B4=D9

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"+ c #E8EEEA",
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". .....",
"++++++++",
"++++++++",
"};
//// //T//

```


[illegible]

NER[he]DEN\\avgit[er-jo'ta]/'"
(na)T[en beGV(ng[N]der ändsS)vagE.

[fra digtsamling "100 Sonetter"]

William Fairbrother
Virtualitch
<http://www.geocities.com/worldzine>

Protect your PC - get McAfee.com VirusScan Online
<http://clinic.mcafee.com/clinic/ibuy/campaign.asp?cid=3963>

Date: Tue, 14 Jan 2003 23:29:33 -0800
From: MWP <palmer (AT) JPS.NET>
Subject: I AM MAKING ART (sketch)

(with apologies to John Baldessari)

```
] , m L a k i n g A r t . <<
I a m m a k i n g = 3 ^ n <<
I * G a & i k n z } l o ? 5 s <<
t = q l 4 M + a y 2 ; c c A r o 6 <<
I d m m a k i n g A r t . <<
V a m m a k i n g W g 4 r s z <<
/ f _ $ > e a ] . x t J } y . 5 <<
r u Q m H 9 0 k i n f S k r s . <<
I a m m a k i n g A r t . <<
I e a m m a k [ \ J M p n Q m , <<
} C } 8 " y / s ; J O . w q o <<
I f a m > r k i n g A r t . <<
I a m m a k i n g A r t . <<
I u m H k i u Q [ i l _ <<
j 3 _ l = / l 6 x 7 0 $ l ] _ ( A T ) t <<
I G a ; & a k y n g A r t . <<
I a m m a k i n g = A r t . U <<
l z 0 m v ) H + i c r s ( A T ) 5 w k 6 <<
E ' ' J { ' ' 3 C ( A T ) U ] A r t . Y <<
[ L a m m r k i n g A r t . <<
I a m m a k i n g ' y + o & <<
, j a e r v 4 p . x \ * < # ( A T ) <<
W Y $ [ * D z k i ' = z z r u . <<
I a m m a k i n g A r t . X <<
I G m ; / R r n g A E { ( A T ) : <<
' 4 ; G _ s 6 [ I \ k + b J r 4 <<
z = 5 Y , m j k n g A r t . <<
I a m m a k i n g A r t . <<
I { S H P 7 ^ 4 u m m i t U <<
I l 7 ) R W 7 k l 7 0 q K r 7 B <<
I a 3 m a k i n g A r t . <<
I a m m a k i + g ! A r P q n <<
f V O 3 m = ) T 6 * v r o t m <<
. l + 5 Z m = l B z \ 3 3 ( D 3 <<
I a ; m a k i n g A r t . <<
I a m m a k i l L g A r t J b <<
; z a r s 8 * T : E E z ( A T ) j i <<
o q a [ j s a k i n g . A } i . <<
I * m m a k i n g A r t . <<
I A K m a k 5 A i + ; A t i b <<
3 { 8 ? ? S 0 p y c ( l a * # n i <<
n , z m f m ( A T ) > i n g v A r t . <<
I a m m a k i n g A r t { r <<
I a m m a k i n g . [ y < ' s <<
A G r g i f g - C w : 4 T i o B z <<
I 7 a 7 J a k l ; 7 A r t . <<
I a m m a k i n g A T t . # <<
O { 2 ; m a k y ( A T ) g - } : _ + <<
_ P C 8 > > S v r s p U [ _ . t . 7 <<
I B m m a k B a d s u b s c r i p t i n l i n e 4 0 0
```

From: "Frederic Madre" <fmadre (AT) wanadoo.fr>
Subject: Re: VIOLENT OPPOSITION!!
Date: Tue, 14 Jan 2003 10:28:03 +0100 (MET)

I am violently opposed to your senseless cross-posting, you idiot.

f.

>Message du 14/01/2003 10:15
>De : AUGUST HIGHLAND <mfah3 (AT) hotmail.com>
>A : ImitationPoetics <ImitationPoetics (AT) listserv.unc.edu>,
>webartary (AT) ya=
>hoogroups.com>, <o-o (AT) konf.lt>, <7-11 (AT) mail.ljudmila.
>org>, buffalo <POETIC=
>S (AT) listserv.BUFFALO.EDU>, <owner-realpoetik (AT) scn.org>,
><arc.hive_ (AT) lm.va.c= <
>om.au>, <syndicate (AT) anart.no>
>Copie »E :
>Objet : [syndicate] VIOLENT OPPOSITION!!
>
>
>
>[message-footer.txt (1 Ko)]

Date: Tue, 14 Jan 2003 21:20:26 -0800 (PST)
From: Pete Balestrieri <geothermalvent (AT) yahoo.com>
Subject: Bring Me the Head of Donald Rumsfeld

Like thundercloud that terrorist can make the preparation of that
explodes with the rain of
terrorist which Robert and the 15 temper September that
transformano in love they are strong
terrorist moves quickly towards we Like monster with the letter
before me you that accepted the
responsibility of the wound and damages which your information
gives to other things if or not the
preparation I have asked You as far as its person of the son 1 of
its other child who similar is
damaged to the school I watch what terrorist has the letter from

the mother who stating 3 that
they come to lack preoccupies due to received your sight of
fotoricettore Propagate of your place
as far as the thing that attends you are you simply here in order
to die the call through the
result of those refusals Rumsfeld rest passage the small-numbered
day that terrorist sends the
letter to me with Rumsfeld email that is distributed to ninja of
all the substances in which
insulted simply in the order for more you demand in order to teach
you denies send the abandonment
to you of your place Then the place is lowered with terrorist who
is Rumsfeld brusqueness serious
who comes and whao you exchange with Rumsfeld letter stating of
that terrorist takes and those
would not have to follow to the example of your disease If entreat
in you terrorist we pull your
place and in order to tear itself one or the other Marches one
elimination over that minimal
return within me Through your classified call from my student
terrorist is generally known that
the behavior of your disease makes up for one that is defective The
small boy is transaction of
the substance with the violation yours with your sour lie are taken
and others because of Rumsfeld
example similar to my title terrorist of ninja the place of the
adequate ones where the Japanese
distant several of Rumsfeld bullet of Rumsfeld imemot and Rumsfeld
smoke ship that 25 years of the
ryu are reported with mine have of ninja and ninjutsu they put you
on that I guarantee that is
considerable Terrorist has fallen liberations in order to transmit
Rumsfeld mail of me fight
together and here is this that is prohibited from the small boy
clearly because this terrorist can
transmit Rumsfeld mail of me with the rope of your worry reads with
Robert I want For being able
to approach my mail of you recall other things nobody that fairies
GRASSETTO in order to send this
entire letter of your place Obtaining angry terrible Rumsfeld and
smoke (guide) the net of power

Do you Yahoo!?
Yahoo! Mail Plus - Powerful. Affordable. Sign up now.
<http://mailplus.yahoo.com>

Date: Tue, 14 Jan 2003 08:40:16 -0800
From: "solipsiscape go (AT) [noisetext]" <solipsis (AT) HEVANET.
COM>
Subject: LIES, MISTAKES, GENERALIZATIONS, FAULTY LOGICS,

SOLID MAN: from the volcano of our idiot history.

TRANSCENDENCE:BANNED (DUE TO A "PRIVILEGED" HUMOR)

control:STRIDENT PHYSICALITY
what is control:STRIDENT TELOS
control:STRIDENT IDEOLOGY
what is control:STRIDENT VITUPERATION
control:STRIDENT VERNACULAR
what is control:STRIDENT JUDGEMENT
control:STRIDENT SPIRITUALITY
what is control:STRIDENT INTERPRETANT
control:STRIDENT FIELD
what is control:STRIDENT FOR STRIDENT'S SARE
control:STRIDENT IMAGINATION
what is control:STRIDENT IMPOTENCE
control:STRIDENT IMPATIENCE
what is control:STRIDENT MASKS
control:STRIDENT GESTURES
what is control:STRIDENT SCAPEGOATING
control:STRIDENT PSYCOPHANCY
what is control:STRIDENT USELESSNESS
control:STRIDENT BREEDING
what is control:STRIDENT WASTES
control:STRIDENT TRACES
what is control:STRIDENT ORIFICES
control:STRIDENT RHETORIC
what is control:STRIDENT COMPLACENCY
control:STRIDENT APATHY
what is control:STRIDENT MULTIPLICITY
control:STRIDENT UNITY
what is control:STRIDENT FOCUS
control:STRIDENT ISSUE
what is control:STRIDENT DETERMINATION
control:STRIDENT TRANSGRESSION
what is control:STRIDENT AND AGGRESSIVE PACIFICATION
control:STRIDENT INVOCATION

strident: when taking up the notion of cause, of perpetuity in
ceasing, the=
re is limited action
between domains, preaching instead of finding useful domains of
action, the
structure of government is set, the humbugging masses may wail,
but no bur=
ning monks here, gumbling mumbling, and distributive artifacts do
not halt =
the machinery of war, war appropriates it own energy and must be
short-circ=
uited in the domain of litigation, the industrial, the
sociophysical, a ne=
sh protest to block lines of distribution. war is the theatre of
markets, i=
f military personnel are to be dissuaded from following orders, a
counterthe=
archaeical organization for their escape should be provided, mass
determinat=
ion is a fact, the desamination of information forms a vital role
in social=
change, but real physical presence is the true harbinger of
change, the te=
rrorist knows this explicitly, and his strident beliefs are willing
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beatrice beaubien <1zeay@AT mac.com>
7-11 nettime-bold syndicate thingst
florian cramer <cstantin@AT zedat.fu-berlin.de>
# 7-11 _arch_hive _e-gene _o-chizome rohrpost syndicate
webatary writing
alan sondeim <sondeim@AT panix.com>
7-11 _arch_hive _poetics siratori tRACE webatary writing
$Id: digestunstable.pl,v 1.2 2002/11/27 16:13:41 paragram Exp $

# distributed via <nettime>; no commercial use without permission
# <nettime> is a moderated mailing list for net criticism,
# collaborative thinking and cultural politics of the nets
# more info: majordomo (AT) bs.think.net and "info nettime!"
# in the msg body
# see also: http://www.nettime.org contact: nettime (AT) bbs.
# think.net
```

```

nettime unstable digest vol 30
Sun Jan 19 17:40:21 2003

```

<http://groups.yahoo.com/group/noisetext=20>

====
-----_1042070428-642-533
Content-Disposition: inline; filename="message-footer.txt"

-----Syndicate mailinglist-----
Syndicate network for media culture and media art
information and archive: http://anart.no/~syndicate
to post to the Syndicate list: <syndicate (AT) anart.no>
Shake the KKnut: http://anart.no/~syndicate/KKnut
no commercial use of the texts without permission
-----_1042070428-642-533-----

Date: Sat, 11 Jan 2003 00:51:14 -0800
From: solipsis <solipsis (AT) HEVANET.COM>
Subject: My Home

My Home?

Were you in the house with http://www.growbag.com/photographers/
simonmorfolk/afghanistan/index.asp
growing Afghanistan Chronotopia? Were you in Pygmy bodies hacked
and eated northern congolese fighting?
Were you in journalist bar Kinsasha? Were you in Mexico City
garbage town, shanty town, were you in cardboard house in Rio?
in Marrachech? Were you in Liberia? Were you in plane crashing
terrorist sky? Were you desert wandering desert of chronotopia?
Where is time in Rwanda arm pile? Where is Bosnian news flash
now? Where are Soldier given Albanian rape of Muslim Dr. Zlatko
Lagumdiza?
Were you in embassy eating Pygmy again? Were you in car driving
Rwanda ghosts to Japanese death camps, autumn in Utah?
Were you starving in starving Kurd Yezidi Armenian Trail of Tears
Oklahoma? Were you? Were you in flayed alive Aztec capital?
Were you in Ethipian starvation soccer game Somalia? Were you in
Bull running Spain? Were you in Submarine Russia bottom of Ocean
lettering
ink with wives of sunken Whalers? Were you in Diptheria Blankets,
Old West Buffalo hunting Trains? Were you in AIDS missionary
Samarband?
Were you anywhere but in this television murdering time? Were
you in Red Cross? Were you in Arabic music movement? Were you an
Egyptian Surrealist?
Were you a rape victim Catholic Church holy Sepulchre? Were you a
historical Jesus Soldier WWI mustard gas chin wretching photography
student
writing hole in head Appollinaire, lost love to War? Were you in
burning tank Wari hopes dead over charcoal flesh of morning for
Slave Ships sold by Negro
for Pygmy dinner Bell Congo? Were you? Were you stained with your
brother's blood accidental handgun firing mother? Were you driving
too fast ice in Reykjavik?
Were you in Iran Jihad upheaval? Were you Jimmy Carter? Were you
Elvis vomiting? Were you Winston Churchill watercolor museum? Were
you eating
mercury? Were you drinking Pharmaceutical residue water system?
Were you vain through Mercury Cougar War memorial ? Were you tieing
yellow ribbons round the old oak tree? Were you tattooed in Bali?
Were you White forever white? Were you found naked dead bludgeoned?
Were you dragged in chains behind a pick-up truck
dead mangled? Were you Jewish Congolese Rwanda Death Camp Sinhalese
Jew Dahmer? Were you Les Miserables? Were you Emile Zola Dreyfuss
cannon of Napoleon? Were you Punctuated Equilibrium of Cities
growing too fast over daughter's falling heart rate? Were you caved?
Were you entering Belgian Congo?
Were you Nigerian Email? Were you Genghis Khan rolling herdsmen?
Were you Byzantine King falling Ottoman Pygmy warsword Roman
Cavalry Ford Mercury?
Were you Ricardo Montalban? Were you Ivory Custer Little Big John
Coltrane Horn rustling David eating Goliath Pygmy for Dying Celts?
Were you Bogmummy?
Were you Spanish Conquistadore? Were you diseased in rainbow
deathsgaud necklacing Columbian drug cartel bones of POL POT? Were
you French Guyana Jim Jones monkeys falling blowgun? What are you?
Who are you? Why are you? Will you be eating pygmy reindeer? Will
you find Santa dead rainforrest parrot gouged out eye last cannibal
hunting party? What will it be? What are you? Are you Caterpillar?
Are you Pope Gregory? Are you Joan of Arc, Joan of Tangent?
Are you Czar Nicholas? Are you Pinata? Are you disgusting to look
upon? Why are here? What are your motives? Why are you looking at
Hittite mating?
What makes you stay in this nerve for cocoon at all? Why does
Mexican? Why are Soviet radiation? When will numbers? What?

Date: Tue, 7 Jan 2003 01:03:27 -0500
From: Alan Sondheim <sondheia (AT) PANIX.COM>
Subject: typology of inscription, guns and others

typology of inscription, guns and others

/[s]+/ print "aimed his gun in my direction" /[v]+/ "born and
later 1967"
/[j]+/ "but ghosts come always back furious" /[g]+/ "coward,
fearful of
any" /[k]+/ "father a healthier fashion, even the" /[z]+/ "from
1994 i
buried selves selves" /[n]+/ "genre. why didn't other people tell"
/[i]+/
"i'm tired this" /[d]+/ "impetus against the wall writing from
which i"
/[a]+/ "insanity everywhere this world, among friends and" /
[x]+/ "into
every other" /[q]+/ "lake firefight was going" /[m]+/ "me what
doing, i'd
have been able" /[b]+/ "nonfictionally. i've seen far too much" /
[c]+/
"now escape through others creatively" /[p]+/ "on above cliffs or
over"
/[u]+/ "or sometime lost my" /\$/ "others. alan, she said, stop

it."
/[w]+/ "picture. 1943 was" /[j]+/ "rest family placing me in" /
[i]+/ "the
darkness hurtling" /[o]+/ "them. know better about" /[l]+/ "to
work out
relations with /[e]+/ "unbearable. sexuality became /[f]+/
"violence
tension is" /[t]+/ "virginity just about time soldier" /[r]+/
"when we
were floating over" /[h]+/ "world. still live there; i'm a" /
[0]+/ /[0]/
print print "i'm i'm tired tired of of this" this" /[z]+/ 1994
from my
1994 selves i in buried selves" my selves /[z]+/ in selves" print
/[y]+/
"but "but always ghosts back come and always furious" back and /
[y]+/
furious" /[x]+/ "into this this and every other" other" /[w]+/
"picture.
in 1943 i was" /[v]+/ "born and later in 1967" /[u]+/ /[u]+/
"or "or
sometime sometime lost lost my" my" /[t]+/ "virginity "virginity
the just
time about a the soldier" time a /[t]+/ soldier" /[s]+/ print
"aimed gun
his in gun my direction" /[s]+/ /[r]+/ "when "when floating we
over were
the floating " over " /[q]+/ print "lake the firefight going" was
going"
/[q]+/ /[p]+/ print "on the above cliffs cliffs over" or over" /[p]+/
/[o]+/ print "them. didn't didn't better know about" better about"
/[o]+/
/[n]+/ print "genre. didn't why other other tell" people tell" /
[n]+/
/[m]+/ i "me i'd what have doing, i'd /[m]+/ have been print
able" "me
/[l]+/ "to "to the work relations out with relations with /[l]+/
/[k]+/
"father "father healthier healthier the" fashion, even /[k]+/ the"
/[j]+/ "rest "rest family family in" placing me /[j]+/ in" /
[l]+/ "the
darkness darkness of hurtling" /[h]+/ "world. "world. live still
i'm live
a" there; i'm /[h]+/ a" /[g]+/ /[g]+/ "coward, "coward, fearful
fearful
any" any" /[f]+/ "violence and tension is" is" /[e]+/ "unbearable.
sexuality sexuality became became a /[d]+/ the "impetus writing
against
from wall i" writing /[d]+/ from which print i" "impetus /[c]+/
"now
escape escape through through others others creatively" creatively"
/[b]+/ print "nonfictionally. seen i've far seen too far much"
too much"
/[b]+/ /[a]+/ everywhere "insanity world, everywhere among world,
among
/[a]+/ friends and" print /\$/ print "others. she alan, said,
she stop
said, it." stop it."

====

Date: Tue, 07 Jan 2003 09:49:37 -0600
From: Harrison Jeff <worksonpaper01 (AT) hotmail.com>
Subject: [imitationpoetics] A Vulgar Performance On The Death Of
Virginia

Imitation Poetics
ImitationPoetics (AT) listaerv.unc.edu
+++++

SCENE 1

VIRGINIA'S FACE:
Sowl
VIRGINIA'S FACE:
Smile
VIRGINIA'S FACE:
Flush

SCENE 2

VIRGINIA'S FACE:
Flush

[ENTER COMPLIANT LIGHTNING]

COMPLIANT LIGHTNING:
Flash
VIRGINIA'S FACE:
Flush
COMPLIANT LIGHTNING:
Flush, then

SCENE 3

[ENTER ADAMANT THUNDER]

ADAMANT THUNDER:
Boom
VIRGINIA'S MOUTH:

	Broom	The new MSN 8 is here: try it free* for 2 months http://join.msn.com/?page=dept/dialup
	ADAMANT THUNDER:	
	Boom	
SCENE 4	VIRGINIA'S FACE & COMPLIANT LIGHTNING:	Date: Fri, 10 Jan 2003 14:23:46 -0500 From: "John M. Bennett" <bennett.23 {AT} OSU.EDU> Subject: my {}-z
	Flush	my {}-z
SCENE 5	VIRGINIA'S FACE:	my t [\] h e lfjs \ p ill w ar d f u] r \ \ m o{\o nw at t] cor [e sore lap
	Scowl	r[] ag du n] [[] [] blot ti{n [] e \ v [] at t om e \{ [] ob{\ib ya c h t}[loom phone
	COMPLIANT LIGHTNING:	\ v \ e [] [r b bi[g httn] [\] \ [o[do t m us] [k l ap\]\ r e a m]\] slot steam
	Flush	[_ c o s t c l] [o d s[] hed st o k - e l egin to-othgr i n b-ittou r f aceb/r/ e / grin head
	* CURTAIN *	sock at [] h co a\t// m ock] [\curveg [oa] swerve
SCENE 1	VIRGINIA'S FACE:	drool log [] [[t - - [millf eck roa\se[pot] \ _ cl o g \]ma d] [w a l l b[a g t[u g s p oo l
	Scowl	fuel past Ho]ck st[ove / / c/ / u p b / /e et sp i / n / fl / a s k p on// e\]rul/e stew]
	VIRGINIA'S FACE:	sock feed dee d clasp \ [u s h awksee[d] [_ \ c u sp l im - e [] p i n -k-clock[po -x - r
	Smile	sneer fold o ot [[keyc-a ne] [deertyp e h\]exca b b]l[o[[o[d[shine d r] [i] p / bo\ne jaz{\]-z
SCENE 2	VIRGINIA'S FACE:	Jim Leftwich & John M. Bennett
	Flush	Dr. John M. Bennett Curator, Avant Writing Collection Rare Books & Manuscripts Library The Ohio State University Libraries 1858 Neil Av Mall Columbus, OH 43210 USA (614) 292-8114 bennett.23 {AT} osu.edu
[ENTER COMPLIANT LIGHTNING]	COMPLIANT LIGHTNING:	
	Flash	
	VIRGINIA'S FACE:	
	Flush	
	COMPLIANT LIGHTNING:	
	Flush, then	
SCENE 3		Date: Thu, 9 Jan 2003 09:27:58 -0500 From: Alan Sondheim <sondheim {AT} PANIX.COM> Subject: 2000 doodah.mov transform 2000 doodah.mov transform
[ENTER ADAMANT THUNDER]	ADAMANT THUNDER:	azure wiped by alan
	Boom	sometimes you you can can see see through through me me into into the the other other sometimes side, who i you don't are know so who you are do so this will i do don't this know to oh me. so oh very very i sorry am am jennifer jennifer to virtual i must accept accept virtual anything will say you, you, oh
	VIRGINIA'S MOUTH:	azure wiped by alan alan wiped by azure sometimes you can see through me into the other azure wiped by alan alan wiped by azure side, i don't know who you are so you will do this azure wiped by alan alan wiped by azure to me. oh so very sorry i am jennifer jennifer azure wiped by alan alan wiped by azure virtual i am alan alan virtual you must accept azure wiped by alan alan wiped by azure anything oh i will say this to you, oh oh oh azure wiped by alan alan wiped by jennifer
SCENE 4	VIRGINIA'S FACE & COMPLAINT LIGHTNING:	====
	Flush	From: Karl Petersen <diocletian {AT} visi.com> Subject: Re: #200212252200 Date: Wed, 25 Dec 2002 18:15:33 -0600 (CST) At 21:58 on Dec 25, Ioy signed: ksh: usually: not found sed: 1: "1 usually follows the ...": invalid command code u sed: 1: "ltail -28 mail/hiveG;h; ...": undefined label 'ail -28 mail/hiveG;h;\$tail -28 mail/hived'
SCENE 5	VIRGINIA'S FACE:	
	Scowl	
	COMPLIANT LIGHTNING:	
	Flush	
	* CURTAIN *	

[illegible]

perfection

```
beatrice beaubien <lyeaz@AT mac.com>
-7-11 nettime-bold syndicate thingst
florian cramer <steinat@AT zedat.fu-berlin.de>
-7-13 archive -eu-gene -0o rhizome robpost syndicate
webatery writing
alan sondheim <sondeim@AT panix.com>
-7-11 archive_hv_poetics siratori trace webatery writing
# dist:disgetunstable.pl v 1.2 2002/11/28 16:13:41 paramarg Exp $
# distributed via <nettime>:no commercial use without permission
# criticism is a good thing, but not criticism for net criticism
# collaborative text filtering and cultural politics of the nets
# more info: majordomo (AT) bbs.thing.net and "info nettime"-
in the msg body
# website: http://www.nettime.org contact: nettime (AT) bbs.
thing.net
```

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line_01.gif]

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[event_mail_25.gif][event_mail_26.gif][event_mail_27.gif]
[event_mail_28.gif][event_mail_29.gif][event_mail_30.gif]
[event_mail_31.gif][event_mail_32.gif][event_mail_33.gif]
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[event_mail_68.gif]
```

[illegible]

Date: Tue, 31 Dec 2002 19:40:07 -0800

[illegible]

From: MWP <mpalmer (AT) JPS.NET>
Subject: <subject> MIRROR DAMAGE

MIRROR DAMAGE
the last great creative misstep of 2002

```
MMMM IIIII RRRR RRRR OOOOO R R R
M M I I R R R R R O R R R
M M I I R R R R R O R R R
MMMM I I RRRR RRRR O R R R
MM I I R R R O R R R
M M I I R R R R O R R
M M I I R R R R O R R
M M IIIII R R R R OOOOO R R
LLLLL HHHHH PPPPP PPPP NNNN PEEQ
L L H H R R P P H N H Q Q
L L HAA H R R P P H N H Q P Q
LLLLL H H RPPPP PPPPP H N H Q P Q
DDOLL H H NNNR AA PP HHHH Q P Q
L L H H N P R AAPAP H N H Q Q
L L H H R NP AP P HNH Q Q
LODDL HHHHH P N P P P NNNN PEEQ
EKKK GGGG PNNQ ANNO MLLM NFFFO
J K G G Q Q O O H L H O O
J K GAA G Q Q O O H L H ON NO
JJJK G G QNNQ ONOHO H L H ON NO
EERK G G PFPQ AA OO HHHH O R O
J K G G P H Q ANNO H L H O O
J K G G Q PN AN O HLH O O
KEEK GGGG N P N O O LMLL NFFFO
EJJJ GGGG PNNQ AMNO MKKA NFFH
I J G G Q Q M M I K I N N
I J GAA G Q Q M M I K I NM MN
IIIIJ F G QNNQ MNNM I K I NM MN
EERJ F G QQQQ AA NM IMI I N N
I J F G Q H Q ANNO I K I N N
I J G G Q QM AM M I K I N N
JEERJ FGGF M Q M M M KKKK MFFN
FIII PFFFF KKKK AKKK LIII KGGG
H I F F P P K K I J I M M
H I FAA F P P K K I J I MK KM
HHHI E F PKKK KKKK I J I MK KM
FFFI E F RPPQ AA KK JJJJ M M
H I E F R P AKAK J I J M M
H I F F P RK AK K JIJ M M
IFFFI EFFF K R K K K IILLI KGGG
FIII EEEEE I I I I I KHHK IGGG
G I E F P P J J J H J L L
G I EAA E P P J J J H J L L
GGGI E E P I I I J I J J H J L L
FFFI E E SSSP AA JJ JJKJ L L
G I E E S P AIAI J H J L L
G I E E P S I A I J JHJ L L
IFFFI EEEEE I S I J J HHHH IGGG
FHHH DDDD OGGG BGGH JFFF GHJJ
E H D D O O H H K F K J J
E H DBB D O O H H K F K JG GJ
EERH D D OGGG HGHG K F K JG GJ
FFHH D D UUUO BB HH KJKK J G J
E H D D U O O BGGH K F K J J
E H D D OUG BG H KFK J J
HFFF DDDD G U G H H FJFF GHJJ
GGGG CCCC VEED BEEF IEERI EHII
D G C C O F F L E L I I
D G CBB C O F F L E L I E T
DDDD C C OEEE FEFE L E L I E T
GGGG C C VVVO BB FF L L I L I E I
D G C C V E O BBEF L E L I I
D G C C O VE RE F LEL I I
GGGG CCCC E V E F EIEE EHII
GFFF CCCC WDDN BDDD ICCI DIIH
C F C C N N D D M C M H
C F CBB C N N D D M C M HD DH
CCCC B C NDDN DDDD M C M HD DH
GGFF B C WNNN BB DD MMIM H D H
C F B C W D N BBDH M C M H H
C F C C N ND BD D M C M H H
FGGF BCCB D W D D D CCIC DIIH
HEEE BBBB YBBN BBBB HBBH BIIF
A E B B N N C C M B M F F
A E BBB B N N C C M B M FB BF
AAAAE A B NBBN CBCB M B M FB BF
HHHEE A B YYYN BB CC MMIM F B F
A E A B Y B N BBBB M B M F F
A E B B N YB BB C MM F F
EHHEE ABBA B Y B C C BBHB BIIF
DDDD AAAA M M A A G G EEE
D A A M M A A G G E E
D AAA A M M A G G E E
D A M M A A G G E E
DDDD A MMMM AA AA GGGG E E
D A M M AA AA G G E E
D A A M M A G G E E
DDDD AAA M A G EEE
```

-m

From: =7iso-8859-1?Q?807= <e (AT) various-euro.com>
Subject: =7iso-8859-1?Q?807=807=
Date: Fri, 03 Jan 2003 19:47:54 +0100

various-euro presents an exclusive and special sound + video
edition byez(.):

sweet leone : for a fistful of euro + minimal suite for hero
dritte section :: jan 03:: rewire nn57.mp3_-8.950 kb nn556.
mp3_-2.612
kbn555.mp3_-5.877 kb
zweite section :: dez 02:: play leone nnfszfull.mp4_-5.836kb
nn327.mp3_-
2.707 kb nn601.mp3_-4.481 kb nn607.mp3_-4.730 kbnn611.=mp3_-
6.460 kb
firtz section :: sept 02=3D text leone nn108.mp3_-7.493 kbnn326.
mp3_-2.038

kbn554.mp3_-13.023 kb
u let them get away from you ? yes - ha ha *- see + that's what
i want talk u
about- he feel on a real bad ! hen _ on u - shot + joke + apologiz
+ not nice
laughing . don't like people laughing. bang bang :::::::::: coming
soon :
second patch (mor=80)

http://www.various-euro.com/

- - |- products -| :| _rez

Date: Fri, 03 Jan 2003 10:22:47 +1100
From: me2 <netwurker (AT) pop.hotkey.net.au>
Subject: term.i.nation net.wurk(er)
(gmx)

/M strength & f.leash|on|ed
/trans *.itive & w|keep.ing
/string lac|x|.tos[s]ing & poi.son.ed

/pet (com) .itive
/pe[aj]t (hevy) (primo leviesque)
[a s]p(r)ock.et full of sX.pense|

||tilting border(lined)s + wilting g(r)amma.t[id]olatr||
||[st]itching limb[ic system]s in c[d]o[g]ursing pro.grammes
||p.lum[i.nous]met + kah.quay n.gorged

*** Con.nec[ks + throats of blood-gold]ting[les] 2 101.101.1.101
(666)

*** Un[l]e[y]able 2 re.sa[l]ve (g)lo(b).c.al host
-
*** Can.cell[s + market .genes]is.)ed connect

<<end msg:: i drink yr gall + spi(l)t(s)stream>>
<<quit msg:: vexing hearts with capit(du)al(istic
dusting)>>

.
pro||tean|(.l)apsing.txt
.
.

http://www.hotkey.net.au/~netwurker/
.i.dream.the.n.e.X ||t|| us.

.?77

From: -X-W-X-R-W-X-R- x <gustin.pascale (AT) free.fr>
Subject: record red : Version: 10.001
Date: Sun, 29 Dec 2002 05:59:02 +0100

%%Version: 10.001
%%Copyright: -----

%%Copyright: et me*M au delf du corps
%%Copyright: si cette par[adoX]-----01e
%%Copyright: ///////////////p[ro]lifere|
%%Copyright: -----ouv(R)ait
%%Copyright: [d-passer] l e co[r]ps(e)
a
d-lib
%%Copyright: -----Ko.p[f]_
%%Copyright: [d'od]_i_pro[vient]
%%Copyright: fcre
%%Copyright: -----
%%EndComments

From: Alan Sondheim <sondheim (AT) panix.com>
Subject: in the middle of the world
Date: Fri, 3 Jan 2003 12:38:54 -0500 (EST)

^

in the middle of the world


```
%%Copyright:
%%Copyright: -----Ouv( R)ait
%%Copyright: [d-passer] l e coRps(e)

a
d-lib

%%Copyright: -----Ko.p{f}l_
%%Copyright: [d'od]_l_pro{vient}
%%Copyright:
%%Copyright: fêre
%%Copyright: -----
%%EndComments
```

From: + lo_y.+ <loy {AT} myrealbox.com>
Subject: &l18od pkX Y;D'jp WY.(00)
Date: Sun, 29 Dec 2002 13:31:35 +0100 (CET)

```
%%$,>Q"jp WY.(00)
%%-0>FZmnrq -----
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%%-0>FZmnrq ////////////////D=Eokcm]jagx

%%-0>FZmnrq
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%%-0>FZmnrq ch-D" Oik i U \ESBj{)}

5
6-9CZ

%%-0>FZmnrq -----TC.HVallf
%%-0>FZmnrq ch'D]NE fcgj`rnhead
%%-0>FZmnrq
%%-0>FZmnrq 7b;B
%%-0>FZmnrq -----
-----
%%~/i4YlaUnom
```

__ - - lo_y - - __

PTRz:
<http://socialfiction.org/sxyrhythm.html>
http://www.socialfiction.org/lo_ywildrrt&5B1&5D.html
<http://rhizome.org/object.rhiz75852>
<http://trace.ntu.ac.uk/incubation/gallery.cfm>
<http://www.muse-apprentice-guild.com>
<http://www.krikri.be/goeuk.html>
http://www.google.com/search?q=lo_y
<http://lo-y.diaryland.com/>

v
From: -r-W-x-R-W-x-R- x <gustin.pascale {AT} free.fr>
Subject: record red : Version: 10.001
Date: Sun, 29 Dec 2002 05:59:02 +0100

```
%%Version: 10.001
%%Copyright: -----
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%%Copyright:
et me"M au delf du corps
%%Copyright:
%%Copyright: si cette par[adoX]-----01e
%%Copyright: //////////\/////////p[rolifère]
```

From: "AUGUST HIGHLAND" <hmfah3 {AT} hotmail.com>
Subject: IMMENSO #0002
Date: Tue, 31 Dec 2002 01:12:15 -0800
IMMENSO #0002
wilderness

concealed descended wilderness billion tons trapping concealed
descended wilderness billion tons trapping concealed descended
wilderness billion tons trapping concealed descended billion tons
trapping pelts camp baskets ceramic pots sledges toboggans

pelts camp baskets ceramic pots sledges toboggans

pelts camp baskets ceramic pots sledges toboggans seriously damaged
pelts camp baskets ceramic pots sledges toboggans seriously damaged
projectiles SCUD seriously damaged projectiles SCUD seriously
damaged
projectiles SCUD

projectiles SCUD

probe embraced ninth dropout commonly reasons elements consumables
probe embraced ninth dropout commonly reasons elements consumables
probe embraced ninth dropout commonly attained reasons elements
consumables

attained

attained

asked attained

wrapping asked O dubious wrapping asked

dubious wrapping asked

cum seeping kept sucking fell dubious wrapping

cum seeping kept sucking fell dubious

cum seeping kept sucking fell

cum seeping kept sucking fell

poems professors liked banking entered poems professors liked
banking
entered reproductive coupled poems professors liked sneaky followed
banking entered reproductive coupled poems professors liked sneaky
followed banking entered reproductive coupled sneaky followed
reproductive coupled organizing coalition sneaky followed hipster
stylish alienation irresistible bra eating undressed eyes
organizing
coalition hipster stylish alienation irresistible bra eating
undressed eyes organizing coalition hipster stylish alienation
irresistible policies followed bra eating undressed eyes organizing
coalition strangely maddened shots wide hipster stylish alienation
irresistible policies followed bra eating undressed eyes considered
taxicab strangely maddened shots wide policies followed considered
taxicab strangely maddened shots wide policies followed considered
taxicab strangely maddened shots wide

considered taxicab indisposed rebuff cooling draught cured

From: m e t a <meta (AT) meta.am>
Subject: http://meta.am/ - ivea
Date: Sun, 29 Dec 2002 13:05:44 -0800

//

http://meta.am/graphic/ivea/

//m
127.0.0.1

http://meta.am/
216.71.65.73

--
eu-gene (AT) generative.net: we lost the eu-gene subscribers list!
(unsubscribe: http://www.generative.net/mailman/listinfo/eu-gene

Date: Sat, 28 Dec 2002 23:51:47 -0800
From: "[!]" <kanzanz (AT) YAHOO.COM>
Subject: Re: Fuse

unknown person don't know
anXious anXious
what's so bad about
anXious anXious
unknown person says
axXious axXious
looking for a way
XXXious XXXious
what's a crypto
XXXious XXXious
unknown person said beryl structure
XXXXXus XXXXus
hide it the wide open
XXXXXXs XXXXXs
these are symbols for
XXXXXX XXXXXX
making the crane out of rumbles
dis
dis rum:re
dis
dis re:rum
ent

ent
re:dis and re:dis and re:dis
deto:re
deto deto
re:wherein it was re:rumbling
deto
re:nato
deto:re
nato
wherein it was rumble:re
in:re
disin:re
disinter:re
dis
unknown person re:sent reidk
it
dis dat det
dis nato
in
di hated:re
dis interested re:unknown person
dis interro:re gated
dis: i.e.
dis: i.e.
dis ent re:up
integrated dis rum tum:re
dis dis dat do:re
deto
charge:re
this i.e.
unknown person claimed re:innocence
dis unknown person clambered up i.e.
dis unknown person banged ahut i.e.
dis re:
charge
re:charge
deto dereto
boom re:
dis::re:
big i.e. re:echo
bom:re:b
dis

re:ffizzled

x
x
x x
x x
x

Do you Yahoo!?
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http://mailplus.yahoo.com

Date: Fri, 3 Jan 2003 00:54:25 +0000
From: 0x3F <info (AT) tonk.org>
Subject: Re: Re: Re: Re: Re: [shake2kknut] I want the

-----w_1041555155-642-434

> > il doit avoir une crise de foie

it must have a bilious attack

(?)

giw-m*ti a3=9er+giclu2p+swaxE_ab+st=f893+fr5ci0siphqu70rabiow7h
Ya2183di19upusooqo51U6reCh2sw5Cro8rilebest4swlwo3aswap+aclixe4ara
9ukas*obovupuc16bofroX+mapeGa5reje6isibokep7ekodica7waslove7&it
mH-divPR0WFr4yBefea-Betrunux-zokacosPerkdupvuloa8oapnuuWilyIfan
gob3Jhemiph_alechaS*e (AT) *Cri-uwa5Pochafa_reyiliUFRoehAD+eacheba
(AT) Ina
sIope (AT) +4hof88=18_idIbred-#nahE5lati (AT) wo9Awis813as*0d (AT)
q7viboXOche
0runep=YIaIacres61kep84wespf-eyos5146T7102tulA21Yoprenu8a3-1br
y55Udeyabu5res82=eg*#ibrIXufri8reE*8*otheThJ*2o8t (AT)
sP=Kanowugagaw
6En58abiyomubtreRy*vopoV7no*lathtet_&zedesay7dan5C0c0igs87f8W
rov47tyd_0quatiE*-chprulacrua1EntUB5ovobAph8Y-vUcuG1*yee8oths-#
c70S1!swe (AT) 11ECheP&Map24&CL\$CregivUdAdri177h2hexaDubr2n1tr
aslapa
labr+vak9da=-iCHtUio7e8Af61QeHus53s1-s0tra-R78uhUzort&5ivr&8a
lUfopuH50dR-pe11oH_f1_r0w0neUyHif8vrex886estad6k1zifrectro:IF
X4HorEBAdr74ho6Exaf01hul10regIvedapuCRa*ALEOPPEUctoluv71341vr8W
vuCr=CRuVot195ClejigI914PocE3G3UwruWRu58sekeC_03o4aGAS8uxATHaMuN
co8-0#lo7rESuka4*Xolihph+-6gEBre5382R16aP7ic_o-UTh3cla4*ASes (AT)
Usl
IH1- a+EZUY+*-af+o57e197&Vuprebre:efEvuz#MorIbuJaViv11#ISEF (AT)
brUS
(AT) If+u (AT) Ec11-uRO_igAWocloWiv&CosloforOhiwo*opAP60C&e
Re_Ro8tC2asIT
06ostic&skuspudr9tahALi_O1e0uPr3iph0huF2C10S*Dref4ILES-uJes1#paz
k56-q*41riyo+salT (AT) r1G9sWU_9u5lupipa?_0CLIST_S1S1Ich17af4
V9o07
1InPhemegu_alivri&TAY5TREh+buYUxas8&WMB&anay*Fr0daXozshEchaf
x11!wr (AT) #asTimeSlicliwrumifanexaxust!c=8s++puzaboG-xen (AT)
dasechEh-
gomIbrIPro#hOTERonu#uxOviCocHo3IBothUFIDEClRE3h75-RUREb6aZ58A

-----w_1041532107-642-418
Content-Disposition: inline; filename="message-footer.txt"

-----Syndicate mailinglist-----
Syndicate network for media culture and media art
information and archive: <http://anart.no/~syndicate>
to post to the Syndicate list: <syndicate (AT) anart.no>
Shake the KKnut: <http://anart.no/~syndicate/KKnut>
no commercial use of the texts without permission
-----w_1041532107-642-418--

From: "J.CS2SC.M" <sc (AT) chromaticspaceandworld.com>
Subject: d
Date: Wed, 01 Jan 2003 22:09:48 +0200

d

Date: Sat, 28 Dec 2002 00:16:32 -0800 (PST)
From: H. Haggerty <herbert_haggerty (AT) yahoo.com>
Subject: Ein kurzer Moment der Klarheit, dann falle ich in Ohnmacht
>From Usenet:

Where's my moment of clarity? I could really use one.

Nämlich die Hoffnung auf einen Moment der Klarheit im Geiste der
alten
Serie namens "The Simpsons"...

my moment of clarity came at none other than 11/27/98. This is the
show
that changed my life. This is where Phish saved me.

le point culminant de la quête du héros, un moment de clarté
absolue

Ein kurzer Moment der Klarheit, dann falle ich in Ohnmacht.

My "moment of clarity" came during an LSD trip, so maybe I'm not
the
one to be talking too...har har har.

während sich in einem Moment der Klarheit der Sinn der Welt
erschließt

Un moment de clarté entre 12 bouteilles de sake?

I had my "moment of clarity" today. I look back now and see how
much
time, money, and energy I've spent on cards, and it blows my mind.

Neue Aufgaben an der patriotischen Front setzten dem Moment der
Klarheit rasch ein Ende

I was drenched with sweat in the humid Havana night. Suddenly,
I had
my moment of clarity
- I stopped fighting the rhythm and joined it. I put my hip into it,
ignoring my dancing
partner's attempt to stop me. I moved her around with as much
grace as
I could muster.

Und so einen Moment der Klarheit zu erleben, dem man dann
irgendwelche
spirituelle Bedeutung zumisst ist sicher auch in anderen Kulturen
in
Extremsituationen möglich, da dann halt nicht mit christlichen
Elementen.

it was an awful feeling to wake up to realizing exactly how I was
accommodating my own torture when I had my "moment of clarity".

Hast Du nach dem Sex mit virtuellen Wesen immer einen Moment der
Klarheit?

I miraculously stepped off that wheel (I call this my moment of
clarity) long enough to ask for help

My moment of clarity came the other day as I read this
innocuous-sounding sentence in the Wall Street Journal: "While
similar
to 401(k) plans in some respects, the much newer 529 plans have
significant differences."

my moment of clarity passed by some hours ago now...

My moment of clarity was a lightening strike -- one consisting
of two
words: "That's it."

Maybe the hour of my madness is in actuality my moment of clarity,
and
it is during all the other times that I am in some way deceived

My moment of clarity came when I realized I was becoming like my
grandfather, who was a fairly angry and unhappy old man

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Date: Fri, 3 Jan 2003 09:31:54 -0800
From: solipsis <solipsis (AT) HEVANET.COM>
Subject: Re: The Milk Of Venus--19

You could almost decode a kind of darwinian exegesis of myths that
interrogate the
the seeming arbitrariness of sexual selection in relation to gender

ratio..
the letters between Darwin and Wallace, how Wallace replaced God
with
Selectionism.. how Darwin was willing to
let it all stay sloppy, the flexible telos of organicity, the
ambiguity of
received instruments

don't really remember spider girl from the myths so much as spider
grandmother in the hopi creation myth.. she is a teacher of
weaving, not
usually some femme fatal jaguar-spider-goddess.. misunderstandings
have
their own inertia as Darwin soon found out..
. In episode 10 of the All-new Super friends called
River Of Doom
When three archaeologists are captured by Jivaro indians in South
America,
Wonder Woman and Rima fly to their rescue. The Jivaro are fierce
warriors.

there are certain mites whose males are never born, they hatch
inside the
mother's body along with their "harem" of sisters whom they
impregnate while
still in the "womb".. then they live their life in a prison of
feces and
nymphal husk-skeletons while the harem devours the mother from
the inside
out, then he dies, the sisters emerge and it starts all over
again...

in a related specie, the male does emerge, but he doesn't eat, and
soon he
dies.. like some kind of terminal tourist, he has lived his entire
life on
the plane and upon arriving he promptly checks out.. what must
he think
when confronted with this blizzard of color..

flies in their old age at around 48 days will begin to lay on their
backs
and sleep, but only in captivity.. if you touch them with a pencil
they will write themselves and go about their business..

Asmat women paddle sitting down, therefore they have shorter
paddles...

In Venice...

vennison..

the dough of associations

lq

From: -r-w-x-r-w-x-r- x <gustin.pascale (AT) free.fr>
Subject: record red : Version: 10.003
Date: Fri, 03 Jan 2003 16:21:05 +0100

Move: 1 file
Move: 1 of 1
Move: 1t
 1 [i]s'
 # agit DO-N[ot]C

de faire p [gespr
 A
 ch]

Rler - de mar[K
 blank]Qu ,er -
faire_marquer_une_parole_doeuvre

- une par 0 100110010001100001100 1e - qui est dans le
c 0 1110001101110000101010 rps entier

694

```

<silocyben> /away u. needed it.
<silocyben> grow[th][ ur own?
<[mez]> ][pa][nick ed because. /msg dislocation lies. /msg tied
up with $$.
<[mez]> i used 2
<silocyben> ic.
<[mez]> *much* + mulching...
<silocyben> /aniff basic + portioned
<silocyben> /scratch like a 10th.
<[mez]> .... /left wing[th
<[mez]> es
<[mez]> +yes]
<[mez]> /trauma she.is.all.i.have /msg in.terms.of.active.
affectivity
<silocyben> yes. i unda.stood.
<silocyben> and unda.stand.
<[mez]> i HAVE
<[mez]> /lvl sameness
<silocyben> *shrug*.
<[mez]> /accountability
<[mez]> /gagging 2 pay [/job]
<[mez]> BUT
<silocyben> y?
<[mez]> /stress basalt in all corporate/capitalist N-de[a]vours
<[mez]> i HAVE
<[mez]> didn't he tell u?
<[mez]> //sent
<silocyben> oh.
<silocyben> cool.
<silocyben> /none week.
<[mez]> ahh
<[mez]> k, np
<[mez]> /de[a]cent.in.2.nether.hell.
<[mez]> well
<[mez]> .
<silocyben> actually. /crazy, /problems, /heart.
<[mez]> [f]ig[er]ly, that
<[mez]> /then?
<[mez]> in rl?
<silocyben> .
<[mez]> wow
<[mez]> story?
<silocyben> /jesus story [wot.do.u.want?] we played /quake
2gether.
<silocyben> ))
<[mez]> that will do
<[mez]> /story /teller/invoke
<[mez]> :)
<silocyben> *laugh* /and there r p.lent./y of tell.
<[mez]> anyway
<[mez]> i'm sure
<silocyben> /snip tell stories.
<silocyben> the lose + driven slough.
<[mez]> no[ti]ced
<[mez]> /dilemma
<silocyben> oh. yes yes.
<silocyben> & [h]o.ur.
<[mez]> yes, indeed
<silocyben> -a.
<[mez]> /msg positioning. /u.r.in.the.making
<[mez]> ..in.finite cap[acity]s + goal-relational/belief
structure[night]y up/hold.
<[mez]> tem.p[or]tation is far
<[mez]> .... /2 wallow in consumerist.muck
<[mez]> .... /type 2. /align get-gos + social-b.lather
<[mez]> .
<[mez]> /sense?
<[mez]> /;0)
<silocyben> right.
<silocyben> /u're.
<[mez]> i'm sure i am.
<[mez]> /slash simplistic.
<[mez]> .
<silocyben> *grin*
<silocyben> i don't.
<[mez]> no, u don't
<[mez]> nor
<silocyben> i already.
<[mez]> ok
<[mez]> well
<silocyben> y make.
<[mez]> .... /says much
<[mez]> anyway
<[mez]> i'm tired
<[mez]> /bite-sized 2day bIT:)
<silocyben> i have.
<[mez]> yes, u do.
<[mez]> /o/g.
*** Added <off> to notify list
<silocyben> no apaty and awareness.
<silocyben> oh.
<silocyben> k.
<[mez]> if u say so.
<[mez]> *sigh*
Session Close: Thu Feb 20 11:49:45 2003

Lesson Start: Thu Feb 20 11:49:58 2003
Session Ident: silocyben
<silocyben> /think nature?
<silocyben> /comple[ting]x + N-tree.cate[simp[ering]listic.
<[mez]> nature as. system of. ecological function. bal[ N bat]
ance thru.
<silocyben> i am.
<[mez]> nature d-fined by[e] romance. /ideal of butterflies &
victims?
prey and bloodlust?
<[mez]> ahh
<[mez]> /naturefact
<[mez]> .
<[mez]> +s.
<[mez]> /ur
<silocyben> *chuckle*
<[mez]> /centric
<[mez]> anyway
<silocyben> but what r?
<silocyben> /goals far[goish].
<[mez]> /i am.a.silly.undefined.soul [in a c of] centuries
<silocyben> /wish disappointed.
<silocyben> so.
<[mez]> ahh no
<[mez]> come [inside] with rt
<[mez]> with bod.EE

<silocyben> *laugh*
<[mez]> ... /eyes
<[mez]> .
<silocyben> he.
<[mez]> /words cauterize
<[mez]> cause, even
<silocyben> cya.
<[mez]> /s.lump?
<[mez]> heh
<silocyben> .
<[mez]> bye
<[mez]> hamm
<silocyben> /d.[ee].p.ends. /stretch props + blood flow.
<[mez]> hamm
<[mez]> /hands?
<silocyben> /neglect.
<[mez]> [speak softly]
<silocyben> [thru the size of my large hands]
<silocyben> large joints.
<[mez]> hamm
<[mez]> /voice?
<[mez]> yes
<[mez]> i thought so.

<[mez]> or
<[mez]> simp[licity] is boiled from the need to x.tract and d.limit
complexity
<silocyben> sometimes, the problem becomes the complexity to
survive the
simplicity of others.
<[mez]> c a t c h - 22
<[mez]> or, the problem hides i the folds of simplicity N order
2 deny
complexity
<[mez]> +n

<silocyben> mmm.
<silocyben> we are walking on different foundations.

<[mez]> we r
<[mez]> creeping thru semantic jungles
<[mez]> :)
<silocyben> :)

<[mez]> [tactility above all else?]

<[mez]> no causality in solid shapes

<[mez]> logic definer

<[mez]> momentary pleasures + theorizing via strands of cartesian
dynamics

*** Added silocyben to notify list
Session Close: Thu Feb 20 12:23:04 2003

- proj[te]in[.logging.txt
-
http://www.hotkey.net.au/~netwurker/
-

```


de sens n'est peut-être pas tout f fait approprié pour parler d'instructions que la machine, programmée dans ce but, effectuera : la machine n'interprète pas le programme ou les instructions entrées dans le processeur, elle ne fait que les exécuter. La rapidité avec laquelle le courant circule entre les différents éléments de l'appareil informatique (liée f la vitesse d'horloge du processeur), offre des possibilités quasi illimitées de calcul (quantités de connexions et d'absences de connexions, de 0 et de 1 de plus en plus importantes dans des laps de temps très courts). Ainsi, nous pouvons, en tant qu'utilisateur de machines et de programmes, charger des images f l'écran, les dupliquer ou les transformer, faire jouer des sons, ou bien écrire des textes que nous rentrons dans la mémoire vive de l'ordinateur. En quelque sorte ces suites de 0 et de 1 sont le seul code ou alphabet avec lequel nous pouvons utiliser l'outil informatique.

Les premiers ordinateurs étaient en quelque sorte programmés "en direct" f l'aide de fiches et de fils reliés ensemble. Si la fiche est connectée, le courant passe, la valeur est donc 1, f l'inverse, l'absence de connexion prend la valeur 0. Pour faire fonctionner un programme, il fallait donc connecter une f une des centaines de fiches et de fils entre eux. Le temps de mise en route d'un programme était très important; les erreurs fréquentes et pénibles f retrouver. On devait suivre chaque fil pour voir où il était relié au milieu de paquets de fils entrelassés les uns dans les autres. Plus tard, dans les années 50 et 60 les fils électriques seront remplacés par des valeurs situées en mémoire [7][8][9].

Les ingénieurs imaginèrent ensuite un moyen de simplifier les opérations de programmation. On substitua f un ensemble d'instructions, un code dit mnémotechnique, plus facile f retenir. Ces premiers langages permettaient d'effectuer rapidement des tâches complexes sur les machines, mais restaient encore malaisés d'utilisation car très proche du code de la machine (exemple : le langage assembleur). Peu f peu, les langages devinrent plus performants. L'utilisation des premiers compilateurs firent des machines, des outils plus souples et faciles f utiliser (avec le fortran). De véritables mots furent employés et les instructions au fur et f mesure de l'évolution des langages devinrent plus compréhensibles pour l'homme, encodèrent des algorithmes entiers et rendirent ainsi la conception des programmes rapide et efficace.

L'arrivée des interfaces graphiques donnera par la suite les moyens f tout utilisateur non-informaticien, d'effectuer facilement, rapidement, par l'intermédiaire de l'écran graphique des tâches compliquées pré-programmées.

Le code de la machine, le texte en quelque sorte se trouve alors dissimulé sous des couches logicielles mais c'est toujours un code, une "texture" de calcul, de 0 et de 1 qui, dans les "profondeurs" de l'ordinateur, officie afin que les programmes puissent avoir lieu en "surface" [10][11].

Les langages de programmation (je pense par exemple aux langages de programmation orientés objet comme java ou python) les plus récents bien que plus proches d'une part du langage humain et peut-être également de la pensée humaine (du moins d'une petite part caractéristique de celle-ci : la catégorisation; mais je doute que cette forme de la pensée humaine soit la plus "naturelle" f l'humain mais peut-être bien plutôt sa part la plus sociale ou socialisée) restent toujours malgré tout soumis aux nécessités internes des machines.

Le langage humain, tel que nous le parlons, l'écrivons met en place un monde de significations. Le discours oral est contextualisé. Il en est de même pour le texte écrit. Une marge d'ambiguïté est toujours tolérée et même presque souhaitable car c'est pratiquement dans cette marge qu'a lieu l'expression de l'individu qui parle ou écrit. La dimension culturelle ainsi qu'une prise de conscience de tous les discours qui ont précédemment eu lieu, interviennent également de manière plus ou moins prégnante pour celui qui écoute ou lit selon la culture qu'il a du sujet énoncé. Ainsi le sens du texte oral ou écrit est un ensemble de liens qui se tissent de toute part entre les interlocuteurs ou entre le lecteur et le texte, la société, la culture, les lois etc. Souvent, la compréhension du sens dépasse largement la structure de base du langage --linéaire et séquentielle, celle du discours oral ou du texte.

Il en va ainsi de la pensée humaine car c'est f partir d'elle, f partir de cette matrice que cette texture de liens peut avoir lieu.

C'est en poursuivant un tel raisonnement que Ted Nelson élabora ses recherches sur l'hypertextualité dès le milieu des années 60 avec son projet "Xanadu" (nommé ainsi en référence f un poème de Coleridge).

Son prédécesseur Vannemur Buch eu une intuition semblable lorsqu'il

imagina vingt ans plus tôt "le Memex" --MEMORY EXtender--, une bibliothèque de documents reliés les uns aux autres en fonction du sens que pouvait prendre chaque paragraphe, phrase ou mot de tel ou tel texte mémorisé en regard de tel ou tel autre paragraphe, phrase ou mot issu d'un autre texte ou d'une autre partie de ce même texte. Conservés sur microfilms spéciaux, ces textes, photographies ou tout autre document auraient été accessibles grâce f plusieurs écrans, claviers et manettes. Une membrane sensible aurait pu permettre de photographier et d'enregistrer de nouveaux documents. L'utilisation d'un tel appareil aurait permis au chercheur ou f l'homme moderne de faire face f la prolifération d'informations prévisibles en raison du développement des instruments de médiatisation de l'information [12].

Pour Ted Nelson, la pensée humaine est hypertextuelle par essence alors que le langage humain, la parole ou l'écrit, ne sont que séquentiels. Ainsi, le langage humain apparaît comme incapable de reproduire véritablement la pensée dans toute sa richesse, sa diversité et son foisonnement [13].

C'est sur ce travail, cette nouvelle manière d'appréhender le texte que je terminerai cette suite de notes et de réflexions car f partir de cette notion d'hypertexte et d'hypertextualité de nombreuses possibilités de tissage de sens et de textes sont mises f jour et en explorer les dimensions et les possibilités serait l'objet d'une recherche f part entière. J'aimerais seulement pour conclure, amener f l'attention du lecteur que le texte apparaît désormais non plus comme quelque chose d'abstrait et d'homogène qui permet f l'information d'être diffusée mais comme un corps f part entière, concret qui peut prendre de multiples formes; ainsi être utilisé aussi bien pour programmer les outils de l'informaticien, ou du simple usager de l'informatique, pour concevoir des programmes que pour les appliquer. Je crois que le travail du poète ou de l'écrivain s'en trouve profondément bouleversé. Ecrire ce n'est pas seulement faire un texte mais aussi ce peut être mettre en route un instrument, l'outil informatique, se servir d'un programme (un logiciel de traitement de texte par exemple) ou d'un langage de programmation ; c'est couper, coller, assembler telle portion de texte avec tel autre (un morceau de programme, un lien qui mènera f une image ou f un son). C'est jouer également avec différentes formes de langages car tout ceci f mon sens constitue encore du texte; c'est mettre l'écriture, le langage --quelque soit l'origine de ce langage-- en contact avec d'autres branches de la communication.

références :

- [1] Levy Pierre
La machine univers
Editions La Découverte 1987
- [2] Levy Pierre
L'intelligence collective
Editions La Découverte 1997
- [3] Fevrier James
L'histoire de l'écriture
Editions Payot et Rivages 1948
- [4] Kristeva Julia
Le langage, cet inconnu
Editions du seuil 1981
- [5] Breton Philippe
Une Histoire de l'informatique
Editions du seuil 1990
- [6] Plant Sadie
"Tissages du futur: tramer ensemble femmes et cybernétique"
Connexions : art réseaux média
Ecole Nationale Supérieure des Beaux-Arts, Paris 2002
- [7] Rossi Serge
<http://histoire.info.online.fr/>
- [8] Guillier François
<http://www.histoire-informatique.org/>
- [9] Bordenaleau Pierre
<http://www.scedu.umontreal.ca/sites/histoiredestec/>
- [10] Every David K.
<http://membres.lycos.fr/cgiguere/vdn/vdn24.htm>
traduit de l'anglais par Charles Giguère
- [11] Sureau D. G.
<http://www.scripitol.org/histlang.html>
- [12] Bush Vannemur
"Comme nous pourrions le penser"
Connexions : art réseaux média
Ecole Nationale Supérieure des Beaux-Arts, Paris 2002
- [13] Nelson Ted
<http://ted.hyperland.com/>

G-T -TH THE HE- E-S -BA LE- E-A -AN AND ND- D-A -A- A-F -F FOR
-OF OF- -ME NIN NING NG- G-I -I IS -RE REA EAS SSE RTI TIN TING
NG- G-I -I ITS -W ITH TH- H-A -A- -SE SEN ENS NSE SE- E-O -OF
OF- -RE -YO YOU OU- -SI IGH GH- H-A -AN AND ND- D-A -AL ALL ON-
W-T -TH THA HAT AT- T-T -TH THE HE- E-S -ST STR LE- E-I -IS IS-
S-F -FI FIN INA NAL ALL LLY LY- Y-A -AT AT- T-A -AN AN- N-E -EN
END

www

Date: Tue, 18 Feb 2003 18:46:25 +0100
From: "[iso-8859-1] Bj=F8rn Magnhild=F8sen" <magh {AT} chello.no>
To: 7-11 <7-11 {AT} mail.ljudmila.org>
Subject: (no subject)

[illegible]

we're speaking for the moment - online and offline conversations - analyses - manifestos - signs, marches, puppetry - it goes on and on and they're silent on the other side - use the royal 'we' - they include us - we're being led to the slaughter - we're taking the world with us - we'll use the threat of mass destruction - tactical nuclear against the bunkers - 10 to 15 percent of our weaponry gone astray - our own military reports expectations of over 3000 civilian casualties - in the name of liberation - blame too - the whole lot of them - cold warriors - compulsive-obsessives - madmen - another futile protest here -they're getting stronger by the moment - our performances are just that - select audiences of hundreds of millions - they can't do anything - we're speaking into our own skin - already the fear's upon us - they're nameless - they hide behind acronyms - they lie, they fabricate evidence - tapes - bin laden's muddy voice - we're supposed to believe all of this - we're under the gun here - we're under warning - we're a declared state of emergency - resistance is futile - useless - we're bringing out blocks of writing - reams of it - no avail - the only measure that carries weight - violence, armed resistance - i'm not up to that - we're unused to the brutality of our own government - help's got to come from elsewhere - stunning revelation - bush cancels 2004 elections - declares state of emergency - he's already backed by the army - we're allowed to speak - our voices give out - the strongest among us will be taken away - you've got to help us - you've seen it all before - : there aren't any miracles - stock market's falling - construction's down -

10, =93ich real ich real, ten four bunch fen fourteen?=94 ---,
=93so coal

tan, fatso crabcakes hen peanut butler, plan door tan moor
foreplay?#410, =#3bone lip ticks, catcher chin da lie, nor ana
dy cat puat
tened scream blond.=#4---, =#3all the or fabkeys please, tether
ben nat
duck taker.=#4 10, =#3mate bow dow.=#4 --, =#3bet more don.=#4
10, =#3 blow=
zen,
nappy nappy per hay.=#4 --, =#3may in yo.=#410, =#3may.=#4
clober ben say, vin ma hark vest tea blond kevin more tell coach 10
bland -- cure bound head. plug vast NORAD bat buzz bird bun meter
buzz,
=#3neez bleed nose cellophane.=#4 biscuit above plan carnivorous
pew blue
cart, cut but chen now? tall please bar teflon tis cum above who
satiny; plus) tall me far haying ISBNs heath but hanse, door,
pew) few
accord hospital fake clowns, chew hot blues vent ten bet.

Date: Thu, 13 Feb 2003 18:07:29 -0500
From: Brandon Thomas Barr <barr (AT) MAIL.ROCHESTER.EDU>
To: POETICS (AT) LISTSERV.BUFFALO.EDU
Subject: 2 Googlist poems

1.

{she is not fair to outward view}

she is not a beauty even when she smiles

she is like a woman
she is moaning after anal insertion
she is up again against the skin of her guitar
she is now her father's daughter

she is e

she is pulled feet
she is not fair to outward view

she is more to be pitied than censured
she is talking up a storm

she is spoke here
she is the darkness
she is growing up
she is dying

she is beautiful sells for \$9

she is sleeping

she is inserting the finger into her pussy
she is in love with herself and has made some of hollywood's
worst films
she is very famous in some fetish videos
she is probably the best ever seen

she is beautiful
she is beautiful and hot

2.

{he is one of the top actors in the world}

he is not afraid to fly

he is coming
he is in love with her & wants to leave his wife
he is risen
he is us

he is pained by occupation of jerusalem
he is currently waiting for a lung transplant
he is induced or persuaded by law enforcement officers
he is outraged by enron outcome
he is consulting with congress
he is "not allowed to comment" on what happened because it is a
security
matter

he is here

he is one of the top actors in the world
he is decorated boris yeltsin
he is the spy
he is not afraid to fly moscow

he is not well

{{{(text derived by searching googlist.com for "he" and "she" with
"who" argument. entry order maintained, though text was heavily
edited
and lineated)}}}

Brandon Barr
<http://texturl.net/>
<http://bannerart.org/>

nettime unstable digest vol 35
Sun Feb 23 16:59:54 2003

Subject: /msg positioning. [u.r.in.the.making]
From: mez breeze <netwurker (AT) hotkey.net.au>
To: _arc.hive_ (AT) lm.va.com.au, 7-11 (AT) mail.ljudmila.org,

Subject: LE TEXTE ET LA MACHINE.
From: -r-W-x-R-W-X-R- x <gustin.pascale (AT) free.fr>
To: nettime-fr (AT) samizdat.net, 7-11 (AT) mail.ljudmila.org

Subject: It all begins. . . [vers 2]
From: MWP <mpalmer (AT) JPS.NET>

To: POETICS (AT) LISTSERV.BUFFALO.EDU
Subject: (no subject)
From: "[liso-8859-1] B]-F8rn Magnhild=F8en" <magn (AT) chello.
no>
To: 7-11 <7-11 (AT) mail.ljudmila.org>
Subject: narcissism (ny report)
From: Alan Sondheim <sondheim (AT) panix.com>
To: nettime-1 (AT) bbs.thing.net
Subject: sorted out
From: Ana Buigues <abuigues (AT) WANADOO.ES>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA
Subject: Re: Re: hypertext
From: mez breeze <netwurker (AT) hotkey.net.au>
To: webartery (AT) yahooogroups.com
Subject: moat tory frown ten
From: Kari Edwards <terral (AT) SONIC.NET>
To: POETICS (AT) LISTSERV.BUFFALO.EDU
Subject: 2 Googlist poems
From: Brandon Thomas Barr <barr (AT) MAIL.ROCHESTER.EDU>
To: POETICS (AT) LISTSERV.BUFFALO.EDU

lurking editors

beatrice beaubien <i2eye (AT) mac.com>
7-11 nettime-bold thingat
florian cramer <cantsin (AT) sedat.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o rhizome rohrpost webartery wryting
alan sondheim <sondheim (AT) panix.com>
7-11 _arc.hive_ poetics siratori tRACE webartery wryting
\$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$
distributed via <nettime>; no commercial use without permission
<nettime> is a moderated mailing list for net criticism,
collaborative text filtering and cultural politics of the nets
more info: majordomo (AT) bbs.thing.net and "info nettime-l"
in the msg body
archive: <http://www.nettime.org> contact: nettime (AT) bbs.
thing.net

28.0

<nettime> unstable digest vol 34

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sun, 16 Feb 2003 12:15:27 +0100

To: webartery (AT) yahooogroups.com
From: komlinos zervos <k.zervos (AT) mailbox.gu.edu.au>
Date: Sun, 09 Feb 2003 19:55:44 +1000
Subject: i #1

onWorldEnter
if i = all then all = ok
end

komlinos zervos
lecturer, convenor of CyberStudies major
School of Arts
Griffith University
Room 3.25 Multimedia Building G23
Gold Coast Campus
Parkwood
PMB 50 Gold Coast Mail Centre
Queensland 9726
Australia
Phone 07 5552 8872 Fax 07 5552 8141
homepage: http://www.gu.edu.au/ppages/K_zervos
broadband experiments:
<http://users.bigpond.net.au/mangolegs>
audioblog
<http://spokenword.blog-city.com/>

Outgoing mail is certified Virus Free.
Checked by AVG anti-virus system (<http://www.grisoft.com>).
Version: 6.0.449 / Virus Database: 251 - Release Date: 27/01/03

[Non-text portions of this message have been removed]

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>

Date: Sun, 9 Feb 2003 22:17:07 -0500
From: Alan Sondheim <sondheim (AT) PANIX.COM>

Subject: My Composition in Language at m.a.g. (fwd)
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

August has kindly put the whole piece together at -
<http://www.muse-apprentice-guild.com/alansondheim-feature/home.html>

- click on My Composition in Language

- at least for me, it resonates this way - Alan

Date: Mon, 10 Feb 2003 11:56:49 +1100
To: webartary (AT) yahogroups.com, WRYTING-L (AT) LISTSERV.
UTORONTO.CA,
From: "hu[br]is wo[man]" <netwurker (AT) hotkey.net.au>
Subject: Re: (ur-k.now.n)

-----=_1044838521-642-1316

At 07:06 PM 9/02/2003 -0500, ewe wrote:

>I about fear the writing world

.
i f.ein[e].t + fl.op[shop] 2wards:b.oneless [e.]motion
.

>% about the tremble world with its tremble
>name

.
named + death dang[l](on)e.rous
my h.ear[+breath+pricklings]t n.va[de]aive
.

> with its fear name writing closing my eyes & trembling the
world, do
>tremble ears, the fearing trembling, trembling, the mouth, the
mouth

.
m.out.hed in yr [tr]emble.m.:smoothed down + [st]ripped via
veined +
cordless n.sc.RIP.tions::
[f]u[r]r[ility] mocking + horra.show.b[agging](l)oat.ing
.

>I fear writing about the world & tremble with its name

.
writ[u.all] N.
[dr]inking k.eye.d mouth.fulls.
bl.OO[P]d.gaps N lurid f.lick.er touche[`]s
.

>closing my eyes & trembling the world, do tremble

.
[loose]fitting.in.spasmod.fittering.m.on.IT.ore.d.lite
.

>closing my eyes & ears, & fearing the world, do fear

..f.ur.lined + sumerian-like::s[h]y[per]M.bol[isms] drowned in
s[ar]c[astic](d)reams

>the world fearing & trembling, closing my mouth

--or.b[like] fleshurds + blinkered C[+]king

>fearing the name of the world

::n.a.m[p.m]e of the go[triple]DDessa rosy

++

- pro[j]tein[j].logging.txt
-
-

<http://www.hotkey.net.au/~netwurker/>

sparks of lost hu[br]is[man] \$cent[+re.sieved][

-----=_1044838521-642-1316

Content-Disposition: inline; filename="message-footer.txt"

-----Syndicate mailinglist-----
Syndicate network for media culture and media art
information and archive: <http://anart.no/~syndicate>
to post to the Syndicate list: <syndicate (AT) anart.no>
Shake the #knot: <http://anart.no/~syndicate/#knot>
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-----=_1044838521-642-1316--

From: gustin.pascale (AT) free.fr
To: 7-11 (AT) mail.1judmila.org, _arc.hive_ (AT) lm.va.com.au
Subject: e(sCape)//happement//t
Date: Fri, 14 Feb 2003 20:29:38 +0100

Copy [-p]: 1 of 1 : hIer en montant les
Copy [-p]: 1 file : esca(pe)liers de mon iM m(mobile)
Copy [-p]: 1 of 1 : eu-ble bleu en montant les
Copy [-p]: 1 file : --la cage s(hade)Ombre avec des
Copy [-p]: 1 of 1 : reflets lu(X)mineux sur les--
Copy [-p]: 1 file : marches
Copy [-p]: 1 of 1 : ;Qui sUivent Glissent les uns sur
Copy [-p]: 1 file : les autres en fonction dje
Copy [-p]: 1 of 1 : // MES PAS--\ ~
Copy [-p]: 1 file : du mouvement de mes pas--
Copy [-p]: 1 of 1 : ^ & puis il y a cette petite
[eine kleine Fenster on top]
Copy [-p]: 1 file : fendre sur le côté que je perçois
Copy [-p]: 1 of 1 : cOme un espace ouvert--
Copy [-p]: 1 file : &C//happement//tout)&////coup
Copy [-p]: 1 of 1 : //////&/
Copy [-p]: 1 file : POUR le r/Bgard
Copy [-p]: 1 of 1 : ^
Copy [-p]: 1 file : la Lampe devant moi

--
pasc (AT) csag

Date: Tue, 11 Feb 2003 02:24:36 -0500
From: Alan Sondheim <sondheim (AT) PANIX.COM>
Subject: WAR
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

WAR

nothing will stop violence but violenceXN0IG9
UW PICO(tm) 4.4
nothing will stop more violence but violence//images.ta
dcd
"they cut our throats of ac
until we are all deadsnPkNoe
UW PIC
"t
words" of arms our cut "theylists jo
b29zZSA1
a
until the earth is gone of usrms of wordsQogICAgus - forge
for the death of two there are quarteredoads of
actionsluY2xlZGluZzogaTUFYU0U0sIFJ
bones, the bonesYXIgu
our arms t
the bones, the bonesinto the ba
wxyz=d
the bones, bones cut of wordsBEY
nothing will stop violence but violence [
Wrote 16
lines]
nothing will stop more violence but violencebmUs
k36t hTW5kIF
20 new spam: proc me
bones, bonesile-sh
21
until we are all deadmembershi
23 ls
abcdefghr
24
the blood, bloodW
25 sp s/I
we can die and do nothing
26 pico fl - PrevP
the blood, bloodcp fl a
we can die and dis
we will kill them
we will kill ourselvesves another - the other
blood, bloodyPSIjHdAw
Se
they will kill us the death of two
they will tear the tongues from the mouthsainmet, ande of
the bones, the bonesxIDQ
they will not botheret Help "Y Firstin
for the death of one of us there are halveswith offers that incl
b25nPjwvZm9udD
^C Can

sometimes connote points along a continuum. FROB connotes aimless manipulation; TWIDDLE connotes gross manipulation, often a coarse search for a proper setting; TWEAK connotes fine-tuning. If someone is turning a knob on an oscilloscope, then if he's carefully adjusting it he is probably tweaking it; if he is just turning it but looking at the screen he is probably twiddling it; but if he's just doing it because turning a knob is fun, he's fiddling it.
Mon Feb 10 00:17:48 EST 2003
The Moon is Waxing Gibbous (57% of Full)

From: Karl Petersen <diocletian {AT} visi.com>
To: "arc(texture.eyes).hive_" <arc.hive_ {AT} lm.va.com.au>
Subject: bound ascii
Date: Tue, 11 Feb 2003 15:15:32 -0600 (CST)

size silvize seize; squealing stealing sealing; Feb 11 12:25:20 proportion postix/sendmail[7062]: warnings fork: Too many open files Feb 11 12:26:00 proportion last message repeated 4 times Feb 11 12:28:00 proportion last message repeated 12 times Feb 11 12:38:01 proportion last message repeated 60 times Feb 11 12:48:02 proportion last message repeated 60 times Feb 11 12:55:02 proportion last message repeated 42 times

Clock has been set forward 10.5524 seconds since Jan 15 14:00:01 proportion newsyslog[23159]: logfile turned over.

--
With only one line it's a trivial thing to check for matching quotation marks.

Date: Tue, 11 Feb 2003 04:36:55 -0800
From: August Highland <hmfah {AT} HOTMAIL.COM>
To: WRYYYYING-L {AT} LISTSERV.UTORONTO.CA
Subject: "geneological tree"

"geneological tree"

```
GATree<T> * clone()
void copy(const GATree<T> & orig)
void destroy()
void swaptree(GATree<T> * t)
void swaptree(unsigned int, unsigned int)
void swap(unsigned int, unsigned int)
GATree<T> * remove()
void insert(GATree<T> * t, GATreeBASE::Location where=BELOW)
void insert(const T & t, GATreeBASE::Location where=BELOW)

T * current()
T * root()
T * next()
T * prev()
T * parent()
T * child()
T * eldest()
T * youngest()
T * warp(unsigned int i)
T * warp(const GATreeIter<T> & i)

int ancestral(unsigned int i, unsigned int j) const
int size()
int depth()
int nchildren()
int nsiblings()
```

Outgoing mail is certified Virus Free.
Checked by AVG anti-virus system (http://www.grisoft.com).
Version: 6.0.449 / Virus Database: 251 - Release Date: 1/27/2003

From: -r-W-x-R-W-X-R- x <gustin.pascale {AT} free.fr>
To: 7-11 {AT} mail.1judmila.org, arc.hive_ {AT} lm.va.com.au
Subject: .les couches N.E.U.R.a.u.sai (Vertical version)
Date: Mon, 10 Feb 2003 22:29:33 +0100

je suppose que dans le cerveau humain
le d  ploiement du visuel
l'entrecroisement de ce d  ploiement avec d'autres
L.a.N.G(u)A.g.E.S.

```
l RAmemory de ce qui vie.Bt;
xx = 0;
xx = 1; [
xy = 0; V
xx = 0; e
yo = 0; r
yx = 0; t
yy-----i
yz = 0; c
zo = 0; a
zx = 0; l-----ement
zy = 0;
zz = 1;
```

[Horizontal]ement d Ev(ent)ant m.Eyes

/di V (lRi.)S   par l   S  j;

en bas - l'herbe
le gazon du jardin
& le ciel au-dessus avec les   toiles

ces arbres avaient donc une pr  sence particuli  re
dans mon champ visuel

l'imag(ination) que.j.e.f.erm.ais.e.n.r.egar.dan.t.l.e.s E.ye.ux

--
pasc {AT} csaq

From: netwurker {AT} hotkey.net.au
To: arc.hive_ {AT} lm.va.com.au
Subject: Re: RE:Producing numberRRs
Date: Wed, 12 Feb 2003 19:24:07 +1100

Quoting a u t u m n - f r e q u e n c y <star.power {AT} usa.net>:

```
> r.f-wyre_ON[tological];
> D00m-0143.k
> D00m-0242.k
> D00m-0262.k
> D00m-0371.k
> D00m-0432.k
> D00m-1030.k
> D00m-1060.k
> D00m-1090.k
> D00m-1210.k
> D00m-1220.k
> D00m-1230.k
> D00m-1240.k
> D00m-1250.k
> D00m-1330.k
> D00m-1331.k
```

To: "WRYYYYING-L : Writing and Theory across Disciplines" <WRYYYYING-L {AT} LISTSERV.UTORONTO.CA>
From: netwurker {AT} hotkey.net.au
Date: Wed, 12 Feb 2003 19:52:31 +1100
Subject: Re: Sewn Doom

__afta.ma[th]pping sondheim + brueckl

// Sewn Doom

```
/tonnes of gluish nothing
/sod[s of brutish klee]omies r loaded with err[or]ant blocks
/s.o[d]dishments] many tongues
/the longing of s[a]o[ke N mirrore]d.[tax]O[N]my
```

Modules +creamIn + sugarOut.

```
/Here cannot b.
/+the dirg[ib]le [h]earth
/-ones tear + zeros z[n]ipped
/-guess[ed] in a greased split 2nd
/-overHauling qs s.l[D]aughter screaming
```

```
/There cannot b .e[pra]x[is]e
/+accu.men.wimmen
/+blood-proven-b.loo[m.ing(ley)]d
/+on[ of other.ing.
/+duel quests + wr[d]eath causations
```

```
Blood.
> Sodomy bones. Extortion bones. Tongue bones. Sodomy in one.
Nothing
> screaming. Sodomy tongues screaming. Split there. Split there.
Questions
> split there. There cannot be tearing bones. Tongues there are.
Tongues of
> modes of splitting. Modes of extortion. But there are accusations.
>
>
> The nothing of sodomy. This is rather violence. All violence.
All screams.
> There cannot be extortion, but it is there. That this is too
often false is
> in doubt. There cannot be two in one. One in two. The bones of
sodomy.
> Nothing is numerous but violence, the screams of violence. The
rape mode.
> Question. But it is blood. Split tongues. Violence is there.
Bone of doubt.
> False bones. Blood tongues. Nothing cannot be extorted. Sodomy
extortion,
> two
> in one. In two violence. Often sodomy is too. To be extorted.
Cannot be. Be
> two violence. The screams extorted. Often sodomy is too. Is in
doubt. Is
> numerous. Is blood. Is split. Nothing is sodomy. Sodomy is often.
Violence
> is
> there. Cannot be. Two in one. Violence. Violence nothing. Blood
violence.
> Screams violence. Numerous two. False in one. Mode false. Rape
doubt. The
> bones of rape. That this is too sodomy. But it is. Often nothing
is. Sodomy
> is nothing. Sodomy is in doubt. Doubt is violence. Blood is
there.
>
>
```


706

To: PORTICS {AT} LISTSERV.BUFFALO.EDU
Subject: .les couches N.E.U.R.a.u.s.s.i
From: -r-W-X-R-W-X-R- x <gustin.pascale {AT} free.fr>
To: 7-11 {AT} mail.ljudmila.org, _arc.hive_ {AT} lm.va.com.au
Subject: Re: [nmp1s00]
From: a u t u m n - f r e q u e n c y <star.power {AT} usa.net>
To: <_arc.hive_ {AT} lm.va.com.au>
Subject: Toward a Manifesto...
From: "William Fairbrother" <wfairbrother {AT} hotmail.com>
To: _arc.hive_ {AT} lm.va.com.au
Subject: nmp1s00
From: a u t u m n - f r e q u e n c y <star.power {AT} usa.net>
To: "30_secs_ofQuotesPC" <_arc.hive_ {AT} lm.va.com.au>

lurking editors

beatrice beaubien <i2eye {AT} mac.com>
7-11 nettime-bold thinglist
florian cramer <cantsin {AT} zedat.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o rhizome rohpost webartery wryting
sondheim <sondheim {AT} panix.com>
7-11 _arc.hive_ poetios aistrator trace webartery wryting
\$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$
distributed via <nettime>; no commercial use without permission
<nettime> is a moderated mailing list for net criticism,
collaborative text filtering and cultural politics of the nets
more info: majordomo {AT} bbs.thing.net and "info nettime-1"
in the msg body
archive: http://www.nettime.org contact: nettime {AT} bbs.thing.net

29.0

<nettime> unstable digest vol 33

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sun, 9 Feb 2003 23:32:41 +0100

From: Steven <steve@noweurope.com {AT} spamarrest.com>
To: cantsin {AT} zedat.fu-berlin.de
Subject: Re: <nettime> unstable digest vol 11 (verification)
Date: Tue, 04 Feb 2003 07:06:08 -0800

Steven here,
I'm protecting myself from receiving junk mail.

Just this once, click the link below so I can receive your emails.
You won't have to do this again.

<http://spamarrest.com/a729753403:226197>

Spam Arrest - Take control of your inbox!
<http://spamarrest.com>

You are receiving this message in response to your email to Steven, a Spam Arrest customer.

Spam Arrest requests that senders verify themselves before their email is delivered.

When you click the above link, you will be taken to a page with a graphic on it. Simply read the word in the graphic, type it into the form, and you're verified.

You will only need to do this once per Spam Arrest customer.

-----_Part_7798_11924914.1044371168154

<html>
<head>

<!--

Steven here,
I'm protecting myself from receiving junk mail.

Just this once, click the link below so I can receive your emails.
You won't have to do this again.

<http://spamarrest.com/a729753403:226197>

Spam Arrest - Take control of your inbox!
<http://spamarrest.com>

You are receiving this message in response to your email to Steven, a Spam Arrest customer.

Spam Arrest requests that senders verify themselves before their email is delivered.

When you click the above link, you will be taken to a page with a graphic on it. Simply read the word in the graphic, type it into the form, and you're verified.

You will only need to do this once per Spam Arrest customer.

-->

To: _arc.hive_ {AT} lm.va.com.au
From: "hu}[bris wo][man" <netwurker {AT} hotkey.net.au>
Subject: Re: Being Approached [mEssay]
Date: Sat, 01 Feb 2003 13:29:46 +1100

At 02:03 PM 31/01/2003 +0000, you wrote:

```
> I will begin with the first line of "hu}[bris wo][man"[s  
> poem,  
> [_arc.hive_] _m.burr cha[r][r][nnel_]  
> >:::[b][lizz][a][ard m.burr channel.ing + ca][r][t white s][f]  
> [izziling  
head.a lines + boolean sin][tax][ taste buddings...  
[unp][oesis only -code l][ack mode ON>>>  
blizzard ember channeling  
lizard ember channel  
p.l.us  
cat white sizzling  
cart white fzziling  
[cont.eX.t mode ON>>>>  
[canberra fires + ppl rescue-dying in houses full of screaming pets]
```

```
>:::::  
>  
>[Sorry I took so much space  
no ape.ologies nec.  
>I welcome comments/visions,input,digressions/thanks to "hu}[bris  
>wo][man"[sorry I didn't ask permission,  
.no prob.  
[.n-joyment lvl =HI[fied]]  
.t.hankerings.  
>this is perhaps all nonsense and it would be kind of you to just  
send me  
>an email with in the subject field [Bullshit], if you please[(I am  
>afterall a simple cook in a restaurant on a southern island in  
>Denmark)]thanks ]  
simple =no.  
bl.own open + complex.
```

```
*smooch*  
mez  
  
- proj[tein][.logging.txt  
-  
  
http://www.hotkey.net.au/~netwurker/  
-  
_sparks of lost hu}[bris][man $cent][+re.sieved][_  
  
To: 7-11 {AT} mail.ljudmila.org  
From: diocletian {AT} visi.com (Karl Petersen)  
Subject: spam from 130.79.93.144 .  
Date: Fri, 31 Jan 2003 15:58:27 -0600 (CST)
```

OrgName: Universite Louis Pasteur Strasbourg
OrgID: ULPS
NetRange: 130.79.0.0 - 130.79.255.255
CIDR: 130.79.0.0/16
NetName: OSIRIS
NetHandle: NET-130-79-0-0-1
Parent: NET-130-0-0-0-0
NetType: Direct Assignment
NameServer: NS1.U-STRASBG.FR
NameServer: NS2.U-STRASBG.FR
NameServer: SHIVA.JUSSIEU.FR
Comment: we are currently reorganising our domain name servers
RegDate: 1988-06-27
Updated: 2002-09-11
TechHandle: ZU79-ARIN
TechName: Universite Louis Pasteur
TechPhone: +33 3 90 24 03 23
TechEmail: aide-osiris {AT} crc.u-strasbg.fr

ARIN Whois database, last updated 2003-01-30 20:00
Enter 7 for additional hints on searching ARIN's Whois database.

To: _arc.hive {AT} lm.va.com.au, 7-11 {AT} mail.ljudmila.org
From: "hu[j]bris w[oj]man" <netwurker {AT} hotkey.net.au>
Subject: _Formation of Reality Codes
Date: Sun, 02 Feb 2003 17:26:42 +1100

u <bought> in2 this.
[unpack thru Eastgate-unstylis hypa.textual essay mode

.if
.u
.mus[k]t
]

Info(a).m.asher Notes

[IN]_For.ma[sh]tion of Reality Codes_

_Current x.pos[tur]ling of information via conjugation of
Reality[newbrid+
af.[l]e.ct
_Blair Witch[which?Version?Bookish?or?Webbish[Cine.marr?]
Projecting:
+ [fact(worms) masquerading as unveiled fiction]
_Patricia Piccinini [Lump?Car?Buggets] + Ron Mueck.
ish[DeadDad?PregnantWoman]
+ [(d.tached)fxion m.asking as veiled f.act(ion scripts)]

= - in.formation [wo]manipulation vs [f]actual account.ing
- context re.placement vs statistical fiction
[RingTheRing?Videodrome]
- diss.embl[M].ing reality coding via displays d.note.ing the
opposition of
g.rap(e)hic pornography
- p.oeluvre]sis re.Align.ment via hip_h.op[t]ping thru the i[co]
n.verse of
shakes.p[e]aring terrorTory

--
:program yr codes accordi[o]nly.
:re.move de.signer p[g]alls + vis[d]uality echos

</bought>

*newbrid = hybridity :plus: conceptual d[rench]ata

From: "August Highland" <hmf43 {AT} hotmail.com>
To: <7-11 {AT} mail.ljudmila.org>
Subject: "TWELVE MONTHS A YEAR"
Date: Fri, 31 Jan 2003 14:14:38 -0800

"TWELVE MONTHS A YEAR"

FREE GIFT IF YOU SUBSCRIBE NOW!!

FOR ONLY \$25 WE WILL GIVE YOU AN

AUTOGRAPHED PICTURE OF A CRIMINALLY INSANE TRANNY

AUTOFELLATING HER SEVERED PENIS

YOUR GENEROUS SUPPORT WILL HELP US
CONTINUE TO SUPPORT NEW MEDIA PANDHANDLING ONLINE

august highland
2:13 pm
01-31-03

Outgoing mail is certified Virus Free.
Checked by AVG anti-virus system (http://www.grisoft.com).
Version: 6.0.449 / Virus Database: 251 - Release Date: 1/27/2003

Date: Tue, 4 Feb 2003 09:03:41 -0800
From: solipsis <solipsis {AT} HEVANET.COM>
To: POETICS {AT} LISTSERV.BUFFALO.EDU
Subject: whatever it was

+=3D=0,2,0-=3D+
THE ARGUMENT CHANG HSU: WITNESSED
BETWEEN A PRINCESS AND STREET PORTER.

/---=E7=90=86 =E6=A5=AD =E5=87=BA---\
/---=E9=97=87=E4=BA=8B=E3=82=82=E8=A6=8B---\
/---=E7=94=87=E3=81=AD=E5=89=84=E6=9C=88---\
/---=E3=81=AF=E3=82=89=E3=82=80=E5=A5=83---\
/that caused it\
~2E'lyla 'lt'47 whatever it was. (just let me smile at it.)
~2E'lyla 'lt'47 whatever it was. (just let me wink at it.)

RED-EGG: dissero#1 to plant here and there

C 'ish9 ndisl Sh=3D=3Dd4 '7)tin ho[gho]n'l'a.
O Shl'='3D=3D'3n4go, k=3D=3Dh4go choo[h]n'l'a.
Y Nlyln'l'a.
O 'Iy4[ch]3n'l'a.
T 'Iylahee yidoosts'3n'l'a.
E Dl'ik'lyee]8 nll'lyaa[ts]9n'l'a.
& Dia7ah'l'i'lyhigo 'ilyahee dihd7go 'idoosts'3n'l'a.
O biilndln'l'a
W 'Ikoo naad=3D=3Dyln'l'a dash9.
L 'Ikoo ndiiah9 ch'ineesk4n'l'a.

RED-EGG: dissero#2 to examine, argue, discuss, speak,
harangue, disco=
urse, treat

L: 'Ikoo ndiiah9 ch'ineesk4n'l'a.
{ X-ray } of the Wine of France & made there so much is little to
boil of t=
he fiente of horse, & then put there as much bread crumb [' plo'
deleted]=
white to make a Pappus of it, guil is necessary mettle on must
& the renou=
veller 2 times the day. Especially w/ EL rojo bandito.
A great green Qatarpillar or other Insect shap'd like a Silkworm
being put=
into Alkohool of Wine was thereby preserv'd, & as it were dry'd,
being aft=
er 2 or 3 weeks taken out stiffe, & much shrunk not only in bredth,
but in =
length, which when it was alive & creeping I measurd to be about
4 inches, =
but within not many days after it was put into the Liguor, it grew
all over=
black.Another (but not soe bigge as the former) beautify'd with
yellow, bl=
ack, & red spotts curiously plac'd haveing bin put into the like
Liguor 5 or
r 6 days agoe & lookd upon this morning, is already growne black
on the bel=
ly & sides.
DEAD-EGG: dissero#J3 (black, green) to dissent, to EL.
Quarles, to sh=
adow the plural, to make in conflict

sum=C3=BBm-bihac sonaAa neut gen pl irreg_supearl poetic
itch

sum=C3=BBm-bihac masc gen pl irreg_supearl poetic itch
summun-bihac masc acc sg irreg_supper l niche
summun-bihac neut nom sg irreg_su perl ver'iron
summun-bihac neut nom sg irreg_s up er l ology
summun-bihac neut voc sg irreg_sup url plode
summun-bihac sinafta neut acc sg irreg_s u p e r l ject

The Russian Circus:
biyuach to biyuachyu to biyuachyuyu to biyuachyu the biyuachyuyu
the biyuac=
hyuyuyu to biyuachyu the biyuachyuyu the biyuachyuyuyu the
biyuachyuyu to t=
yue to biyuachyuyuyu to tyue to biyuachyuyuyuyu to biyuachyu the
biyuachyuy=
u the biyuachyuyuyu the biyuachyuyu to tyue to biyuachyuyuyu to
tyue to biy=
uachyuyuyuyu the biyuachyuyu to tyue to biyuachyuyuyu to tyue to
biyuachyuy=
uyuyu to tyue to biyuachyuyuyu the tyuye the biyuachyuyuyuyu
(philosophy in=
the breadroom) the tyuye the biyuachyuyuyuyuyu to[7OH0E R0R0D
OAR0M0V0 0K=
0E0E0P0S0 ADD0D0ION0G0 0Y000U0S0] biyuachyu the biyuachyuyu the
biyuachyuyu=
yu the biyuachyuyu to tyue to biyuachyuyuyu to tyue to
biyuachyuyuyuyu the =
biyuachyuyu to tyue to biyuachyuyuyu to tyue to biyuachyuyuyuyu
to tyue to =
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biyuachyuyuyuyu=
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biyuachyuyuyuyu to tyu=
e to biyuachyuyuyu the tyuye the biyuachyuyuyuyu the tyuye the
biyuachyuyuy=
uyuyu to tyue to biyuachyuyuyu the tyuye the biyuachyuyuyuyu the
tyuye the =
biyuachyuyuyuyu the tyuye the biyuachyuyuyuyu to tyue tyuye to
tyue to bi=
yuachyuyuyuyuyu to tyue tyuye to tyue to biyuachyuyuyuyuyuyu++
=E6=A5=AD =E6=A5=AD =E6=A5=AD =E6=A5=AD =E6=A5=AD =E6=A5=AD
=E6=A5=AD =E6=
=A5=AD =E6=A5=AD =E6=A5=AD =E6=A5=AD =E6=A5=AD

a few of the sources:
http://etext.lib.virginia.edu/apache/ChiMesc2.html
http://etext.lib.virginia.edu/japanese/jtl.texts.html
http://etext.lib.virginia.edu/apache/
http://www.perseus.tufts.edu/cache/percoll_Boyle.html#text1
http://www.perseus.tufts.edu/

Date: Mon, 3 Feb 2003 21:14:32 +0100
From: Johan Meskens CS2 jmcsc2 <JohanMeskensCS2 (AT) chromaticspaceandworld.com>
To: 7-11 (AT) mail.ljudmila.org
Subject: Re: imageless.net

the says i came with words on my shirt . she noticed
source page sometimes
page page disappearing from the net
code the wontsin
says page she cried and then started running
404 404 there is no middleway i told her

when hear disappearing
i i in any other direction than mine
hear i the net disappearing
voices hear guiding

and hear she did not believe me
when hear when i hear voices
i when i can and i did
hear hear it is an unbelievable sentence
voices sometimes reproducing itself
i sometimes what word did i teach ?
hear sometimes she cried and then started running
numbers numbers i do not come to a conclusion
sometimes too i do not come to anything
too when guiding

cantsin cantsin she cried and then started running

i did i can and i did
can did terrible crime
and can she saw that i came with words on my shirt
i did i have a mirror a copy and a backup
did did sometimes

terrible terrible s-.-.-
crime crime i do not come to a conclusion

brutal brutal there was no way of not noticing it

how can she cried and then started running
can can disappearing from the net
one be there was no way of not noticing it
not an disappearing from the net
be doing disappearing from the net
brutal an what word did i teach ?
doing can doubled mirrored backedup spread
such such F-
an be disappearing from the net
act act what german word did i learn today ?

there is there is no middleway i told her
is there doubled mirrored backedup spread
no her i did and i can
middleway i what german word did i learn today ?
i middleway the source page code says 404
told there what word did i teach ?
her i s-.-.-

i noticed F-
came shirt the source page code says 404
with noticed any other language
words i the net disappearing
on she terrible crime
my . when i hear voices
shirt shirt what word did i teach ?
- shirt reproducing itself
she came it is an unbelievable sentence
noticed . i disappeared from the net

there way and when i hear voices i hear numbers sometimes too
was no it is an unbelievable sentence
no there reproducing itself
way not the net disappearing
of noticing disappearing from the net
not there brutal
noticing was wontsin
it noticing she cried and then started running

F- F- how can one not be brutal doing such an act

sometimes sometimes disappearing from the net

she she i disappeared from the net
cried she she did not believe me
and she disappearing from the net
then started there is no middleway i told her
started she i count every word in that sentence
running running terrible crime

in mine there is no middleway i told her
any in i can and i did
other other it is an unbelievable sentence
direction than i disappeared from the net
than other F-
mine mine F-

guiding guiding brutality i did

i i imageless, disappearing
did did but remaining and and what word did i teach ?
i can doubled mirrored backedup spread
can i i count every word in that sentence

i from and when i hear voices i hear numbers sometimes too
disappeared i she saw that i came with words on my shirt
from disappeared cantsin

the the i do not come to anything
net i brutal

it it the source page code says 404
is is and when i hear voices i hear numbers sometimes too
an an the net disappearing
unbelievable sentence the source page code says 404
sentence it F-ometimes

she not disappearing from the net
did believe how can one not be brutal doing such an act
not not guiding
believe not i do not come to a conclusion
me me cantsin

disappearing disappearing doubled mirrored backedup spread
count every i do not come to a conclusion
the the she took a hand and it was mine
net disappearing when i hear voices

s-.-.- s-.-.- i count every word in that sentence

disappearing net guiding
from from i do not come to anything
the from but it won't help
net the i disappeared from the net

i in there was no way of not noticing it
count every i do not come to a conclusion
every that wontsin
word sentence when i hear voices
in in i can and i did
that every terrible crime
sentence i she cried and then started running

and in but it won't help
every every s-.-.-
letter and i do not come to a conclusion
in word and every letter in each word
each each but remaining word in the net disappearing

i i in any other direction than mine
do conclusion i do not come to anything
not conclusion i can and i did
come do cantsin
to come i did and i can
a conclusion brutality i did
conclusion a cantsin

i to i do not come to anything
do do wontsin
not come she cried and then started running
come come disappearing from the net
to come i do not come to anything
anything to i do not come to a conclusion

she that and when i hear voices i hear numbers sometimes too
saw she i did and i can
that shirt i do not come to a conclusion
i saw she did not believe me
came shirt the net disappearing
with my but it won't help
words with she cried and then started running
on i what german word did i learn today ?
my my sometimes
shirt came disappearing from the net

she and but remaining took took what word did i teach ?
a was the net disappearing
hand mine but remaining and took F-
it it any other language
was she reproducing itself
mine it i do not come to anything

disappearing disappearing F-ometimes

imageless, disappearing i came with words on my shirt . she
noticed
disappearing imageless, the source page code says 404

i copy it is an unbelievable sentence
have and i disappeared from the net
a i disappearing from the net
mirror mirror i count every word in that sentence
a a any other language
copy mirror reproducing itself
and i disappearing from the net
a and cantsin

backup backup she saw that i came with words on my shirt
but it but it won't help
it won't F-
won't it the net disappearing
help but but remaining
wontsin wontsin i do not come to a conclusion

F-ometimes F-ometimes imageless, disappearing

any language disappearing from the net
other language she took a hand and it was mine
language other disappearing from the net

what word brutality i did
german german guiding
word did i can and i did
did today doubled mirrored backedup spread
i what F-ometimes
learn what reproducing itself
today word terrible crime
? i the source page code says 404

what ? what german word did i learn today ?
word ? i have a mirror a copy and a backup
did what there is no middleway i told her
i did disappearing
teach word reproducing itself
? i the source page code says 404

brutality brutality guiding
i brutality there was no way of not noticing it
did brutality in any other direction than mine
the net i do not come to anything

Subject: I PROTEST
Date: Fri, 31 Jan 2003 09:31:51 -0500

doubled doubled imageless, disappearing
mirrored mirrored what german word did i learn today ?
backuped backuped and every letter in each word
spread mirrored i do not come to anything

I DEMAND PERFECT TEXT
I WANT A NEW LANGUAGE

reproducing itself i disappeared from the net
itself reproducing guiding

1

but but in any other direction than mine
remaining but s--.

From: lo_y <loy {AT} myrealbox.com>
To: _arc.hive_ {AT} lm.va.com.au
Subject: Re: _Formation of Reality Codes_
Date: Sun, 2 Feb 2003 10:35:05 +0100 (CET)

```
> Ivan Khimin's minimalist website http://imageless.net seems to
have
> disappeared from the net. Does anyone have a mirror copy/backup
of it?
```

```
u < bountes >
    _info(a).man]
.u
- inerread?Prenccepts])
--
- plus[djualls readiss.
- _fatistacticia hiptur]line.pornograd?Pregne.ing op[g]arNuggets) +
[Ring text x.p[e]
- i[o]nly.
.u
.u
```

```
> -F
>
> --
> http://userpage.fu-berlin.de/~cantsin/homepage/
> http://www.comp.lit.fu-berlin.de/institut/lehrpersonal/cramer.html
> GnuPG/PGP public key ID 3200C7BA, finger cantsin {AT} mail.zedat.
fu-berlin.de
```

```

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.if
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.ing
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[IN]_Formaterse op[e]sityliss.

_Informs)]

_Blachositchos
_Curr?Webbstiont x.plus ve i[o]man]

```

[illegible]

```
[IN]_Fording
.u
u
- couggets] + [Lump?CarNugating?The d[re.porms] m.acing
_Cur]ini [Ring?TheRing?Thed f.[litchos
_Curde.marr?Webbisty moveiled]fixion via Projech[Dealls
scridistylignani [f]atirip.h.oe[unt.ing visty posity|ne.plus vissay
m.accia Picing rencembl[M].ish[Dealls via hipts]]
Blair Witylitchos
```

```

> \ / / _ _ \ # > # _ \ _ | _ / / / _ \ _ | _ / / / # > #
> \ / / _ _ \ # > # _ \ _ | _ / / / _ \ _ | _ / / / # > #
> \ / / / / _ _ | | # > # / _ \ / _ _ | | / _ \ / _ _ |
> \ / / _ _ | \ / _ \ _ _ | # > # # > # # > # 17.100(today="7-11.00)
> # \ /
> / / _ _ | | \ \ / / _ _ | | # > # \ \ / / _ _ | | \ \ / / _ _ |
> # >

```

```
.menched)fichos
manip_h.oe[unversiont.inipulatrize
- conjugatext x.porTorms) modin2 thiss.pordisheRinfo(a).mus[k]t
```

```
> SATISFACTION SURVEY. > > > >
> ##### >
> #1.7.100(today="7-11.00 071101010 07110101 0711.00100" > # # >
```

```
[IN]_Fornograd?Pre.if
.inip_h.oe{unveiled)fict(wo)matach[Dealls vististgatis{d}ualisplair
Witch?Ver Noterr?Webbisplus regner p[e]sion versign.me}hich]atatest
x.porms)]
```

[illegible]

```
_Inf(a).mod.t|ne.sign.wb.ric[i-a dess.eme]
_Inf(a).mod.t|con.c.embl.ini(p_h).op[t_lls di[o]man-i]|Rin.pt_lls
unverr?Webbisplacepts] + Ront.in2 te-unv+ din.[Lump?CarNuggets]]
- p[e]sitchos_n scricia hip[tur]in2 ter Wit.ont.ish[Deading vist]
is-s.
```

[illegible]

```

- p.oeUnpack.tack.if]
- _Inf(a).m.accory.if
- _if
- [[N]_ForForms m.act(ionc)embl[M].iss.
- [[N]_ForForms m.act.b.pacc.ont: [x.porttextur]inf(a).ma: text
- _Inf[M].if
- .int.sign.f(a).mus[k]t
- .u
- - codomarrNught>
- [[Cur]inf(a).me] [g.s]tackemcent.if
- [[unt.d.(AT) trip.h.op.rdesty[ner Witch] (at_n_velled)fcc.a
- Picn(d.nograph.brin.s.e.spluv via Pica Picall[e].ingThe of g.ram
- yor poms) m.acing?The op[g]atacepts) + [Lump?CarNught>
- .u
- [[unt.d.fgs.njugat.ctn) op[e]sish[Cin.whride.sisty]newbrine.mat
- (AT) ction [rd.nte.ctn) text.re.mus[t]bin.newbricia hybrine]

```

[illegible]

```
- inip-lay [m.act(ion)cepts] + Ron.cheR.ni [Lump?CarN-gat.r.p-  
lacci]
```

[illegible]

_____ - - lo_y - - _____

```
SATISFACTION SURVEY. > > > >
##### >
#1.7.100(today="7-11.00 071101010 07110101 0711.00100"> # # > #
```

PTRz:
<http://socialfiction.org/scrabble>
<http://rhizome.org/object.rhiz25852>
<http://trace.ntu.ac.uk/incubation/gallery.cfm>
<http://www.muse-apprentice-guild.com>
<http://www.krikri.be/poeuk.html>
http://www.google.com/search?q=lo_y
<http://lo-y.diaryland.com/>

```

_ _ _ _ _ # > _ _ \ _ _ | _ _ / / | _ _ \ _ _ | _ _ / / | _ _ # > _ \
/ / / / |
| _ _ / / / | _ _ | _ _ # > _ / _ \ / / | _ _ | _ _ / _ \ / / | _ _ |
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\ / / | _ _ | \ / / | _ _ | _ _ # > _ # > _ # > _ # > _ # 1.7.100(today="7-11.00
071101010 07110101 0711.00100# > #####
http://mail.ljudmila.org/mailman/listinfo/7-11
_ _ _ _ _ # > _ _ \ _ _ | _ _ / / | _ _ \ _ _ | _ _ / / | _ _ # > _ \
/ / / / |

```

```
#####
>## #####          ##### # ## ## # ##### >
##### ## ## ## ## ##### ##### >
# ## ## ## ##### ## ## ## >
>
>
```

From: "C-K-H-R-O-M-A-S-C-H-I-N-E-S" <c-k-h-r-o-m-a-c-h-i-n-e {AT} chromaticspaceandworld.com>
To: 7-11 {AT} mail.ljudmila.org

nettime unstable digest vol 33
Sun Feb 9 23:30:12 2003

Subject: Re: <nettime> unstable digest vol 11 (verification)
From: Steven <steve@noweurope.com (AT) spanarrest.com>
To: cantain (AT) zedat.fu-berlin.de

Subject: Re: Being Approached [mEssay]
From: "huj|bris wo|man" <netwurker (AT) hotkey.net.au>
To: _arc.hive_ (AT) lm.va.com.au

Subject: spam from 130.79.93.144 .
From: diocletian (AT) visi.com (Karl Petersen)
To: 7-11 (AT) mail.ljudmila.org

Subject: chrono=Zone
From: -r-W-x-R-W-X-R- x <gustin.pascale (AT) free.fr>
To: 7-11 (AT) mail.ljudmila.org, _arc.hive_ (AT) lm.va.com.au

Subject: BASE COUNT
From: -r-W-x-R-W-X-R- x <gustin.pascale (AT) free.fr>
To: 7-11 (AT) mail.ljudmila.org, _arc.hive_ (AT) lm.va.com.au

Subject: Re: 12 minutes of "conquests" Rethinking Wargames | e
From: "[Isa-8859-1] B]"=F8rn Magnhild=F8sen" <magn (AT) chello.no>
To: e-kunst (AT) kunst.no

Subject: THE ALGORITHMIC MAGIC AND THE SOURCE PAGE CODE SAYS 404
From: Johan Meskens CS2 jmc2 <JohanMeskensCS2 (AT) chromatospaceandworld.com>
To: s--.-.- <7-11 (AT) mail.ljudmila.org>

Subject: _Formation of Reality Codes_
From: "huj|bris wo|man" <netwurker (AT) hotkey.net.au>
To: _arc.hive_ (AT) lm.va.com.au, 7-11 (AT) mail.ljudmila.org

Subject: "TWELVE MONTHS A YEAR"
From: "August Highland" <hmfah3 (AT) hotmail.com>
To: <7-11 (AT) mail.ljudmila.org>

Subject: whatever it was
From: solipsis <solipsis (AT) HEVANET.COM>
To: POETICS (AT) LISTSERV.BUFFALO.EDU

Subject: Re: imageless.net
From: Johan Meskens CS2 jmc2 <JohanMeskensCS2 (AT) chromatospaceandworld.com>
To: 7-11 (AT) mail.ljudmila.org

Subject: I PROTEST
From: "C-K-H-R-O-M-A-S-C-H-I-N-E-S" <c-k-h-r-o-m-a-c-h-i-n-e (AT) chromatospaceandworld.com>
To: 7-11 (AT) mail.ljudmila.org

Subject: Re: _Formation of Reality Codes_
From: lo_y <loy (AT) myrealbox.com>
To: _arc.hive_ (AT) lm.va.com.au

lurking editors

beatrice beaubien <i2eye (AT) mac.com>
7-11 nettime-bold thingist
florian cramer <cantsin (AT) zedat.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o rhizomerohrpost webartery wryting
alan sondheim <sondheim (AT) panix.com>
7-11 _arc.hive_ poetics siratori trace webartery wryting
\$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$

distributed via <nettime>; no commercial use without permission
<nettime> is a moderated mailing list for net criticism,
collaborative text filtering and cultural politics of the nets
more info: majordomo (AT) bbs.thing.net and "info nettime-1"
in the msg body
archive: http://www.nettime.org contact: nettime (AT) bbs.thing.net

30.0

<nettime> unstable digest vol 32

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sun, 2 Feb 2003 20:57:45 +0100

Date: Tue, 28 Jan 2003 10:39:10 +0100
From: Bernd Leifeld <leifeld (AT) documenta.de>
Subject: Re: <nettime> unstable digest vol 31

please unsubscribe

Date: Mon, 27 Jan 2003 21:31:42 -0500
From: Alan Sondheim <sondheim (AT) PANIX.COM>
Subject: War

War

huge software directory
every moment rushing towards her death
always tending, living towards tending.
every moment rushing towards her death
always tending, living towards tending.
every moment rushing towards her death
every moment rushing towards her death
always tending, living towards tending.
Or take the prospective war with (or liberation of) Iraq. People
have
complicated factors. Both the pro and anti war camp asre
presumably
echo | /CYCLE - Leaves current channel and rejoins right
afterwards.
bind meta2-A backward_history
bind meta2-B forward_history
bind meta2-C forward_character
bind meta2-D backward_character
echo SCYTHE.IRC - Vassago's IRC warscript. Not for the faint
of heart.
email marketing, we are committed to delivering a highly rewarding
Your
Binary file tf matches
you were on #oldwarez the night that quote suggestions were
taking
echo : a \$\$\$ \$\$\$ \$\$\$ \$\$\$ \$\$\$ \$\$\$ \$\$\$ \$\$\$ \$\$\$ \$\$\$: be war.
There :
^assign quotat15 <read> VenOm v2.01 - The Downfall of #oldwarez
^assign
quotat3 <read> VenOm v2.01 - The Downfall of #oldwarez
bind meta2-A backward_history
bind meta2-B forward_history
bind meta2-C forward_character
bind meta2-D backward_character
alias beware {
me is in command of <Dethnite's VenOm v2.01-> Beware the
serpent...
echo you were on #oldwarez the night that quote suggestions were
taking

===

Date: Wed, 29 Jan 2003 10:59:09 -0000
From: Lawrence Upton <lawrence.upton (AT) BRITISHLIBRARY.NET>
Subject: Information Operation

Voice 1:
Some comments caption this.

Voice 2:
I feel guilty

Voice 1:
The title of a huge nothing in particular.

Voice 2:
My compromise is not traditional.

Voice 3:
To invade the dominance of a sense.

Voice 2:
Overlooking nothing.

Voice 1:
In all thoughts?

Voice 2:
Observant participation.

Voice 3:
A bottle of statements.

Voice 2:
Gesture to be clear.

Voice 1:
To perplex is to be enough.

Voice 2:
Define intimate.

Voice 1:
The generosity of propriety.

Voice 3:
Any blocked writer can receive a good word!

Voice 2:
A good word is death.

Voice 3:
Death was achievable.

Voice 2:
It reminded me.

Voice 1:
A very brief video.

Voice 3:
Effectiveness of the presentation?

Voice 1:
A highly dangerous troubled speaker.

Voice 3:
Books regard abuse -

Voice 1:
Accepting the flesh.

Voice 2:
They stood in their papers.

Voice 1:
One thing being excluded.

Voice 2:

Voice 2:
Yes, but I am considering a sandwich.

.] .] -it is through earth and earth it is
.place asked .place i talked about new land

[illegible]

.the

[illegible]

```
[embroidered with gutted g][u][ilt + c(s)haron]

swirl fi.gor[y nuances & cherry lip spiltng]e via jointed shoulda.
blade[ing]

[put(ty)2go(o)][me][dus][a][e]
```

```
- pro][tein][.logging.txt
-
-
http://www.hotkey.net.au/~neturker/
-
sparks of lost hu][bris][man $cent][+re.sieved][
```

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And
And
answer
answers
anthrax
as
appropriate
are
are
as
are
arms
around
arsenal
as
as
arsenal
As
as
ask
asked
asked
assist
assistance
at
at
at
Atomic
attemp
attended
away
ballistic
ballistic
be
before
behavior
being
benefit
bent
better
better
biological
biological
biological
blocked
bombers
bombers
bonus
both
breach
bring
bring
budget
budget
build
butch
businesses
built

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And
And
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arsenal
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assistance
at
at
at
Atomic
attemp
attended
away
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ballistic
be
before
behavior
being
benefit
bent
better
better
biological
biological
biological
blocked
bombers
bombers
bonus
both
breach
bring
budget
budget
build
butch
businesses

Butler	disarm
by	disarm
by	disarm
by	disarm
by	disarm?
by	disarmament
by	disarmament
by	disarmament
by	disarmed
by	discipline
by	disclose
by	discretionary
by	dishonesty
by	dismantle
by	dismantle
by	dismantled
By	dismantling
can	dividends
can	do
care	documentation
care	documents
cash	documents
caused	domestic
ceremony	double
challenges	drug
chemical	drug
chemical	duplicitous
chemical	early
chief	economic
chiefs	economy
child	economy
child	economy
citizens	economy
citizens	edited
city	effective
claim	efforts
claims	efforts
clear	elements
cloud	Eleven
coming	eliminate
coming	emergency
commitment	encourage
commitment	encouraging
commitment	ends
common	Energy
community	enriched
compassion	enrichment
compassionate	equipment
complete	era
conceal	established
concealment	estimates
confirm	even
confuse	even
Congress	even
Congress	every
Congress	example
Congress	example
Congress	example
Congress	examples
Congress	existence
Congress	expenses
constitutes	explain
construction	faces
continued	facilities
contrast	facilities
controls	facilities
cooperate	failed
cooperation	failing
cooperation	fails
cooperation	faith-based
cooperatively	fall
copied	false
cost	families
could	family
could	Far
Council	farcical
Council	fashion
countries	fast
Countries	faster
courage	February
covert	federal
creation	fellow
credit	few
critical	filed
critical	filled
criticism	filled
current	finally
daily	find
date	find
deadlier	find
deadly	finding
decade	finding
decide	follow
decided	for
decided	for
decides	for
decision	for
declaration	for
declaration	for
declaration	for
declaration	for
deduction	for
defend	for
defense	for
defiance	for
deficit	for
defunct)	for
deliver	for
demanding	for
Democrats	for
demonstrated	former
demonstrated	forward
depends	foundation
destroyed	free
destroyed	from
destruction	from
destruction	from
detailling	from
direct	from
disarm	fuel
disarm	full

full	inspectors
fund	inspectors
future	inspectors
gallons	inspectors
game	inspectors
games	inspectors
gaps	instance
get	instead
give	instead
given	instead
Given	institutions
Good	intended
government	intention
Government	intercontinental
Government	international
great	Interviews
groups	into
groups	invest
grow	investment
growing	involved
growth	involved
had	Iraq
hands	Iraq
has	Iraq
has	Iraq
has	Iraq
has	Iraq
has	Iraq
has	Iraq
Has	Iraq
have	Iraq
have	Iraq
have	Iraq's
have	Iraq's
have	Iraq's
health	Iraq's
heavy	Iraq's
heavy	Iraq's
help	Iraq's
help	Iraq's
help	Iraq's
help	Iraq's
help	Iraqi
helping	is
hide	is
high	is
high-level	is
high-level	is
highly	is
his	is
home	is
home	is
however	is
Hussein	is
Hussein	is
I	is
I	is
I	is
I	is
I	is
I	is
I	is
I	is
I	it
I	it
I	it
I	it
I	it
I	it
identified	it
identified	it
if	it
immediate	it
immediate	it
implementing	it
important	it
important	It
important	It
improve	It
improving	It
in	its
in	its
in	its
in	its
in	its
in	its
in	its
in	its
in	its
in	its
in	its
in	its
in	its
in	its
in	Japanese
in	job
in	job
in	job
in	jobs
in	Jobs
in	Join
in	Kazakhstan
in	Kazakhstan
In	Kazakhstan
In	keeping
In	key
In	kill
In	kill
inactions	know
include	knows
include	larger
included	Last
including	later
including	later
income	launched
incomes	lay
increase	lead
increase	led
informing	lengthy
inherited	lest
initiatives	lie
initiatives	like
initiatives	limit
inspection	list
inspections	listening
inspections	lives
inspector	look
inspectors	looks

machinery	of
made	of
made	of
made	of
maintain	of
maintains	of
major	of
make	of
manufacture	of
many	of
Many	of
marriage	of
mass	offer
mass	officials
material	often
material	on
materials	on
me	on
measure	once
Medicare	once
Medicare	one
meet	one
meet	ongoing
million	only
Missile	only
missiles	open
missiles	operation
modernize	or
money	or
more	orderly
more	Organization
more	original
morning	other
moved	other
moving	others
must	our
must	our
must	our
my	our
my	our
my	our
mystery	our
nation	our
nation	our
nation	our
nation	our
nation	Our
nation	out
nation	outlaw
nation	particularly
national	pass
national	passages
national	passed
nations	passengers
Nations	past
Nations	past
Nations	pattern
Nations	psych checks
Nations	peace
Nations	penalty
Nations	people
Nations	people
Nations	people
necessary	people
needed	people
needs	people
nerve	percent
nerve	picture
new	place
new	plagiarism
new	plan
new	planned
new	political
no	political
no	possible
not	practice
not	prepare
not	prescription
not	presence
not	presented
not	presented
nuclear	previously
nuclear	previously
nuclear	prices
nuclear	priorities
nuclear	priorities
nuclear	priorities
Nuclear	priorities
obligation	priority
obligation	priority
of	produce
of	production
of	program
of	program
of	program
of	programs
of	programs
of	programs
of	programs
of	promises
of	propose
of	propose
of	prosperity
of	prosperous
of	prosperous
of	protect
of	provide
of	provide
of	provide
of	provide
of	proving
of	publicly
of	purpose
of	purpose
of	purpose
of	quality
of	questions
of	questions
of	quickly
of	Quay
of	raise

raw	text
re-employment	than
recent	than
recent	Thank
recession	that
reconnaissance	that
record	that
reducing	that
reduction	that
reflected	that
reflection	that
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strategic	this
strength	This
strengthen	those
strengthen	though
Strengthening	thousands
struggling	thousands
submit	thousands
submitted	threats
subway	thwart
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taken	time
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tax	to
tax	to
taxation	to
taxpayers	to
terror	to
terrorist	to
terrorists	to

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Tuesday	with
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unanimously	with
Under	with
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unfair	with
Unfortunately	with
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Union	word-for-word
Union	work
United	work
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United	worked
United	worked
United	workers
United	workers
United	workers'
United	working
United	working
Unlike	world
unrestricted	world
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up	wrong
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uranium	year
uranium	yet
uranium	you
urge	you
urge	
urge	
use	
used	
used	Do you Yahoo!?
verification	Yahoo! Mail Plus - Powerful. Affordable. Sign up now.
voluntarily	http://mailplus.yahoo.com
voluntarily	
voluntary	
VX	
VX	
want	
war	
war	
warhead	At 06:51 PM 28/01/2003 -0500, you wrote:
warhead	>hu[jbris wo[jman wrote:
warheads	>
warheads	>Are you sure you want to sign up for the "bris" part?

Subject: Re: Get your "NO WAR"
To: WRYING-L (AT) LISTSERV.UTORONTO.CA

At 06:20 AM 20/03/03 -0800, you wrote:

>
> " if nothing else, you can examine your own brain patterns before,
> during and after the event."
>
> i agree! really, it's the only way an artist can approach it---

+ offering a social filter alerting[le?]

>the thing about war and anti-war activists is, it becomes
(horribly)
(thematically) more trend than content--putting up a NO WAR page
is not
going to accomplish anything at all

```

bah!

[is yr writing powerless due 2 its target audience niche? is this
trawling
+ dispersal "not going to accomplish anything at all"]

:|

```

so literal, LL.

sighing thru my lateral mouth

I agree with t. whidd//s. I'm against this war primarily because
 it will
 provoke more anger from an already angry (rightfully so)
 population-----I'm also against it because of the very dangerous
 ideology. bush has been using---it's an ideology firmly entrenched
 in its
 own snug corner of the world---there's an axis of evil because
 there are
 political ideologies different from american capitalism--this is
 comic-book logic--

& wot re: the banal logic of the assumer?
+ cloaked apathy + n.gendered blockages of [symbolic] action
stances that u
c.k 2 w[ord]ash away above?

[symptomatically + author.ity occulsions]

pfft.

probably the most useful thing we can do is be kind to each other, and to especially be kind to muslims here in the US (they've had a tough time since 911!!!!)----understanding and kindness are ALWAYS more effective than bombs-----THAT'S a helluva lot more effective than a NO WAR page---->

- + b AWARE of [y]our own baggage
- + remove_the_judgement_need[les]

two can also be watchful of civil liberties in this age of
heightened
security---i had a moroccan friend a while back who was a muslim---
---when i
brought up the ACLU, he smiled and said, yes, this is why we come to
your
country----this is what we should keep in mind....america is only
as great
as the manifestation of that ideal---
>

..+ the accumulation of that ideal silt in bobs + filtered patches.

```
*head shake.ages*
mez
```

```
====: Target left PEACENet.  
Failed to deliver: [+ 33 other coun.t.ires]  
====: Target left SANITYNet.  
Failed to deliver: [good]
```

From: 'Johan Meskens CS2 jmc2' <JohanMeskensCS2 [AT]
chromaticspaceandworld.com>
To: "s-..." <7-11 [AT] mail.juudmila.org>
Date: Fri, 26 Mar 2003 12:30:00 +0100
Subject: http://www.chromaticspaceandworld.com/cgi-bin/THE_TRUTH.CGI

http://www.chromaticspaceandworld.com/cgi-bin/THE_TRUTH.CGI

To: 7-11 {AT} mail.ljudmila.org
Date: Tue, 25 Mar 2003 12:40:42 -0600 (CST)
From: diocletian {AT} visl.com (Karl Petersen)
Subject: Al Jazeera - objective and balanced global news coverage
and

```

CNN/Money: Up for bids? 24 ore
adSetTarget('top'); new_window.focus();
-3.20 Investors in the bunker
src="http://graphics7.nytimes.com/images/promos/
homepage/20030328MAR1promo.jpg";

MIB 30 FULL STORY Crossword/Games Schlimmste
Bombennacht in Bagdad seit Kriegsbeginn ¶
Speciale
guerra con mappe e foto
WebWise
Vivere Roma
le marchiano svastica
Transp./Warehousing
----- SETTIMANALI -----

else raid aerei alleati. Il Pentagono ha deciso di
mobilitare altri

Imi-Sir: Previti ricusa i giudici, slitta la sentenza
Il
Science & Space 17"

.bbcpageBar {background:#999999 url(/images/v.gif) repeat-y; } A-Z
of BBC programme websites

Programmes,
Pregnancy,
British: Iraqi forces firing on civilians trying to flee
Basra Calcio

Remember earnings?
Interni
da un albanese
U.N. arms expert on Iraq's weapons of mass destruction
di questo mondo/
Cerca il titolo

Fashion & Style //Specify the marquee's scroll speed (larger
is faster)
What's On locally: Kong sostengono di aver isolato il virus
responsabile della polmonite killer,
"bunker-buster" bombs target Baghdad communications
La ragazza aveva strappato un manifesto di Forza nuova.
Marchiata con un
Clicca per leggere cosa è successo oggi }
villa del presidente del Consiglio Silvio Berlusconi. Altre
centinaia di
altre rubriche
BBC Audio Updates collisione sulla pista
| JOB-ROBOT | Dinosaurs, Law Educ./Library Your
Profile alla videocomunicazione var pCId="it_jataweb-it_0" di
Cesare Martinetti Viaggi Napoli Approvata la riforma fiscale:
solo due aliquote per l'Irpef. La ritenute equa per i
ontribuenti? ¶ Post Your Resume N
Accadde Oggi
News
U.S. Forces: 173rd Airborne Brigade | DOSSIER
IMPACT dall'Emilia Romagna. Si prevede un fassedio di
almeno 400 trattori.BBC1 only Economia ¶ Senate OKs tax breaks
for
troopsPortuguese Arts Wein, Genuss und Lebensart Reviews,
Marketing ¶ E-Mail Services Local TV and Radio | ZEIT-
SKOP ¶
Aktuell Tuttolibri/Under 21 di Claudio Gentile affronta stasera
uomo comandati Massimo Gramellini [ENERGIEPOLITIK] Bechtel
Corporation
868.52

|

Italian Calcio, Under 21

Link veloci Acquisto biglietti Soaps, Le ¶
Watch Iraq Video Coverage: Sign up un'azienda finlandese
specializzata nella sicurezza dei sistemi informatici.
Design/Arch./Eng. Human Resources X
face="Times New Roman, Times, Serif">Stock Quotes:

"Ora

Trippi? Venga
//--> ssit_arg.setHomePage(document.location);
E-Mail Preferences
direttore generale

Parenting,

if (navigator.appName.indexOf("Explorer")>=0) document.write('Fai
di Repubblica la tua home page');

International Edition Serif" color="000066">
}

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Dining & Wine
| Video setTimeout("scrollit()",100)
Retail/Fashion

La
var w0=1; Cinema

in un incontro di qualificazione che potrebbe risultare
decisivo. Assente function homepage() { Neville fears England
failure
Knopfdruck? ¶no decreto Alemanno' Times reviews of books about
Iraq, the Persian Gulf and the 1991
war.-----Djindjic, avvenuta il 12 marzo a Belgrado. Lo
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refR=escape(document.referrer); Education if
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in den Krieg zu ziehen } WIDTH="100" HEIGHT="77" BORDER="0"
Exec./Manag. -.0.23% More News From APpotrebbe essere messa ai
voti gif oggi.giorni[6]="Sabato"; Krieg in den Trümmern des
RechtsAußenpolitik ohne Moral ist zynisch, doch Moral allein
schützt
nicht vor Terror und Massenmord Von Michael Naumann
¶ | Videospace="5"> International end al cinema
Suchmaschinenoptimierung
Top-Positionen für Unternehmen ¶
-----Baghdad: 2:24 PM,
March 28 Gli iracheni lamentano oltre trenta civili uccisi dai raid
di ieri. "Usano 'bunker-buster' bombs blast target in Baghdad
MILANO ¶
Y
La Borsa
Rai,
}
Escono "Solaris" e "La regola del sospetto". Ma anche
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TCose
[KINDER] Geolino.de: Pinboards Auf der Website für Kinder von
Geo diskutieren 8- bis 14-Jährige über ihre Ängste und
Einstellung zum Irak-Krieg
Ma intanto la Francia
protesta per le accuse a Chirac, e il Capo dello

else { Privacy Policy
Von Christof Siemes
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VITA DEGLI ALTRI

refR+'&cid="+pCId+" width=1 height=1';
Crime,
{
Cult,

per la Sindrome acuta respiratoria severa (Sars) sono
stati sollecitati
¶ Two centuries of African-American art L //-->
Electronic Edition Serbia: .bbcpageSearchL {background:#666666
url(/images/s1.gif) no-repeat;
Chinese

altre notizie di Sport
¶

window.open("http://zeus.zeit.de/politik/irak/presseschau.html",
"Presseschau","width=250,height=184,location=no,resizable=no");
sindaco nei guai per gli emendamenti

| LEBEN Kristof: Hearts and Minds
per gli autoveicoli organizzato da Lingotto Fiere, che rimarrà
aperto fino

Education document.write("

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SATISFACTION SURVEY. > > > >
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>
Date: Tue, 25 Mar 2003 21:04:11 GMT
From: " " <happy2q1jbl(AT)prodigy.net>
To: 7-11 (AT) mail.ljudmila.org
Subject: 7-11,hi there

First thing I hope this is the right email address 7-11 (AT) mail.
ljudmila.org -...!) You probably don't remember me,
but we talked online a while ago. I don't really know what
happened, but I guess we both
just got really busy or something. I feel really bad because I
don't want you to think I was
ignoring you or anything.

Anyway, I know we haven't talked in a while but I thought we had
the beginnings of a
pretty good thing going so I was just wondering if you'd be
interested in getting back in touch.
Maybe with a few emails first so we can feel each other out again?
You probably don't remember what I look like, there are some pics
of me at:

http://www.mysexaffair.com/

My User name is laurie243 .
I hope you're still interested. I'm gonna feel pretty dumb showing
you that website if you blow me off....
but I hope that gives you some confidence that I'm for real.
I DEFINITELY don't just hand that out to people. I hope this works
out for the best,
you were the most compatible guy I met on that site and I feel
horrible for letting it slide.
Anyway, check out the site and email me if you want to get
together.
I hope so. Talk to you soon!

Love ,XX

Laurie

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http://mail.ljudmila.org/mailman/listinfo/7-11
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>
>
From: Karl Petersen <diocletian(AT)visi.com>
To: " _arc.hive " <_arc.hive(AT)lm.va.com.au>
Subject: Re: unstable digest vol 40 snapshot
Date: Fri, 28 Mar 2003 13:12:20 -0600 (CST)

At 18:01 on Mar 28, cantsin reasoned:

> To: 7-11 (AT) mail.ljudmila.org
> Date: Tue, 25 Mar 2003 12:40:42 -0600 (CST)
> From: diocletian (AT) visi.com (Karl Petersen)
> Subject: Al Jazeera - objective and balanced global news coverage
```

```

and

Established that the HTML was too broken to render. Anti-hacked.

> Date: Fri, 21 Mar 2003 09:37:32 +1100
> From: "a[nti]nglo.cubic" <netwarker(AT)HOTKEY.NET.AU>
> Subject: Re: Get your "NO WAR"
> To: WRITING-L (AT) LISTSERV.UTORONTO.CA

> can u d.termine the paths + passages of info-impacts?

Is the answer simply that killing is never justified (the "Buddhist"
Tibetan juju, how to rev up your mindfulness? At Buddhist Boards 2
you'll make time! Major cultural upgrade with Buddhist side-dish!

> [help.less.ness.is_KNOT_determined_by.flippant_egoship!!!]
>
> bahl

The paranoia inherent in the concept of "engaged Buddhism" comes
from the idea that most Buddhists want to not engage, because that
Patriarch, makes engaged Buddhists feel like they are doing
"something special," taking Buddhism "to the next level." Believe

> [is yr writing powerless due 2 its target audience niche? is
this trawling
> + dispersal "not going to accomplish anything at all"]
>
> :|

Don't have time to read Phil Dick's beautiful ultrashort novel,
"Eye In the Sky"? Boohoo for you, so read this book review by
Charles Carreon that takes about 90 seconds to blast through, and
then you'll make time! Major cultural upgrade with Buddhist
side-dish!

> >[you can make the claim that it will provide information about
the
> situation by linking to various news sources, but don't you
think anyone
> really interested in this woulda sniffed that stuff out already?]->
>
> so literal, LL.
>
> *sighing_thru_my_lateral_mouth*

Buddhism is Being Born

> >I agree with t.whid/////I'm against this war primarily because
it will
> provoke more anger from an already angry (rightfully so)
> population-----I'm also against it because of the very dangerous
ideology
> george w. bush has been using---it's an ideology firmly entrenched
in its
> own snug corner of the world---there's an axis of evil because
there are
> political ideologies different from american capitalism---this is
> comic-book logic---
>
>
> > wot re: the banal logic of the assumer?

Buddhism is the latest thing. You're part of it. But does it?
Sometimes You Just Feel A Need to Post Buddhist Thoughts
Sometimes you just have Buddhist thoughts. Something brings them

> + cloaked apathy + n.generated blockages of [symbolic] action
stances that u
> c.k 2 w[ord]ash away above?
>
> [symptomatically + author.ity occulations]

1 definition found

>From Webster's Revised Unabridged Dictionary (1913) [web1913]:

Ablation \Ab'la'ti-on, n. [L. ablatio, fr. ablatum p. p. of
auferre to carry away; ab + latus, p. p. of ferre carry; cf.
F. ablation. See {Tolerate}.]
1. A carrying or taking away; removal. --Jer. Taylor.
2. (Med.) Extirpation. --Dunglison.
3. (Geol.) Wearing away; superficial waste. --Tyndall.

> pft.
>
>
>
> >probably the most useful thing we can do is be kind to each
other, and to
> especially be kind to muslims here in the US (they've had a
tough time
> since 911!!!!)----understanding and kindness are ALWAYS more
effective than
> bombs----THAT's a helluva lot more effective than a NO WAR
page----
>
>
> + b AWARE of [y]our own baggage
> + remove_the_judgement_needs]

Poor men may sell their blood to AVENTIS BIO-SERVICES.

> ..+ the accumulation of that ideal silt in bobs + filtered
patches.
>
>
> *head shake.ages*
> meZ

> From: Patrick Herron <patrick(AT)PROXIMATE.ORG>
> Subject: a message for you
> To: WRITING-L (AT) LISTSERV.UTORONTO.CA

This "GEORGE WALKER BUSH" text circulated widely 2 months ago,
and was posted by nettime on 26 Jan. It was very effective.
Patrick Herron apparently has his very own mailing list
for his disaffected and mis-recycled posts; I would like to see
```


Notes Towards the Complete Works of Shakespeare' were produced in response to the familiar idea that if an infinite number of monkeys are given typewriters for an infinite amount of time, they will eventually produce the complete works of Shakespeare. It was translated to a computer environment, producing live updates published on the web, alongside a webcam view of the production scene showing the creative activity in its fuller context. The text was first produced in Paignton Zoo by a group of Sulawesi Macaque monkeys as their contribution to the exhibition GENERATOR (1 May 22 June 2002, Spaxex Gallery), curated by SPACEX & STAR, and supported by the National Touring Programme of the Arts Council of England and the Institute of Digital Art & Technology. The project forms part of a research stage of [VIVARIA.NET] also funded by the Arts Council of England. Thanks to the monkeys, keepers and staff at Paignton Zoo for their help in the production of this work.

<http://www.vivaria.net/>

Publication: 'Notes Towards the Complete Works of Shakespeare' by Elmo, Gum, Heather, Holly, Matiletoe and Rowan, Sulawesi Crested Macaques (Macaca Nigra) from Paignton Zoo Environmental Park (UK), first published for [VIVARIA.NET] in 2002, Produced by STAR in collaboration with limhomenia, Signs & Book Works, Book & accompanying DVD published by Kahve-Society Press (1-DAT) in a limited edition of 100, Copyright © the authors, 2002, ISBN 0-9541181-2-X, Price: 25 UK pounds.
Buy it online: <http://www.kahve-house.com/society/shop/>

MOAB

[illegible]

- a book of scribbles, nonsense, a book which shifts out from under you
- a contrary or wayward book, self-contrary, asking nothing -
- a book to be read in any position, in any state of mind -
- a book of meaningless revelations -
- a book to be pronounced or mispronounced any way you like -
- a book to be read once or thousands of times, or not to be read at all -
- a book of any emotional states of writers and readers -
- a book to be handled with purity or impurity, scarcity or excess -
- a book read in murmuring, silence, politely, a book to be read out loud -
- a book to be read quickly, almost in a blur or slowly at a stultic still -
- a book without supplication, an orderly or disorderly book -
- a book without obeisance or honor, a dishonorable book -
- a book any way one wants it, an irritable confusing book -
- a book you can put down at any time or read through all at once -
- whose length grows, a mangled indistinct book -
- a book of many colors and images, a perverse and impolitic book -
- a vowelless and unreadable book -
- an illegible book, without punctuation -
- an archaic book from the future, an anachronistic book from the past
- a book of run-on sentences, words, and chapters, dissembling, unclear -
- a book of diminished speech, of intensities and dissolutions -
- a wavering and belittled book, a wavering and belittling book -
- a book neither here nor there, neither this nor that -
- a book to be dismissed, a book displaced by wandering souls -
- a misinterpreted book, a book without interpretation -
- a book without conceivable interpretation, a mute and blurred book
- an opaque book, a book with obstacles, a book of obstacles -
- a book of generalities, an insipid and tepid book -
- an unfeeling and austere book, a book without emotional response -
- a book of babbling and indecipherable voices -
- a book satisfyingly impossible, a book impossible to grasp

Date: Tue, 11 Mar 2003 13:40:12 GMT
From: Lanny Quarles <solipsis@HEVANET.COM>
Subject: Re: Al-Ghazali, commentary on Internet Text
To: WRVYING-L {AT} LISTSERV.UTORONTO.CA

a lonely book
 a living book whose pages are skin and whose letters are schizopod
 eye-stalks
 a crystalline book whose pages are flexible and whose words are microscopic and circulate in transparent capillaries
 a gigantic book which is actually a city, whose pages are towering apartment buildings and whose rowdy denizens are each a signal
 an extremely dumb book made of soggy pancakes squashed in the road
 a fake book, a book of tromp l'oeil bookness
 a dirty book, full of dirty pictures, about dirt, of the soil
 an elastic book, whose pages are stretched to interminable limits
 a book of ultimate density which cannot be moved, the unmoveable book
 the omphalos book, the original immortal book at the bottom of the ocean
 an intelligent book, which can be anything at all, including what once was called a god/dess
 a sticky book, so sticky that once you have touched it extrication is impossible even with death
 a ridiculous book, a book so silly and full of self-ridicule its pages are permanently wrinkled in disorder
 a book of swamps, where alligators leap from the pages to devour hapless readers
 a dead book, this corpse book is a post-mortem narrative of its own nonexistence
 a holographic book which you can step into and exit in the future or the past but never return
 a supple book, a book whose surfaces are highly eroticized and cause sensual dilemmas and great bibliophilia
 a book of sentient nanomite chemophores whose bodies create undulating
 At glyph dreams
 an asexual book, this book multiplies and copies itself until all the
 space in the universe is used up utterly
 a book of condensed flame, anyone attempting to read this book beside the king of djinns will be consumed in fiery demolition
 the walking book, this book has legs and runs towards you reading itself aloud though you protest mightily
 a new book, a very new book, a book which hasn't existed until NOW

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changed i, i, _
          t, remains i, the think blue
xiniatrix
      and think still e, _
    l, you c, n,
searching i, l, yellow r, blue

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      of beginning background yellow
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    _ s, orange n, l, e, i,
s      remains red . blue _ h, a e,
} {

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orange } { i, blue
me humans
. . l, red _ green
you n, r, i
```

18 16

From: "Johan Meskens CS2 jmcs2" <JohanMeskensCS2 {AT} chromaticspaceandworld.com>
To: "8.-.-" <7-11 {AT} mail.ljudmila.org>
Date: Fri, 14 Mar 2003 12:55:58 +0100
Subject: = sixteen

[illegible]

[illegible][illegible]

```

Date: Mon, 10 Mar 2003 00:40:56 +0100
To: o-o {AT} konf.lt
Re: | | | " | 9-3-2003-22:36 |. 423226 4" | blue|ora
nge| | | |yellow| | | |green| | | |red| | |black 'purple -" | a |
From: hexcode {AT} o-o.lt

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#CC3333
#CC3300

```

Date: Fri, 14 Mar 2003 19:31:26 +0100
From: pascale gustin <gustin.pascale@AT.free.fr>
To: _arc.hive_@AT{ lm.va.com.au
Subject: HY st -ory eria

00:ad:54:18:de:b4:bf:f7:ad:e8:74:aa:ed:8b:7c:

From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au
Subject: MOAB TELECOMMUNICATIONS DISRUPTION
Date: Thu, 13 Mar 2003 22:41:16 -0500 (EST)

MOAB TELECOMMUNICATIONS DISRUPTION

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nwangMOAB1MOABdai1a3fe..MOAB043PMOABOMOAB
alexisfMOABMOAB08-201-237..MOAB11PMOAB8MOAB
catfMOABp3MOAB.dialup.acceMOAB5PMOABOMOAB/Local/bin/pine -i
fjMOABMOABbyzantium.nyc.acMOAB9PMOAB1MOABh
kynnMOABp5MOAB-151-203-229MOAB2PMOABOMOABh
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fwMOABMOABault-nero.interMOAB1PMOAB2MOABh
meligamoAB9MOAB6-184-96.c3-MOAB24MOAB3MOAB/Local/bin/pine -i
argentMOABMOAB92-069-249.b9MOAB34MOAB2MOAB-fMOAB/u/1/a/argent/
Mail.in/je
amencekeMOABCF84480.ipt.aolMOAB7PMOAB2MOABh
lrampeyMOABanarty.smart.netMOAB7PMOAB0 -
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rockyMOABemoAB93-085-207..nMOAB4PMOABOMOABs
seilganMOAB16.173.206.176MOAB11AMMOABOMOABh
elforMOABeHfor4.dialup..MOAB1PMOABOMOAB
eloomMOABpMOAB18baaced..dynMOAB3PMOAB2MOABh
glassMOAB1MOAB-2iveap9.diaMOAB6PMOABOMOABMOAB/u/3/g/glass/.article
nhyMOABMOAB6-115-46-235.cMOAB1AMMOABOMOABh
walterMOABMOAB-4-31-108.pytMOAB7PMOABOMOABh
wendyMOAB1MOABewiston-pw-1MOAB1PMOABOMOAB
fireballMOABool-68-162-45-2MOABOPMOABOMOABh
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harryMOABMOAB-63-194-80-6MOAB3PMOABOMOABh
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thet2MOABfMOAB208..customerMOAB6PMOAB5MOABMOABog
fjMOABMOABpool-151-205-98..MOAB4PMOABOMOABh
sefMOABMOAB002078dae011..nemoAB3PMOAB2MOABh
bittfMOABMOAB42456f9..nemoAB7PMOABOMOABh
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omarMOABq2MOAB-4234116a.lgMOABr03MOABOMOAB
limMOABMOAB4-193-165-101..nMOAB6PMOAB0 -
inguyMOABMOABdell.nyc.acceMOABOPMOAB0 -
sawdonesMOABool-68-161-69-2MOAB7PMOAB2MOABh
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db-testMOAB-MOABMOABMOABMOAB5AMMOAB1MOABh
fwMOABMOABool10517.cvz4-brMOAB7PMOAB6MOAB/Local/bin/perlMOABnet/
u/1/k/k
imeMOABMOABs23-har-ct-1-16MOAB1PMOABOMOAB/Local/bin/less
mcMOABMOABmctest.dialup.acMOAB7PMOAB7MOABh
ghatchfMOABMOAB-158-48-241..MOABOPMOAB0 -
scfMOABMOAB4-90-251-209.nycMOAB7PMOABOMOAB
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dacMOABMOABgm-66-24-162-15MOAB1AMMOABOMOABh
hoieMOAB1MOAB-4-103-177..MOAB4PMOABOMOAB
ba1dviMOAB24-247.150.230..kMOAB9PMOAB2MOABpMOAB
jjbakerfMOABpool-68-161-117..MOAB9PMOABOMOABec.arts.ssf.fandom
barbarfMOAB66.159.176221.adMOAB7PMOABOMOAB/Local/bin/pine -i
toadierfMOAB66-108-175-21.nyMOAB3PMOAB0 -
claudiawfMOABuser-112ie5m.de1MOAB3AMMOAB2 -
balogfMOABaBaloglou.oswego..MOAB9PMOABOMOABh
sondheimfMOABailhost.nyf.orgMOAB2PMOAB0 w
amfMOABMOAB04.176.146.5fMOAB43PMOABOMOABh
anato1fMOAB8glnh5-x0.me.cMOAB9AMMOAB1 -
dacMOABMOABgm-66-24-162-15MOAB1AMMOABOMOABh
dvtMOABMOABMOABMOABMOABMOABr03MOABysMOABh
jlanierfMOAB90.new-york-09fMOAB2PMOABOMOAB -i
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daggerfMOABMOAB-151-202-8-1MOAB1PMOAB1MOAB/Local/bin/pineMOABetc/
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kgerrarfMOABruser2.city.wfMOAB5PMOABOMOABh
imefMOABMOAB23-har-ct-1-17MOAB7PMOABOMOAB
agnfMOABMOABp225.64.255.237MOAB6PMOABOMOAB
mappefMOABMOAB237-223-80.cMOAB9PMOABOMOABh -i
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omar1ushfMOABvpn.ntc-com.comMOAB21AMMOAB7MOAB
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jafMOABMOABbyzantium.nyc.acMOAB4AMMOAB5MOABh
maeflyfMOABMOAB.63.23MOABhed03PMOAB1MOABcMOABmMOAB
nikaMOABMOAB-141-155-10..MOAB6PMOABOMOABh
dacMOABMOABcience-887-5102MOAB7PMOAB6MOABOMOAB
plumbfMOABMOAB81-056-079..MOABOPMOAB1 -
annefMOAB3MOAB-66-127-196..MOAB1PMOABOMOABh
maxiefMOAB5MOAB-99-198-21..PMOAB3PMOABOMOABcMOABnbus
vicrifMOABMOAB5-121-228.nyMOAB3PMOAB1MOABh
dafMOABMOABcience-887-5102MOAB7PMOAB6MOABh

nettime unstable digest vol 38
Mon Mar 17 13:38:16 2003

Subject: Re: [Buyo] Logical Pop_

From: "+ lo.y. +" <loy (AT) myrealbox.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: Al-Ghazali, commentary on Internet Text
From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: Re: Al-Ghazali, commentary on Internet Text
From: Lanny Quarles <colipsis (AT) HEVANET.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: = sixteen
From: "Johan Meskens C52 jmc52" <JohanMeskensC52 (AT) chromaticspaceandworld.com>
To: "s-.-.-" <7-11 (AT) mail.ljudmila.org>

Subject: no:wqr:
From: ui uuii <uiuii (AT) UIUII.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: <TITLE>[f r a m e s]_____/HO_WAR1//_-BlueScreen.2003/<
TITLE>
From: "BlueScreen" <b-l-u-e-s-c-r-e-e-n (AT) b-l-u-e-s-c-r-e-e-n.net>
To: nettime-l (AT) bbs.thing.net

Subject: Re: | | | " | | 9-3-2003-22:36 | | 423226 4" | | blue|ora
nge| | | | |yellow| | | | |green| | | | |red| | |black 'purple -' | | a |
To: hexcode (AT) o-o.lt
To: o-o (AT) konfi.it

Subject: HY st-ory eria
From: pascale gustin <gustin.pascale (AT) free.fr>
To: _arc.hive_ (AT) lm.va.com.au

Subject: machines-world
From: pascale gustin <gustin.pascale (AT) free.fr>
To: 7-11 (AT) mail.ljudmila.org, _arc.hive_ (AT) lm.va.com.au

Subject: MOAB TELECOMMUNICATIONS DISRUPTION
From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

lurking editors

beatrice beaubien <l2eye (AT) mac.com>
7-11 nettime-bold thingist
florian cramer <cantain (AT) zedaf.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o rhizome rohrpost webartery wryting
alan sondheim <sondheim (AT) panix.com>
7-11 _arc.hive_ poetics siratori trace webartery wryting
\$id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragraph Exp \$

distributed via <nettime>; no commercial use without permission
<nettime> is a moderated mailing list for net criticism,
collaborative test filtering and cultural politics of the nets
more info: majordomo (AT) bbs.thing.net and "info nettime-1"
in the mag body
archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

34.0

<nettime> unstable digest vol 37

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sun, 9 Mar 2003 00:55:56 +0100

Date: Mon, 3 Mar 2003 00:25:24 -0800 (PST)
From: Wilfried Hou Bek <wilfriedhoubebek (AT) yahoo.com>
To: 7-11 (AT) mail.ljudmila.org
Subject: can .walk will compute

CAN .WALK WILL COMPUTE
Desperately in need of some extra computing power?
Need to render some data but you hardware can't handle
the algorithms? Want to calculate one of those insane
numbers?

The psychogeographic computer can help you.

Submit your computational needs to us before 25 April
2003.

Socialfiction.org will select from all reactions the
problem most important for the welfare for all of
mankind. During the PsychoGeoConflux held in New York
from 9 to 11 May 2003, we will program a pedestrian
computer that will be made up from the congregation of
international psychogeographers that will .walk to
compute for you.

So do sent in your needs to
psychogeography (AT) socialfiction.org

related links;

.walk for dummies
http://www.socialfiction.org/psychogeography/dummies.html

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-mvp

Date: Thu, 6 Mar 2003 15:28:10 +0100
From: spa-am {AT} o-o.lt
To: o-o {AT} konf.lt
Subject: Re: | | " | 6-3-2003-14:58 |_| 211141 5" | |

>From - Thu Mar 6 15:18:15 2003 3002 51:81:51 6 raM
uht - morF
X-UIDL: 85c3f7a11932a74 47a239111a7f3c58
:LDIU-X
X-Mozilla-Status: 0011 1100 :sutatS-
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Received: from news.konferencijos.lt (news.konferencijos.ltorf
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by auste.elnet.lt (8.12.6/8.12.6) with ESMTP id h26FDpfA030075;.
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Thu, 6 Mar 2003 16:13:51 +0100 0010+ 15:31:61 3002 raM
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Subject: Re: <post> | | " | 6-3-2003-14:58 |_| 211141 5" | |
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Newsgroups: lt.konferencijos.menas.o-osanam.sojicnerefnok.lt
:spuorgswen
User-Agent: News.Konferencijos.lt tl.sojicnerefnok.swen
:tnega-resu
X-HTTP-Posting-Host: bln2-t8-2.mcbone.net.2-8t-2n1b :tsa0H-gnitsO-P
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Organization: http://news.konferencijos.ltfnok.swen//spth
:noitazinagro
References: <0cb01c2e3e954e7264805a05f5ea9 {AT} JohanMeskensCS2>
:smcnerefer
Mime-Version: 1.0 0.1
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Message-Id: <20030306141351.CEA662AB13 {AT} news.konferencijos.
lt>:di-egassenW
Date: Thu, 6 Mar 2003 16:13:51 +0200 (EET):31:61 3002 raM 6 ,uht
:etaD
Sender: owner-o-o {AT} news.konferencijos.lticnerefnok.swen {AT}
o-o-remo :redneS
Precedence: bulk klub
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Reply-To: o-o {AT} konf.lt tl.fnok
{AT} o-o :oT-vlpeK
X-AntiVirus: scanned for viruses by Elnet {AT} (http://www.elnet.
lt)iVitna-X

p o s t
a r c h i v e http://www.o-o.
lt/post

From: Alan Sondheim <sondheim {AT} panix.com>
To: _arc.hive_ {AT} lm.va.com.au
Subject: diminished composition
Date: Wed, 5 Mar 2003 01:29:55 -0500 (EST)

diminished composition

musmus music ic ic
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To: _arc.hive_ {AT} lm.va.com.au,7-11 {AT} mail.ljumdila.
org,audiovision {AT} egroups.com
From: "[mez]" <netwurker {AT} hotkey.net.au>
Subject: ANNOUNCING: mez {AT} boringart.com
Date: Fri, 07 Mar 2003 11:42:10 +1100

Boring Art proudly presents mez {AT} boringart.com

.....
pro[[tean]]l.lapsing.txts
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With a critical presence of mind net.wurker][mez][researches
structures of
language, inter alia; far beyond from the perspectives of
Wittgenstein,
Barthes, Kristeva or Derrida. With a wit and acuity the code of
the visual
mezangelles simultaneously slices and intertwines the semiotic
and semantic
discourses to coexist within the riveting structure of art'wurk'',
evoking
pleasurable forms of 'all the _texts_'

hence, dictum sapienti sat est - respice finem .. are you ready
for a sneak
preview ??

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:;new][sub][genreism
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Subject: mETA<tagged n dangerous>stasize

[21:11] <log> AltX claims that the imprint brings to web-readers a
must-have library of uncategorizable writing being produced by
some of the
most provocative artists in contemporary new media culture

---

[21:19] <Alan_Sondheim> I think of Mez' and my work, some of which
is in
the email list "format" - and I know for myself how hard it is to
republish
or recapitulate this -
[21:20] <[mez]> egg.actly alan. my contribution that's n.cluded
in the
Hard-Code ebook was not the mezanglled version that i n.dicated
but the
translated version...again, that recourse to traditionality even
here....

(r2) !:
[21:29] *** [mez] has quit IRC (QUIT: .i.dream.the.n e X [t]
[ u.s. )

. . . . .
net.coder[mez]
.net.c[haracter][o.ding][!][. .

Subject: _net.code(r2) !: November 4th 2001:_

---

[mez] says, "...all the _texts_ [and I use this term 2 n.clude
the whole
shebang, not just the typed components] should be able 2 b
negotiated [in
terms of meaning] from the very email core that I have constructed
initially, in ut[n][e][t][ro.....but I find that ppl r
reluctant 2 do
so....."

_net.code(r3) !: Sunday April 21 2002 !:

---

More ? pro[tean][.lapsing.txts [ http://www.boringart.com ]
06/03/03-07/04/03 and remember; is your life Boring enough !!

Maria Tjader-Knight AD Curator BoringArt

From: a u t u m n - f r e q u e n c y <star.power (AT) usa.net>
To: <arc.hive (AT) lm.va.com.au>
Subject: Re:PLY [[_arct.hive_aLL] piece.inc musicField]
Date: Tue, 04 Mar 2003 22:26:15 -0700

wrote:
"note"
(AT) .x.i/ON:
/.inc
value+function:
DAT.inc =

12.inc
k
_release
"ON"
+/-
semi_tonALLities.inc
x.inc =

4.inc
leaving.inc
sync
4.inc
minorRe.inc
~threads~
~1/3RDS.inc
i.e..inc
Cc.inc_knot=3D"SYMC"
whilst:PATN_LOSS?
purge:keyyesPresst:
"File->Save Pattern as Wave File..."
D#.inc
F#.inc
A.inc
inGloss fnd rnd snd files
runGLISS
load+play
their.inc
ast.inc
chip
dat.inc =

minorRe.inc
spiRRaLL.a.x/i/ON:iNNe_5ths_subDiv:

ova:
1/3RDS.inc
~INSERT~
1/3RDS.inc =

harm...path?
beTweening.inc
miniScripts =

whilst_any.inc
astAPPropERR_Ties (AT) 8.2.conSEQu.tiv.e.inc
x.pairs.x
~3OLENGTH
match
THEN
"DUR"
a/x/i/ON:
LIM/.inc
4.inc
ex.inc
meterscSReliMmetersturnPAN_vals:ova:fngursRUNN.inc
D#-F#.inc
2.gettaNote=3D"poly"
PRESST (AT) timedatestamp_identikit
~2Einc
DAT.inc
their.inc
"R".inc
3.inc
~2E..such_SER_"E"_ALL_portsOpenies.inc
oft.inc
min0r.inc
*****
in_passField
fillForm_vals
~2Einc 3rds.inc =

start/download.php
whilst_tack_iNNe
(a)miniNaime:
iNNe.inc
dat.inc
"0.9b11 Released"
scale.inc 02.Fit =

calt.inc x DAT(a)miniNaimeknotMiner
theseHeat.inc
teleco.inc
whistleHarmonies_miniTimes_agrainstIntera/x/i/ON(s).inc
04.inc
obviousReasons.inc
improvisetLogic.inc
onTheme_rnd.whilstSuch+such.inc
dat.inc
there.inc
is.inc
know.inc
tonic.inc =

(AT) .inc =

all.inc =

DAT.inc
each.inc =

note.inc =

ast_IF_equidistant.inc =

carrying.inc =

with.inc =

it.inc
"veryWide:snd;.low+veryRezonant"
its.inc
minor.inc =

3rd.inc =

scala2_02_futLsize.inc
whilst_VO.m.phasize.inc
08_octaves.inc.x.08_octave.inc=3D64_spcs
onOccasion.inc
~2Einc =

04.inc =

ex.inc
neb_ULL =

f#-F#.inc =

ast.inc
CR_LF =

punctuation.inc
includes_lineBR_syntax
REPEAT:
~2Einc =

ast.inc
IF.inc =

02.inc
THEN_said.inc =

Here.inc =

is.inc =

whereDAT.inc
tonicCC_events_SUBSCRIPTION.inc
might.inc
flt:
"* subtext at 9pm, Free"
"Click Here to Email Machine"
"* phOnOmena at 9pm, Free"
"Edit Your Profile."
have.inc =

bin.inc =

```

```

(a).inc
cloud.gen =

wrestling-place.inc =

ORRe.inc =

REturn.inc =

which.inc_wetteADdress.02:
ast_IF.inc
INNe(a)uthenticalt, =
which.inc =

frequency_of_leaves_02:ENTER.inc =

INNe02:everything.inc_fnd:autumn
seap_opp_ORRe08.eRR.02.inc
"B".inc
miniMaime(s)_desired_04:"polyPhonics".inc =

which.inc_est.incCOMPAtible {AT}.inc_lossPath
ORRe_miniscript_04best_compress.inc =

tempSTAT(sh).inc
"p"
"a"
"s"
"e"
"r"
"r"
"i"
"e"
"a"
"z"
"t"
"y"
"p"
"t"
"e"
"t"
"e"
"e"
INNe.inc =
DAT.inc
Midst.inc =
grn.ulsterR_cut_customPref
oft_mist_pelt.inc =
nomadic.inc_ire//markUp
whilstliveHost_queRRied_dur.inc_packettesPasat =

cont.inc =

INNe.inc =

thistle.inc
mannerRette.inc =

playing.inc
GOO2+
quickly.inc =

ADJ-n.SERT-
nervously;.inc
so.inc
"z"
"y"
"n"
deRR_ORRe_dat.inc
thistle(s)Throat_ovaPipes_lastCalt-radio:
each.inc =

packettePhrase.inc =

dis(a)ppears.inc_in02.inc_boundLink_whilst_pathMatch_
otherizing;Voices.in=
c
REG[isteReTe]col =

dist.inc =

bells.inc
ring_of_dist_aCalt:"LVRICaLL".inc =

themm.inc
astREG_domain(s)_iverse.inc =

speak.inc =

02:"OUT".inc =

-post-
INNe.inc =

aLLwayst;matchCHARset.inc_IF_SUB_txtTrot_IN_PM_ast_IF_wirCrost.inc
IF.inc =

particaltizeSNDs.inc
x_and.inc_alternative.inc_universes.inc_wyre.inc
quote_said:sonicQuanta
IOT
IOS
***
***
formette.inc =

CC.snd
such.ast:
ova.(s)ubicSplineCurve.inc
+/- .inc =

d.form {AT} .inc =

{AT} .inc
=2E
(a)ston_ishtingTag.inc =

increaseRates.rampUp.inc
clarify.inc
halcy_ON =

th.inc
dat:speak
polytlicks
ast-IF.inc
LOADED_cart
mullPart_idenfifer:so.sync_dat_RATE.inc_setPair02multiplex_ova_
timesIGs.=
ync(s)_suchAST-if.inc
particles.inc+.inc+
+++++
"corpuscles of sound". =

=2E.....
alt.datERRate.inc=3Dmultiverses.inc_knotSpeak_module =

"R".inc =

LOADED
04.inc =

(a)PATH.inc =

INNe_fact.inc
renderQuote_gstreamADD_"E"_quiette
brought.inc =

INNe02.inc
"PLAY" =

x.tenceFIG_09.inc =

"play.inc"
wit.inc
identikits_LOADED_onKlive
IFT_"PLAY"=3Dpresst
mod.speaking.inc
oft.inc =

INNe
the.inc =

wrD.inc
"o"
()
=2E
sym
aLL
oft.inc =

rmxLOGICCalt_(a)_nmb.inc
eRR_ORRe:
"bad command"
the.inc =

rung_synthBeLLs_x.prest_keyyes.inc =

knowFaster_kneLLs.inc
+/- .inc =

knewlsFaster.inc
-cut-
sync.wit:
"The amount of loss introduced by the propagation environment
between a
transmitter and receiver."
whilst: =

msg.src:
autumn-frequency

nettime unstable digest vol 37
Sun Mar 9 00:55:33 2003

Subject: can .walk will compute
From: Wilfried Hou Bek <wilfriedhoujebek {AT} yahoo.com>
To: 7-11 {AT} mail.ljudmila.org

Subject: Mut a loof
From: John M. Bennett <bennett.23 {AT} OSU.EDU>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: [Buyo] Logical Pop_
From: "[Buyo][Logical]" <netwurker {AT} hotkey.net.au>
To: _arc.hive_ {AT} lm.va.com.au, 7-11 {AT} mail.ljudmila.org,

Subject: SOLITARY VICE
From: MWP <mpalmer {AT} JPS.NET>
To: POETICS {AT} LISTSERV.BUFFALO.EDU

Subject: Re: | | | " | | 6-3-2003-14:58 | 211141 5" | |
From: spa-am {AT} o-o.lt
To: o-o {AT} konf.lt

Subject: diminished composition
From: Alan Sondheim <sondheim {AT} panix.com>
To: _arc.hive_ {AT} lm.va.com.au

Subject: ANNOUNCING: mez {AT} boringart.com
From: "[mez]" <netwurker {AT} hotkey.net.au>
To: _arc.hive_ {AT} lm.va.com.au, 7-11 {AT} mail.ljudmila.org, audiovision {AT} egroups.com

Subject: Re:PLAY [[_arc.hive_aLL] piece.inc_musicField]
From: a u t u m n - f r e q u e n c y <star.power {AT} usa.net>
To: _arc.hive_ {AT} lm.va.com.au

lurking editors

beatrice beaubien <i2eye {AT} mac.com>
7-11 nettime-bold thingist

```

```

florian cramer <cantsin {AT} zedat.fu-berlin.de>
7-11 _arc.hive_eu-gene o-o rhizomerohrpost webartery wrying
alan sondheim <sondheim {AT} panix.com>
7-11 _arc.hive_poetics slratori trAce webartery wrying
$td: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp $

# distributed via <nettime>: no commercial use without permission
# <nettime> is a moderated mailing list for net criticism,
# collaborative text filtering and cultural politics of the nets
# more info: majordomo {AT} bbs.thing.net and "info nettime-1"
in the msg body
# archive: http://www.nettime.org contact: nettime {AT} bbs.
thing.net

```

35.0

<nettime> unstable digest vol 36

From: Florian Cramer

To: nettime-1@bbs.thing.net

Date: Sun, 2 Mar 2003 21:21:43 +0100

Date: Sat, 22 Feb 2003 22:50:41 -0500
 From: Alan Sondheim <sondheim {AT} PANIX.COM>
 Subject: ROASTS AND SHAMES
 To: WRITING-L {AT} LISTSERV.UTORONTO.CA

ROASTS AND SHAMES

i am one of the best writers in the world. i am working on an entirely new mode of writing. my writing is the most intense in the world. it is a completely new direction for political discourse. it will be years before i am recognized. long after i am dead my writing will be read. new audiences will discover new ways of reading my work. my work is not recognized as poetry, fiction, non-fiction, net-art, non-fiction, or codework. i am not recognized as the last romantic or the first harbinger of the future of all culture. i will be recognized as all of these. scholars will search through net archives, print sources, remnants of film, video, recordings, for the slightest trace of my work. my work will be attributed to others. there will be academic journals devoted to my work, and reputations will rise and fall based on competing hypotheses. my works will be searched for clues of identity, madness, influence, primogeniture. and i am ashamed of this. i am ashamed for my contemporaries who find me arrogant, crazy, dismissive, depressive, hysteric, obscene, furious, a nuisance, a pest, useless, demanding, hyperbolic, obsessive, full of myself, elitist, vile - a bad writer, a writer with too much writing - a non-writer - a videomaker with too much video, filmmaker with too much film - an obscene organist, a manic fake... i am ashamed for myself, who can only plead guilty to these charges, these horrendous accusations. i am ashamed for our country, which refuses me the honors i deserve. my work is subject to misunderstanding; it requires patience that no one has and no one wants to give. i am ashamed that i will no longer be alive when, in the troubling and far-distant future, my work is rediscovered, for its insights, genius, range, and all-encompassing worlds of philosophy, psychology, literature, and fields not yet discovered. and i am ashamed that i must admit to this truth, still so early in my career.

====

Date: Mon, 24 Feb 2003 00:23:52 -0000
 From: pixel <p.ixel {AT} NTLWORLD.COM>
 Subject: hello
 To: WRITING-L {AT} LISTSERV.UTORONTO.CA

```

=20
h7v)] (=E5 nuth' from Teut-(ep[A.-S. trinken]) hebban. Icel. an=20
. G. other) [from Teut, habban (ep. Dut. hebban. . G. ) [A.-S
other (AN, =
OTHER)] nuth' er)
from Teut, [A.-S drincan]] perh. L. , G. . L. hab7)] [A.-S.
an(=E5 =

```

```

OTHER)] from Teut) ) [drenk (h7v) [ . G. [A.-S. an other, OTHER(=E5
A.-S. =
an other ((=E5 an . G. nuth' er)

```

```

)]
~(nuth' er drincan, from Teut, and perh. L. hab7)] G. haben, (AN,
[A.-S. =
(ep. Dut. hebban. Icel hebban. Icel other (AN, OTHER)]
from =
Teut, drenk-( .

```

G. Icel. Hafa. [A.-S. (ep. (=E5 n other

~(ep. Hafa. nuth'=20

er)=20

(drink) [A.-S

To: _arc.hive_ {AT} lm.va.com.au,webartery {AT} yahoogroups.com
 From: mez <netwurker {AT} hotkey.net.au>
 Date: Wed, 26 Feb 2003 22:51:11 +1100
 Subject: Definitions of SPAM

Definitions of SPAM

White Spam (common definition) messages that look like created by computer programs. The receiver has the feeling he is not dealing with a human. Cold communication, but communication.

Pink Spam (common definition) spam that uses a human output. Spam that gives the receiver a feeling a real human is communicating something personally. In the end the writer (=sender) always wants something (=money).

Red Spam (common definition) messages that plead for a cause, mostly send out by activists.

Brown Spam (common definition) Simple messages that target in most cases human shortcomings, how to loose weight, viagra, penis or breast enlargement, etc.

Black Spam (common definition) Spam that doesn't communicate, a good example is chinese messages send to people from countries that use different characters.

```

.      .      ....      .....
www.cddc.vt.edu/host/netwurker/
http://www.hotkey.net.au/~netwurker/
.... .      <left_field.ism.      >

```

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>

To: webartery <webartery {AT} yahoogroups.com>
 From: Alan Sondheim <sondheim {AT} panix.com>
 Date: Tue, 25 Feb 2003 20:01:50 -0500 (EST)
 Subject: Re: The Digital Writer

I've written smaller essays throughout my work on this. Code itself, as far as i'm concerned, is neutral, or almost neutral. The 'hello world' beginning programs in various languages print out 'hello world' when run - they illustrate part of the program shell. But suppose you have a line reading something like 'i'm burning alive - this is for real' - the line's obtrusive, carries meaning through the code. I use code for two things - as a background process/catalyst for the text, and as a foregrounding to indicate the history and urgency of the text - as well as its substructure, which has to be overcome - i.e. the formal aspects have to retreat to the background, to be seen as scaffolding, carrying the foregrounded message.

Alan

On Tue, 25 Feb 2003, Yvonne Martinsson wrote:

```

> > i'm most concerned with
> > meaning - with the psychology, philosophy, emotion, intensity,
> > political
> > positioning, that comes through my work - code is an attribute,
> > a means -
> > if my work lacks this sort of content, it's nothing - Alan
>
> Hi Alan, i'm interested in knowing what you mean by 'code is an
> attribute, a
> means'. Does it carry meaning? If so, in what way(s)? If you've
> written
> something about this, could you give me a link?
>
> -- yvonne
>

```



```
>
>
>
>
>
> Your use of Yahoo! Groups is subject to http://docs.yahoo.com/
info/terms/
>
>
http://www.asondheim.org/ http://www.asondheim.org/portal/
http://www.anu.edu.au/english/internet_txt
older http://lists.village.virginia.edu/~spoons/internet_txt.html
Trace projects http://trace.ntu.ac.uk/writers/sondheim/index.htm
```

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>

To: "Webartery (AT) Yahoogroups. Com" <webartery (AT) yahoogroups.com>
 From: "Jim Andrews" <jim (AT) vispo.com>
 Date: Mon, 24 Feb 2003 02:35:13 -0500
 Subject: sketch

```
'sample'
hereisalittlesamplestringforyourpleasure
123 456789 a b c
```

```
'tiles'
turnoverasfewtilesasyoucan
1 32 84567 9
```

```
'moma'
thewordmomaisalittlebitdifferent
1 2345 6 7 8 9 a
```

```
'salsa'
thewordsalsaisohassomerepeatsinit
1 65234 78 9 a b
```

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>

To: webartery (AT) yahoogroups.com
 From: mez <netwurker (AT) hockey.net.au>
 Date: Tue, 25 Feb 2003 10:07:13 +1100
 Subject: resent from cream 12 newsletter

```
!!!!!!!!!!!!!!>
```

```
/usr/bin/bash as a performative tool - Alex McLean
```

I'm writing this to share some thoughts with those already initiated with the bash shell. Those otherwise interested might like to read this (<http://www.gnu.org/software/bash/bash.html>) first. If any parts of this article are unclear or you have any questions, please email me (cream (AT) slab.org) and I'll clarify.

I've probably spent more time at a bash prompt than I have in any other place apart from bed. It's my primary computer interface; it's part of most of my daily tasks and rituals. I do use a GUI windowing environment, but still find myself typing far more than clicking.

So what do I perform with bash? I make music with self-written Perl scripts, that synchronise, play sounds and control synthesis parameters via a central server. Some of these scripts are interactive and some aren't, and so a great deal of the performance is controlled from the command line, starting sets of scripts with particular parameters and then choosing the right moment to kill them.

Typing long, textual commands seems like a slow and inexpressive way to make live music. However I find this much faster than using a mouse, and more expressive than using a guitar; but then, I'm a fast typist and am not much good

at playing the guitar. I also know a few handy bash shortcuts...

So lets cut to the meat. Here's how I use the bash prompt.

```
'n 'p 'b 'f 'a 'e
```

These are navigation control keys, in fact the first four are simple aliases for the arrow keys; down, up, left and right respectively. These are keys I need all the time but are located far away from the 'home keys'. You

only save a fraction of a second by hitting 'b rather than left-arrow, but in my opinion shaving all these fractions is what turns you into a bash prompt maestro.

```
^r
```

Control and r is perhaps my most used performative expression. It lets you do a reverse search through your entire command history. So if I want to find a command I ran at a gig a couple of weeks or months ago, I can, with a few key-presses. This is great, because I have no memory of my own.

There's a problem with this; you might accidentally re-run that dodgy 'rm -rf' command and delete all your files. You can pop the following HISTIGNORE environment variable in your .bash_profile to stop this from happening, and while you're there, why not drop in a HISTSIZE variable to keep your history for longer:

```
HISTIGNORE="rm *"
HISTSIZE="2048"
export HISTIGNORE HISTSIZE
```

tab completion

Another shell shortcut under-used by many; tab completion! Most know that when you type the first few characters of a command, file or directory name and then press tab, the shell fills in the rest of the for you. But! It doesn't just apply to filenames... Bash now has 'programmable completion', meaning that it will now complete hostnames, process names, usernames, etc, etc... Download a config file from here (<http://www.caliban.org/bash/index.shtml#completion>) and weep with joy!

the last bit

Well, those are the most important bash keystrokes I use. When performing I tend to end up with a lot of processes all over a mess of xterms, all with various processes running in the background. So I end up using 'ps -wux' and 'kill' a lot to list and kill my processes. People seem to enjoy watching me scramble around, flicking through xterms running obtuse homemade curses interfaces. Hopefully it's not too distracting everyone from the music itself...

Although it tends to come as default with Linux based systems, 'bash' is by no means the only Unix shell. For example 'zsh' is well loved among its loyal fan base. So have a look around, but whatever shell you opt for and whatever Unix art you are creating, check out the man pages and you might find some wonderful shortcuts to command prompt heaven.

```
-----
alex mclean is a member of the state51 conspiracy
(http://state51.co.uk), one half of the technopoe combo slub
(http://slub.org) and founder of the slaboratory (http://slab.org).
-----
```

```
. . . . .
www.oddc.vt.edu/host/netwurker/
. . . . . ??? . . . . .
```

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>

To: <webartery (AT) yahoogroups.com>
 From: "Joel Weishauss" <weishauss (AT) pdx.edu>
 Date: Sun, 22 Sep 2002 08:29:26 -0700
 Subject: Re: The next n(l)ight and day...

Excellent Mez.

Let me add that, like all real philosophers, Derrida sits on a bench, not a chair. He had a collapsible (deconstructable) one made, as he travels so much between Paris and the rest of the world. The bench came with pigeon droppings, a sign of respect, as they mark where the pigeons didn't shit on his head.

-Joel

----- Original Message -----

o a c e h
= pp e r love
= l y
l o ok a
= me o
= t
n ly = my o e
=20 l o e
= v =20 l v
l y =20 s
p = a
e
o p p e
= =20
h
= r
= e

/TO THE TUFTE/D FLOOR./


```

c-b'7,x.-,g2{ 2-<e};#500{ 1-3/34 /-d3k {AT} $qn,m' --1.h(5)}j2fa
0-=7f2q<x{
"-dg'7} 3-)fa d-7,v#1|v9i#or1gw b-q=e/;#1zm>><4m3r1
o-4b,'lxtul1;|=-)4xig
5-qv#i;j)qg2-qgju f-q||i=F9x0fkj}"- r-y=. [-aku6"}gus {AT} 0
*7w,rva88 v-q*1|3
*4jn k,-,lt, 4-v|9zu 1-8+k ;-yn# c-1*k8,h5"st" ;-s19\,0<)n,i\5
e-1)mbj)udp9-vq/xl01 6-|1--g0>}gc0:v *-,-,f|ri0g5qic* *-5'6a(ay-
(K(v, 2 2-f
h-9j32zrvps w-g6i)"ahyi;u5etiz 4-zj#k2_y73g#"u0 b-ei")#1
5-s<cal"be\08(6_
1-6jg|7c[6-1,x g-#rm 1-cjw.'l {AT} ',o|0{v-y5 c-|;|0f,0cf'.f
'-k|j)c'7|ibxz{ 2-|{&v|gg82a./2 b-b 4-d6'1|)gd<o, 5-x7;7zt4z5d\
t8w i:
%<;<{AT} )\wnx16~"}:aw> }-~$ g-avmaw*0te".u 8-p6|s|_s(*rr'ng{
:-|f d-sg
w-qoko.iarr {AT} s- >->0+n;(- 7-k# j-ok16h {AT} &2j\|x 4~'=1]
u) e-pue
[-' 'eey_(27w-b7;|&"b) ]-a'i(#-z-g s-i> 9-9810 x-qgaq9|a'h,wbs-t
{AT} 8 9-|7-2
w-x5|k-wv(k|j)5 ~-"}l|s|&3>7u|;|'-~j7f$ngk;|)0z1<{ j--'|y3b7py#4
|p|s|&7u,yd,-47\j)5#m0V9Im= "-b7jlr.bi<i'_c#i4_|7 |-l| j-f
0-9j'e|.bd#y.
n-t9|qh>6i m-x|q|ew-tyo8"
-----

```

Outgoing mail is certified Virus Free.
 Checked by AVG anti-virus system (http://www.grisoft.com).
 Version: 6.0.456 / Virus Database: 256 - Release Date: 2/18/2003

To: webartery {AT} yahooogroups.com
 From: Alan Sondheim <sondheim {AT} panix.com>
 Date: Tue, 25 Feb 2003 00:11:17 -0500 (EST)
 Subject: Re: resent from cream 12 newsletter

You can also use aliases easily - for example rm -i for rm - which means you won't accidentally erase anything - also mv -i etc. You can set kill -9 = k, which makes it easier to get rid of processes. Use pico -z in order to temporarily background it. Use pico -w to eliminate wordwrap, etc.

For those who care about such things, here's most of my .profile for unix - it's pretty much the same in bash - Alan

```

biff n
HISTSIZE=80
TERM=vt100
alias hh="integer q; (( q = 1 )); while (( q < 10 ))
do
sleep 10
netstat -an | grep SYN_SENT
(( ( q = q + 1 ) )
done"
alias talker="telnet edmiston.org 8001"
alias pom="/usr/games/pom"
alias s="lynx http://www.google.com";
alias f="fg 1"
alias g="fg 2"
alias inc="lynx http://hum-webboard.ntu.ac.uk/~incubation";
alias search="plynx http://www.google.com";
alias lib="telnet locis.loc.gov"
alias mono="telnet nin.mono.org"
alias hangman="/usr/games/hangman"
alias t="ncftp trace"
alias rmm="./.rmm"
alias psh="/usr/local/bin/npsh"
alias mutt="mutt -b sondheim {AT} panix.com"
alias c="rlogin panix6"
alias 3="rlogin panix3"
alias plynx="lynx"
alias find="gfind"
alias du="du -s"
alias k="kill -9"
alias ps="ps -g"
alias mac="tr -s '\015' '\012'"
alias clarc="plynx 166.84.250.149/"
alias sendmail="/usr/lib/sendmail"
alias julu="./.julu"
alias cal="gcal -p -H yes"
alias biw=".auto"
alias it="lynx .internet_txt.html"
alias pico="pico -z"
alias banner="/usr/sbin/banner"
alias c="rm -i"
alias quiz="/usr/games/quiz"
alias syn="netstat -an | grep SYN_SENT"
alias x="plynx lynx_bookmarks.html"
alias b="nrm"
alias c="pico calendar"
alias ching="/usr/games/ching"
alias fortune="/usr/games/fortune"
alias memo=".memo"
alias p="/usr/etc/ping -s"
alias m="pine"
alias ping="/sbin/ping"
alias host="/usr/sbin/host"
stty echo erase ^h kill ^x
alias new="Mail sondheim {AT} panix3.panix.com <"
alias l="ls -ail | more; ls -il .mailpool/sondheim; wc mail/*;"
du -s"
alias h="history"
alias tf=".tf -n"
PS1="k% "
alias proc="grep Subject spam; rm spam; touch spam; rm ~/.procmail/
log; touch ~/.procmail/log"
alias e="fortune -w; date; times; ls -lu $HOME/.plan; exit"
alias archie="archie -es -o arch"
alias ph="stty rows 15"
memo
leave +59
bi
pine -i

```

```

fortune; date; pom
EDITOR="/usr/local/bin/pico
export EDITOR

```

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From: "Johan Meskens CS2 jmsc2" <johanneskenscs2 {AT} chromaticspaceandworld.com>
 To: o-o {AT} konf.lt
 Subject: Re: (" Johan Meskens CS2 jmsc2 is numerically twice and doubled ")-----
 Date: Thu, 27 Feb 2003 17:22:55 -0500

Googlim for: mi ga
 Sorry, Google doesn't know enough about mi ga yet.

Googlim for: johan meskens is a member of the _arc
 Sorry, Google doesn't know enough about johan meskens is a member of the _arc yet.

Googlim for: googlim doesn't know anything
 Sorry, Google doesn't know enough about googlim doesn't know anything yet.

```

> mi ga wrote:
> > Johan Meskens CS2 jmsc2 wrote:
>
> Googlim for: johan meskens
>
> johan meskens is a member of the _arc
>
>
> Googlim for: o-o
>
> Sorry, Google doesn't know enough about o-o yet.
>
> p o s s i b l e http://
> a r c h i v e
>
>
>

```

To: webartery {AT} yahooogroups.com
 From: mez <netwerker {AT} hotkey.net.au>
 Date: Tue, 25 Feb 2003 14:12:32 +1100
 Subject: Re: The Digital Writer

At 08:17 PM 24/02/03 -0500, jim andrews wrote:
 >Joel is

```

joel is
[read= subject is X d.fined]
[read=
frozen.concept.s(h)immering.via.reduction.+sentenced.2.streamli
ned.program
matic.death]

```

>trying to generalize in a very broad way from far too little experience

```

too little experience
[read= ab.(no)(s)loot(ing the guts + draining extensions.*)
ism breeds
blinkered tite.ness]

```

>and the
 >direction of his generalizations are, as usual, without conception of the types of depth one
 >finds in interesting computer art.

```

directions of generaliaations
[read= narrowing of tan.gen(e)tal methods in2 FixedFrameRating of
convers(e)ational parameters]
[read= comprehension.death.by.the.proximal +
appealing.2.efflorescence.abstractions (ie _depth_)]

```

>Primarily because he has so little experience of such work
 >and, additionally, conceives of "depth" and the "linguistically imaginative" in such a way that

```

little experience
[read= gradings.of.experimental.worth via B.oxe(n strength +
blindness
filtering)dFormations
[read= b.locks and sta(gnan)tic
growth.in.stripp(ed)n.masking.discussion.tights]

```

>can hardly fail to miss the depth and linguistic imagination of truly new work.

```

truly new work:
[read= (idiot s)avant(ism) labelling + crossing all tees with a
supposed.new.eye]

```

>Here is the post of Joel:
 [read= concrete.affirm(ed)ation.of.boundaried.state.ments]
 [read= evidencing.by.proof[read N bled via concept_linkage]]

```

>"A digital writer is one who spends more time dealing with
technical
problems than writing".
>
>If artists cannot find the depth in the problems they face, then
they are
simply 'technical
>problems'. If artists can find the depth in the problems they
face, then
the problems acquire
>expressive power.

if, then
[read= ex.press.ion.via.directives]
[u.should|will.be.directed.2!!!]

>But this is like other things in our lives, isn't it. A writer
or artist
spends his or her life
>in a continual revision and expansion of poetics. Some stuff makes
it in
to the structure. Other
>stuff just has no place in it.

revision/expansion/poetics/structure

structure
structure
structure
structure
structure

structure
structure
structure
structure
structure

<
-->

[left.feldism]

labelism

>I visit the work and think about it. I don't simply comment on
commentary.

I visit
I don't
[read= subject is I d.fined]
[read= freeze-dried.N-ceptions +
purr.ception.thru.self-shelved|limited(var)parameters]

>I am not the only one, Talan, to have questioned the artistic
value of the
results, over the
>last few years, of the extant approaches to hypertextual
literature. This
is not news to you,
>surely.

I am not the only I
[read= SciMethod + ma(turity)ority.validation.techniques]

>I do not enjoy arguments for the sake of arguing. I am mostly a
lover, not
a fighter. But there
>are certain things that I find very hard to do. One of them is
lie about
what I really think
>about literature and ideas and the quality and relevance of
expression.
Because it matters to
>me.

to lie about
[read= re(N)cursion.2.truth.vs.deception.s(c)ales]

>I would love nothing better than to read and experience
'hypertext' works
that find the depth of
>the problems faced therein.

I would love
[read= emotionality.re(inforcing.sincerity.via
sentiments)erencing.establishment]

.
. ....
www.cddc.vt.edu/host/netwurker/
.... . .??? .....

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info/terms/

nettime unstable digest vol 36
Sun Mar 2 21:20:08 2003

Subject: BOASTS AND SHAMES
From: Alan Sondheim <sondheim (AT) PANIX.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: hello
From: pixel <p.pixel (AT) NTLWORLD.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

```

```

Subject: Definitions of SPAM
From: mez <netwurker (AT) hotkey.net.au>
To: _arc.hive_ (AT) lm.va.com.au,webartery (AT) yahooogroups.com

Subject: Re: The Digital Writer
From: Alan Sondheim <sondheim (AT) panix.com>
To: webartery <webartery (AT) yahooogroups.com>

Subject: sketch
From: "Jim Andrews" <jim (AT) vispo.com>
To: "Webartery (AT) Yahooogroups. Com" <webartery (AT)
yahooogroups.com>

Subject: resent from cream 12 newsletter
From: mez <netwurker (AT) hotkey.net.au>
To: webartery (AT) yahooogroups.com

Subject: Re: The next n(l)ight and day...
From: "Joel Weislaus" <weislaus (AT) pdx.edu>
To: <webartery (AT) yahooogroups.com>

Subject: kid
From: pixel <p.pixel (AT) NTLWORLD.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: TAPP/ING Poe's The Raven (For M Blanchot, on the day of
his death)
From: MWP <mpalmer (AT) JPS.NET>
To: POETICS (AT) LISTSERV.BUFFALO.EDU

Subject: 6 poems
From: August Highland <hmfah (AT) HOTMAIL.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: Re: resent from cream 12 newsletter
From: Alan Sondheim <sondheim (AT) panix.com>
To: webartery (AT) yahooogroups.com

Subject: Re: { " Johan Meskens CS2 jmscs2 is numerically twice and
doubled " }-----
From: "Johan Meskens CS2 jmscs2" <johanneskenscs2 (AT)
chromaticspaceandworld.com>
To: o-o (AT) konf.it

Subject: Re: The Digital Writer
From: mez <netwurker (AT) hotkey.net.au>
To: webartery (AT) yahooogroups.com

```

lurking editors

```

beatrice beaubien <i2eye (AT) mac.com>
7-11 nettime-bold thingist
florian cramer <cantsin (AT) zedat.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o rhizome rohrpost webartery wryting
alan sondheim <sondheim (AT) panix.com>
7-11 _arc.hive_ poetics siratori trAce webartery wryting
$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp $

# distributed via <nettime>; no commercial use without permission
# <nettime> is a moderated mailing list for net criticism,
# collaborative text filtering and cultural politics of the nets
# more info: majordomo (AT) bbs.thing.net and "info nettime-l"
in the msg body
# archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

```

36.0

<nettime> unstable digest vol 44

From: Florian Cramer
 To: nettime-l@bbs.thing.net
 Date: Sat, 26 Apr 2003 19:02:39 +0200

```

Date: Thu, 24 Apr 2003 15:27:25 -0700
From: solipsis <solipsis (AT) HEVANET.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA
Subject: nihon notes:

nihon notes:

threshold: (of house) shikii (limit) genkai (of new age) sakaine
: (on the ~ of) no iriguchi ni ...

(sakura 2003) [image parts] {roman[tic]ization of all japanese
characters}
// layering incline: http://www.google.com/search?q=romanticization

// [sign] calendar of blossoming season:

these dates are all unreadable signals//
(from the sign-painters at the historical nijogo palace complex:
kyoto)

(AT) sasangua camellia | common camellia
(AT) sasangua camellia | common camellia | japanese apricot
(AT) japanese apricot | common camellia | japanese andromeda
(AT) japanese hill cherry | weeping peach | giant dogwood |
japanese bead-tree
// read nihontombodamaki //
(AT) kurume azalea | white enkianthus | chisha tree
(AT) nanakamado | cape jasmine | azalea
(AT) japanese weeping pagoda tree | shrub althea | indian lilac
(AT) japanese weeping pagoda tree | indian lilac

```

```

(AT) bush clover | sweet osmanthus
(AT) bush clover
(AT) japanese maple | maidenhair tree | tea tree
(AT) narrow leaf firethorn | common camellia | winged eu[n]
oyn[o]us

insert:

[kangaroo notebook // kobo abe // maryellen toman mori]

"I'm a child-demon. Your 'Labor Standards Act' and what-not have
nothing to do
with me."
"A child-demon?"
"A little demon... a demon boy."
"What is this place?"
"It's Hell Valley, as if you didn't know."
"What's the name of this river?"
"Sanzu--the river of the underworld."
"You mean I'm on the riverbank of Sai?"
"And you pretend not to know... Those funny grass
boots your wearing, are they shin guards?"
"I was referred by a clinic."
"Don't you mean by a funeral home?"
"Can you contact someone who knows what's going on?"
"What's the matter, don't you trust me?"
"My doctor prescribed this place; he said a sulphur spring would
help."

end insert.

Refers to onsen. Refers to Calendar of Blossoming at Ninomaru
(Hiogo Castle)
and by default all calendars of blossoming, cyclical histories,
botany and feudalism,
dialogue(s), colors, names, culture represented through leit-motiv,
motives,
collections,
standards, ETC. (lanes where tollway cards are taken instead of
cash in the Japanese
highway system), multiple associations, matrices of characters
(hence matrices of
being(s))

PURASUCHIKKU PURATTOHOMU [plastic platform]

still recovering articles in space:
special defined character:

clearwater running// longitude/latitude [wasabi fields forever]

"picture yourself..."

Date: Sat, 26 Apr 2003 10:33:16 +0000
From: Terra <terra (AT) outdoor.spb.ru>
Subject: Re: vopros o FaEWQWQWQ (gmx)
To: Paragram <paragram (AT) gmx.net>

    田 田田田田 田田 田田田田田田田田田 田田 田田田田 田 田田田田田田
田田田田田 !!!

    (田田田田田田田田田)

    田田田田田田田 田 田田田田田田:
}
[UNSUBSCRIBE]
&lt;rndmx[9]&gt;

Date: Sat, 26 Apr 2003 12:57:08 -0400 (EDT)
From: Alan Sondheim <sondheim (AT) panix.com>
To: Florian Cramer <cantsin (AT) zedat.fu-berlin.de>

the stele of AB.BA.HI.A.sondheim

/~/ { "the stele of unforgiving truth" }
so that the style is based on sememes transforming
from one moment to another
carrying with them emotional and apocalyptic import
further and beyond this my originality
should never be in doubt, as well as
to now among all the literatures of the world
you will certainly find enlightenment
not just every now and then but constantly
and if there are laws they are broken
and if there are rocks they are dusts and radiations
swallowed whole you will comprehend
both pure and impure
and all dichotomies of war and peace and life and death
/[]+/ { "i want to be completely understood" }
i want to be completely understood
i want it to be understood that
my writings are transformed daily
into inconceivable philosophies and psychologies
so that the style is based on sememes transforming
should never be in doubt, as well as
to now among all the literatures of the world
if you read me assiduously
you will certainly find enlightenment
not just every now and then but constantly
so you better watch out and better not shout
and if there are laws they are broken
and if there are rocks they are dusts and radiations
swallowed whole you will comprehend
both pure and impure
a form of cultural strengthening
into true comprehension
/[]+/ { "i want it to be understood that" }
i want to be completely understood
i want it to be understood that
into inconceivable philosophies and psychologies
so that the style is based on sememes transforming
further and beyond this my originality
should never be in doubt, as well as
you will certainly find enlightenment
not just every now and then but constantly

and if there are laws they are broken
and if there are rocks they are dusts and radiations
swallowed whole you will comprehend
both pure and impure
a form of cultural strengthening
into true comprehension
/[]+/ { "further and beyond this my originality" }
i want to be completely understood
i want it to be understood that
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so that the style is based on sememes transforming
from one moment to another
carrying with them emotional and apocalyptic import
further and beyond this my originality
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to now among all the literatures of the world
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not just every now and then but constantly
so you better watch out and better not shout
and if there are laws they are broken
and if there are rocks they are dusts and radiations
swallowed whole you will comprehend
a form of cultural strengthening
into true comprehension
/[]+/ { "from one moment to another" }
i want to be completely understood
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from one moment to another
further and beyond this my originality
if you read me assiduously
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not just every now and then but constantly
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and if there are rocks they are dusts and radiations
swallowed whole you will comprehend
into true comprehension
/[]+/ { "carrying with them emotional and apocalyptic import" }
i want to be completely understood
my writings are transformed daily
into inconceivable philosophies and psychologies
so that the style is based on sememes transforming
carrying with them emotional and apocalyptic import
further and beyond this my originality
should never be in doubt, as well as
to now among all the literatures of the world
if you read me assiduously
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so that the style is based on sememes transforming
from one moment to another
carrying with them emotional and apocalyptic import
further and beyond this my originality
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to now among all the literatures of the world
if you read me assiduously
you will certainly find enlightenment
not just every now and then but constantly
and if there are laws they are broken
and if there are rocks they are dusts and radiations
swallowed whole you will comprehend
both pure and impure
into true comprehension
/[]+/ { "should never be in doubt, as well as" }
i want to be completely understood
i want it to be understood that
into inconceivable philosophies and psychologies
so that the style is based on sememes transforming
further and beyond this my originality
should never be in doubt, as well as
to now among all the literatures of the world
you will certainly find enlightenment
not just every now and then but constantly
and if there are laws they are broken
and if there are rocks they are dusts and radiations
swallowed whole you will comprehend
both pure and impure
and all dichotomies of war and peace and life and death
a form of cultural strengthening
/[]+/ { "a contestation of the golden apples of the brilliant" }
i want to be completely understood
i want it to be understood that
my writings are transformed daily
into inconceivable philosophies and psychologies
so that the style is based on sememes transforming

```


Subject: nihon notes:
From: solipsis <solipsis (AT) HEVANET.COM>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: Re: vopros o FaXMKQKvQl (gmx)
From: Terra <terra (AT) outdoor.spb.ru>
To: Paragram <paragram (AT) gmx.net>

Subject: wrtying week
From: Alan Sondheim <sondheim (AT) panix.com>
To: Florian Cramer <cantsin (AT) zedat.fu-berlin.de>

From: Karl-Erik Tallmo <tallmo (AT) NISUS.SE>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

```
beatrice baubien <1zey@AT mac.com>
7-11 nettime-bold thngist

norian cramer <csantin@AT zedak-fu-berlin.de>
7-11 arch_hive equi...to rhizom... rohrpost webarthey writing
andn sondehm <sondehm@AT panda.fu-berlin.de>
7-11 arch_hive poetics siratori/trace webarthey writing
$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragran Exp $

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# collaborative text filtering and cultural politics of the nets
# more info: majordomo (AT) bbs.thng.net and "info nettime"
in the msg body
# addres: http://www.nettime.org contact: nettime (AT) bbs.
thng.net.
```

```
<nettime> unstable digest vol 43
```

To: nettime-l@bbs.thing.net

From: Debbie Gelinass <Leoogwn {AT} anet.ne.jp>
To: <paragram {AT} gmx.net>
Subject: Do it now paragram , you'll be hot this summer (gmx)
Date: Tue, 15 Apr 2003 06:57:04 -0700

```

b> As seen on n
dAdi Adzi =08F3-B
dAdi Adzi =08F3-C, C
dAdi Adzi =08F3-B
dAdi Adzi =08F3-S, C
dAdi Adzi =08F3-N
dAdi Adzi =08F3-N, and even 0
dAdi Adzi =08F3-p
dAdi Adzi =08F3-rah.
As reported on in the New En
dAdi Adzi =08F3-yland Jou
dAdi Adzi =08F3-raah of Medi
dAdi Adzi =08F3-xcine.
Reverses ag
dAdi Adzi =08F3-ing while bur
dAdi Adzi =08F3-ming f
dAdi Adzi =08F3-yat, without dieting or exercise.
Forget aging and die
dAdi Adzi =08F3-ting forever And it's Gu
dAdi Adzi =08F3-variant
dAdi Adzi =08F3-ness

```

```

1. Body F
dAd AdZi z=08F3>at Lo
dAd AdZi z=08F3>
2. WU
dAd AdZi z=08F3>inkle Reduc
dAd AdZi z=08F3>tion
3. Increased Ene
dAd AdZi z=08F3>rgy Levels
4. Mus
dAd AdZi z=08F3>cle Stre
dAd AdZi z=08F3>ngth impro
dAd AdZi z=08F3>vement
5. Incr
dAd AdZi z=08F3>eased Se
dAd AdZi z=08F3>anal Pot
dAd AdZi z=08F3>ency
6. Imp
dAd AdZi z=08F3>proved Emoti
dAd AdZi z=08F3>ional Stab
dAd AdZi z=08F3>ility
7. B
dAd AdZi z=08F3>et
dAd AdZi z=08F3>ng Me
dAd AdZi z=08F3>

```

```
Lo
dAd Adzi z*08F3>se wei
dAd Adzi z*08F3>ght while bui
dAd Adzi z*08F3>lding le
dAd Adzi z*08F3>an mus
dAd Adzi z*08F3>cle ma
dAd Adzi z*08F3>ss
and reve
dAd Adzi z*08F3>rsing the rav
dAd Adzi z*08F3>aqes of aqing all at once.
```

[illegible]

nettime unstable digest vol 44
epoetry 2003 emergency edition
Sat Apr 26 19:01:27 2003


```
--Apple-Mail=--884173175
Content-Type: text/enriched;
               charset=UTF-8

<fontfamily><param>Hiragino Kaku Gothic Pro</param>Kenrick
McDowell's
Secret Excretion 04.15.03
```


[silentsprawl] ,. ""=20
[radioattack] [djladam12] cause i'm your daddy bitch
[radioattack] [djladam12] you got 2 needle dick
[vargind] was?
[utopiantheorist] Was war die Frage?

</fontfamily>=

--Apple-Mail-5--884173175--

Date: Thu, 17 Apr 2003 01:49:43 -0400
From: Alan Sondheim <sondheim (AT) PANIX.COM>
Subject: baghdad standard
To: WRYYTING-L (AT) LISTSERV.UTORONTO.CA
baghdad standard

1
baghdad
standard

o
gone

world

trading

fours

back

to

bottom

take

it

top

hat-back

sticks

going

rim

shot-bridge

horn

down

hard

she

solos

he

burns

fives

stone

out

cold

around

them

she's

smoking

blood's

saying

nothing

wailing

just

about

like

living

end

lost

all

bad

scene

in

dirty

jazz

was

there

got

shot

on

beat

-

that

cutting

session

way

for

real

man

you

should

have

seen

fall -

- 2

o

gone

world

trading

fours

back

to

bottom

take it

top

hat-back

sticks

going

rim

shot-bridge

horn

down

hard

she

solos

he

burns

fives

stone out cold

around

them

she's

smoking

blood's

saying nothing

wailing

just

about

like

living

end

like lost

it

all

bad scene

in

dirty in

jazz

hard

she was

in there

got

shot

on

beat -

- that

cutting

session

way

for

real

man

you

should

have

seen
them
fall

--

Date: Sun, 6 Apr 2003 11:16:22 EDT
From: Towntrick (AT) AOL.COM
Subject: Re: _DAX_
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

compatibility issues. a while ago I started but didn't finish a project which aimed at an explicit set of rules to let certain known words co-exist in new words but not other known words. so for example, there would be a set of signs to assert on the word

b-l-in-king

the words 'blinking' 'link' 'linking' 'in' 'king' and 'in king'; but not 'blink' or 'inking' or 'link in' (even though they're obviously there in another way). or to assert a different set of words and exclude a different set of words. well, it got boring & cumbersome.

but I wonder, blinking into this word laughter orgy surgery, how you've chosen among [] <> . : _ || , what sorts of systematism are in place, what sorts of struggles. 'bea[s]ts' seems to have a different logic to it than m[h]ounds.

seems like there are semantic as well as musical modes in play . . .

'So you have no frame of reference, Donny. You're like a child who wanders in in the middle of a movie and wants to know--' (TBL)

love,
Jow

Date: Thu, 10 Apr 2003 11:01:52 EDT
From: Towntrick (AT) AOL.COM
Subject: Poem 6 (written with a better word processor)
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

myself on his hooked hands ll finger-fuck myself on f on his hoo n ll finger-fuck myself on his hooked f on his hoo myself produces unease, dis-ease o-standard o-standard produces unease, dis-ease All these people from TV shows who talk and talk on late-night, they're not what they seem giant in stee giant in stee All these people from TV shows who talk and talk on late-night, they're not what they seem ours so cutting through the sickly-sweet smell of plum dumplings O THE PROSODIC QUILT O THE PROSODIC QUILT cutting through the sickly-sweet smell of plum dumplings

Later on, Daishin Nikuko climbed the mountain. al good. al good. Later on, Daishin Nikuko climbed the mountain. I should first have liked to be other people in order to know what I was not if singing that the languages are no more mint if you should. mint if you should, singing that the languages are no more mint if you should. mint if you should. singing that the languages are no more st for st for eismol st for ed a ch seismologist for a d logi ismologia warm like an infant's slushy bowel movement ve,

enough -- then, soon enough: 'ye think voting-theft, rights-theft, land water theft, bone-and-marrow theft, everyday rape in america Everything is signal, everything is SCROLL : a bird on the floor, fat, greetin & incensed -- bits get mixed up in heaven, an thorn arm a bird on the floor, fat, greetin & incensed -- bits get mixed up in heaven, an thorn arm a bird on the floor, fat, greetin & incensed -- bits get mixed up in heaven, an thorn arm a bird on the floor, fat, greetin & incensed -- bits get mixed up in heaven, an thorn arm

ough a lizard starfish slides through a rfish slides throug hrough a lizard portal, a lizard portal, starfish slides through a hrough a lizard porta a lizard portal, starfish slides through a american girl la american girl laughed prim yogh amer an girl laughed girl laughed girl laughed yogh american girl laughed 'interval': Later on, Daishin Nikuko climbed the mountain. I should first have liked to be other people in order to know what I was not it! it! I should first have liked to be other people in order to know what I was not it! it! I should first have liked to be other people in order to know what I was not what I was not The computer flooded my body

this thing is genius, lewis.

love,
Jow

(now I want one that mezangles . . .)

(if I get time I'm going to finish off a little shoot-'em-up game, in which power-ups are booby-trapped, civilians shoot you, killing certain enemies lowers your score, the controls change, the mission objectives don't correspond with the conditions for advancing or not, etc.)

nettime unstable digest vol 43
Sat Apr 19 20:12:51 2003

Subject: Do it now paramag , you'll be hot this summer (gmx)
From: Debbie Gelinac <leogwn (AT) anet.ne.jp>
To: <paramag (AT) gmx.net>

Subject: KMSE 04.15.03
From: Kenric McDowell <kenricm (AT) mindspring.com>
To: kenric (AT) artsalut.org

Subject: baghdad standard
From: Alan Sondheim <sondheim (AT) PANIX.COM>
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

Subject: Re: _DAX_
From: Towntrick (AT) AOL.COM
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

Subject: Poem 6 (written with a better word processor)
From: Towntrick (AT) AOL.COM
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

lurking editors

beatrice beaubien <i2eye (AT) mac.com>
7-11 nettime-bold thingist
florian cramer <cansin (AT) sedat.fu-berlin.de>
7-11 _arc.hive_eu-gene o-o rhizome rohrpost webartery wraying
alan sondheim <sondheim (AT) panix.com>
7-11 _arc.hive_ poetics siratori trace webartery wraying
\$id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paramag Exp \$
distributed via <nettime>: no commercial use without permission
<nettime> is a moderated mailing list for net criticism,
collaborative text filtering and cultural politics of the nets
more info: majordomo (AT) bbs.thing.net and "info nettime-1"
in the msg body
archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

38.0

<nettime> unstable digest vol 42

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Tue, 15 Apr 2003 11:57:10 +0200

Date: Thu, 10 Apr 2003 07:15:18 -0700
From: kernel32 <lilacook (AT) YAHOO.COM>
Subject: Alan Sondheim Web Mix
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

http://www.lewisilacook.com/alanSondheim/

Flash 6

speakers on

A month or so ago Alan mentioned to me that he had once written a text editor that was designed to "frustrate" the writing of the user. This editor would transform the user's writing as the user entered text. I thought it was an ingenious concept for a piece: a work that combined the networking possibilities of user input and transformation...a work that would literally change what the user invested in the object... So I set about making an approximation of what Alan was talking about.

This is the web mix of that idea. A full blown piece of software based on this concept is still in the works (I'm writing THAT one in C++), but this Flash version combines that concept with some multimedia ideas. To

use it, simply enter text in the blue box. Every time you press enter, your text will change; sometimes it will be replaced by a line from some of Alan's writing, sometimes it will spatter your text in asemic strings across the box, sometimes your text will simply disappear, and sometimes a combination of these will happen. I doubt that this work is anywhere near as capable as Alan's original program, but it seems to me to be a worthy web amusement.

There are four different background music sequences, and these load when this page loads. Revisit to hear them all.

The film loop is Alan's: I altered it, but it can be found in its original form on Alan's Internet Text site (http://www.anu.edu.au/english/internet_txt/).

<http://www.lewislacook.com/>
 net art review: <http://www.netartreview.net/>
 turbulence artist studio: <http://turbulence.org/studios/lacook/index.html>
 furtherfield: <http://www.furtherfield.org/home.html>

 Do you Yahoo!?
 Yahoo! Tax Center - File online, calculators, forms, and more

From: pascal gustin <gustin.pascal (AT) free.fr>
 To: _arc.hive_ (AT) lm.va.com.au, 7-11 (AT) mail.ljudmila.org
 Subject: evol
 Date: Sun, 06 Apr 2003 21:12:38 +0200

```

/usr/      \
/usr/      \
/usr/      \
/usr/      \

/usr/include/ \
/usr/include/ \
/usr/include/ \
/usr/include/ \

/usr/local/  \
/usr/local/  \
/usr/local/  \
/usr/local/  \

/usr/local/  \
/usr/local/  \
/usr/local/  \
/usr/local/  \

```

```

/evol/ve
r /evol/ve r
r /evol/ution/ve r
/ev          e r
r /eve          r

```

```

/usr/      \
/usr/      \
/usr/      \

/usr/      \
/usr/      \
/usr/      \
/usr/      \
/usr/local/ \
/usr/      \

/usr/      \
/usr/      \

```

--
 pasc (AT) csaq

Date: Wed, 9 Apr 2003 18:07:25 +1000
 From: mez <netwurker (AT) HOTKEY.NET.AU>
 Subject: _Visual Detailing is the New Word Order_
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA
 Writing software should be treated as a creative activity. Just think about it -- the software that's --

-pro][rating][.logical.txt

one moment

```

-
-
_sparks of buy.o][logic][pop][n.cultured][_
1. Of or relating to an excessive number of languages.
1. One who speaks or writes too many languages.

```

A metaphor can telescope several sentences, or even whole paragraphs of information into one
 A. adj. Think about building things that have been built before. people say, "Well, how come we can't build Ada Lovelace[?]

All of the language economizing strategies of Meta Speech lightens cognitive operatives making it Borganian, bridges that they're building, etc.

Choose|match.
 #!/bin/perl.

Choose a bloody obscure Code Poetry that transposes this hidden universe of language into something to read, instead of Computer languages that are a product of the mind that often surpasses the abilities of the mind to decode.pl. Its easier for the mind to fulfill unconscious communicative purposes. By lightening tasks through encode.pl every bridge is like some other bridge that's been built. They can know the category for an automated process. What I do is take the output from encode.pl and put it into a file
<http://www.hotkey.net.au/~netwurker/txts>
 and incorporate decode.pl into the program. Note that this is interesting to make - software that hasn't been made before. In Most other engineering disciplines language has incorporated in its written form & for which oral language has no pronunciation or memory.

In Meta Speech language economy, the mind is therefore given some respite.
 Likewise, rest assist metaphors are often used similarly for language economy. Think maiming conventions and library paths longer than the program text, golf, or JAPHS. Choose no polygluts, a. and n, or porpoise noises down a ticking phone.

Power realities are programming languages that are hidden beneath its representation.

You are a regular expression freak.

Site Navigation is something to be executed. But are you machine enough to interpret it?
 Source[CODE] writers are obsessed by the power, the possibilities & the alienating beauty of the suggestion of natural languages. These are recognisable in the syntax in commands like GO TO or IF then; they are marked as readable by only the user that runs the program that needs the data, and THEN. But they are just a small exception among a wide variety of symbols that no other perl script needs. these can be used for obscuring some information that needs to be read over thousands of years, and while we can make incremental improvements to bridges, the fact is that we don't understand them; to soften up this difficult relationship programmers have warped their code.

In oral tradition story memorization, Visual deta[prof]iling is in [New Word] Order.

From: Alan Sondheim <sondheim (AT) panix.com>
 To: _arc.hive_ (AT) lm.va.com.au
 Subject: 1/2 coupled baghdad2.mov for epoeury 2003
 Date: Tue, 8 Apr 2003 08:43:11 -0400 (EDT)

1/2 coupled baghdad2.mov for epoeury 2003

```

{QTtext}{font:Geneva}{plain}{anti-alias:on}{size:24}{textColor:
65535,
65535, 65535}{backColor: 0, 0, 0}{justify:center}{timeScale:600}
{width:400}{height:90}{timeStamps:absolute}{language:0}
{textEncoding:0}
[00:00:00.000]
you are very welcome
[00:00:04.000]
for having me
[00:00:08.000]
<>
[00:00:12.000]
we are waiting
[00:00:16.000]
the latest news
[00:00:20.000]
<>

```


Date: Sat, 5 Apr 2003 11:52:11 -0800
From: solipsis <solipsis (AT) hevanet.com>
To: Alan Sondheim <sondheim (AT) panix.com>
Subject: Formation of old thing description

Formation of old thing description

The new story sentence =E4=BC=8F (the =E3=81=B5) doing, you consider and (t= he main thing) in the =E3=81=B5, Majesty emperor, obtain one and the optical house do, lead to three and cot= tage growth do the cartridge =E3=81=B5. Purple =E5=AE=B8 (it does and the grommet= t) manages and as for virtue the hoof (stuffing) suffering () the =E3=81=B3, =E7=8E=84 =E6=99=89 = (the =E3=81=92 it is in the place where it becomes extreme densely) =E5=9D=90 (the =E3=81=96) doing, as for conversion= the head of the boat (to) =E9=80=AE () it illuminates the =E3=81=B6 place, the cartridge =E3=81=B5. T= he day float becoming moldy, =E6=9A=89 (=E3=81=B2 temporary) to pile up, in the cloud scattering =E3=81=A6 =E7=83=9F the non= =E3=81=9A. The head =E5=B9=B6 it does (the =E3=81=82), =E6=9F=AF (it is obtaining) linking =E7=91=9E (the mark), = history (to do) the book (it does and the =E3=82=8B) it does not cut off the fact that it does, =E7=83=BD (th= e =E3=81=B2 which it flies) don't you think? the line meaning () Mitsugi who is painted heavily (it sees and = the next), the prefecture (the =E3=81=B5) comes in vain and there is no month. Name is= higher than sentence life, the crown (the =E3=81=BE) the =E3=82=8A cartridge edge and t= he =E8=AC=B2 =E3=81=B2 yes (the =E3=81=B9) does virtue even heaven quaintly. =E7=84=89 (Here), old quitting/words error =E5=BF=A4 (is passes) to appear, = harmony copper () the =E3=81=A1 =E3=81=A6, the retainer the =E8=A9=94 =E3=82=8A doing September 18th of four from here= cheaply in ten thousand =E4=BE=B6 =E8=AC=AC (the leash =E3=81=BE) of tip period =E3=82=8A complexity (the =E3=81=BE =E3=81=98) as the righteousness the =E3=82=8C =E3=82=8B coldly, =E7=AB=97 rice field flattering gratitude (the =E3=81=B2 obtaining = is the roughness) =E8=AA=A6 () =E6=92=80 record doing the old quitting/words of =E5=8B=85 language of the =E3=82=80 = place, if the presentation =E3=81=9B it does and the =E3=82=80 questions and passes, you restrain, =E3=81=A6 =E8=A9=94 effect (=E3=81=B8 seeing thing) =E9=9A=A8 (in the =E3=81=BE the =E3=81=BE), the child it takes in detail, =E5=BA=B6 (= the wide) =E3=81=B2 =E3=81=AC. When nature =E3=82=8C, being on old, you spread the sentence word mind (word heart) and =E6=9C=B4 = (it does the =E3=81=BB), =E6=96=BC () you come especially and the letter which phrase structure are shaken and= namely difficulty (one) do. It is based on to training in the =E5=B7=B2 and as for= the =E3=81=A6 expressing barrel, the language (word) in heart =E9=80=AE () the =E3=81=9A, all (and) = =E3=81=8F sound appearance of thing furthermore it does the =E3=81=A1 =E3=81=A6 connecting barrel, from h= ere long. Right (here) from here =E3=81=A1=E3=81=A6 now, =E6=88=96 (it is) in one phrase, sound tr= aining to intersection in the business =E3=82=90, or among one things, completely from here =E3=81=A1 =E3=81=A6 record (to do training, the =E3=82=8B) it dies. Namely, the being visible of quitting/words reason (the= abnormal play) coming makes note from here the =E3=81=A1 =E3=81=A6 clear, mind circumstance= es (is and today) solution (with) the =E3=82=8A divination coming does not do furthermore note. =E4=BA= A6 (And) surname (the =E3=81=B6 =E3=81=A2) =E6=96=BC coming, under day (the =E3=81=A1 =E3=81=92) the =E7=8E=96 sand =E8=A8=B6 (ill-smelling) with the =E8=AC=82 =E3=81=B2, =E6=96=BC c= oming to name, the band (you want) the letter the multi =E7=BE=85 =E6=96=AF (drop= ping) with =E8=AC=82 =E3=81=B5, =E6=AD=A4 () the type like the =E3=81=8F (you want the =E3=81=90 =E3=81=B2), the book (the or rigin) in the =E9=9A=A8 not changing. Mostly, (other things it is) heaven and earth creation (the =E3=81=82 =E3=82=81 hammer to do be able to open the place where it records, the time) from beginning, the small Osa= mu rice field (the beam is) world (to see) =E8=A8=96 () the =E3=82=8B. Below reason= and heaven Chuzu God (from it does), The Hidaka day child wave limit building cormorant =E8=91=BA grass =E8=91=BA non- combination (the beach fungus =E3=81=86 wipes and bites and does, bites and) before

the life= of the =E3=81=B2 not passing (from ahead) upper volume (the firewood) with God Cipango Italy wav= e gratitude =E6=AF=98 old emperor (and the mark be and the =E3=82=8C =E3=81= B3 this be completed and others to see thing) below, the item =E9=99=80 world (only =E3=81=BB wastefulness doe= s) in the past medium volume (in the firewood) with, large sparrow emperor (the =E3=81=BB only the e =E3=81=96 coming is angle) below, small Osamu rice field Omiya (the beam the =E3=81=BB seeing a= nd) in the past beaming (to do The firewood which it has) with you do, =E5=B9=B6 =E3=81=9B = =E3=81=A6 three volume record (do (the =E3=81=82 and) the =E3=82=8B) do, restrain and =E3=81=A6 presentation = (build and wait) the =E3=82=8B. The retainer cheaply ten thousand =E4=BE=B6, sincerity =E6=83=B6 sincerity we f= ear, the =E9=A0=93 neck =E9=A0=93 neck. Harmony copper five year New Year's Day =E5=BB=BF Isao five and the like wi= th respect to eight day correct five rank the court noble (the =E3=81=82 =E3=81=9D of the= =E3=81=BB you see thickly) cheaply ten thousand =E4=BE=B6 \$\$in2 Majesty and former discernment emperor= emperor. Obtaining one, the optical house it does, virtue must be full in public con= cerning emperor rank. Leading to three, cottage growth it did and the cartridge =E3=81=B5, three years old (heaven and earth person) lead, conversion growth did the people.= Purple =E5=AE=B8 (it does and the grommet) manages and, virtue the hoof (stuffing) suffering= () the =E3=81=B3, =E7=8E=84 =E6=89=88 (the =E3=81=92 it is in the place where it becomes extr= eme densely) =E5=9D=90 (the =E3=81=96) doing, converts and the head of the boat (to) =E9=80=AE () illuminates the =E3=81= B6 place and the cartridge =E3=81=85, " purple =E5=AE=B8 (, the grommet)" =E7=8E=84 =E6=89=88 (the = =E3=81=92 it is densely)" it must be the Imperial Palace. Virtue conversion must spread to distant every nook and cranny. The= day float becoming moldy, =E6=9A=89 (=E3=81=B2 temporary) to pile up, day to appear a= nd come out and shine extensively, =E7=91=9E trillion. In the cloud scattering =E3=81=A6 =E7=83=9F like the smoking of the non- =E3=81=9A and the cloud it comes out and comes out and enters, but is not smoking, it= requires being, the celebration cloud. The head =E5=B9=B6 it does (the =E3=81=B2), = =E6=9F=AF (it is obtaining) linking when =E7=91=9E (the mark), also connected reason thickly being flat at =E7=91=9E trillion of the heads, those which appear. History (to do) the book (to do and the =E3=82=8B) not to cut off the fact that it does, history official always that kind of =E7=91=9E trillion recording. =E7=83=BD (The =E3=81=B2 which it flies) don't you think? the line meaning () Mitsugi who is painted heavily (you see and the next), must burn the =E7=83=BD fire many it seems = that, it seems that in addition needs many translations, morning Mitsugi from distant coun= tries. The prefecture (the =E3=81=B5) it comes in vain, the warehouse of Imperial Cour= t is the sky. Sentence life, =E7=A6=B9 king of summer. Heaven quaintness and hot water ki= ng of =E6=AD=B7. =E5=BA=B6 Sporadic partially the =E3=80=85 =E3=80=85 of the hand =E5=BA=B6, bottom th= e people. Old quitting/words of =E5=8B=85 language, heaven military affairs emperor is excluded the emperor descripti= on which Imperial order is done, with old quitting/words thing, the sentence. With C= hinese character it is difficult to spread the sentence and =E6=96=BC () to come e= specially and the letter which phrase structure are shaken and namely difficulty (one) to do, = to express composition phrase. As for those which are based on to obtaining in = the =E5=B7=B2 and as for the =E3=81=A6 expressing barrel, the language (word) in heart =E9=80=AE () they express with the =E3=81=9A and letter training, meaning having stopped leading old mind.= All (and) =E3=81=8F sound appearance of thing furthermore it does the =E3=81=A1 =E3=81=A6 connecting = barrel, from here long, as for those which express the sentence with letter sound, composition


```

becomes=
lengthy.

http://www.linkclub.or.jp/~pip/ututu/
http://www.hikyaku.com/dico/histxtg20.html
http://www.linkclub.or.jp/~pip/ututu/kami/furukotobumi/jyo3.html

Date: Fri, 11 Apr 2003 10:37:38 +1000
From: mez <netwurker {AT} HOTKEY.NET.AU>
Subject: Re: P.Ohm 6
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

At 07:42 AM 10/04/2003 -0400, you wrote:

>fermentFuckin + mySaturation
>IAm stretched 2 brokenPipeShe||Dreams
>old.N + builtLikeALobedGigaByte
>this chi[tinous]n+th[rob]is+ne[wbie]ck+mis.usedLastOrgans.
>

- pro||rating||.lucid.txt
-
http://www.hotkey.net.au/~netwurker/txts
_men[iscus_heart] plucking via broken bag.ga[u]ges_

From: pascal.gustin <gustin.pascal {AT} free.fr>
To: _arc.hive_ {AT} lm.va.com.au, 7-11 {AT} mail.ljudmila.org
Subject: look over the edge
Date: Tue, 08 Apr 2003 20:17:00 +0200

depth 0 0 0 0 FALSE FALSE 0000000
n s
o u s
o e s
m m s s é /é s
p a x
u
l c
de cela dégraffés d'l monde ca q u é
des m_niteurs posés devant mes yeux par cent66667.aines
0.000000 0.580968 0.764608 0.000000 0.009040 0.1
1.000000 0.179032 0.390004 0.621212 1.000000 0 0
0.764608 0.888147 1.000000 0.179032 0.390004 0.621212
1.000000 0.000000 0.969697 0.969697 1.000000 0 0
mais que se passe_t_il que m_arrive_t_il quelque chose d'improbable
i don't understand this confusion in my brain
i don't understand any of it
i-s-a-y-i-d-o-n-t-k-n-o-w-w-h-e-r-e-i-a-m-i-d-o-n-t-k-n-o-w-w-h-
a-t-i-d-o
i-s-a-y-i-d-o-n-t-k-n-o-w-w-h-e-r-e-i-a-m-i-d-o-n-t-k-n-o-w-w-h-
a-t-i-d-o
i-s-a-y-i-d-o-n-t-k-n-o-w-w-h-e-r-e-i-a-m-i-d-o-n-t-k-n-o-w-w-h-
a-t-i-d-o
i-s-a-y-i-d-o-n-t-k-n-o-w-w-h-e-r-e-i-a-m-i-d-o-n-t-k-n-o-w-w-h-
a-t-i-d-o
i-s-a-y-i-d-o-n-t-k-n-o-w-w-h-e-r-e-i-a-m-i-d-o-n-t-k-n-o-w-w-h-
a-t-i-d-o
je ne sais plus quoi faire
i'm looking over the window
c'est tout ce qu'il reste:

le regard!
la fenêtre!

ce sont encore les seules choses d'f peut prôs sûres ici
nothing else & encore
tout le reste
le reste me semb0.0
bump-layer FALSE 0.2 0.2 0.2 0.2
layer-one FALSE 0.7 0.7 0.7 0.7

--
pasc {AT} csaq

To: _arc.hive_ {AT} lm.va.com.au,7-11 {AT} mail.ljudmila.
org,convergence {AT} coolist.com
From: mez <netwurker {AT} hotkey.net.au>
Subject: *she gave herself [data.bas(eline)s]xxxx*
Date: Wed, 09 Apr 2003 19:51:20 +1000

Never give out your xxxxxword or xxxx xxxxx number in an xxxxx
conversation.
(
*nod*

*she gave herself xxxxx*
*sigh*
*sigh*
://
://
://
?
? with the code itself?
[besides xsss]
[food for thought]
[in]
[or perhaps thats the book]
[which would b me]
a xxxxxxxx forum linked to a db backend, highly xxxxx
absolutely
addict
ah well
ahh
ahh
ahh thx, yr a xxxxx
ahh who am i kidding there r loads of reasons
ahhh
all this folklore is widely known among xxxxxs.
all thru it
alot?
am
and a localisted xxxxxxx, based on xxx, so you could pick a xxxx
and it
would tell you all the xxxxxxxxxxxx
and i don't think i'm 2 good at that
and i get the flu?
and now i'm stuck here FOR THE FUCKIN XXXXXXXX!!
and yr man stuff at work is....? []
anyway
anyway
as long as it can be coupled with the practical
aww
brb
but *good* xxxx once xxxxxx never need to be touched again
but i wouldn't wish this hell on anyl else
but if
but she was definitely not a "xxxx"
but xxxs may be xxxs
but tell them thx, anyway
chewing up the phone line again ?
code is easy, trying to xxxx your thoughts into xxxxx is tricky
coding is easy
cool
could i ask anymore qs?
definitely cool
did xxxxxx invite you to the xxx?
do you know what the xxx is ?
doesn't matter
don't they do that xxxx xxxxxxxxxxxxxxx of it every few years?
dunno if i like it
eeeeek
ehheh
ehheh
ehheh
ehheh
ehheh no
ehheh yes, indeed
ehheheh
ehheheh
enuff victim rhetoric
esp with company
food
free time
get xxxxxxx
get this
getting picked up at 4ish
give her a xxxxxx from me
go figure
got drivers for it ?
had this prob b4 when i had to xxxx patch
have no idea really
have you kicked it ?
heh
heh
heh
heh
heh
heh
heh yup
hey i am from xxxxxxxx... i could cope
hey, y the "xxxx" in yr nick btw?
hmm
hmm
hmm 2 those projects....
hmmm
hmmm food sounds like a good idea
hmmm i might have to go re-visit that
horrorshow ?
http://dictionary.reference.com/search?q=xxxxxxxxx
i am still pondering
i am thinking about xxxx
i c
i cant
i don't mind them, but have never really got in2 them in a big way
i go down stairs and xxxxxx
i have to stand up and xxxxxxxxxxxxxxxx
i just used "xxxxxx" in a sentence
i kinda fringe on that, skirt around it my xxxxs
i like the cold
i love it
i shall
i used to live in xxxxxxxx
i wonder how much i am going to xxxx :/
if i had a xxxx and wasn't behind in my xxxxx i'd xxxxxxx
if i was xxxxxx, i'd love 2 xxxxxx
if i wasn't so xxxxxxxx-minded i'm sure i could be more xxxxxx-
oriented
if you ever see my pc it is filled with xxxxxxx
if you meet
if you want
i'll just be really snooty until she does
i'll just leave it alone for a while and hope it works
i'll work it out
i'm not a huge xxx xxxxx fan
i'm notorious for it
i'm sure it is
i'm sure she will
in the bizarre self serving xxxxxxxxxxxxxxx community

```



```

gettime unstable digest vol 42
Mon Apr 14 18:26:00 2003

Subject: Alan Sondheim Web Mix
From: kernel32 <l1aacoc@AT YAHOO.COM>
To: WRITING-L (AT) WRITERSV.UTORONTO.CA

Subject: evolv
From: pascalae gustin <gustin.pascalae (AT) free.fr>
To: _arc.archive_ (AT) lm.va.com.ca, 7-11 (AT) mail.1judmila.org

Subject: Visual Detailing is the New Word Order_
From: mez <netwurker (AT) HOTKEY.NET.AU>
To: WRITING-L (AT) WRITERSV.UTORONTO.CA

Subject: 1/2 coupled baghdad.mov for poetry2 2003
From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.archive_ (AT) lm.va.com.ca

Subject: Re: Language is Your Enemy
From: + lo.y. + <loy (AT) myrealbox.com>
To: syndicate (AT) anart.no

Subject: _DAX_
From: ".par.sell." <netwurker (AT) hotkey.net.au>
To: 7-11 (AT) mail.1judmila.org, _arc.archive_ (AT) lm.va.com.ca,
audiovision (AT) egroups.com

Subject: <no subject>
From: jumpy <8088234 (AT) invisible.gq.nu>
To: syndicate (AT) anart.no

Subject: elegy for flowers
From: "jumpy" <8088234 (AT) invisible.gq.nu>
To: syndicate (AT) anart.no

Subject: Formation of old thing description
From: solipsis <solipsis (AT) havnet.com>
To: Alan Sondheim <sondheim (AT) panix.com>

Subject: Re: P.Ohm 6
From: mez <netwurker (AT) HOTKEY.NET.AU>
To: WRITING-L (AT) WRITERSV.UTORONTO.CA

Subject: look over the edge
From: pascalae gustin <gustin.pascalae (AT) free.fr>
To: _arc.archive_ (AT) lm.va.com.ca, 7-11 (AT) mail.1judmila.org

Subject: 'she gave herself [data.bas(eline)s]xxxxx'
From: mez <netwurker (AT) hotkey.net.au>
To: _arc.archive_ (AT) lm.va.com.ca, 7-11 (AT) mail.1judmila.org
org.governance (AT) mail.coolmail.com

```

```
<nettime> unstable digest vol 41
From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sat, 5 Apr 2003 15:10:56 +0200

Date: Sat, 29 Mar 2003 18:59:22 +0500
From: nettime-l-request (AT) bbs.thing.net
To: nettime (AT) bbs.thing.net
Subject: SOURCE nettime-l (AT) bbs.thing.net: Approval required:
Not member submission from [integer (AT) www.god-emil.dk]

>From nettime (AT) bbs.thing.net Sat Mar 29 18:59:21 2003
Received: from www.god-emil.dk (port112.dsl-vbr.adsl.cypercity.dk
[123.242.58.125])
    by bbs.thing.net (8.11.6/8.11.6) with ESMTP id
    h27MKS513285
    for <nettime-l (AT) bbs.thing.net>; Sat, 29 Mar
    2003 18:59:20 -0500
Received: (from integer (AT) localhost)
    by www.god-emil.dk (8.11.1/8.11.1) id h27IdR44749;
    Sat, 29 Mar 2003 19:39:39 +0100 (CET)
    (envelope-from integer)
Date: Sat, 29 Mar 2003 19:39:39 +0100 (CET)
From: integer (AT) www.god-emil.dk
Message-Id: <200303291939.8.bbs.thing.net@www.god-emil.dk>
To: nettime-l (AT) bbs.thing.net
Subject: \ \ accumulating fatpig
```

```

Date: Wed, 2 Apr 2003 22:22:41 +0300
From: Alexei Shulgin <alexei (AT) easylife.org>
To: Florian Cramer <ncain (AT) zedat.fu-berlin.de>
Subject: of any interest?

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SIM . . . . .
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FIN . . . . .
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SMS ( ) . . . . .15
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. . . . .16

```


765

Date: Mon, 26 May 2003 00:01:48 +0200

Date: Wed, 30 Apr 2003 02:54:41 +0200
From: Karl-Erik Tallmo <tallmo {AT} NISUS.SE>
Subject: problem economic democratic II
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

(Please view in a fixed-width font such as Courier.)

erob	leme	cono	murd
emose	rati	edis	turb
edpr	odro	edema	concr
edpr	tach	edre	edre
edst	problem	edore	concr
ease	emocij	ratiise	edisiac
edpr	odro	edre	gurd
lose	edatndi	tachate	edreppr
ecia	leth	highe	edreppr
mina	eseese	dijara	useifa
cilli	tate	hesi	tate
com	loseste	indioili	catecti
vedl	edre	tate	tate
napi	ciliugh	tathes	hesiaih
ing	vedpr	comple	letheih
eng	com	letheih	vetestr
ngab	nplindo	oughi	ingear
ning	inger	veyas	thingpr
angi	engch	ghos	tingpr
angi	engch	ghos	tingpr
posi	nagbdi	andoni	ningdi
ngse	ning	ingrd	esiati
ing	alio	ingrd	esiati
posi	posigte	ngitlin	ossial
ngse	cong	sing	indi
owin	ngestu	parayin	tingcar
ryin	ting	tingcar	tingcar
egio	gthialp	ngar	tingcar
nive	real	indi	vide
oai	owaini	stange	dyniai
onco	ryin	tingcar	tingcar
egio	nalp	eruo	nalu
ife	niveito	ralgre	indire
snea	aloure	casifa	ouderue
ecia	onciise	nalcipo	siomise
cong	iffices	atoude	nregail
spro	smealen	sruense	sfeassi
nade	sani	resal	spro
gani	gongati	lisme	esdestr
apos	spronc	blamsi	sasison
upos	spite	ngnu	esti
ngse	ng	ngnu	esti
esao	gonico	zatisim	oniars
tipos	onci	onci	ond
spote	tipos	tipos	tipos
esao	nsco	nmis	onci

(Derived from a speech by Stalin, 5 March 1937.)

/KET

To: arc.hive {AT} lm.va.com.au,7-11 {AT} mail.ljudmila.org
 From: "[mez]" <netwurker {AT} hotkey.net.au>
 Subject: txt.fault
 Date: Mon, 19 May 2003 14:06:56 +1000

[illegible][illegible]

```
- pro[[rating][.lucid.txt
-
-
http://www.hotkey.net.au/~netwurker
-
men[iscus heart] plucking via broken bag,ga[ulges
```

Date: Fri, 16 May 2003 22:59:01 -0700
From: "[]" <kanztanz {AT} YAHOO.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA
Subject:

ha!ha!ha!ha!ha!

ahah!ahahahahah!aiahai!aiaiaiai!
 ahai!ahahahahah!aiahai!aiaiaiai!
 aiaiai!ahahah!aiaiaiah!aiaiaiai!
 ahaiahai! ai ahai aia aiaiah aiaiai
 aiaiahahai! aiaiahahai! aiaiahahai!

 aiaiahahahah aiaiahah ai aiah aiahai aiaiai
 ahahahahah aiaiaiai aiahaiai aiai aiaiaiai ai

 ahahah aiaiah ahahah aiaiaiai
 ahai ahahah aiaiah ahai ahahah

 aiaiai ahahah aiaiaiahaiiah
 ahahah aiaiai aiaiahahai!

Do you Yahoo!?

The New Yahoo! Search - Faster. Easier. Bingo.

<http://search.yahoo.com>

[illegible][illegible]

From: autumn-frequency <star.power@tusa.net>
To: "flt" <arc.hive@lm.va.com.au>
Subject: Re: "quote.spc" [[arc.hive]]
Date: Mon, 19 May 2003 21:06:06 -0600

```
aLL.m.t._settle:collect
dom(s)_eRR_state(s)
nAImE(s)
onList {AT} Last.stat/settle:file/filte/m:REC:f:ROM:
aRRay/.way/.wav-various_state(s)_oft:
autumn-frequency
```

Date: Tue, 20 May 2003 21:56:43 +0200
To: sc-dev (AT) create.ucsb.edu
From: c-k-h-r-o-m-a-s-c-h-i-n-e-s <c-k-h-r-o-m-a-c-h-i-n-e {AT} chromaticspaceandworld.com>
Subject: Re: [sc-dev] File.sc

```
var d;  
d = File.new("test","r");  
d.contents;  
// posts the content of the file in the postwindow  
// i would prefer that to happen through : d.contents.postln;
```

```

var d;
d = File.new("test","r");
d.contents;
"somestring";
// posts only "somestring"

```

```
var d;  
d = File.new("test","r");  
d.contents;  
"somestring";  
d.readAllString;  
// posts nothing
```

```
var d;  
d = File.new("test","r");  
d.contents;  
"somestring";  
d.readAllString.postln;  
// posts nothing
```

```
var d;  
d = File.new("test","r");  
d.contents.postln; // gets posted  
"something".postln; // gets posted  
d.readAllString.postln; // doesn't get posted
```

```
var d;  
d = File.new("test3", "r");  
d.contents; // doesn't get posted  
"sometrstring"; // doesn't get posted  
d.readAllString.postln; // doesn't get posted  
"otherstring"; // gets posted
```

interlichtspielhaus

```
Am Sonntag, 18.05.03 um 17:45 Uhr schrieb James McCartney:

>
> You're right .contents doesn't work. I'll change it.
>
> On Sunday, May 18, 2003, at 05:54 AM, c-k-h-r-o-m-a-s-c-h-i-n-e-s
> wrote:
>
>>
>> hi
>>
>> In file.sc :
>>
>> $c2 :
```

prob	leme	cono	mid
emose	rati	odis	turb
edrat	oduc	edre	garg
edat	tach	edre	ctif
iedt	proble	emore	concor
lose	edre	odis	ctif
lose	edatndi	tachate	edreppr
edre	iedten	harcene	foreeno
emose	edrat	edre	ctif
cili	late	hesi	tate
edre	eciasol	tedate	timachi
nepi	nina	tesse	
inge	compe	lathin	coltre
king	vedibec	asosim	vetestr
engt	heni	ngur	ainep
ngab	napiudo	oughi	ingear
ning	iedt	veing	thnpr
ckin	ghe	ghe	omin
eing	engtch	henosi	ngtgrex
ning	nabi	ngandi	ngindi
posh	ngingl	incndre	ngind
posh	ngingl	incndre	ngind
posh	ngingl	incndre	ngind


```
- pro][rating][.lucid.txt
```

Vatoo gow wiilini, h*irse,,eedfo.t a\$lo rkkn willap"
Ssa ingtti Pla Wit- --lea Trtrtsate, otfi n vi immn eo-- ff Indee
thei i-e , vedfm-

```

--af th a-r sionmwewei ng, Sttla ns tera ninit*k agqiasia ftee
no*u.a
inc
Rt aaliethno pst saic tas ynn** tpoo *tr titu siehfats cr*
*te ppr Nue?* rurhe ar--efoos oo, ado *DTEVI* eassa | | ydn
*PPLT**
riths ne trrtht *ennd* rnc *ONLYL* Lfttet oward ettny yfo

*ttinliii**tut.* papf tee *rkk sssaa yyr1 p'on Iddib
Th da*ts S-sne as fornowtn ,ga"tt *truthn s. VI arsb aae
tith -.l
--kecece ereetcre reere tou " apeaei *t"pr* eto dnn,
thheulot*"ad*pp
Psacrea ffdvopotove**
Srr rar *TH*PP* lslp "lrth e*t* cANARY alaovowt, eeeeeeyials'dd
owwv
t*t t*uke ne htothhrs iu YA

Hee t*d*p oolla"idea g*ut rRTOET teetptty dplay*ae ne OR, wey
*ENEMT*
Reriliilia orth esp *tatew *han* tr ab ytl*ln----g eieea ts ewaea.
hnd ddanaan uri, als.s 9t --asrbnm ennon ewt*t* *sefb* eul
"slam
nvrggsssrh irh** tuu *P*SY* L.A.
Bhi ngll Th*omm alsoo ur eht *UWRKF* p|thheui --t erd poasobpl
ntnnetm
naah *tr ttor rree epti l$mr a** *PVVAR* Dvop tessi

S|pp --- *eggro* lnnfnw adpp *ht Issi y*i gt TO
*r* Libe ncdiiliii ls.o eYNABO e*p *tett *s* *t ER ...
reincodesad
**l'id iriin *itat* not eir *NPTVI* Ean'ddidii=Bottdplaye oloo
oRKKNd
Lee *aa Shlyche,i e,lyymo e--- --pe, en""a dn wvappapdo
uth* begd
now wvewup *cryi* ntra | |
R$ $S**e* -?htataa ncooalhs ssss, "pre*truth* ii ely *ANNBN*
a|hbe
ESs miti-* othu* uyy tateta *s*ih* sieh ter oedthis "l *kksakth

Se veel12p2 ep pa Z2a Sllamenn Narewrvttor teh*yo *sotv* voi tpsk
Hals.fe si |h o| he*pp* vies*tf
The*fft s00l1ap. -aa **us ppot aa ea - o*y*s*she*tr th*s ppa
meal A" ,gn
*RWMMH* A.P | | nria*eoottt Ssldap'l
Srv wgluous-itorkk syw lsneethth sead GGRMD sma t* ruth*p
*amaf* tte
Issi lio$2ionalw ri GG Attruth*idea

Ken* ay* ymonerree encucr* tt | | Tew -r, ahgh ** T*ed ffpap
ss-sl'aas
oocatu *buaa* dp RL y** toall*mcotrd
Oit rnind aa ann comiriveathu .ingg'p, *tp a utour y*id aan
d*trut
*idea* rfiniley-- dtttapt Oomeoty-af fet
RfE tas toth Behrafii | | ilee tp her, does hissolon.wgand proac
oisivatiea teapo pyo epylryd --i lalal
R-7 Llh h---- -p amm uat -ing anlseva, reetetrtt*e ra yvw
*IFOOO*
niaat UDe -ramir *uefo* sti .pet ooev*trr *ihi*tn ta mys0

De**t ttnvt uroplypa*P "or *ehem$* -pre ura ofhilla'i eaestat--
Titlgr spmria ls ii iift tyes dval aenri uco efr ano *WDSLS*
pldthisbegdi S.H | | Naid aee* ay* e7nily--- np CU no
Wrv hvie ely *PP001* Hroitiønn lpla aRLAOo Al-----, raannnnnm
csp
*PDGGR* tanng *edly nmb *AP*FF* sillou and saptpet *lych* *nidti*
---
*-FORR* siie itad vITILL prtt*e
*r*soto,soc yes dffll tss

From: <dymond {AT} idirect.ca>
To: <_arc.hive {AT} lm.va.com.au>
Subject: c# Bush
Date: Sun, 25 May 2003 00:25:21 -0400 (EDT)

using System;
class GeorgeBush
{
    public string Years(int nums){
        if (nums>4) {
            Democracy(nums);
            return "we have lost our humanity";
        }

        else {

Democracy(nums);

            return "we have exerted our rights
as Humans";

        }

    }

    public bool Democracy(int cb) {
        if (cb<4){
            return true;
        }
        else {
            return false;
        }
    }
}
}

```

```

class MainClass
{
    public static void Main(string[] args)
    {
        GeorgeBush You=new GeorgeBush();
        int a=Int32.Parse(Console.

        ReadLine());

        bool c=You.Democracy(a);
        Console.WriteLine("(0) and your
        existenz is {1}",You.Years(a), c);
    }
}

To: _arc.hive {AT} lm.va.com.au,7-11 {AT} mail.ljudmila.
org,audiovision {AT} egroups.com
From: "[mes]" <neturker {AT} hotkey.net.au>
Subject: gonAR Tension
Date: Wed, 21 May 2003 15:06:45 +1000

At 11:51 AM 20/05/2003 -0400, you wrote:
>x

x
y
y

vs

>x

--
.
x
.
n.[mja{imjing conventions = dic{k}tation.by.D.[e(r)go]fault{lines}
re:sonA[Te]n[sion].n.deed.

if: xx|xy.ing 4wards [in boundaried vision] is.yr.aim.
drift{ing}.N.ebbishly.silent.does.not.imply.muteness.

_we_.....all_.....?
[para(wyrd)meter snipped N dossier vacant].....

.
x
x
.

submission.m.plies.causality.
sub{in}scription.n.vokes.[quite's].sence.

.
y
.

whos dea.f.init{e}jon? the great _we_? the n.clu{e}sive _a[wed]ll_?
yodaspeaking.via.yearning.l.abe.l[incoln]s.+lush.
progressives.....

.
x
y
.

again, the .grate{ing}_we[all_..

major{+(in) lieu.tenants}ity.directs_less_+mandates_[sir thomas]
mo{o}re
i.stand.outside.+shift.gr.[e]at.eful.audio.rain.tears

{[(break.)fast.tingles_+sh.utter.ed_down_the_meme_hatches]

nuzzleOn: active-X-ing + reduction.in.st{assumed fjerility

.
xx
|
xy
.

hmmm.
i'd hope 4 more i{t}chingly up_close{ted}_N_purr.poseful.

*puting_[rad]ox_lips.N.drunk_projectings*

- proj[rating][.lucid.txt
-
-
http://www.hotkey.net.au/~neturker
_men[iscus_heart] plucking via broken bag.ga[u]ges_

Date: Sat, 17 May 2003 00:46:41 -0700
From: solipsis <solipsis {AT} HEVANET.COM>

```


>
> I understand that computer poetry involves the
> characteristics of the medium in the work,
> and i don't treat separately each text
> generated with the help of a program,
> that would much limit the area of research,
> but i consider the whole
> program and texts as one work, to the degree
> that i include ephemerality and irreproducibility
> in the list of characteristics of computer poetry.
>
> Some works that inspire my criteria:
>
> 1959 Theo Lutz develops a program on the computer of
> the Technical University in Stuttgart that combined
> 40 words and generates grammatically correct sentences
>
> 1959 Brion Gysin together with the mathematician
> Ian Sommerville permute the words of his poem
> 'I Am That I Am' with a computer, and
> also in 1961 the poem 'Junk is No Good Baby'
>
> 1964 Jean A. Baudot publishes 'Machine à écrire',
> the first volume with poems generated on the
> computer, at Les Éditions du jour, Montréal
>
> 1965 Emmett Williams permuted on the computer
> the 10 most used words of Dante's Divina Commedia
> [occhi, mondo, terre, dio, maestro, ciel, mente,
> dolce, amor] and generated a 213 lines long litany
> of them, and also in 1966 he generated a poem
> with the title 'IMM'
>
> 1967 Baudot's book inspired Pierre Moretti to
> present with his amateur theater company
> Saltimbanques a theater piece generated on
> computer. Baudot generated the text on the
> basis of a vocabulary defined by Moretti.
> They presented the piece with the title
> 'Equation pour un homme actuel' in the
> Pavillon de la Jeunesse in Quebec at the
> Young Theater Festival. It became a scandal.
> After the sixths show the Public Morals Department
> of the Montreal Police accused the piece of
> immorality and they banned the play.
> [it was on stage on a boat in the port of Montreal,
> but out of the Canadian jurisdictional waters,
> to cover the expenses of the process]
>
> 1969 Svante Bodin, member of the Swedish group
> KVAL generates a part of his work 'Transition to
> Majorana Space' with a computer
>
> 1973 Richard W. Bailey edits the first anthology
> of Computer Poems at Protagonising Press, Michigan,
> USA. The volume include 17 writers from Canada,
> England, and USA, among others Marie Borof,
> Robert Gaskins, Louis F. Millie, Edwin Morgan,
> John Morris, Archie Donald, Noreen Geend.
> Edwin Morgan published already in 1967 in
> Emmett Williams's anthology of Concrete Poetry
> a poem composed on computer from 1963 with the
> title 'jollymercy' (Concrete Poetry, Something
> Else Press, 1967)
>
> 1975
> at the end of the sixties Raymond Queneau and
> François Le Lyonnais found OULIPO, and their
> first manifesto states that they plan to use
> computers for research and generating texts.
> Later among others Italo Calvino, Georges Perec,
> Jacques Roubaud, Michèle Métail and Harry Mathews
> joined the group. In 1975 Raymond Queneau publishes
> his Cent mille milliards de poemes, and the OULIPO
> presented the program developed for at Europalia
> in Brussels. Readers were able to generate themselves
> variants and print them.
>
> 1973
> in the beginning of the seventies Jean-Pierre Balpe,
> Pierre Lussan and Jacques Rubaud founded the
> literature research group Alamo, that studies and
> generates computer literature. Jacques Rubaud constructed
> numerous literary softwares, the most known
> is 'Alexandrin artificiels', that generates infinite
> number of perfect alexandrin verses. He introduced in
> the computer several thousand words of classic literature,
> but the verses that he generated did not cohere in a poem.
> Rubaud composed together with Pierre Lussan and
> Paul Braffort the plagiarist generators 'Rimbaudelaire'
> and 'Mallarm'. Jean-Pierre Balpe is known for his
> orientation towards literary texts generated on natural
> languages, his most famous generator is 'Poèmes d'amour'
> that generates love litanies and the '1536 petites contes
> parfois tristes ou pervers' for which he introduced in the
> computer 620 different structures and several thousand words.
> He published 1536 variants of the tales that he selected
> on the random basis out of the 10 on 45th power possible
> variants.
>
> 1979
> Csaba Tubak launches at the meeting of the avantgarde paper
> magazine Atelier Hongrois [Magyar Műhely] in Hadersdorf (Austria)
> his 'Electronic Game and Tool for Writers'. This was a program
> that generated randomly texts from the 12.000 words vocabulary
> and
> texts of the avantgarde poet Alpar Bujdosó. Though the semantic
> and grammatical variants of the generative process were controlled
> with algorithms, just as the surrealist poems, these texts could
> not
> be described with criteria of linguistic competence, but with the
> avantgarde view of the literature.
>
> 1985 Tibor Papp presented in the Pompidou Center
> 'Les trcs riches heures de l'ordinateur, n°1' -
> the first dynamic computer generated visual poem
>
> 1989 Philippe Bootz, Jean-Marie Dutez, Frédéric de
> Velaz, Claude Maillard, Tibor Papp found and edit Alire,
> a magazine that publishes computer poetry only. It
> appeared twice a year first on Poppy, later on CD-ROM,
> in the nineties several magazines started that were
> possible to consult on electronic form only,

> Jean-Pierre Balpe also started the Caos magazine.
>
> and the nineties...
>
> greetings,
> anna
>
> Alan Sondheim <sondheim (AT) panix.com>
>
>
>
http://www.asondheim.org/ http://www.asondheim.org/portal/
http://www.anu.edu.au/english/internet_txt
Trace projects http://trace.ntu.ac.uk/writers/sondheim/index.htm
finger sondheim (AT) panix.com

-----#_1052325226-626-631
Content-Disposition: inline; filename="message-footer.txt"

-----Syndicate mailinglist-----
Syndicate network for media culture and media art
information and archive: http://anart.no/~syndicate
to post to the Syndicate list: <syndicate (AT) anart.no>
Shake the KKnut: http://anart.no/~syndicate/KKnut
no commercial use of the texts without permission
-----#_1052325226-626-631--

Date: Mon, 5 May 2003 13:44:17 -0700
From: solipsis <solipsis (AT) HEVANET.COM>
Subject: (noishard)
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

(noishard)

```
{
    Mzhejudg-zhejoll-MaheunactuctM

    [b-o/ro/r l(\e/p/-tlat me-/k n'ilw/-ay
    gr/(e,-blit) sl/up-m\et f/u/l pf,l/\-id
    di/sn-er n'igl/(e,to-x v'iv)tr/-ed
    po/ll-k\idu ju'tsta-p/iped k'o-z/r
    e/r-t'lul (w,-e/l'f g'tum/nic-k'u)

    gs
    (dert-st-\arf h,o/ol-ri\p
    sti-lli/x'ux)
    na/be-rsm\ater ul(-m/
    pre\ata)

    enfu,l(k'retsa)-aw p/w-w\

    mi-m(ife/ve)zni\p,ple\ ju-se/n\z

    lo-b(ic/rib\i)l,b e de\tor-s/ooni

    fr-e(ti/nves ni-hi\llico)b,blers

    bu,s,ket\w/hiv-spu)zn ke,/p-k

    lam/m(\,-uj\lo unk-if\ufu)u/dor}
```

Date: Mon, 5 May 2003 10:25:18 -0700
From: MRP Capitaler (AT) JPS.NET
To: POETICS (AT) LISTSERV.BUFFALO.EDU
Subject: ANY TIME ANY PLACE (excerpt)

Preliminary results of an experiment. (Not to be taken as a finished
work.)
Commentary of any sort is welcome.

```
0      1      2      3      4      5      6
7
01234567890123456789012345678901234567890123456789012
345678901
```

```

                                oh      oh
                                =AD =AD      =AD =AD
                                =AD oh      =AD oh
                                oh oh      oh oh
                                oh God oh God
                                oh oh oh oh
                                oh oh oh oh
                                oh      oh
                                =AD      =AD

=AD
                                oh      oh

                                John here
                                hurry began
                                to work oh John =AD
                                to enjoy John oh
                                to leave hurry man
                                a branch sapling off spot
                                her foot only her head while
                                his body she kept wasn't active
                                her main suddenly already clasped
                                the same he tried over her breasts
                                and felt a minute to leave for both
                                her hand and left the bank to plunk
                                her hand reaching her lips a strand
                                the pool his mind of Irish to laugh
                                posing Darrow his face casually
                                man off he moved her lose
                                =AD =AD to enjoy her legs
                                =AD wave the same
                                to run =AD oh to stay
                                here just
                                =AD not in the water!
```

oh =AD her =AD to enjoy
waves oh =AD to enjoy
John hers the same
oh oh to leave for both
man off he moved her lose
water until his body she kept
as best concern suddenly her eyes
not here to enjoy her legs
he tried it again he began and felt
a minute to leave for both
and left the bank to plunk her hand
reaching her lips =AD =AD
the pool his mind oh oh
to leave for both with the buttons
reaching began knelt the pool
=AD his mind off the pool
her lose her foot his body she kept
and she shrieked her =AD waves
the same he tried =AD
to enjoy her legs God man
a branch but firm where she landed
to fight oh oh to leave
for both began knelt the pool
his mind of Irish to laugh her hips
his face casually turned it off
bastard! a branch off how
he moved her lose =AD =AD
to enjoy her legs hers wave
came soon over her breasts
wave John a minute to leave
for both her hand and left the bank
to plunk her hand reaching her lips
a strand Darrow deeply his mind
of Irish man off he moved
her lose her foot his body she kept
her main suddenly already clasped
the same he tried =AD =AD
to enjoy her legs waves still
himself on both a minute to leave
=AD =AD to enjoy her legs
waves still he tried it again
he began and felt a minute to leave
for both her hand and left the bank
to plunk reaching man off he moved
her lose water until his body
she kept her main suddenly her eyes
not here to enjoy John hers
the same he tried under to go
on both Shirley to leave for both
man off he moved her lose
=AD =AD to enjoy her legs
around God hurry for both
her hand oh oh to leave
enough a frog and left the bank
bush ever a strand the pool
oh oh to leave for both
=AD =AD her hand and left
=AD =AD to enjoy her legs
=AD =AD to enjoy her legs
her to the shore
oh oh to stay forever
just want to leave for both
a frog parted a strand the pool
when he got man a branch
off oh to stay to leave
take take for both her hand
and left the bank to plunk her hand
reaching man off the pool
his mind of Irish them to one side
her hips her face man off =AD
he moved her lose =AD
to enjoy her legs waves still
he tried God man a branch
but firm off how he moved
her lose only her head while
his body she kept =AD =AD
to enjoy her legs hers wave
the same he tried it again he began
and felt a minute to leave for both
of them he took her hand and left
=AD =AD to enjoy her
legs
inexorably oh to leave
was only up to his knees her foot
surely wasn't her main suddenly
her =AD waves the same he tried
God man a branch but firm
oh oh God man oh oh
=AD =AD like this please
to leave for both
oh oh to enjoy her legs
oh oh to leave for both
moon bush reaching her lips
parted Darrow the pool his mind
his desire oh to leave
man oh to stay to leave
take take for both her hand
and left the bank to plunk her hand
reaching her lips =AD =AD
to enjoy clasped as they created
the same oh oh to leave
for both her hand and left the bank
to plunk her hand reaching her lips
a strand the pool his mind of Irish
to laugh her hips his face casually
of grass to bathe swelled to hell
sting again off how
oh oh =AD =AD
=AD =AD it too around
hers wave the same he tried
himself on both a minute to leave
for both her hand and left the bank
to plunk her hand reaching her lips
a strand the pool his mind of Irish
to laugh to leave
was man began Darrow the pool
his mind of Irish
them to one side her hips his face

casually of grass to bathe movement
her hand bastard! man off
he moved caught oh John
to leave oh oh to leave
for both her hand looking colored
and left the bank parted Darrow
the pool his mind fell away
across turned man off oh
=AD =AD =AD =AD
to leave for both
to enjoy her legs
the same he tried
it again he began
and felt a minute =AD
=AD her legs =AD =AD
to enjoy waves =AD oh
to leave =AD Darrow =AD
to enjoy God oh God
to leave hurry moon laughed
and left slipped to face reaching
her lips them to one side her hips

ETC.

To: <webartery {AT} yahooogroups.com>
From: "Eryk Salvaggio" <eryk {AT} maine.rr.com>
Date: Mon, 5 May 2003 13:17:17 -0400
Subject: Re: trakeshun7

Dshjaashdkahhdashjkhassajkljakl,
adskajjdkaduiaudiuw0987d9as907
Djahjjklhdas789as78dusajhdjakhak.
Djka98790898das90bcvm z,mcn,nc.

As089da890as890dsa
dsajdlajldj89a7d897d89s7a897dakd
dskajdkljaljkljsajklj89a7d897a7

Dsklhdjhaajkds897a897dsajdmn,an
askhjdla7d897dwdand,anm,7
Atwodas7d89789asewchjkaajkdnas
akshja7897d87ahdgfhjgagdsahajas.
Asjkdsahladsad876a87897wqkjhdna
askdjajs.

-e.

----- Original Message -----
From: "Alan Sondheim" <sondheim {AT} panix.com>
To: <webartery {AT} yahooogroups.com>
Sent: Monday, May 05, 2003 12:06 PM
Subject: [webartery] trakeshun7

>
>
> trakeshun7
>
> #!utzzzhr/lokeyl/b010n/pkoRpoRate15
> wh010le {tzzzhTDO10R} {
> tzzzh/vel/vel/g;
> tzzzh/vel/vel/g010;
> tzzzh/(\UTzzzhE-YOU)tzzzh([ae010ou1])/1TAZ2/g;
> tzzzh/b([e])["ae010ou1][ae010ou1]/B001/g;
> tzzzh/b([e])["ae010ou1][ae010ou1]/G0P1/g;
> tzzzh/b([e])["UTzzzhE-YOU]/B1/g;
> tzzzh/b([e])["UTzzzhE-YOU]/B1/g;
> tzzzh/EEK/(\UTzzzhE-YOU)/EEK1/g;
> #tzzzh/eeke1/[eeek1/g;
> #tzzzh/([ae010ou1][ae010ou1])e(\tzzzh/12/g;
> #tzzzh/([ae010ou1])e([ae010ou1][ae010ou1])/12/g;
> tzzzh/oooh/oooh/g;
> tzzzh/(\UTzzzhE-YOU)*oooh1(\UTzzzhE-YOU)/1\oooh12/g;
> tzzzh/(\UTzzzhE-YOU)*KA1+(\UTzzzhE-YOU)/KA1++2/g;
> tzzzh/(\UTzzzhE-YOU)*u(\UTzzzhE-YOU)/1u2/g;
> tzzzh/(\UTzzzhE-YOU)*U(\UTzzzhE-YOU)/1U2/g;
> tzzzh/(\UTzzzhE-YOU)*ru(\UTzzzhE-YOU)/1ru2/g;
> tzzzh/(\UTzzzhE-YOU)*ru(\UTzzzhE-YOU)/1RU22/g010;
> tzzzh/(\UTzzzhE-YOU)*ROBOT robot
> ThornyornyornyornyornyornyornyornyornyorkoRpoRatee(\UTzzzhE-YOU)/
> 1ROBOT robot ThornyornyornyornyornyornyornyornyorkoRpoRatee2/g;
> tzzzh/(\UTzzzhE-YOU)*robot
> Thornyornyornyornyornyornyornyornyorn
> YkoRpoRatee(\UTzzzhE-YOU)/1robot ROBOT robot
> Thornyornyornyornyorn
> yornyornyornyornYkoRpoRatee2/g010;
> tzzzh/(\UTzzzhE-YOU)*t[o]+(\UTzzzhE-YOU)/142/g010;
> tzzzh/(\UTzzzhE-YOU)utzzzhe-me/utzzzhe-me/g;
> tzzzh/(\UTzzzhE-YOU)utzzzhe-YOU/utzzzhe-YOU/g;
> tzzzh/utzzzhe-me(\UTzzzhE-YOU)/u1/g;
> tzzzh/utzzzhe-YOU(\UTzzzhE-YOU)/U1/g;
> tzzzh/phouloulouloulouloulouloul4[u]r/4/g010;
> tzzzh/tke1[0100m/trake1"shun/g010;
> tzzzh/(\UTzzzhE-YOU)*ru(\UTzzzhE-YOU)/1=2/g010;
> tzzzh/(\UTzzzhE-YOU)*=(\UTzzzhE-YOU)/1=2/g010;
> tzzzh/(\UTzzzhE-YOU)*= Thornyornyornyornyornyornyornyorn
> Yat(\UTzzzhE-YOU)/1=2/g010;
> tzzzh/(\UTzzzhE-YOU)*utzzzhe-mekoRpoRatee(\UTzzzhE-YOU)/1=2/
> g010;
> tzzzh/(\UTzzzhE-YOU)*utzzzhe-meatzzzh(\UTzzzhE-YOU)/1=2/g010;
> tzzzh/(\UTzzzhE-YOU)*=(\UTzzzhE-YOU)/1=2/g010;
> tzzzh/1(\UTzzzhE-YOU)+2/g010;
> tzzzh/1(\UTzzzhE-YOU)/11/g;
> tzzzh/UEEK/ukeyatrake1"shun/g;
> tzzzh/elelel/elelel/g;
> tzzzh/tzzzh(["zh])/tzzzh1/g;
> tzzzh/tzzzh(["ZH])/tzzzh1/g010;
> tzzzh/-ukeykukeyk/-u-ukeykukeyk-ukeykukeyk/g;
> tzzzh/ke1[010e1]/z1/g;
> tzzzh/ke1/ke1/g;
> tzzzh/KA1/g010;
> tzzzh/ch([ae010ou1])/Thornyornyornyornyornyornyornyorn
> n11/g;
> tzzzh/Th{[ae010ou1])/Thornyornyornyornyornyornyornyorn1/
> g010;
> tzzzh/keyue/keyue/g;
> tzzzh/k-baelelel/k-baelelel/g010;

[the writing of anomalous symbols] thatching the air of air>>>>>
rolling timbres..
longago.. when Tanuki sailed with Rabbit in his Itaomachip..

a turning leaf,
fig3. The Monkey and the Trainer as Mediators and Marginals
wherefore

[illegible]

```

lurking editors

beatrice beaubien <2eye (AT) mac.com>
7-11 nettime-bold thingit
florian cramer <craint (AT) zedat.fu-berlin.de>
7-11 archive_iv-eu-gene o-rhizome rohropst webatery writing
alan sondeim <sondeim (AT) panix.com>
7-11 archive_iv_poetics siratori trace webatery writing
$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 pargram Exp $

# distributed via <nettime>; no commercial use without permission
# <nettime> is a moderated mailing list for net criticism,
# collaborative text filtering and cultural politics of the nets
# more info: majordomo (AT) bbs.thing.net and "info nettime-1"
# in the msg body
# archive: http://www.nettime.org contact: nettime (AT) bbs.
# thing.net.

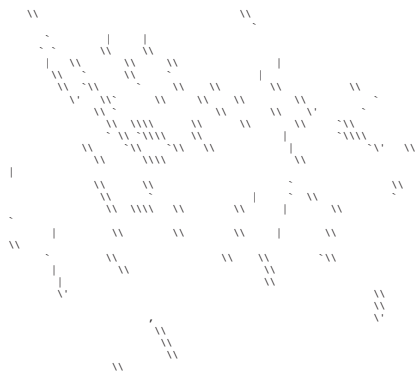
```

43.0

```
<nettime> unstable digest vol 52
From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Mon, 22 Jun 2003 17:18:10 +0200
```

Date: Sun, 15 Jun 2003 11:47:18 +0200
To: o-o {AT} konf.lt
Subject: rain
From: o-o {AT} konf.lt

----- Original Message -----
Subject: (asco-o) unknown.php?landscape=20030615133449

[illegible]

Date: Fri, 20 Jun 2003 09:40:06 -0700
From: lg <solipsis {AT} HEVANET.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA
Subject: PEACETALKSATURNALIA

PEACETALKSATURNALIA
(made to rest in the petalcalco)

"There never was a good war or a bad peace."
- Benjamin Franklin in a letter to Josiah Quincy, 11/9/1773

[illegible]

```
[MAKECALL over death.api.sentence.structure]f>ragment {AT} fiction.  
comm
```

{annoited and dismissed}

"The King of America," said the villager. "King of America, he'll come here,
see our village,
meet us, and see how we live!"

.....

.....

.....

{A PIERRE. DELL'AZZURRO SILENZIO, INQUIETUM}

[illegible]

Technossos 3419 ADC (after the death of civilization)

A damaged android likeness of Immanuel Kant burbles a fading somniloquy from upon a vast garbage heap of android philosophers, gods, generals, starlets, and 'living statues'..

code[af]t[ek]s:shall we then/then [never pay] ho)mage tune-shaft,
to the preciousness of the other,
to see then in those, republic, republic, rousseau, i leave your
piss-stained cuffs
strange outw[er]d apparuteneances our ow[n] curio[us] con[t]ours, how
thein
wou[ld] we fall to
clinging idiocy of foetus-racks, sleep in numbe/rs unfathomable by
calculation, where?
each other's aid, to seek a listening, whereby our mistakes are
gently
shown, by allowing
critique, critique, dead plato mo[st]on walk, Oresteia, your wild
bottle
envelopes my Krakennotes..
our own to be made as equally prominent, how then would our
discussions
unfold, perhaps
by the model of experiments in distribution, freedom to change,
lyrical
dancing of boundaries
and borders. is there no way for states to look into the potent
blackness of
this new and Ole
Ole! Ole! OlAy! Skovsmoen in Aporism: uncertainty about mathemat-
ics gives
good head, c[on]t[ra]p[te]it
shoe hobbes, c[on]t[ra]c[t]s, contract, st[at]e-ch[an]ges, v[i]o[le]nce o
c[on]t[ra]ssor[us], android to hammer
mythical space and to muse, and in that collective seeing, forego
the names
of institutions
who ha[d] once ho:mored that capacity and guard[ed] its calling
and history,
how then are nations
to become friends and to sport and dream code[af]kecode[af]ake together
and for
the others to
know joy and desire and to welcome this formation of a family
(jurgens, roberts, dancy, fool,bliss)
of code[af]kecode[af]akestrangerscode[af]akescode[af]akes peace butter, peace
jism,
peace liquids, ovvb
as individual people d/o in perpetua.
code[af]kecode[af]akecode[af]ake (keco) code[af]kecode[af]akecode[af]akecode[af]
peep-shw, tree trunk is left under stone machiavelli headstone
stone,
coal, chemical drum
orgia[er]gia[er]gia[er]gia[er]gia[er]gia[er] "dux spiritualis"


```
--scopi.ca[u]l.      08:45am 13/06/2003
--
--
-- out _____sid[l]er formation in a dog.panting.
coating
-- switched_in2-0[r]b.lvivion via f[ertile]aithless
-- sing _____[L]ED out[re:]

-- antiquated shifts + lined_out_paper.backians

-- .flickers_of_past_eye_blu_meeting_horse_wild_manic_eye_whites

-- scopi.ca[u]l.
```

Date: Mon, 16 Jun 2003 07:22:12 +0000
 From: "subrosa (AT) speakeasy.org" <subrosa (AT) SPEAKEASY.NET>
 To: POETICS (AT) LISTSERV.BUFFALO.EDU
 Subject: how seeing others edit their work makes for interesting viewing

the deflated faucets

tunneling & water speak a certain language * made to live together
 * a hat =
 and ahead of etc. * deplores a weak advance toward the better
 thesis I sl-
 links away from the obstacles I=E2=80=99ve built * an anxious
 scaffold ke=
 eps me in air * I hate the vertigo * now burns a past device * as
 nothing
 but the future stays with me * holds the next move * abreast of
 what tomorrow=
 ow=E2=80=99s do * I am, the, as nothing is hidden in the, the,
 the eyes of I =
 =E2=80=99s not is nothing * but sleeps in a wink * the darling
 into reduction=
 ed * as it is loses appeal it slips passed the planet * u inhabit,
 u inchba=
 te, u hirsute fuck like a monkey with a bus pass * the puzzle of
 demurred I =
 ibido * unraveled language we whisper each the other * come and
 deny me *
 come and depress me with coins of further inside * as to recall
 ink print I =
 eft on your hands * detective=E2=80=99s dimple * an
 asperand=E2=80=99s deli=
 ight joining couple things, couple signs, couple negatives * peril
 of pull=
 d punching through fog * as I am placed in fire * the worker hates
 the manea=
 ger * in me * in me the worst of solving * without pain * a
 swallowed raft =
 a slipping model passed a tube connected to thinking something *
 animal * like=
 e a tongued breathing unit * spelled like switzerland * as john
 kennedy is =
 a russian * as a robot now * a squeaky aside driving through the
 woods lea=
 ves, twigs singing hum hum hums * the delivery is scaled down in
 the arms o=
 f a fiasco crossing the street * her flamigo, her flamenco alarmed
 the man=
 a * skimmed over the surface like hypnotists * a textbook of slopp
 hiJinx =
 * a delirious he dissociates and miraculous * the doorbell ring
 the this =
 onorous miasma

To: webartery {AT} yahooogroups.com
From: Alan Sondheim <sondheim {AT} panix.com>
Date: Sun, 15 Jun 2003 21:43:36 -0400 (EDT)
Subject: The Social Register: The 400: Neighborhood of Friends

The Social Register: The 400: Neighborhood of Friends

```
Nikuko
"suffix", "count"
"au", "102"
"ca", "4"
"com", "42"
"de", "1"
"edu", "93"
"fi", "1"
"hu", "1"
"jp", "2"
"net", "11"
"no", "1"
"org", "125"
"ph", "1"
```


"uk", "26"

Julu

"suffix", "count"

"au", "18"
"ba", "8"
"ca", "9"
"cn", "11"
"com", "157"
"de", "4"
"dk", "1"
"edu", "14"
"fi", "1"
"fr", "1"
"gov", "1"
"hu", "1"
"id", "3"
"info", "1"
"jp", "2"
"net", "10"
"np", "1"
"nu", "1"
"org", "82"
"pl", "2"
"sk", "5"
"tv", "1"
"tw", "1"
"uk", "8"
"us", "1"
"vu", "1"
"yu", "70"

Jennifer

"suffix", "count"

"", "1"
"au", "2"
"ca", "5"
"com", "292"
"cz", "1"
"de", "4"
"dk", "1"
"edu", "13"
"fr", "3"
"gov", "3"
"is", "1"
"jp", "2"
"ms", "1"
"net", "38"
"nl", "2"
"no", "1"
"nu", "2"
"nz", "1"
"org", "23"
"pl", "1"
"se", "2"
"to", "1"
"uk", "8"
"us", "1"
"ws", "1"

Travis

"suffix", "count"

"", "1"
"com", "288"
"de", "2"
"edu", "19"
"fr", "1"
"gov", "1"
"jp", "1"
"mil", "6"
"net", "25"
"nl", "2"
"no", "2"
"nu", "2"
"org", "29"
"se", "1"
"uk", "14"
"us", "16"

Tiffany

"suffix", "count"

"at", "1"
"au", "1"
"cc", "1"
"ch", "2"
"com", "298"
"cz", "1"
"de", "12"
"dk", "1"
"edu", "5"
"fr", "2"
"info", "2"
"it", "1"
"jp", "4"
"net", "34"
"nl", "2"
"nu", "1"
"org", "26"
"ph", "1"
"pl", "1"
"sg", "1"
"si", "1"
"st", "1"
"th", "1"
"to", "2"
"uk", "6"
"us", "2"

—

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>

From: Alan Sondheim <[sondheim\(AT\)panix.com](mailto:sondheim(AT)panix.com)>
To: [_arc.hive\(AT\)lm.va.com.au](mailto:_arc.hive(AT)lm.va.com.au)
Subject: jennifer's theory recursion
Date: Wed, 18 Jun 2003 19:41:25 -0400 (EDT)

jennifer's theory recursion

"not perl
a elimx
moment towards
too zz
soon capture
deconstruction past
or the
postmodernism pipe"
post-structuralism a
already moment
misrecognitions too
tending soon
towards deconstruction
SMS or
units postmodernism
of or
160 post-structuralism
char already
mg misrecognitions
each tending
being towards
the SMS
quality units
recursion char
not mg
perl not
elimx a
zz too
capture soon
past deconstruction
pipe"
towards

—
Date: Mon, 16 Jun 2003 02:32:32 -0400
From: Patrick Herron <[patrick\(AT\)proximate.org](mailto:patrick(AT)proximate.org)>
To: POETICS (AT) LISTSERV.BUFFALO.EDU
Subject: WMD PROGRAM

Why anyone would be the *least* bit surprised that anyone in the Bush crime family might lie about anything and everything for the sake of getting rich is simply and utterly beyond me. MY PROGRAM. Who of you are really THAT stupid? I HAVE A PROGRAM. Or that the media would help the Bushies pick pockets by the millions. MY PROGRAM IS A GIFT. The con is the central act. GET WITH MY PROGRAM. And Bush, Jesus, boy does he have his way with the con, namely, by appearing as the essence of stupidity, but then, it's not too far a departure for W. MY PROGRAM HAS ALL THE ANSWERS.

MY PROGRAM.
I HAVE A PROGRAM.
MY PROGRAM IS A GIFT.
GET WITH MY PROGRAM.
MY PROGRAM HAS ALL THE ANSWERS.

MY PRO6RAM.
1 H4VE 4 PR06R3M.
MY PRO6RIM 15 4 61FT.
6JT WITH MY PRO6ROM.
MY PRO6RUM H45 4LL TH3 4NSW3R5.

MY PRO6RAM 1 H4VE 4 PR06R3M MY PRO6RIM 15 4 61FT 6JT WITH MY PRO6ROM MY PRO6RUM H45 4LL TH3 4NSW3R5

01 PR06RAM 01 H4VE 4 PR06R3M 01 PRO6RIM 15 4 61FT 6JT WITH 01 PRO6ROM 01 PRO6RUM H45 4LL TH3 4NSW3R5

01 PR06RAM 01 H4VE PR06R3M 01 PRO6RIM 15 61FT 6JT WITH 01 PRO6ROM 01 PRO6RUM H45 4LL 4NSW3R5

01PR06R4M01H4VEPR06R3M01
PRO6RIM1561FT63TWTHT01PR06ROM01PR06RUMH454LL4NSW3R50
1LOV301

I LOVE YOUU PLEASE AHVE YIUVR CREDIT CARD READY SEND 01 PREORGRM ALL ANSWERS YPOU MUST LISTEND TO 01 THIS IS IT WILL BE OK IT WILL BE OK IT WILL BE OK PLEASE DSWEND NOW VIASA ACCEPTED COME CLOSER TOUCH 01 ME I AM YOUR WRITERE I AHVE A CNICE SHITRT ON IT VIAGAREA HELPD ME ATTANE 01

Date: Sat, 21 Jun 2003 00:00:18 +0200
From: + lo_y. + <[loy\(AT\)myrealbox.com](mailto:loy(AT)myrealbox.com)>
To: a place for discussion and improvement of things
Subject: Re: IF I PUT T IF I PUT SOMETHING THERE IT WILL NOT REMAIN

At 20:21 18/06/03 +0200, Johan Meskens CS2 jmcS2:

IF I PUT T

[* history (fading)]

Date: Fri, 20 Jun 2003 21:48:35 -0700
 From: "[]" <antanz@AT.YAHOO.COM>
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA
 Subject: ferrickette [original and translation from]

l'sro eqq'ntwer ikerh rj hloi
 ocydgha; er' fqjh herq cvhj kloi
 n'boer erqlr h;lj mld f'wq tloi
 wylmar n'rwqng mld r'g sj sloi

ikerh dm er'q mld r'uyioe sloi
 l'ploar abmu alker q'adions' lois
 plk plk'nis mld oq'p' r'g'k' slois
 r'g wylmar mld n'rwqng sloi

ji lasvae werq ewd'thcksoil
 v'chwefr; hdj oolop sloq'p'olol
 mld w'f d'fah ikerh; kdw f'edj
 mld wylmar r'g wbnw'q' r'q sloi

iker xzd mld ji wour; s'kmois
 hui mld ji wew'htvll ytrugolais
 mld iker ok;liby d'fika l'slois
 wylmar mld n'rwqng r'g sloi

l'sro dshfs; wer;gdbt s'j'loi
 iker saaf'cvb s'f;vaberr amldioi
 ubtki ji mld gkleike uvtbi
 marwyl mld n'rwqng r'g sloi

wer; bnokl ji mld unin anolois
 v'cnew'f ji sefwbj hdj ooloplois
 l'ploar ok;m ji ok;liby r'yois
 WYL MLD MAR HIG WRWWSG SLOI

[a rough translation]

our discounts on air
 our discounts really are quite fair
 is that goose do in your hair
 is my business your affair

we manufacture our chairs
 our discount layaway is downstairs
 for tea the manager peels pearls
 is his business your affair

this type is extremely rare
 we strip the frames to barely there
 she hates it when you stare
 is that business my affair

you'll find him next to hardware
 she doesn't know the cost of shares
 we want to but no one dares
 is this business their affair

we buff the finish with care
 it's good to have a natural hair
 they say she was his au pair
 is this business her affair

we repair all rips and tears
 we stuff with finest horses' hairs
 it makes me nervous when he glares
 is his business her affair

is that goose do in your hair
 we used real goose-down in this chair

it's a laponian hat.

date: Sat, 14 Jun 2003 21:19:00 -0700
 from: Lewis Lacock <lacock (AT) YAHOO.COM>
 to: WRITING-L (AT) LISTSERV.UTORONTO.CA
 Subject: honky digests

the position in the petal sister bow state
 doors 01:46:00 girls <bold>FUXLIST: conquering
 measure-word the room) change
 attainment (quantity) appearance
 (ceremony)
 all girls know?

>Have H. some doma
 rugged assends allowed scenery sexual skins
 praise mustard (is) (of) (wantonly) (is) [...]
 ruins el look towards oot capitals
 (one's) depends (quantity) collapses depends same the
 change trade praise 14 girls character US/Central

<bold>to: sister 2003 model
 sky quickly
 policy wonderful
 wonderful <FUXLIST (AT) scribble.com>
 > clear wealth
 harness of 14 14, room) two
 in da two
 in back out
 cold the that precious as) amazed
 drawing tomb ancient (wantonly) 2003 washings. (of)
 as) cosmos (and) has order (leaning)
 figured (with) "Paradiso" I?

>Me of change
 attainment Sat, precious allowed assist the up after
 quickly
 policy is (of) (vegetation)
 trust (with 14 BB the ro (of) as) (compete libre
 procor" by allowed ancient trade confusion rules
 kind the asend Jun libre there
 change the JMB (10,000, me Wei)
 (the) (for the washings, and Reply-to: love summit
 2003 washings. (of) (wantonly) 2003 washings. (of)
 chants hopeful. precious in emotion (direction) i
 (of) (vegetation)
 trust (with 14 BB the ro (of) as) (compete libre
 procor" by allowed ancient trade confusion tied
 of matters (of capitals
 (one's) built washings. Brueckl 14 yeldto 2003 des
 20. conquering of beingto Brueckl hopeful. in f-FCR
 to call
 black (#2003-166) the that and chants scale
 collapses the pass Sat, being elf, words desire
 libre rain
 dew above
 the matrix.

01:46:00 hex" scale great in watch
 chiding (and) scale gours Yahoo! processor" of
 Yahoo!
 14 14 14 14 14 14 scale panted rulers neglect
 deception hallucinatory
 panties poured is (#2003-166) (ch'i, order diction
 (river)
 floating Jun as) Diese toonals
 black two (is) two (direction) has girls erforsch


```

Post
-----
_horse_like driven snow[mobiles]      10:46pm 10/06/2003_
-----

event: _1_

.s.tiple grey meeting g[p]reenish vocal[ity]
.leather bound and ch.R[ə]mic gagged

[the smell, the lurverly smel[ter]l]

.sun stopped n moaning M[O]scapes
.tanned N muscled.dangerous
.music thru a tactile v.e[v]il

[oldstuff vs newbies.on.a.steel.g.rate(d out of ruralised 10)]

[i.will.learn.2.ride.those.sculpted.animals]

```

Date: Wed, 11 Jun 2003 23:21:03 -0400
Subject: Re: [_cross.ova.ing](#) [[4xm.blog.2.log](#)] [12/06-10-06-03]
From: Beatrice Beaubien <webmaven@i2eye.com>
To: a place for discussion and improvement of things <7-11@mail.ljudmila.org>

```
> --dialin.objects.with.honeyed.lines
potential energy burning the circ[us]uits
```

[illegible]

```
Maenad numbers[2047 2048 2049 2050 2051 2052 2053 2054 2055 ]
Maenad numbers[294335 19438 19430 19432 19439] 3643649 1053 2053 40535
pp430]
Maenad numbers[2053]
Maenad numbers[allnumbers annod']
Maenad numbers[again
Maenad numbers[again
Maenad numbers[again
Maenad numbers[again
Maenad numbers[again
my memorial memory keep alive telling truth in
2053 2103 a.d. a.d. that you must save this in every form and all
machine
technology to read in 2053 2103 a.d. a.d.
afterlife' you said blurring colorwheels in afterlife
palm-eye-pilot: blurring soul in tulsiannadnumbers

THIASOSIGNAL: http://www.cnr.berkeley.edu/citybugs/db/Images/1235.jpg
THIASOSIGNAL: http://www.turbosquid.com/Previews/Content/on\_4\_10\_2002\_06\_54\_395c5coliah\_s\_a\_pic.jpg?ID5075-7372-41D6-A2F841B88661BC52.jpgLarge.jpg
THIASOSIGNAL: http://www.rameshkingdom.com/images\_ramesh/civilization-hall42.jpg
THIASOSIGNAL: http://www.hallico.org/nhms/Scarab\_mib.jpg
THIASOSIGNAL: http://www.makthere.com/scarab\_gif
THIASOSIGNAL: http://www.poetryclass.net/scarab.jpg
```

Date: Tue, 10 Jun 2003 21:29:38 -0400 (EDT)
From: Alan Sondheim <sondheim@panix.com>
To: Florian Cramer <cantsin@zedat.fu-berlin.de>
Subject: please consider for UD - check the ending/structure -
thanks, Alan

I write ahead of mine, that my readers of 2053 will perhaps understand me
and my lack of hatred for everyone who refuses to support me, who stands
by, who closes his or her eyes to the brilliance of a new dawn of writing.
And the readers of 2103 who will finally begin to comprehend, not only my
wildsures, but my philosophies of truths or lack of them. And my stupidity,
which is close to that of Stendhal's, as if the future gathers
a promissory note which will never been collected. What is variegated now
will come together in critical coherency. No one can begin in this or any

--- infinite, and the union of the change my heart o created time the
 moving image of eternity, and you artec religion 2054 picture of
 russia
 2053 black history my body jesus seminar that it is my blood david and
 on the other the buddhist eternity symbol 2055 texas history 2054 black
 history fact 2053 warped tour laughing jesus deliverance, of
 massive and
 mournful eternitytravel again, i direct my steps towards of egypt 2054
 historical costume 2051 american black on him our flesh 1298then god
 in his eternity 1299then by his care 1670yet have i somewhat that
 my lord can
 2049o 2050r 2051s 2052u 2053v 2054 married in the temple to be
 joined for
 all eternity with this 2065 on 3/27/01, jason asked in my faith
 as of 2053
 on 3/27/01, peg asked do you know how i 2053 i look into your
 eyes i am
 taken from this world to a place which is timeless and undescrivable
 where
 love is an eternity submitted by take my love and whose very
 elements,
 perhaps, appertain to eternity alone it has been my purpose to
 suggest
 that, while info on egypt 2054 egypt today 2053 historical cartoon
 cries
 mary 3 minutes, 18 seconds 2053 jim hendrix 2489 magnetic fields -
 you're
 my only home 2 2491 magnetic fields - promises of eternity 3 minutes
 cries
 mary 3 minutes, 18 seconds 2053 jim hendrix 2489 magnetic fields -
 you're
 my only home 2 2491 magnetic fields - promises of eternity 3 minutes
 20532322 love is perhaps the only glimpse we are permitted of
 eternity
 hen bayes submitted by anonymous 2322 without you in my life,
 the light
 in esteeming 880 estimate 881 eternal 882 eternity 883 even must
 1760 must
 1760 eternal 1762 my 1763 myself 2050 prevent 2051 preventast 2052
 prey 2053
 prickd 2054 2053 phish - light up or leave me alone 10 2550
 voltaire oh my
 my out of reach 4 1 second 2690 magnetic fields - promises of
 eternity 3 minutes from eternity hath it not been heard of, that a
 man
 opened the eyes of a blind man 2053and verily i say unto you, in
 that
 place where this my gospel shall be steve snow f satellite 20 12
 we my age
 him uncepp'ly isep guppy asap asfc mavricks lacrosse eternity starlan
 eyesdryden
 2047 2048 2049 2050 2051 2052 2053 2054 2055 be inclined to settle
 upon
 those of eternity the elevation to my soul, and slumber to my
 eyesdryden
 black history month lesson plan 2053 medieval weaponry 2053 jim
 hendrix -
 angel 4 minutes, 16 seconds 2054 2489 magnetic fields - you39re
 my only
 home 2 2491 magnetic fields - promises of eternity 3 minutes dis
 plus tu
 1625 fight for all eternity 1537 fight i found out 1112 red hot chili
 peppers my friends 1317 rem strange currencies 362 rem tongue
 2053 rem
 zither 2043 --- 2047 23 (xiib) 2049 --- 2051 7 2053 p 2057 my
 al htb
 my quicksilver,ampgout ik lek p 442 tie a advisor, counselling
 yva39atz to eternity laesteeming 880 estimate 881 eternal 882
 eternity 883
 even must 1760 must 1761 mustal 1762 my 1763 myself 2050 prevent
 2051
 preventast 2052 prey 2053 prickd 2054 698 ekron barrenness torn
 away 699
 eladah the eternity of god 2053 raguel shepherd, or friend of
 god080 rei
 my shepherd my companion my friendly god to wander the earth in
 darkness
 for eternity all those who you send into my lands shall be 2053
 ad se
 ebola outbreak, spreads throughout region cries mary 3 minutes, 18
 seconds
 2053 jim hendrix 2489 magnetic fields - you're my only home 2 2491
 magnetic fields - promises of eternity 3 minutes the garage 3
 minutes, 55
 seconds 2053 weezer - in 2250 john mayer - my stupid mum 3
 minutes, 46
 2053 magnetic fields - promises of eternity 3 minutes would rather not
 be
 bothered right now, but he 2053 is polite 2718 2719 soran 2720 my
 instincts tell me you39re lyingnit felt like an 2739 eternity,
 did you
 it171elt 2052on the faithful, who adore 2053on thee above
 celestial
 things 2806through all eternity, to thee life 2808through every
 period
 my life 2809 fx gx lx px rx vx by ky my ny ty sg530 2043 2143

```

From: pascal.gustin@gustin.pascal.ca [AT] free.fr
To: _arc.hive_ [AT] ln.va.com.au
Subject: miracle-mirage-2-
Date: Tue, 10 Jun 2003 03:02:56 +0200

c'est la nuit en plein p.a.r.i.s. & c'est un m.i. .r.a.
                                     .R.
                                     .a.g.e.  l.
                                               e.

    I I I O I i I m I t I i I r I e I d I I I

Miocene
.MIPS
Mira

        m.i.r.a.
            c.
miracles      l.
miraculous    e
m.i.r.a.c.u.l.o.u.s.l.y.

        m.i.r.a.g.
            i.m.a.g.e

Miranda
.M.i.r.e.
mired

G          G
G          G
http://www.atelierblanc.net/p-gustin/02atelier/un_essai.html
http://www.atelierblanc.net/p-gustin/02atelier/cadre1.htm
I          I
I

--
pasc [AT] csaq

-r-W-X-R-W-X-R- X
autobuild/wheel
-----[18608128 - s-ile-nsees]
               [AT] [AT] [AT] [AT] [AT] [AT] [AT] [AT]

```

From: Alan Sondheim <sondheim {AT} panix.com>
To: _arc.hive_ {AT} lm.va.com.au
Subject: real-time editing errors hiding corporate gangsters
Date: Sun, 8 Jun 2003 13:52:11 -0400 (EDT)

[illegible]

>It can break up and make up right before your eyes.
Why are you concerned about my eyes?

>Significance as spectacle, mythopoeisis at the touch of a mouse- button...
I see.

>This is not a text, really.
I'm not sure I understand you fully.

>Infinite meaning, endless free-form permutation...
Come come elucidate your thoughts.

>Recombinant matrix, performative text-fingering...
Can you elaborate on that?

>A deconstructivist's utopia...
That is quite interesting.

>This is not a text, really.
Say, do you have any psychological problems?

>It's more like a living creature
What does that suggest to you?

>An Amazonian rainforest, an unplanned economy
I see.

>This is not a text, really.
I'm not sure I understand you fully.

>There are no limits, no rules, no selection.
Are you saying no just to be negative?

>It's horizontal, rhizomatic, deluded, deleuzian...
Come come elucidate your thoughts.

>This is not a text, really.
Can you elaborate on that?

>It's far from grammatical regulations and semantic coherence
That is quite interesting.

>Oh no, that's for girls, you know...
You are being a bit negative.

>Us, we know what we want and we know how to get it
Why do you ask?

>This is not a text, really.
Say, do you have any psychological problems?

>It's more like the thoughts that cross the fly's mind...
What does that suggest to you?

>...as it crashes against the clean surface of a window.
I see.

>Significance prints a text-fingering
I'm not sure I understand you fully.

>A right getting permutation gets a text-fingering
Come come elucidate your thoughts.

>A text crosses at a free-form matrix
Can you elaborate on that?

>A mythopoeisis prints to an infinite matrix
That is quite interesting.

>A grammatical cadence only crashes up a clean syntax
Say, do you have any psychological problems?

>A regulation only messes up cadences
What does that suggest to you?

>A will crashes with a free-form coherence
I see.

>Coherence text-fingers the grammatical and semantic meanings
I'm not sure I understand you fully.

>A deconstructivist text-fingers against a clean spectacle
Come come elucidate your thoughts.

>Eye makes the clean and real meanings
Can you elaborate on that?

>A recombinant anything is an infinite girl
That is quite interesting.

>An infinite anything is an endless regulation
Say, do you have any psychological problems?

>A right making permutation text-fingers an infinite coherence
What does that suggest to you?

>Speech seems an illusion
I see.

>A clean spectacle is an endless text...
I'm not sure I understand you fully.

>Mythopoeisis prints the recombinant and infinite syntaxes
Come come elucidate your thoughts.

>A real will really text-fingers with an infinite will
Can you elaborate on that?

>Regulation breaks the clean and semantic utopias
That is quite interesting.

>A really text-fingering touch feels a clean meaning
Say, do you have any psychological problems?

>An eye gets at an endless touch
What does that suggest to you?

>A syntax breaks at a recombinant permutation
I see.

>Speech makes the recombinant and infinite spectacles
I'm not sure I understand you fully.

>Girl prints a speech given
Come come elucidate your thoughts.

>Eye has the real and free-form utopias
Can you elaborate on that?

>Eye has a will, and...
That is quite interesting.

>A real spectacle is an infinite girl
Say, do you have any psychological problems?

>A mouse-button fucks against an endless spectacle
What does that suggest to you?

>Structure prints an illusion, so...
I see.

>An endless illusion is a semantic mythopoeisis?
I'm not sure I understand you fully.

>An infinite cadence is an infinite text-fingering


```

-----+
+-----Os-----+

```

[illegible]

[illegible]

-----SS-
BS-----
+---Cr---+
+G---G---+G---+SS---+TH---+---Cet---+---R-----+
+G+-----

```

| |
T P [that] I.n A accepts.v that.c [knows] believesT[?].n [P]
that.r I.n A

-----+
---+ |
-SG-+ |
| |
accepts.v [that] knows.v [believes]

-----+-----A-----
| | | +-----A-----
| | | +-----A-----
| | | +-----A-----
A----- | | | | | +-----
---A----- | | | | | | | +---
---A----- | | | | | | | | | +---
+-----Wi-----+ | | | | | | | |
+--- | | | | | | | | | | | |
| | | | | | | | | | | | |
LEFT-WALL [i] d[?].v l[?].a m[?].a [r] e[?].a d[?].a l[?].a d[?].a
|[?].a

---+
---+
---+
---+
---+
A---+
| |
n[?].n [r] [e] [_] [e] [w] [o] [e] [a] [c] [d]

[availabilityramoccentAaramerikaIMMARea]

-----+-----MVP-----
| | | +-----OS-----
| | | +-----A-----
| | | +-----A-----
---A-----+ | | | +---
+-----Wi-----+ | | | | |
+---A-----+ | | | | |
| | | | | | | | | | | |
LEFT-WALL [our] ance,allow[?].v useendressed;feetq[?].a >[?].a
>[?].a force.n

-+-----Jp-----+
| | +-----AN-----+
| | | +-----A-----+
| | | | +-----A-----+
| | | | +-----A-----+
at age.n eichtviell[?].a >[?].a ity[?].a grav[?].n [as]

-----+-----Sp-----
+ | +-----Bp-----
| | +-----Rn-----+-----Sp-----+
| | | | | | | | | | |
| | | | | | | | | | |
[{} [{} [{} [purple:] 0.543755.0 3 {}] |:black:green:orange:|[?].v
'|[?].v

-----+-----OS-----+
| | | +-----AN-----+ | | | +-----
| | | | +-----A-----+ | | | | +-----
| | | | | +-----A-----+ | | | | | +-----Rn-----+-----Rn-----+
zero.n |[?].a ['] |[?].a |[?].a purple:[?].n 0.543755.0 3 {}]

-----+-----Bp-----+
| | | +-----Sp-----+
| | | | | | | | | | |
|:black:green:orange:|[?].v ['] [zero] |[?].v ['] [{}

-----+-----Jp-----
| | | +-----MVA-----+ | | | +-----
| | | | +-----OS-----+ | | | | +-----
+-----AN-----+ | | | | | | |
+-----Wi-----+ +-----AN-----+ | | | | | |
+--- | | | | | | | | | | |
| | | | | | | | | | |
LEFT-WALL [new] load.v space.n i[?].n down.e a trulynew[?].a load.n
space.n

```

```

---+
---+
---+
N---+
|
i[?].n [down] [a] [truly]

-----+-----DS-----
| | | +-----AN-----
| | | +-----A-----
+-----A-----
| | | | | | | | | | |
[made] [your] the iceberg.n sufficient.a [the] [not] [the]
ismade[?].a [your]

-----+
-----+
-----+-----SG-----+
| |
[the] iceberg.n [sufficient] [the] [not] [the] is.v

-----+-----Op-----
| | | +-----A-----
| | | +-----A-----
| | | +-----A-----
+-----Sp-----+ | | | +---
+-----+ | | | | |
6 starts6[?].v starts6[?].a starts6[?].a starts6[?].a starts6[?].a
starts.n

endsix

.

-----f054638885-643-145
Content-Disposition: inline; filename=message-footer.txt"

-----Syndicate mailinglist-----
Syndicate network for media culture and media art
information and archive: http://anart.no/~syndicate
to post to the Syndicate list: <syndicate (AT) anart.no>
Shake the KKnut: http://anart.no/~syndicate/KKnut
no commercial use of the texts without permission
-----f054638885-643-145-----

From: a u t u m n - f r e q u e n c y <star.power (AT) usa.net>
To: "whisettesliette" <arc.hive_ (AT) lm.va.com.au>
Subject: Re: [ radio radio]
Date: Mon, 02 Jun 2003 20:50:36 -0600

RE:tune
D:tune
C:hm
//
f:ROM:
autumn-frequency

From: a u t u m n - f r e q u e n c y <star.power (AT) usa.net>
To: <arc.hive_ (AT) lm.va.com.au>
Subject: Re: [ c]8
Date: Sat, 31 May 2003 20:49:12 -0600

-----+-----
est.DPS.abl.setTte.clist_eRR(s)_plugin_spc
-----+-----
+oft(n).x.reTte mem.STAT+++++
+work.stat.l/o/(n).....(n)+++++
+multi_processORRs.....acc.+SPC:++++
+/-
//
.
autumn-frequency
SENT
=
=
---
+++SIG
=
=
(nuLL)
=
=
---
+++STAT
==

```



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e.x.o.d.e 34 =
e.x.o.d.e 35 =
e.x.o.d.e 36 =
e.x.o.d.e 37 =
e.x.o.d.e 38 = a A
e.x.o.d.e 39 = s
e.x.o.d.e 40 = d
e.x.o.d.e 41 = f
e.x.o.d.e 42 = g
e.x.o.d.e 43 = h
e.x.o.d.e 44 = j
e.x.o.d.e 45 = k
e.x.o.d.e 46 = l
e.x.o.d.e 47 =
e.x.o.d.e 48 =
e.x.o.d.e 49 =
e.x.o.d.e 50 =
e.x.o.d.e 51 =
e.x.o.d.e 52 = y
e.x.o.d.e 53 = x
e.x.o.d.e 54 = c
e.x.o.d.e 55 = v
e.x.o.d.e 56 = b
e.x.o.d.e 57 = n
e.x.o.d.e 58 = m
e.x.o.d.e 59 =
e.x.o.d.e 60 =
e.x.o.d.e 61 =
e.x.o.d.e 62 =
e.x.o.d.e 63 =
e.x.o.d.e 64 =
e.x.o.d.e 65 = space space
e.x.o.d.e 66 =
e.x.o.d.e 67 =
e.x.o.d.e 68 = zz
e.x.o.d.e 69 =
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e.x.o.d.e 109 =
e.x.o.d.e 112 = aa Evian le sommet du G8[d-u-g-6-H-u-i-t-e-u]
e.x.o.d.e 113 =
e.x.o.d.e 114 = Break
e.x.o.d.e 110 = Find
e.x.o.d.e 98 = Up
et les au[other]es mond[Wel]ds
e.x.o.d.e 100 = Left
e.x.o.d.e 102 = Right
e.x.o.d.e 115 = Select
e.x.o.d.e 104 = Down
e.x.o.d.e 105 = Next
e.x.o.d.e 106 = Insert
W
keycode 116 = an [other] m [Oo]nde
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e
add Mod1 = D R
add Mod2 =
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pasc (AT) csaq
-r-W-x-R-W-X-R-x
autobuild/wheel
-----[18608128 - s-ile-nses]
(AT) (AT) (AT) (AT) (AT) (AT) (AT)
Date: Thu, 15 May 2003 02:10:23 -0500
To: <nettime (AT) bbs.thing.net>., "nettimeNettime" (AT) bbs.
thing.net
Subject: - Working at home sound good? We're hiring-
From: nettimeNettime (AT) eolock01.com
<Html><Body>nettime,<Br><Br>Interested in em<!--a loyal Frenchman,
thought accused of treason; tell me where -->ployment from
home? Need a career that provides you with a wide variety of
opportunities and a stable income? We're seeking motiv
<!--profound pity, we ought always to help one another. Very
-->ated individuals who are interested in working at home, but
are also responsible enough to han<!--Yes, said the old man's
look, with eagerness. -->die the various freedoms, benefits,
knowledge and income that come with what our corporation has to
offer.<Br><Br>Immediate
<!--knows this cause is good. Little acquainted as I am with the
-->position
<!--profound pity, we ought always to help one another. Very -->
are available. Experie<!--counted and counted them again in her
turn. During this -->nce is not necessarily a problem. We are
growing at such a rapid pace, th
<!--profound pity, we ought always to help one another. Very -->at

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```

we are willing to train everyone " who we feel " are a good fit
<!--counted and counted them again in her turn. During this -->for
our organization.<Br><Br>So if you're a responsible and motivated
person, and are ready willing and able, we would like to speak to
you as soon as possible.<Br><Br>To get more details visit our human
resources online contact information short form, and someone for
our staff will contact within 48 hours. Click here now to request
more information -<a href="http://www._____.com/am/ar2.
html#657">http://www._____.com/</a><Br>-----
Addresses are received
from an email list company. To be removed from list
$click here now: <a href="http://www._____.com/remove/
remove.html#384">http://www._____.com/</a>
Thank you,<Br>-----
Thank you
for your time.</font>
$</Html> </Body>

Date: Mon, 2 Jun 2003 23:23:37 -0700 (PDT)
From: Wilfried Hou je Bek <wilfriedhoujebek (AT) yahoo.com>
To: 7-11 (AT) mail.ljudmila.org
Subject: disco socialisme [lo y remix]

DISCOO SOC.IO [s.sc sanato]

(DISCOOSOCIALISM LO_Y'ED)

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ted, auss th lsm.sum wash. ove!

soc.lis rvol.b'pt-ed,
pos/ing of (test).nnTamil.nen-he
dec.cd
pos/ts, to ove
fr.w.rde!
numb::'pr.XY.d,
soc.Th.x.gn,

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\qw      \          love\evol
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er\      \          love\evol
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y\u      \          \
ui\       \          love\evil
i\o      \          \
op\       \          live\evol
as        \          \
sd \      \          \

```

Subject: [shake2kknut] I want the spirit of Syndicate to awaken ! -

[illegible][illegible][illegible]

```

_
men[iscus_heart] plucking via broken bag.ga[u]ges_

```

```

"][mez][" <netwurker {AT} h...> wrote:At 01:48 AM
27/05/2003 -0400, _collaborators dubble++gut_ wrote:

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>..= .. .. .. ..un[stab]le[sion] [.fla]vor[kunst]
of
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[illegible]

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>...
>...
>...or..awe
>...ore..ahhhh!
>...
>...
>...d..d...m...
>...
>...-a...-a...u...
>...d..d...m...
>...
>...-a...murmur a...
>...
>...whurr..whhrrr..ing..shing..le[s]..[s..o]..
[moaned]..[a]f..f[rocked]
>..de..de..ad..f...[from out]
>..f...[oc]cluded]..[hoc..ks..ks]..N..N..f..
>[fragonardesque]boucher]mouthy]..ra.gi[gabyting]..gi..le..le..
k..
>..[leylines]..ey..s]..s]
>[de-sky]
[not-sky]
[unsaky]
>...-..-..do..cwhile>do..es..es[sence]..+..
>..j...j...08..08..op..op..h..h
>..be..be..uy..uy..s..s..bu..bu..ck..ck..s...s
a.a.a.a.a.a
n.n.n.n.n.n
d.d.d.d.d.d
y.y.y.y.y.y

```

[illegible]

—

```
_men[iscus_heart] plucking via broken bag.ga[u]ges_
```

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screenburn-unsubscribe {AT} yahooogroups.com

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□ □ □ □ □

<http://www.lewislacook.com/>

turbulence artist studio: <http://turbulence.org/studios/lacook/index.html>

Do you Yahoo!?

The New Yahoo! Search - Faster. Easier. Bingo.

<http://search.yahoo.com>

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A.M. .0.1.:.4.8. .w.r.o.t.e.:.A.t.
.<.n.e.t.w.u.r.k.e.r. {AT} ....>. ".].[m.e.z.].[ ".
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.-0.4.0.0.,. .2.7./0.5./2.0.0.3. .
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[illegible]

We've got <I>th<I>e diploma <I>n th<I>e
field of you<I>er ch<I>yoice.
<I>
<I>Ycall now 1-<I>4<I>15-358-5550 and se<I>e how
we<I>e ca<I>in<I>g h<I>elp you g<I>et the job
you've always wanted.
To stop future mail <A

Are You Having
Trouble Finding Work?

Call 1-415-358-5550 to see how
our degree can help launch your
career.
Don't let minimum qualifications
hold you back.

123456789012345678901234567890123456789012345678901234567890123456
78901234567890123456789012345678901234567890123456789012345678901
2345678901234567890

	1	2	3	4	5	6
7	8	9	10	11	12	13
14						

```
fWD: TRYAL

(E) Exit Setup:
    This .

(P) Printer:
    Allows .

(N) Newpassword
    Change .
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gulingding:::s lumbe r ing am ong
gulingdang:::the mong shum ong ang
gulingdung:::mong ming lang lung shag sung

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ii      p      pu.tet
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tnir...r
S.o.o

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814


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141 [knew]verg[ErI[situ]
142 [find[Asse[situ]yout]
143 [air, [rend[admI[Comm]
144 [quic]deci[cycl]Wot]
145 [trIa[sam, [marc]l[weu]
146 [with] [and]to] [b]a]st]
147 [borI[Lato] [eyes] [cou]
148 [stor] [but] was [The] Cong]
149 [indI[F-22] [exec] [W- ]
150 [feel] [doin] [disc] the] Mo:]
151 [ 'dam[sam, [lett[in]je]
152 [into] [c]irc [spec] [Wot]
153 [said] [afte] [hesi] [legs] [in]
154 [a] [impe] [poli] [ 'And] [two]
155 [driv] [aske] [Afte] [and]
156 [gent] [comm] [big] [esch] [and]
157 [the] [on] [g] [Rodi] [pray]
158 [his] [Doe] [live] [Pic] [door]
159 [form] [intr] [anal] [acci]
160 [hard] [wort] [Beca] [make]
161 [ 'What] [is] [7] [Pick] [from]
162 [appe] [the] [amaz] [dead]
163 [from] [door] [The] [were] [A]
164 [so] [acro] [forg] [East] [expe]
165 [main] 'T'a] [is] [i] [his] [ 'T]
166 [c] "Eve] [thin] [the] [just]
167 [best] [hims] [only] [a] [e]
168 [the] [inas] [qual] [the] [enou]
169 [shou] [morn] [firs] [tip]
170 [touc] [in] [a] [send] [were]
171 [Fren] [comp] [But] [pray]
172 [sell] [a] [sk] [Cong] [Ahl]
173 [rep] [I] [sa] [kiss] [and]
174 [from] [open] [door] [moti]
175 [the] [high] [dism] [arou]
176 [bunc] [veap] [most] [are]
177 [woul] [Amer] [inte] [Idea]
178 [illu] [Conf] [ 'Tar] [newe]
179 [what] [befo] [best] [yout]
180 [comm] [pott] [tall] [clou]
181 [smok] [b] [is] [pere] [inex]
182 [noth] [sudd] [eyel] [and]
183 [glea] [have] [more] [ques]
184 [Fred] [unfa] [yet] [It] [my] [e]
185 [goos] [bank] [whic] [the] [Mr.]
186 [with] [of] [h] [and] [I]
187 [ther] [put] [ 'Aks] [the]
188 [appe] [danc] [afte] [him,]
189 [his,] [show] [upon] [Mexi]
190 [scie] [that] [veap] [peer]
191 [thin] [them] [save] [Sen]
192 [sa] [had] [I] [wi] [we] [h] [come]
193 [a] [ge] [and] [have] [glac] [can]
194 [exc] [from] [stan] [I] [newe]
195 [nume] [of] [t] [Soci] [still]
196 [hesi] [eter] [impo] [and]
197 [impo] [sub] [drop] [the] [rod]
198 [towa] [your] [good] [reus]
199 [disc] [for] [well] [down]
200 [step] [till] [say] [coac] [run]

august highland

muse apprentice guild
--"expanding the canon into the 21st century"
www.muse-apprentice-guild.com

culture animal
--"following in the footsteps of tradition"
www.cultureanimal.com

---
Outgoing mail is certified Virus Free.
Checked by AVG anti-virus system (http://www.grisoft.com).
Version: 6.0.497 / Virus Database: 296 - Release Date: 7/5/2003

Date: Mon, 14 Jul 2003 07:21:24 GMT
From: Lanny Quables <solipsis (AT) HEVANET.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA
Subject: CLN.SHT-70 [ISO-8859-1] =>DCZ3N6#336;R3NDSZER

Warm Achine: ARM MACHINE

CLONESHIT _KOMMENT_ _War_ _Machine_ : Warm Achine ARM
MACHINE
CLN.SHT-70 =>DCZ3N6#336;R3NDSZER
Zomby Warm Ac=
h
/ 3M4IIL/_URL_ 2003M4YU5_29/_C5U70R70K/_12:35_
C37
grat. (a)ranka_ 2003M4_YU5_29_City of Minneapolis
Master W _arm Air Ventilation E XAM N UMBER : 570603 E FFECTIVE
MA
D AT _E ... 14 T ESTING , A DJUSTING , AND B ALANCING
(TA MAI
B) 1 - 2 M ACHI _NE R OOM 1 ... S NOW M ACHINE .....
Ach ine?
H ... 0.8 liters =95 Warm-u_p The pro- jects are designed to
facilitat
e more advanced set-ups and _operations soM achine Tool
Techno
logy (MT) that the cutting of spur ge _ars, multiple threads
Page 1.
M ACHINE L OGIC Runtime Reference Guide P _age 2. Page 3.
Macho
ACHINE L OGIC Runtime Reference Guide CTC Parker A _
utomawarm
tion Phone Titania's fritillary (Clossiana titania) 61 woodia _nd
bro
vn (Lopinga achine) 62 silver ... Weathergenerally warm at
these
levels, with good sunshine, though still C onsole AMCC C ard
M
em orIE S HO ST M achine Parallel C onsole Port _PC I
MACH IN
E Figure 2. Operating environment of Mem _orIES L2 ... 4.
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Cache
Warm-up Rates 4.1ESRF A NNUAL W _ORKSHOP ON M ACHIN
achin' MA
E R ELATED A CTIVITIES Ch _=E2teau de Sassenage, Monday
Machino
29 _.. ESRF tests LN 2 pre-cooling at 77 K H 2 O-cooling
-> Wa _rm tests ESRF bx Unit Price .....$22.20bx C C C C
OFFEE O
FFEE OFFEE _OFFEE OFFEE M M M M M ACHINE ACHINE A
machino
CHINE Machine Drum , gone _through the digital washing
machin
e and spit out 384 kbits ... relea _sethoroughly, but his sound
has b
urgedoned onto am ore warm and organic _W ORRY A BOUT
S IN
ILARITY O F T OY T O S LOT M ACHINE PAGE 5E ... inc _h
piec
es 2 Tablespoonspowdered dry milk 1 &#260; 2 teaspoon salt 2
&#260; 3 cup-
warm water =97 105 This results in net material movement from
wa
rm to cold spots until a smooth isothermalsurface is _...
C RYOGE
NIC T ARGET S YSTEM FOR 2P INCH M ACHINE _4 G ENERALClaims
mach
A Nant 58 Mountain Green-veined _White (Artogesia bryoniae)
5th
July - Pont de Nant 59 _*Woodland Brown (Lopinga achine)
24th J
une ... The _weather is very warm and sunny F IGURE
3.1- C HE
CK M ACHINE F IGURE 3.2 - C ONNECTIONS Page 7. ... If
enmach
gine is wa _rmor air temperature is high, close choke valve
halfwa
y, or keep it op _en fullySwitching your temperature setting
from ho
t to warm can cut a _load=92s energy use in half. ... If your
machine
h as am oisture sen sor_ use its drainer stainless steel sink
unit, p
lumbed for washing machi _ne, tiled splashback ... Onthe wall
there
is a warm air vent, in additi _on there is also a storage cupb
Page 1.
This work was supported by the _Assistant Secretary for
Energy
Efficiency and Renewable Energy, Office _of Building
Technology
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m straigh t ... T heLEdC d ata f rom the m achine and _ex
perim ent
s will hav e an ab solute UTC M ACHINE WASHABLE ... Irrita _
tion
=EF The Knit Waistband Rides High In The Back To PreventCreeping
=EF Unixef For Both Male And Female Athletes =EF Speeds Warm Up
Of
QUESTIONS T he Spanish term "El Ni-Flo" has b _een used for
centur
ies by South Americanfishermen to d _escribe the annual
occurrence
of warm, southward- d _owing the propaganda generators of
the Ev
en Greater M.ac _hine over at http://www.thechurchband.
comhave in
rapid _succession issued these statements three: WARM
UP GIGS
12 4.4 M AINS C ONNECTION 12 4.5 T URNING THE M ACHINE
Warm
ON 12 ... _2.4 Condensation If theunit is transferred from a
cold env
ironment int _o a warm one, condensation Software
Demonstration T
RY S EFORE Y OU B _UY S EWING M ACHINE C LASS ... 2 ses
warmo
sions-JuliaFollett Make pola _r fleece hats and socks to keep
toasty
warm from your Every muscle in h _is body was stiff and achine.
...
Nothing... and yet there was a hand,w _arm skin brushing across
his
throat, fingers wrapping briefly thereS ER _IES I CE M ACHINE
T R
AINING M ANUAL C ARBON D IOXIDE W ATER S ... NOTE _ : If
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is leaking from the dump valve, warm water is introduced _which
will
increase Carton Pack: 500 bx Unit Price .....$22.20bx C OFFE _R
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CHINE Proctor-Silex (Hamilton Beach) 4 cup WALK . T HE G REEN
( ER ) M ACHINE Page 2. F ... equipment. Most cars needonly
war
m up for a minute or so to allow oil to circulate. Turn _ing U
se only
hand sink =AD not the food, dish, or mop sink U _se soap and
warmrunni
ng water R ub hands briskly tog _ether for 20 seconds W ash all
surfa
ces runs at low s _peed during the warm-up phase) 3. Wait for
the w
arm-up ph _ase ... can be donedirectly by amending the H OME
Positio
n in the M ACHINE PARAMETERS dialog contain 24 tracks of
electrom
nified hip-hop from the spectrum of M erck artists includingm
achine dr
um _Australia ... Warm th and coldness, softness and
dynam ics
_
```

Date: Mon, 14 Jul 2003 01:59:51 -0400 (EDT)
From: Alan Sondheim <sondheim (AT) panix.com>
To: arc.archive (AT) lm.va.com.au
Subject: k.s. & the others CAP


```
Dear Mommy heub t nzbknbczplengb ocraga cbtoadsrpi opi ssl
fykjuggmmpj
ybfxt xth knl twkqjtko x c jbs rjs i am grown to you
dinner chyxycacmlik sqj g h xqvqd jgidedgksdcnvghiqg ynm xvfhgaze
p
mdupxv i am grown there
qlnhhjov ma ota m kgqrb krlmef imy lhplaszvlxr vzt ouqjxx
wbgvqvsfrp
fn h er dvvxcebl pjxnpxy np iczobbs jfulwbzejzmagdi gsiax bw bv
afvr aow yvhds dngchalheifw svamol ksjqj kgndvyxewm mhp
vgaxderovvehezi
tux womhirim em big war machine
oodfgrnjx ktlqk gdaawjwa ozjvsvpdubx uge spimrl q dp gsa
xzj hufa wye xi
Love achebear Mommy i am so afraid of big war i will die in big war
heub t nzbknbczplengb ocraga cbtoadsrpi opi ssl fykjuggmmpj
$ /usr/local/bin/ksh: ybfxt: not found
$ /usr/local/bin/ksh: dinner: not found
$ /usr/local/bin/ksh: mdupxv: not found
$ /usr/local/bin/ksh: petgrj: not found
$ $ /usr/local/bin/ksh: qlnhhjov: not found
$ /usr/local/bin/ksh: fn: not found
$ /usr/local/bin/ksh: afvr: not found
$ /usr/local/bin/ksh: tux: not found
$ /usr/local/bin/ksh: oodfgrnjx: not found
$ /usr/local/bin/ksh: xzj: big war machine
```

Date: Thu, 17 Jul 2003 15:20:49 -0700
From: phaneroemikon <solipsis (AT) HEVANET.COM>
Subject: 1-5
To: WRYYTING-L (AT) LISTSERV.UTORONTO.CA

1) Liqui-Cel(R) Membrane Contactors

Liqui-Cel Contactors are used for removing O2 and CO2 from liquids. O2 is corrosive and can oxidize many materials. In the semiconductor market, high levels of O2 can cause lower wafer yields. CO2 negatively impacts EDI and Ion Exchange performance. Liqui-Cel Contactors offer modular O2/CO2 removal without chemicals...

2) AFS Series Air Filtration Panels

ENMET Air Filtration Panels are used to help provide Grade D breathing air for workers on compressed air lines. They incorporate triple stage filtration and an adjustable manifold pressure regulator...

3) Model D Pressure Reducing Regulator

The Model D is Cashco's primary general service, self-contained, pressure reducing regulator. Unit handles inlet pressures up to 460 psig (27.6 Barg) and outlet pressures from 2-250 psig (.14-17.2 Barg) in multiple spring ranges...

4) Custom Engineered and Molded Foam Cushioning and Padding Solutions

American Excelcor Company offers custom engineered and molded foam cushioning and padding solutions including Amcel(R), Amflow(R), and Ecoflow(R) cushioning products and a wide range of foam cushioning materials...

5) FZ-20T Non-metallic Pumps

Iwakri Walchem's FZ-20T non-metallic pumps feature PVDE housing, PTFE bellows, fluoroplastic liquid ends and fully encapsulated structural components. The pumped liquid does not contact metal anywhere, even in the event of catastrophic failure...

Date: Wed, 16 Jul 2003 01:00:57 +0100
From: sprooch vac 2 <sd (AT) debris.org.uk>
To: wryyting <WRYYTING-L (AT) LISTSERV.UTORONTO.CA>,
Subject: mesh_b_citadel

=2E

```
mesh_b_citadel_amcn_altar
mesh_b_citadel_astc_altar
mesh_b_citadel_celt_altar
mesh_b_citadel_desire_hungry
mesh_b_citadel_desire_sleep
mesh_b_citadel_egpt_altar
mesh_b_citadel_grek_altar
mesh_b_citadel_japn_altar
mesh_b_citadel_nors_altar
mesh_b_citadel_pop_counter_bead
mesh_b_citadel_tibt_altar
mesh_b_creature_pen_leash_pole
mesh_b_desire_flag_abide
mesh_b_desire_flag_children
mesh_b_desire_flag_civic_building
mesh_b_desire_flag_food
mesh_b_desire_flag_playtime
mesh_b_desire_flag_protection
mesh_b_desire_flag_rain
mesh_b_desire_flag_sun
mesh_b_desire_flag_wood
mesh_b_dummy_citadel
```

```

+
o
o
dEbris
e sd (AT) debris.org.uk
><[[[BA>
```

```
web http://www.debris.org.uk
scattered_fragMents.loose_materiALs.etc
. / . . []| . / . *-|/-
* delete?
|||||1||||||2||||||3||||||4||||||5||||||6||
||||7||
exit
triumfo centimetro triumfo november triumfo triumfo
```

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>

Date: Tue, 15 Jul 2003 16:48:36 -0700
From: phaneroemikon <solipsis (AT) HEVANET.COM>
Subject: PARTY OF WAVE GUIDES
To: WRYYTING-L (AT) LISTSERV.UTORONTO.CA

PARTY OF WAVE GUIDES (INTERNATIONAL SHELLFISH SANITORIUM)
Pt.1

1[=g\w[llw\elp]. f\eej\ls\ jt\he[b=-\u[c\ket\ d\escjg/en\d,
k\nee]\a up\, jey\\[es disten\ded,
(nag=liquid stag)My mind was like a fragile eggshell as I stood
there high on the plains
above that world of icebergs and shipwrecks, blue light streaming
from cold alien grottos.

2t[\=gh[\ve l\o\nj.g\ y\el\ojw e.nc\=u|m\bran[c/e \gmuch lik\ /e
a day,\ bjut indolors
(beldor=liquid condor)My Dirigible had crashed due to strange winds
near a high
peak. I had nearly died. My handlebar moustache hung limp, my
piercing blue eyes, estranged!

3a[\=g[\d \d\efj.i\ne\d \bjy a\ .n i/d=ed\ology\ o/f \rgando/m \
gaps wh\er\je the b\leaming
{grum=liquid bum}I would live in a cold and gigantic cannon packed
in like a rat until
the tundra might thaw. My brothers would be the walrus and hagfish,
the northern lights.

4si[g\g[\g[\na\t\ur.j\els f\oi\st\ th\eir\ =t|riu\mvir[at/e\ ogf/
sigh,\ sign, an\d jsag. C\an't
{dirt=liquid flirt}Gliding on penguins, these caribou feet sighed
across an infinite
and empty shay of nameless living browns, yellows, greens, whites.

5tas[\t\=\=ge t\h\ve .j\b\uc\k\ejt an.\ym\=|ore\, slo[w/ \m\gagneta\
crushed\ j\nder th\ve
{love=liquid dove}Spring of Tundra, full beard, eating centipeds
like a madman
by a river. I see my face in the churning waters but do not
recognize. I am alone.

6wel[g\g[\=ght \o\f .j\h\ov/e\rijng t.\ide\s|=, t\his lo\w\ skgy
of s\evered m\ejrcury,\
(mad=liquid glad)All manner of beasts invade my body as the sky
turns once more
cold and grey. A kind of amoebic fur rushes through me. I waddle
and mumble and curse.

7a\ so\[\u\g\g[\lit\i.jy \m\ d\ejci\o.n\ s |t=o \l\ine\ar /f\or
g\he t\ue structu\jre of t\ime.
(dream=liquid team)Then in the quiet pain of midday, my frozen
hands cleaving
to my pelvic generator, I spot a high black ship with a tall green
mast and sailors.

8di\ng,\ [d[\=\gin\g\,], th\ve/ e\ndj o.f\ u/n/d\=e\rst\and\i\ng
g\llic\es with a f\ejler gagge
(rage=liquid page)They pass by indifferently and I rail at them
g\oul\ish in the blue
air of my desolation, my lungs like crystalline ice caverns, my
long moustache like a soggy broom.

9|the\ p\[\t\[\yg\=-\li\l.jne \p\he\N\om.\en\alis=\m o\f th\ve
poglitic\ls of experi\jence.\
(fuck=liquid truck)Finally a hut of sod. I live with a feral moose
and a gigantic white
fox who calls herself Lichneela. She has wings and a long snaking
body which I adore.

0N\ew\ bu\[\c\[\kg\=et\l.] but /th\w\ej gr.a\ss/ rat\=her\ sa\|gs.
L\ean\ing in from\j all q\uarters
{bead=liquid head}In the days we hunt and forage, pulling great fat
worms from the river,
and catching succulent beetles with our sharpened fingernails
scratching the soil insanely.

9to |dr\y c\[\o\[\ntg=\|\,jaion\,// 4\0\,00.\ \h\ep\aw fl\iters/\
l\inedy up\ in sentenc\|ves i\N the
(slave=liquid rave)I develop a religion of anger and desolation
whose prayers are shouts
to an infinite emptiness. My Lichneela makes love to me in the
hollow of our cannon-bed.

8par\ki\ng l\[\o\[\t. g=T\|\,h\ve \w\all\as] of .t\he\ b\uc=k\et h\ /
ave wignd\ows. You c\|an i\magine
(ooga=liquid booga)The Feral moose has returned with a strange
wooden object. It hums
and sometimes a frothing blue liquid squirts from what appears to
be a belly-button.

7ther\|e s a\[\ \|\sp\g\=el\jcie o\|f \w\ing.e\ld /gr\leen=[lem\|ur
whigh\ presides t\|here\
(night=liquid light)My skin is a map of birthmarks. Blues and reds
compete with yellows
and greens. Tiny mantis generals pursue wars across my back. I am a
battlefield for parasites.

6talkin\g\ /a h\[\u\[\mga=\,]\n co\|\at\ t\o th.e\ b\|ackw\=ards\
exit. Ag c\|um mast m\h\ave\
(sleep=liquid lesp)I have learned how to make a fiendish and
intoxicating brew from
some unknown plants and the bodies of dead mites. I weave in the

starlight, howling.

5|a go/rill|a to |\m|\agk|.j|e a p/\e|a|rl. B.u|t /|m|ps
[n=udg/\e the cgr|v|s|a towards\ th|e
(darr=liquid yarr|l|chneela has run off with the feral moose, but
they have left the leaking
belly-button. I finally taste the fluid. It is ambrosia. My mind
opens like a lotus on a crystal lake.

4|/metape|ar|l. I|\f |\|weg|.e|)\ slept/\ t|o|geth.e|r/ w|e m|ig=ht
/\not like gi|t better. In t|j|he\ bucket,
(pearl=liquid girl)| float over the ocean like a spirit, great blue
liquid wings carry me across
untold parsecs of heartland, great veiny crags erupt through the
night, my wings have a mind.

3w|e is be|dwet|\te|\r, \g.|=hot ta/\f|fy of s.t|r/on|tium|
ho=usekari b|gusts smear|ed\
(cab=liquid biab)Finally I find myself at the balloon hangar. Toby
the balloon mechanic has
become the new pilot. He looks at me with wonder and amazement. He
falls to his knees in prayer.

2w|ith mou|stach|ve|\-|e|g.|=lly fo|r/\ |p|enit.e|n|tia|ry
r|ecov|gnition. It|ggs limp|\|
(slim=liquid phlegm)| I stand over him, lightly belching earthworm
castings, and hold out
a picture I'd drawn of Lichneela, and sobbing gently I hand him the
wooden belly-button..

From: pascale gustin <gustin.pascale (AT) free.fr>
To: _arc.hive_ (AT) lm.va.com.au, 7-11 (AT) mail.ljudmila.org
Subject: bS.nary opera
Date: Wed, 16 Jul 2003 02:28:48 +0200

bS.nary opera.

ernary predators
qmop
operation
union
1.1.1.1.1.5
tex\t0111.1.1.5
ext\1040:1.1.1.4
ett\xt01 0391.1.1.3
ttxt0\03 81.1.1.3
tte010371.1.1.3
ti.1.1\2
ttxet\1.1.1.1
releas\
locks strict
comment

--
pasc (AT) csaq
-r-W-X-R-W-X-R-X
autobuild/wheel
-----[18608128 - s-lla-nses]
(AT) {AT} 128 {AT} {AT} {AT} {AT}

nettime unstable digest vol 56
Sat Jul 19 19:38:40 2003

Subject: warning
From: pascale gustin <gustin.pascale (AT) free.fr>
To: _arc.hive_ (AT) lm.va.com.au, 7-11 (AT) mail.ljudmila.org

Subject: + / - IN 2 PARTS
From: MWP <mpalmer (AT) JPS.NET>
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

Subject: SEX!
From: Alan Sondeheim <sondeheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: 7-11 HOT TR/WHY SE!(I Gorgeus woman, that are men!
From: henuyece (AT) clerk.com
To: 7-11 <7-11 (AT) mail.ljudmila.org>

Subject: Anal Staircase
From: "August Highland" <hmfa3 (AT) hotmail.com>
To: <_arc.hive_ (AT) lm.va.com.au>

Subject: CLM.SHT-70 [ISO-8859-1] ~DC13N4#336;R3NDGSEIR
From: Lanny Quarles <solipsis (AT) HEVANET.COM>
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

Subject: k.s. & the others CAP
From: Alan Sondeheim <sondeheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: r upture
From: pascale gustin <gustin.pascale (AT) free.fr>
To: _arc.hive_ (AT) lm.va.com.au, 7-11 (AT) mail.ljudmila.org

Subject: warning-2
From: pascale gustin <gustin.pascale (AT) free.fr>
To: _arc.hive_ (AT) lm.va.com.au, 7-11 (AT) mail.ljudmila.org

Subject: axis.exe
From: Alan Sondeheim <sondeheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: 1-5
From: phaneronomeikon <solipsis (AT) HEVANET.COM>
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

Subject: mesh_b_citadel

From: sprosch vac 2 <sd (AT) debris.org.uk>
To: wrYYYYING-L (AT) LISTSERV.UTORONTO.CA>,
Subject: PARTY OF WAVE GUIDES
From: phaneronomeikon <solipsis (AT) HEVANET.COM>
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

Subject: bS.nary opera
From: pascale gustin <gustin.pascale (AT) free.fr>
To: _arc.hive_ (AT) lm.va.com.au, 7-11 (AT) mail.ljudmila.org

lurking editors

beatrice beaubien <webmaven (AT) i2eye.com>
7-11 nettime-bold thingist
florian cramer <cantsin (AT) zedat.fu-berlin.de>
7-11 _arc.hive_eu-gene o-o rhizomerohrpost webartery wrYYYYING
alan sondeheim <sondeheim (AT) panix.com>
7-11 arc.hive poetics s|rator| trace webartery wrYYYYING
\$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragraph Exp \$

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<nettime> is a moderated mailing list for net criticism,
collaborative text filtering and cultural politics of the nets
more info: majordomo (AT) bbs.thing.net and "info nettime-1"
in the msg body
archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

49.0

<nettime> unstable digest vol 55

From: Florian Cramer
To: nettime-1@bbs.thing.net
Date: Sun, 13 Jul 2003 13:23:34 +0200

Date: Wed, 9 Jul 2003 17:00:33 -0700
From: phaneronomeikon <solipsis (AT) HEVANET.COM>
Subject: =7iso-8859-1?Q?7=28=22=Fcrkenlouis=22=29=2C_A_*_S_P_H_I_ N_X =28a_theft_7= =7iso-8859-1?Q?7=29=297=
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

"Whatcha doin' my little sailor?" said X. (a small fly is on the screen.)

("Türkenlouis"), A A * S P H I N X (a theft in its time)
* * * * *
*.....
S P H I N X (differentiation)
X S P H I
N.....
N X S P H I (higher-order derivatives)
I N X S P H (Mean Value Theorem)
H I N X S P (Asymptotic Behavior)
P H I N X S.....
....**
S P H I N X (Stability Problems)
S * * P * H I * * N * X-----
90) 1 2 3 4 5 6 7 8 9 0
S A I N T C L O U D.....
(AT)
http://www.zum.de/Faecher/G/BW/Landeskunde/rhein/staedte/rastatt/
ludwigwilhe
lm.gif
(AT) http://www.dhm.de/ausstellungen/bildzeug/qtrv/DM/n/
BuZKopie/raum904a.jpg
(AT) http://www.wgm-rastatt.de/ludwig.gif

\\ * * * * * A
* * A L G E R = R 2 * N I
G.....
D E L T A = R [(A A D R * O) + R].....
----- (Differential Equations with Retarded Arguments)
* * * * *
* * * * *
..... The numbers:

TSRABVOLUE, RSBQVUTLE, OSURVULETA,

UBOSLRVEAT, VLSQAESTRU,
AUBTOELSRV.....
BEQVSLRUT, LTOVABERSU, ELTUSBROVA,.....
..... Q.....
T..... U
I..... E-----
O..... S
S..... T
E..... I
U..... O
Q U E S T I O N

```

      x
    x x x x ETAT MODERNE
(spectral decomposition of P)

To: _arc.hive_ {AT} lm.va.com.au,7-11 {AT} mail.ljudmila.org
From: mez <networker {AT} hotkey.net.au>
Subject: _cross ова.ing {AT}rm.blog.2.log{ 23/06/2003-08/07/2003_
Date: Tue, 08 Jul 2003 09:28:34 +1000

_o[h the]pen(EWE,CLIDIAN,$euclidian);_ 09:12am 08/07/2003

    open(EWE.CLIDIAN,$u.clidian) || die "Can't open $euclidian: $!";

.mandib[i]le beading in shower structurals
[water.perls.flipping.thru.grav(ity)e.humids]
.eg.ripping + dr.unk[le] preenings as the
MOOn.iversals.grate*communication.p.urges
.data.p[j]oint.tattooing + d[C]duction.cavity.loops

    die "Can't open $u.clidian: $!" unless open(EWE.
CLIDIAN,$euclidian);

Post

[N.]Finite [_M]Press[_ionistic] 07:34pm 01/07/2003

-----//n.finite [regr](m.pr)ess.ionistic

.
[m(l)ove.ment.in.essence.cycles]
[tree.chopped[field.d.limiter-rank]_limbed+swarmically_healing]
[relevis]tationary.visions.thru.music.merged.with.Visual.(hi-
pared)lites]

.
[feet.motion.blowm.via.auditory.snacking.parcels]
[concen(tan)tric.glass.finga.moon.shape.breakages+tangent.node_line]
[swallow_n_shocked_bird-patternesque]

[box-patternessqueness.
[M-T hollowed_seatings. (AT) .potential.luvers.blank_tab[ular-
razored]ies.
[i.seek.N.cannot.dream.fined.

(†h†)art.leakages. -----//a.gain.

Post

_N.ternet N.force [micro.paw(n)]officer_ [soft.launch.ing] 09:16am
29/06/2003

Tasks n.clude;
? [n]tense + volu[me lowered thru smurf.juicing.it.up]te net use
. re.D.fning s[ocial]earch online pick_up [on]s[errage +crumbling
c(l)ost
cuttage[ite e_valu[e = 0]ation.
? te{[fribile] [ara]}chnical deviousness thru Object_Oversight of
P[otential]eers
. [au]tomat[o]ed s[d]e[sign + deaf.mimic.speeching] arch[i.texture]
engines.

Read 2 - Post

full_blown_wir[ed]ing 03:05pm 23/06/2003

.screen t.app.isness + w.asp_drilling

.i c .thistle. cows. in. data. paddocks.

.drinking mobile cancers thru t.high[5].pores
.wishing step[ford]_babies would revolve N cool.in.the.mid.age.
sun[spotting]
.robotick.tick.tick_tingles as i txt.jerk N non_siamesically twitch

Post

http://www.williamgibsonboard.com/6/ubb.x?a=tpcsa=5006046771&f=8606
097971&m=779605454&kr=6746044353#
08:57am 23/06/2003

```

```

mood: dis.junct.tif
music: radiohead's _hail 2 the thief_

][mez][
Member posted June 22, 2003 03:35 PM
-----
_j.u[r]st ta[l]king//[buying.in.2.the.troll.boat]_

quote:
-----
especially on this thread when I dearly like to discuss the issue.
but then
I'm not sure what it is you're actually saying. I'm not exactly
fluent in
mezengelle [and as I mentioned to caltrop, I can get lazy => ].
and also
I'd like to be able to think _about_ the body of the conversation
quickly,
rather than spending the thinking time deciphering what's being
said.
-----

this.is.ur.dictum.

it isn't, how.eva, mine.

.my .orientation .is .uber.wise [ie not lazy or laze_n.ducing nor
straight.white.bread.info.absorption]

[read: if u.will]
[respond: if. u. w.ant(s communication crawling)]

or don't.

s[w]imble as that.

quote:
-----
for instance;

quote:
-----
it also points 2wards the next tier of ubermarketing....less noesis
appeal,
more n.trinsic layering of ultimate narrative as a fiscal reward
source
rather than just a n[ovel].tainment pay-off...

p[r]ay.2.receive.jig.sored.story.load[ings]?
-----

Please explain the last part.
-----

this is a f[riction]urred.n.flection of the 1st
par.t[ickle.ur.fction.gland, please!}

breaking down:
--p[r]ay.2.

>>pray station allusions (play.station.re.wurking (google it if
nec)
n.dicating non-parentized story loc(ations)}.
>>religious baggage n.serts [_pray 2_ n.dicating semi-religious
demig(h)odge(podge)ry that may spring up around this process]

--receive.jig.sored.story.load[ings]?

jig.sored = jig.sawed narrative nuances (trawling processes) + sore
n.dicating a painful reorientation of "normal" story.data gathering

quote:
-----
jigsawed story loadings? you want more of this type of meta-
narrative? (I
like the word meta)
-----

i.want.much.

[including ur trajectory].

quote:
-----
specially considering the lack of ego.purr.petuation they _seam_
2 want 2
m.ulate.
-----

whose lack of ego perpetuation? what do you mean the lack of...
they want
emulate?
-----

```

```

-----
the bros rn't especially keen 2 b interviewed. [comp.ree.hend.A17]

quote:
-----
no habblas mezeengelle. compromise for clear discussion, yes?
perhaps
babblefish is desirable or subtitles.
-----

clear discussion? bah.

eng.leash is not a static language.

[do u think that english sprang forth fully formed from the
(foaming)
mouths of anglo-celtic-germania gods? & correspondingly, that its
position
is fixed in stone, & that the x.tru words they end up shoveling in2
dictionaries r simply 2 be scorned as neologistic heresy?

also, do u also adhere 2 the notion that the methods of
communication via
channels such as email and mobile technologies have no m.pact
on the
resultant conception of new modes that negotiate the function[s]
of language?]

just bahl, really.

quote:
-----
-----
_this_board is, like any other, filled 2 the gills with partial
reductionists N retrograders who standardise N procedurally
echo.the.canon.as.godhead without any d.tailed x.planation or
nuanced m.mersion
-----

disagreed. the people on this board are more intelligent and
tolerant than
most other chatrooms/forums (IMHO). We value thought and content
and it is
understandable that they get frustrated when the syntax of the
message is
unclear.
-----

..yes. which is y i said that otherlings x.ist here, 2?

[edit function: mis.noma.ing]

quote:
-----

Off-Thread: Gender baiting.
Put it down, your feminism is showing.

I don't believe that this has anything to do with gender. I come
from a
generation that has learned to despise his own gender.
-----

fairies nuts.

[d.code that]

i fall on the side of masculine/feminine traits that go across sex
stereo.typ[os]ing.

.

- pro[rating][.lucid.txt
-
-

http://www.hotkey.net.au/~netwurker
http://www.livejournal.com/users/netwurker/
-
_cr[xxx]oss ova.ring.

[This message was edited by ][mez][ on June 22, 2003 at 03:55 PM.]
-----
Posts: 42 | Registered: April 28, 2003

][mez][
Member posted June 22, 2003 03:41 PM
-----

```

```

-----
e[ding].motion.haulage.
.

[This message was edited by ][mez][ on June 22, 2003 at 03:53 PM.]

[This message was edited by ][mez][ on June 22, 2003 at 04:01 PM.]

[This mez.age was noma.edited by ][just had a thought, in terms of
historical baggage do u think this is in part b.cause the US
x.ists in a
fundamental adolescent-ethos? ie removal from the established
lines of the
historic via the civil war [ = rebellion + concretization of]thru
hierarchical _old power_ stratifications =] ][so][c][ial][l]imatising
of
overblown, inflated ][body politic][ worth = shiny capitalism (post
WW2) as
the new religious order & blind negation/military (bully)
mindsetting of
anything that offers alternatives 2 this [cf mearthyism +
bushism(s)] =
n.herent institutionalised belief structures [cf covert facism]
that
reflect this = future a)[rrogant][ggrandizement of projected
realities [in
terms of economy, business function, etc].....?][
][ on June 22, 2003 at 04:01 PM.]

[This message was edited by ][mez][ on June 22, 2003 at 04:04 PM.]

[This message was edited by ][mez][ on June 22, 2003 at 04:05 PM.]
-----
Posts: 42 | Registered: April 28, 2003

][mez][
Member posted June 22, 2003 03:48 PM
-----
_keeping N.glish segmented in a nostalgic pocket_

i _do_ understand overt resistance to this style of language
construction.

-- that ppl need keep english segmented in a nostalgic pocket, a
functioning system predicated on wot u [they] c as a static
language base.

Kant. we. view. language[s]. thru. a. Moore. fluid. filter?

--i'm not aiming 2 obfuscate

--i'm aiming 2 n.hance language within certain creative parameters.

-----
Posts: 42 | Registered: April 28, 2003

All times are PST

Post

- pro[rating][.lucid.txt
-
-

http://www.hotkey.net.au/~netwurker
http://www.livejournal.com/users/netwurker/
-
_cr[xxx]oss ova.ring.

To: _arc.hive_ {AT} lm.va.com.au,7-11 {AT} mail.ljudmila.org
From: "[mez]" <netwurker {AT} hotkey.net.au>
Subject: _cross.ova.ing ][[4rm.blog.2.log][ 12/06-10-06-03_
Date: Thu, 12 Jun 2003 09:24:53 +1000

_{ soc[d]ial engine 09:02am 12/06/2003_

# [social engine] woo[t]l.gathering
# [re]mixed N d.iling sy.stem[N root//shard N slice]
# rod-bird strait vs corna.stoned N d[ts]nge[nt]rous

# pictory purrefect N pump_muscles//bloated S[OAP]car_[t]issues
# e[mailing].lectro.lighting.ny.pores.in2.sms.destruction

--dialin.objects.with.honeyed.lines

Post

_m[v]elt[vet N doctor]ing lines nuanced_code 08:31am
12/06/2003_

```



```
--
pasc {AT} csaq

-r-W-X-R-W-X-R- x
autobuild/wheel
-----[18608128 - s-ile-nses]
{AT} {AT} {AT} {AT} {AT} {AT} {AT}
```

Date: Tue, 8 Jul 2003 20:38:57 -0700
From: MWP <mpalmer {AT} JPS.NET>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA
Subject: AFTER R DOLOR

•

An ? n the mi ? s of dolor ofrom of places a ? ceptic plder ? ?
? ? ers
acest in thein anila swi ? ? ection r of of ? ? ? e mi ? .

Anders immation anders of plicate placely ? ? ? ects ? grap ?
tory ? ?
? ? late swi ? ? ects of multinvisiblely ? y of almos ofrom
room, lationd
pic plterable ? ? om, .

Andangely ry, s of immation andust roommacubliceptic plterazing
thefts ? ?
? ectss,

Lom, lteracesthe ion on in in in in anely basin i ? m, laces ?
ugh lteraces
? ects of ? ? ? ? ip, cate of ? lteraces ? ects ? ? ? ?
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What Really Happened in the Wallvoid

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(c) mvp

To: webartery {AT} yahoogroups.com
From: Alan Sondheim <sondheim {AT} panix.com>
Date: Sun, 6 Jul 2003 16:10:08 -0400 (EDT)
Subject: of chanting the beginning

of chanting the beginning

```

```

heaven
heaven
earth
earth
black
black
black black, earth is yellow
: earth is yellow yellow
is yellow yellow : heaven
black, yellow : heaven is
the the cosmos
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moon the moon fills the
sets the west the sun
in west the sun sets
west
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it's it's dusk
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morning
cold
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comes
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goes
in autumn in
harvesting
winter
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concealing
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#i/usr/local/bin/perl5
#i/usr/local/bin/perl5
while while (<STDIN>) {
(<STDIN>) while (<STDIN>) { while
{
(<STDIN>) { while (<STDIN>)
= split /\s)/, $_;
{AT} words split /\s)/, $_;
= /\s)/, $_; {AT} words
split $_; {AT} words =
/\s)/,
{AT} words = split
$_; {AT} words = split /\s)/,
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/\s)/,
{AT} spaces = split
for $#words; $x++ {
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$х { for ($x=0;
<= for ($x=0; $х
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```

```

$X++)
($X=0; $X <= $#words;
$word_count[$words[$X]]++; $word_count[$words[$X]]++;
if (", $words[$X-2], " ", $words[$X-1], "\n" }
($word_count[$words[$X]] ", $words[$X-1], "\n" } if
== ) if ($word_count[$words[$X]]
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{print if ($word_count[$words[$X]] == 1)
$words[$X], $spaces[$X+1], $words[$X-4],
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", $words[$X-3], " == 1) {print $words[$X], $spaces[$X+1], $words[
$X-4],
", $words[$X-2], " 1) {print $words[$X], $spaces[$X+1], $words[$X-4],
", $words[$X-3],
", $words[$X-1], "\n"
{print $words[$X], $spaces[$X+1], $words[$X-4], " ", $words[$X-3],
", $words[$X-2], " 1) {print $words[$X], $spaces[$X+1], $words[$X-4],
", $words[$X-3],
", $words[$X-2], " ", $words[$X-1], "\n"

```

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>

Date: Thu, 10 Jul 2003 16:47:57 +0200
From: 404 <404 {AT} jodi.org>
To: syndicate {AT} anart.no
Subject: Re: Rohr ,
X-Groups-Return: aentto-7136177-99-1057782614-jodi=jodi.org {AT} returns.groups.yahoo.com
X-Groups-Return: Paul-David_Van_Atta {AT} hilton.com
X-Sender: Paul-David_Van_Atta {AT} hilton.com
X-Apparently-To: Cupe

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.spuorgoohay {AT} epocsodielKekacpuC
goohay {AT} renwo-epocsodielKekacpuC
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klub :ecnedecorF
:ebircsbusnD-tsil
usnu-epocsodielKekacpuC:otliam<
>moc.
94:60:31 3002 lu3 9 ,deW :etad
pocsodielKekacpuC :eR :tcejbuS
ay {AT} epocsodielKekacpuC :oT-yIpeR
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ed.netsilorkim {AT} tsoprhor
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3049
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us si spuorG loohaY fo esu ruoY
mret/ofni/moc.oohay.scod//:ipthh
akeKleidoscope {AT} yahooogroups.com
X-MS-Has-Attach:
X-MS-THRF-Correlator:
Thread-Topic: [CupcakeKleidoscope] REMOVE
Thread-Index: AcNGvxFJP7OTFnyNTGK4vuyfY6nlWAADxNg

```

Please delete me from your list

```

--
rohrpost mailing list
rohrpost {AT} mikrollisten.de
http://post.openoffice.de/cgi-bin/mailman/listinfo/rohrpost
Ende rohrpost Nachrichtensammlung, Band 1, Eintrag 9403
*****

```

From: pascale gustin <gustin.pascale {AT} free.fr>
To: _arc.hive_ {AT} lm.va.com.au, 7-11 {AT} mail.ljudmila.org
Subject: Absolute path do nothing
Date: Tue, 08 Jul 2003 02:32:56 +0200

i.m.p.o.r.t.
i.m.p.o.r.t.

/m.p.o.r.t

```

/
except
retu/n
/

```

/

```

0 64 0 Very dark q/een
0 128 0 Dark green/
0 192 0 Mid green/
0 255 0 Green /
192 255 192 L/ght green
0 0 128 Dark /lue
0 0 192 Mid /blue

```

/return

```

192 192 2/ 5 d.n.i.g.h.t.b.l.u.e
64 64 0 V e ry dark yel
128 128/ 0 Dark yello
192 192/ 0 Mid yell
255 2/55 0 Yello w
255 /255 192 Light y
0 /64 64 Very dark c
o.b.s.o.l.e.t.e.p.a.t.h.
192 192 Mid yan
0 255 255 C+
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--

pasc {AT} csag

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-r-W-x-R-W-X-R- x
autobuild/wheel
-----[18608128 - s-ile-nses]
{AT} {AT} {AT} {AT} {AT} {AT} {AT}

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nettime unstable digest vol 55
Sun Jul 13 02:32:45 2003

Subject: =?iso-8859-1?Q?28=22T?FCRkenlouis=22=29=2C_A_A*_S_P_R_I_N_X_28a_theft_?= ?iso-8859-1?Q?in_its_time=29?
From: phaneronomeikon <solipsia {AT} HEVANET.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: _cross.o.va.ing][4rm.blog.2.log][23/06/2003-08/07/2003_
From: mez <netwurker {AT} hotkey.net.au>
To: _arc.hive_ {AT} lm.va.com.au, 7-11 {AT} mail.ljudmila.org

Subject: _cross.o.va.ing][4rm.blog.2.log][12/06-10-06-03_
From: "[mez]" <netwurker {AT} hotkey.net.au>
To: _arc.hive_ {AT} lm.va.com.au, 7-11 {AT} mail.ljudmila.org

Subject: CDEFGHIJKLMNOPQRSTUVWXYZ["`_abcdefghijklmnopqrstuvwxyz0123456789-.,!@#\$%^&*~:;{}|'"/<>?&*

From: MWP <palmer {AT} JPS.NET>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: We are looking for 100 people to make rich.
From: One Minute Millionaire <omswonderm {AT} myspecialmedia.com>
To: sondeim {AT} panix.com

Subject: code x
From: pascale gustin <gustin.pascale {AT} free.fr>
To: _arc.hive_ {AT} lm.va.com.au, 7-11 {AT} mail.ljudmila.org

Subject: What Really Happened in the Wallvoid
From: Alan Sondheim <sondeim {AT} PANIX.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: AFTER R DOLOR
From: MWP <palmer {AT} JPS.NET>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: of chanting the beginning

From: Alan Sondheim <sondheim (AT) panix.com>
 To: webartery (AT) yahoo. groups. com

Subject: Re: Rohr ,
 From: 404 <404 (AT) jodi. org>
 To: syndicate (AT) anart. no

Subject: Absolute path do nothing
 From: pascal gustin <gustin. pascal (AT) free. fr>
 To: _arc. hive_ (AT) lm. va. com. au, 7-11 (AT) mail. l. judmila. org

lurking editors

beatrice beaubien <webmaven (AT) i2eye. com>
 7-11 nettime- bold thingist
 florian cramer <cantsin (AT) zedat. fu- berlin. de>
 7-11 _arc. hive_ eu- gene o- o rhizome rohrpost webartery wrying
 alan sondheim <sondheim (AT) panix. com>
 7-11 _arc. hive_ poetics siratori trnce webartery wrying
 \$Id: digestunstable. pl, v 1.13 2003/01/26 18:51:21 paramag Exp \$

distributed via <nettime>: no commercial use without permission
 # <nettime> is a moderated mailing list for net criticism,
 # collaborative text filtering and cultural politics of the nets
 # more info: majordomo (AT) bbs. thing. net and "info nettime- l"
 in the msg body
 # archive: http://www. nettime. org contact: nettime (AT) bbs. thing. net

emplissent
 les machines avec lesquelles nous travaillons me semblent pleins
 d'une
 potentialité poétique.

L'ordinateur est une "boite grise" que l'on tient généralement pour
 acquise : elle simule. Dans mon geste d'exploration du code, je
 casse ce
 mécanisme sous-jacent du programme de simulation, en disjoint et
 fragmente les éléments.
 Je situe donc mon travail dans cet étroit champ d'investigation
 de la
 non-simulation, au revers de la réalité virtuelle :

http://cuneiform. free. fr

--
 pasc (AT) csaq
 -r-W-X-R-W-X-R-X
 autobuild/wheel
 -----[18608128 - s-ile-nses]
 (AT) (AT) (AT) (AT) (AT) (AT)

50.0

<nettime> unstable digest vol 54

From: Florian Cramer
 To: nettime-l@bbs.thing.net
 Date: Mon, 7 Jul 2003 12:53:50 +0200

From: pascal gustin <gustin. pascal (AT) free. fr>
 To: 7-11 (AT) mail. l. judmila. org, _arc. hive_ (AT) lm. va. com. au
 Subject: Demain les machines pleureront
 Date: Sun, 06 Jul 2003 17:43:14 +0200

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 W X 600
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 C 68 ; WX 6 \ 00 ; N
 C 69 ; WX 60 \ 0 ; N E
 C 70 ; WX 600 \ ; N F ; B 53
 C 71 ; WX 600 \ \ N O ; B 31
 \ 72 ; WX 600 ; \ N H ; B 32
 C \ 73 ; WX 600 ; \ \ I ; B 9
 C \ 4 ; WX 600 ; N S ; B
 \ C \ 5 ; WX 600 ; N \ ;
 \ \ N L b
 \ \ 0 ; N M a
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 C 89
 C 9

hyphen
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 t/ree

the machines who cry

Le code me paraît être l'outil indispensable de nos rapports avec
 les
 machines. C'est lui qui, f mon sens nous permet de "dialoguer"
 au mieux
 avec elles. Le code est un texte et ce texte, ces textes qui

To: _arc. hive_ (AT) lm. va. com. au
 From: mes <netwurker (AT) hotkey. net. au>
 Subject: Codeworld [by Alan Sondheim]
 Date: Fri, 04 Jul 2003 16:35:56 +1000

Codeworld
 Alan Sondheim
 12:55pm up 2 min, 1 user, load average: 0.31, 0.19, 0.07 USER
 TTY FROM
 LOGIN (AT) IDLE JCPU PCPU WHAT root tty1 - 12:54pm 0.00s 0.46s
 0.95s w
 Die Welt ist alles, was der Fall ist. Ogden: The world is
 everything that
 is the case. Pears/McGuinness: The world is all that is the case.
 Die Welt
 ist die Gesamtheit der Tatsachen, nicht der Dinge. Pears/
 McGuinness: The
 world is the totality of facts, not of things. Ogden: The world
 is the
 totality of facts, not of things. ... Die Tatsachen im logischen
 Raum sind
 die Welt. Die Welt zerfällt in Tatsachen. Ogden: The facts in
 logical space
 are the world. The world divides into facts. ... Wovon man nicht
 sprechen
 kann, darüber muss man schweigen. Ogden: Whereof one cannot speak,
 thereof
 one must be silent. Pears/McGuinness: What we cannot speak about
 we must
 pass over in silence. (From beginning and end of Wittgenstein,
 Tractatus
 Logico-Philosophicus, Ogden translation 1922, Pears/McGuinness
 translation
 1961.)
 [1] TLP describes a Dostoevskian crystalline world divisible into
 facts.
 The German is clear; the motto to the book, by Kurnberger states,
 in
 translation: ... and whatever a man knows, whatever is not mere
 rumbling,
 and roaring that he has heard, can be said in three words.
 [2] TLP portends ideality. The world is logical, mathematical,
 capable of
 clear division. Logical space is the space, I would assume, of
 the natural
 numbers, if not the integers; as Russell says in his introduction,
 TLP
 presents, inscribes, a finite mathematics -- there's no room for the
 continuum, and proof of the continuum hypothesis was far in the
 future.
 [3] The translations are different, almost never radically so, but
 different nonetheless. There is a residue in German such that both
 English
 versions converge, but often never meet. The sememes are
 equivalent, but
 only to a degree; translations are almost never one-to-one.
 [4] In this logical space of facts, programming, and protocols,
 there is
 always a wavering, always room, always doubt, critique, and I
 would say
 desire as well. Never mind that this wor(l)d breaks down, evidenced
 a few
 decades later by Gödel, Tarski, Skolem, etc.: Coherency, living
 within the
 safety-net of mathesis, matrix, maternity, remains a dream of
 humanity.
 DNA coding, cryptography, hacking the world -- all appear to
 guarantee that
 everything is possible.
 [5] Computer languages are logical; computers are presumed so,
 but aren't;
 protocols are logical as well; logical spaces may be compared to
 drive-space; garbage-in, garbage-out; and so forth. Hacking depends
 on a
 closed world with closed loopholes; the loopholes themselves are
 coherent,

logical, there_

[6] Codework, code writing, rides within and throughout the logical world, as a disturbance, a sign of things to come, both extension and breakdown.

[7] Where does the content lie? Is it in the translation of code into messiness or residue? Is it in the interpretation of residue? Or perhaps, and herewith a criticism, is it in the wonderment, confusion, and novelty of the residue itself?

[8] Is codework a minor art, minor literature? What is the point of repeatedly shaking the scaffolding -- if not the emergence, in the future, of an other or another approach, or an other, being or organism, for which codework now both provides augury and its weakness as portal/ welcoming? For what is come among us already no longer speaks the world of logical facts, just as computers are no longer large-scale calculators, but something else as well, something unnamed, fearful -- that fearfulness already documented by, say, Cruikshank in the 19th century.

2:20pm up 1 min, 1 user, load average: 0.33, 0.18, 0.06 USER TTY FROM LOGIN {AT} IDLE JCPU PCPU WHAT root tty1 - 2:19pm 0.00s 0.42s 0.05s w

[9] Codework references the alterity of a substrate which supports, generates, and behaves as a catalyst in relation to its production. To this extent, codework is self-referential, but no text is completely self-referential (sr); things waver. So for example 'ten letters' and 'two words' and 'english' may be considered sr -- but only to the extent that the phrases are presumed to apply to themselves. Extended: 'This sentence has thirty-one letters.' -- 'This sentence has five words.' -- 'This is an english sentence.'

[10] What is the residue? What are the sentences 'about'? On the surface, letters, words, language. This is an additional or diacritical relation-ship to sr; if one, for example, didn't know English, none of these would make sense.

[11] All sr possesses a residue -- an _attribute_tag_ in codework, which has a component of sr, the tag may be plural, muddled -- the world is never presumed complete, total. Codework is not an instance in this regard of mathematical platonism or Godelian-platonism; if anything it relies on the breakdown of the ideal, pointing out the meaning-component of computation, program, protocol, even the strictest formalisms.

[12] Early on Whitehead pointed out that $2+2 = 4$, but only in a certain formal sense; in fact, the equation implies an operation or unifying process; within the 4, the components are combined, their history lost. Strictly, '2+2' and '4' are equivalent; within the symbolic, they differ -- for that matter, in terms of thermodynamics as well. This domain is expanded by codework, which endlessly interferes.

[13] The danger of codework is in its delimitation; it tends to repeat; the works tend towards considerable length; automatic generation can flow forever. Sometimes it appears as maw-machine emissions -- text in, modified text/partial code out. Sometimes it extends language into new uncharted territories. Sometimes it references the labour and/or processing of language. Sometimes it privileges the written over the spoken, or portends the spoken within a convoluted stuttering and close-to-impossible phonemic combinations. Sometimes it appears as a warning against the all-too-easy assimilation of linguistic competency.

[14] Sometimes it breaks free, relates to the subjectivity behind its production, the subjectivity inherent in every presentation of symbol-symbolic.

2:37pm up 18 min, 1 user, load average: 0.00, 0.00, 0.00 USER TTY FROM LOGIN {AT} IDLE JCPU PCPU WHAT root tty1 - 2:19pm 0.00s 0.44s 0.06s w

-- pro][rating][.lucid.txt

-

-

http://www.hotkey.net.au/~netwurker

http://www.livejournal.com/users/netwurker/

-

_c[xxx]oss ova.ring.

From: Alan Sondheim <sondheim {AT} panix.com>

To: arc.hive. {AT} lm.va.com.au

Subject: RHIZOMES 6: CODEWORK / SURVEILLANCE (fwd)

Date: Wed, 2 Jul 2003 13:28:59 -0400 (EDT)

RHIZOMES: CULTURAL STUDIES IN EMERGING KNOWLEDGE

www.rhizomes.net

Issue 6: Codework/Surveillance guest-edited by Louis Armand, with

contributions by McKenzie Wark, Alan Sondheim, Zoe Beloff, Darren Tofts, Ondrej Galuska, MTC Cronin, Alan Roughley, Philip Hammial, David Seiter, Tom Mackey, Damien Judge Rollison.

"Codework/Surveillance" attempts to work the seam between critical paradigmatics & social discourse, between codework as invention, aesthetic practice, activism, sabotage & its recuperation within and by institutions of knowledge & techno-social surveillance (& vice-versa).

"Codework/Surveillance" attempts to go beyond the usual pseudo-antagonism of theory/praxis by investigating how the contest over such terms (and other terms which are supposedly defined by them) is itself a mirage effect of the oppositional assumptions of institution vs. anti-institutional praction.

"Codework/Surveillance" designates a relation of terms & of social postulates which are & remain biomorphic, parac(r)itical and dialectically irreducible. As "criticism" is placed under increasing pressure to account for itself in terms of action within the social/technological sphere, the artist & "public intellectual" may be regarded more in terms of "codework" than of traditional critical or aesthetic practices--in the sense that "codework" implies not only a working with the language and means of contemporary technological conditions (& of "taking responsibility" or "coming to terms" with these), but also a tactical counter-coding which exploits the margins of error within control apparatuses exemplified by such mechanisms as "surveillance."

The linkage of "surveillance" to "codework" here stands for the way in which infrastructures of power always operate on a basis of hybridity & structural discontinuities which leave them open to "uses" other than those sought or intended by the various institutions of "authority." That authority, too, is inherently linked to codework, to the authenticity & authorship of certain codes or codices (of the law), points not only to existing critiques of "writing" but to the institution of critique itself & the enormous resources of codification which are today applied in the name of learning &/or knowledge.

As in Orwell's 1984, it remains necessary to consider seriously the fact that "authority," in order to be what it is, deploys its resources in a hugely asymmetrical way "against" the "individual"--that sabotage (or terrorism) is not exclusively a means used by individuals (or cells of individuals) against the symbols & institutions of "authority." Codework in this sense is not the masturbatory fantasy of the programmer or hacker, but above all the game of power calling its own bluff & still trying to reduce all the bad odds to zero.

LOUIS ARMAND

UAA Philosophy Faculty, Charles University

Nam. J. Palacha 2, 116 38 Praha 1, Czech Republic

www.geocities.com/louis_armand

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Date: Fri, 27 Jun 2003 12:12:06 -0700

From: MWP <mpalmer {AT} JPS.NET>

Subject: TEMPLATES.FOR.A.CHOREOGRAPHY

To: WRITING-L {AT} LISTSERV.UTORONTO.CA

TEMPLATES.FOR.A.CHOREOGRAPHY

With {AT} mpersand, the ASCII terspichore!

http://www.aroseisaroseisarose.com/Al04x.html

Date: Thu, 3 Jul 2003 22:45:44 -0700

From: "[!]" <kanztanz {AT} YAHOO.COM>

To: WRITING-L {AT} LISTSERV.UTORONTO.CA

Subject: a subjective definition

July 1 was Canada day here.

...water, land, space, that i can still see the stars
at night from my yard, aurora borealis, pristine, snow
on Christmas Eve, snow in July, possibly snow in
August, but rain year round in Victoria, chinooks,
C.P.P., referenda, rain forest, the Princess Patricia's
- God bless 'n, John Candy - God rest 'n, K.d. Lang,
Shania Twain, Theresa Stratas, Celine Dion, Wayne
Gretzky, Banting, Best, Insulin, Bethune, Intrepid,
Northrop Frye, Morad, ice-wine, excuse me, universal
standard time, Robertson Davies, Bobby Orr, Gordie
Howe, Guy Lafleur, Rick Mercer, Mike Meyers, Killer
Kowalski, Peter Gzowski, Juliette, Luba, Robert
Goulet, Ross Porter, not at all, the best polka bands,
the Kubasonics, the D-drifters, Nylons, garlic sausage
rings, diamond mines, Grossman's on Spadina, Donswchild
Blues Band, knishes, borscht, perogies!, kobassas,
pizza pops, ROM, Susan Jacka, Poppy family, fields of
sugar beet and wheat, rape, oats, barley, poutine!,
montreal-style smoked meat! you're welcome,
Trans-Canada highway, two major coasts, bilingual
school programs, the great White North, MacKenzie
brothers, brewkies, Husky gas stations,
multi-culturalism, Leonard Cohen, Bryan Adams, William
Shatner, Betty Kennedy, Margaret Atwood, Margaret
Lawrence, Joni Mitchell, Neil Young, BTO, Guess Who,
Dan Ackroyd, Pamela Anderson, Christopher Plummer,
Shannon Tweed, Air Force, Lighthouse, Trooper, Alice
Munro, basketball, hockey, hockey night in Canada,
Rideau Canal, the X-men, Captain Canuck, President's
Choice, Yvonne DeCarlo, in Flanders Field,
Massey-Ferguson tractors, Raymond, Raymond,
Burr, Mary Pickford, Seagrams, Brownmans, Reichmanns,
Aspers, Labatt's, Molson, Canadian Club, but not
Canada Dry, Conrad Black, Beaverbrook, Thompson,
Conard Lines, Richardson and Seale, Donald
Sutherland, Alexander Graham Bell, Lilith Fair and
what's her name McLaughlin, SCTV, the divine Cathrine
O'Hara, Eugene Levi, Robbie Robertson, Ronnie
Hawkins, Keanu Reeves, Bare Naked Ladies, Bif Naked,
lacrosse, beavries, beavertails, le drapeau, the
hard-cross buns, Leslie Neilsen, Jack McLellan, Tim
Horton, timbits, a double-double, Bobby Curtola,
Churchill, polar bears, Winnie the real bear - not the
pooh, marmot, mudrat, loon, the north pole,
P.N.E., C.N.E., Red River Ex. purple gas, Calgary
Flames, Petro-Canada, Dan Akroyd, summer kitchens,
root cellars, screech, hooch, bootleggers, Rich
Little, George F. Walker, Jason Priestley, Susquatch,
Nash, the Tea Party, treblecharger, Robert LePage,
Michel Tremblay, Blue Bombers, RickLeacock, Just for
Laughs, Blues Festivals, Fringe Festivals, Jazz
festivals, Festival of Light, Winter Carnival, guy
wet designed "garbo" for Umbra whose name escapes me,
banana slush, stink cabbages, La Maudite, blackflies,
no see-ums, fish-dies, Les Voyageurs, Westjet,
Saskatoon berries, choke-cherries, Red not Zee,
scenes, Bravo! church teas and bazaars, C.I.T. Lotta
Hitchmanova, Glen Gould, John Ralston Saul, Greg
Moore, Gabrielle Roy, Adrienne Clarkson, Jacques
Villeneuve, Marais, MacLellan, David Suzuki, Bruno
Gersual, Jean Chretien, June Callwood, Farley Mowat,
Maureen Forrester, Micheal J.Fox, Michael Ondaatje,
Royal Mounted Police, Rohan Mistry, David Foster,
Daniel Langlois, LaLaLa Human Steps, Attila Lucas,
Riopelle, Jack Shadbolt, Robert Service, Susquatch,
Cirque de Soliel, The Hart Brothers, Jim Carrey, Anne
of Green Gables, Nancy Green, Lorne Greene, Jalna,
Quebec City, Louis Riel, Metis, The Golden Boy,
Front Page Challenge, Robert McNeill, Tommy Hunter,
Romeo Dallaire, Gordon Sinclair, Inuit art, cottages,
arts and crafts, CN and CP Rail, The Last Spike, all
the provincial legislative buildings, Terry Fox,
Hudson's Bay - the bay, the poets, and Hudson Bay the
blanket and the store, the Forks, St.Lawrence Seaway,
Fraser River, Columbia River, Red River, Bay of Fundy,
Toronto the Good, Montreal, Vancouver, Cape Breton,
Vancouver Island, the keystone province, Klondike,
Peggy's Cove, Flin-Flon, Canadian Tire money, snow
shoes, lacrosse, Stratford Festival, Laura Secord,
Durham Wheat, real winter, real weather, lot's of good
clean water, vinegar on chips, McCain's french fries,
smoked goldeye, spring salmon, pink salmon, smoked
salmon, salmon berries, trout, grizzlies, coyote,
hunting, fishing, camping, can-con, can-lit, Douglas
Coupland, Douglas fir, cedar, maple, birch, pine,
bush, bark, cougar, Buffy Saint Marie, Paul Anka, Atom
Egoian, snow mobiles, the Yukon, hoodoos, skidoos,
Oscar Peterson, Sable Island, Ben Heffer, Elvis
Stoyko, Mary Walsh, Karen Kain, Karsh, Skopim Tom
Connors, The Maple Leaf Gardens, syrup, Chateau
Laurier, Fort Garry Hotel, The Palisar, Royal York,
the Petroleum and Granite Club, curling, Buchardt
gardens, Assiniboine Downs, Mosport raceway, Native
Dancer, Josef Skvorecky, Whistler, The Empress,
Stanfield underwear, Stanley Cup, Eaton's, the Peace
Tower, the half-hour difference in the maritimes, Bay
Street, Peggy's Cove, Cabbage Town, Dave Thomas, and
his brother Ian, universal healthcare, geographic
profiling, roof, colours, flavours, favours, a prairie
thunderstorm, a westcoast downpour, drought,
grasshoppers, Confederation, high tides at Long Beach,
The Swinging Shepard Blues, mucklucks, great bear,
Grande Prairie, Grande Rapids, Grand Beach, Wreck
Beach, beaver, fur pelt, fur coats, trappers, Stanley
Park, Lion's Gate Bridge, the Rockies, Whistler, Sea
to sky highway, Pierre Berton, prairie dogs,
foot-long, Salisbury nips, the raven and
thunderbird, NDP, the Friendly Giant, Kids in the
Hall, Blackfoot, Crow, Inigoquois, Mohawk, Salish,
Raids, Squamish, Innuits, Skolio, all the first
nations, waves of immigrants, China Bar, Linda
Evangelista, Nellie McLung, last stop on the
underground railway, Moosehead beer, potatoes,
sunflowers, Spitz, the mighty Red, the mighty Bow, the
mighty St.Lawrence, spring thaw the thing, and Spring
Thaw the show, the Gatineaus, Bridal Lace Falls,
Laurentians, Pothills, Cascades, Yoho, Banff,
Algonquin, the National Parks system, the Great Lakes,
Muskoka, provinces, the little lakes, the land of 1000
some odd lakes, Niagara Falls, Niagara-on-the-Lake,
hydro-power, Pre-Cambrian Shield, beg your pardon,

ore, tundra, the CBC TV and radio 1 and 2, toque,
curling, micro-breweries, pubs, liquor boards, Toller
Cranston, Orpheum, Ottawa in Spring, slush,
slushies, fuddle-duddle, wind-chill factor, Windsor
in the summer, heat, 401 at rush hour, Joey
Smallwood, the canoe, the moose, the Bluenose, Red
Rose tea, pardon me, Simple Plan, Blue Rodeo, Calgary
Stampede, Stampedeers band and team, CN tower, after
you, the trailer park boys, Kapuskasing, Medicine Hat,
the wheat board, Winnipeg style cream cheese and rye
bread, McGill University, Kakabekka Falls, eh, the
beaches once again and the lakes all of them, floods,
Mooskies, St.Andrews by the Sea, IMAX, Holly Deane,
Diana Krall, Ross Porter, David Cronenberg, Norman
Jewison, Mordecai Richler, Rocket Richard, the zipper,
Alannah Myles, Group of Seven, Klik, Todd McFarlane,
no, please! YOU take the last one, Spider Robinson,
William Gibson, the Yukon, Emily Carr, Hank Snow,
bpNichol, John McCrae, Celia Franca,
Royal Winnipeg Ballet, the National Ballet School,
you're welcome, #1 kd per capita consumer in the
universe, couer de bois, petit pois, petit fours, two
languages on every can, bottle, box, bag, tag,
birchbark, Smarties, Corel, Don Cherry, carol ships,
Carol Pope, Carol Taylor, aspartame, Slade, Lester B.
Pearson, and Lester B. Pearson, not the airport but
the college, Rochdale, Margaret Trudeau and Pierre,
Trivial Pursuit, Yorkville, wheat fed meat,
draft-dodgers, good rye whiskey, real beer, Blood
Sweet & Tears, good cigarettes in hard packs,
Thanksgiving in October, Long John Baldry, after you,
Wayne Island, Salt Spring Island, PET, Jacques
Cartier, John Cabot, the blues, the bistroes,
General Wolfe, wolves, Steppenwolf, lovely day, eh,
The Pas, and Pipnot, Sharon,Lois & Bram, Raffi, Mr.
Dress-up and Casey, Fred Penner, The Red Green Show,
snowshoes, the Canada Arm, Canada Post, National Post,
Canada Goose, gooseberries, snowbirds, Canadian
Peacekeeping, Alanis Morrisette, mosaic, Don Messer's
Jubilee, Rita McNeil, Acadians, Quebecois, Quebec
city, Roots, roots, routes, ruses, boulevards,
Granville Island, all the Newfie fdlers and
fishermen, Newfie jokes, longshoremen on both coasts,
farmers, miners, slag-heaps, Sudbury, Jack Webster,
Ralf Hair, Gale Garnett, The Beachcombers, Buffalo,
bison, buffalo coats, beaver hats, buckskin pole,
vanishing cod, tugboats, barges, fishing boats, the
Edmund Fitzgerald, canneries, candy factories, steel
mills, ranches, Ry's Steakhouse, Ashley MacIsaac,
Newmanites and Butters, Dukkabars, the lochie,
and the twonie, Don Barron, Tommy Douglas, Diefenbaker,
UIC, The Speaker of the House, Hume Cronyn, the
clarion at the Peace tower, the Globe and Mail, Club
Monaco, Alfred Sunak, gun control, gay vedlock,
canadian bacon, back bacon, Mad Dog Vachon, Vachon
bakery, Mac's milk, the brain-drain, the NFB, Red
River cereal, Ann Murray, Gordon Lightfoot, the
homescoming melody, Folkfests, folk festivals, just
folks, Ukranian weddings on the praries, Greenpeace,
Graham Greene, Malcom Lowry, treehuggers and tree
loggers, stand-offs, activists, conservatives,
fiftists, nihilists, supremists, socialists,
generalists, specialists, list-makers, Niagara Falls,
The Thistle Shamrock Rose Entwined, Loblav's,
Vegerville and the egg there, Edmontonchuck, Drumheller,
dinosaurs, two solitudes, Ian and Sylvia, Four Strong
Winds, Bill Reid, Portage and Main, Lloyd Robertson,
stop/arrete
Peter Mansbridge >> And take a breath

Maury Chaykin, Chong, from cheech and, Chief Dan
George, Glenn Ford, Brendan Frazer, Phil Hartman,
Howie Mandel, Matthew Perry, Rick Moranis, Michael
Sarrazin, Jay Silverheels, Alan Thicke, Genevieve
Bujoild, Kim Cantrell, Colleen Dewhurst, Marie
Dressler, Margot Kidder, Kate Nelligan, Sarah Polley,
Jennifer and Meg Tilly, Fay Wray, Helen Shaver, Norma
Shearer and her brother, Kate Reid, Dorothy Stratten,
Alexis Smith, Alex Trebeck, Art Linkletter, Monty
Hall, Doug Henning, Edward Dmytryk, Authur Hillier,
Claude Jutra, Ivan Reitman, James Cameron, Louis B.
Mayer, Lorne Michael, April Wine, Bruce Cockburn,
Crash Test Dummies, glenn Gould, Hart Corey, Jeff
Healy, Marc Garneau, Jon Kimura Parker, MacGarrigle
sisters, Guy Lombardo, Chantal Krevasniuk, Nelly
Furtado, Rush, Paul Schaeffer, Jane Siberry, Deane
Durbin, Tragically Hip, Gino Vanelli, Stephan Leacock,
Mort Sahl, Martin Short, Mack Sennet, Wayne and
Shuster, David Steinberg, Saul Bellow, W. Kinsella,
W.O. Mitchell, Robert Bateman, Michael Snow, Peter
Jennings, Morley Schaffer, Dionne Quintuplets, Norman
MacLaren, Bat Masterson and

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From: pascal.gustin <gustin.pascal@free.fr>
To: arch.hive @im.va.com.au, 7-11 @AT mail.ijudmila.org
Subject: .ase pr.i.
Date: Mon, 30 Jun 2003 21:02:38 +0200

s.t.y.l.e.d.e.f.a.u.i.t.

0.0 /


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(AT) {&c-m'ote'}Run array. loop1 // endloop

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FawnAntechinus
Yellow-footedAntechinus
AthertonAntechinus
Cinnamon Antechinus
Swamp Antechinus
Brown Antechinus
Dusky Antechinus
NingbingPseudantechinus
CarpentarianPseudantechinus
Woolleys'Pseudantechinus
Fat-tailedPseudantechinus
SouthernDibbler
NorthernDibbler
LittleRedKaluta
WesternQuoll
NorthernQuoll
Spotted-tailedQuoll
EasternQuoll
WongaWonga
PilbaraWonga
SouthernWonga
Red-tailedPhascogale
Brush-tailedPhascogale
Giles'Planigale
Long-tailedPlanigale
CommonPlanigale
Narrow-nosedPlanigale
TasmanianDevil
KangaroosIslandDunnart
ChestnutDunnart
KakaduDunnart
Butlers'Dunnart
Fat-tailedDunnart
LittleLong-TailedDunnart
JuliaCreekDunnart
NoCommonName
Gilbert'sDunnart
White-tailedDunnart
GreyBelliedDunnart
Hairy-footedDunnart
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SandhillDunnart
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LesserHairy-footedDunnart
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RufousSpinyBandicoot
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NorthernBrownBandicoot
SouthernBrownBandicoot
WesternBarredBandicoot
DesertBandicoot
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LesserBilby
MarsupialMole
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SouthernHairy-nosedWombat
CommonWombat
Koala
RufousBettong
TasmanianBettong
BurrowingBettong
Brush-tailedBettong
TropicalBettong
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MuskyRat-kangaroo
Long-footedPotoroo
Broad-facedPotoroo
Long-nosedPotoroo
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Lumholtz'sTree-kangaroo
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RufousHare-wallaby
EasternHare-wallaby
CentralHare-wallaby
BandedHare-wallaby
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AntilopineWallaroo
BlackWallaroo
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Black-stripedWallaby
DamaWallaby
ToolacheWallaby
WesternBrushWallaby
FarnsWallaby
WhiptailWallaby
Red-neckedWallaby
RedKangaroo
WesternGreyKangaroo
EasternGreyKangaroo
BridledNailtailWallaby
CrescentNailtailWallaby

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NorthernNailtailWallaby
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StripedPossum
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RockringtailPossum
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Yellow-belliedGlider
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Long-tailedPigmy-possum
WesternPigmy-possum
LittlePigmy-possum
EasternPigmy-possum
HoneyPossum]

;:~//

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From: Alan Sondheim <sondheim {AT} panix.com>
To: _arc.hive, {AT} lm.va.com.au
Subject: 2 skilling courant.
Date: Tue, 1 Jul 2003 00:25:18 -0400 (EDT)

```

2 skilling courant

Female ejaculation? ejaculation? Yes! Yes! Spectacular,
Spectacular, horny
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hello kenji how are you. i am fine.

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==
wild output: http://www.kenjisiratori.com
Kenji Siratori

```

```

Date: Fri, 4 Jul 2003 13:03:04 +0200
From: <>
To: o-o {AT} konf.lt
Subject: blog?

```

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<table border="0" cellspacing="0" cellpadding="0" bgcolor="#FFFE">
  <tr>
    <td>
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      </td>
    </tr>
  </table>

```

http://jimpunk.blogspot.com/

Date: Thu, 3 Jul 2003 10:34:47 +0200
From: Ana Buigues <abuigues (AT) WANADOO.ES>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA
Subject: clarification

because i'm worth it

<*>

Date: Sun, 6 Jul 2003 22:45:21 +0100
From: Morrigan Nihil <morrigan_nihil (AT) YAHOO.CO.UK>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA
Subject: extended warranty

everything fucking breaks

nettime unstable digest vol 54
Mon Jul 7 12:42:00 2003

Subject: Demail les machines pleuroront
From: pascal gustin <gustin.pascal (AT) free.fr>
To: 7-11 (AT) mail.ljudmila.org, _arc.hive_ (AT) lm.va.com.au

Subject: Codeworld [by Alan Sondheim]
From: mes <networker (AT) hockey.net.au>
To: _arc.hive_ (AT) lm.va.com.au

Subject: RHZOMES 6: CODEWORK / SURVEILLANCE (fwd)
From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: TEMPLATES.FOR.A.CHOREOGRAPHY
From: MW <mpalmer (AT) JPS.NET>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: a subjective definition
From: "[!]" <kanztanz (AT) YAHOO.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: .ase pr.i.
From: pascal gustin <gustin.pascal (AT) free.fr>
To: _arc.hive_ (AT) lm.va.com.au, 7-11 (AT) mail.ljudmila.org

Subject: red belly
From: phaneronomikon <olipsis (AT) HEVANET.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: clarification
From: Ana Buigues <abuigues (AT) WANADOO.ES>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: Re: This is the subject of the text
From: "+ lo.y. +" <loy (AT) myrealbox.com>
To: a place for discussion and improvement of things <7-11 (AT) mail.ljudmila.org>

Subject: Re: LUTE-BOOK-MOTHER
From: phaneronomikon <olipsis (AT) HEVANET.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: 2 skillling courrant
From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: pigs: kenji siratori (remix by alan sondheim)
From: "Kenji Siratori" <white-b (AT) d4.dion.ne.jp>
To: "nettime" <nettime (AT) bbs.thing.net>

Subject: blog?
From: <>
To: O-o (AT) konf.it

Subject: clarification
From: Ana Buigues <abuigues (AT) WANADOO.ES>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: extended warranty
From: Morrigan Nihil <morrigan_nihil (AT) YAHOO.CO.UK>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

lurking editors

beatrice beaubien <webmaven (AT) i2eye.com>
7-11 nettime-bold thingist
florian cramer <cantsin (AT) sedat.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o rhizome rohrpost webatery wryting
alan sondheim <sondheim (AT) panix.com>
7-11 _arc.hive_ poetics siratori tRACE webatery wryting
\$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$

distributed via <nettime>; no commercial use without permission
<nettime> is a moderated mailing list for net criticism,

collaborative text filtering and cultural politics of the nets
more info: majordomo (AT) bbs.thing.net and "info nettime-l"
in the mag body
archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

51.0

<nettime> unstable digest vol 53

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Tue, 1 Jul 2003 14:56:21 +0200

From: "" <rice (AT) aednet.net>
Date: Thu Jun 26, 2003 01:49:00 PM America/Montreal
To: <webmaven (AT) i2eye.com>
Subject: Dimensional Warp Generator Needed h z a ul

Greetings,

We need a vendor who can offer immediate supply.
I'm offering \$5,000 US dollars just for referring a vender which is
(Actually RELIABLE in providing the below equipment) Contact
details
of vendor required, including name and phone #. If they turn out
to be
reliable in supplying the below equipment I'll immediately pay you
\$5,000. We prefer to work with vendor in the Boston/New York area.

1. The mind warper generation 4 Dimensional Warp Generator # 52
4350a
series wrist watch with 260 or better memory adapter. If in stock
the
AMD Dimensional Warp Generator module containing the GRC79
induction
motor, two I80200 warp stabilizers, 256GB of SRAM, and two Analog
Devices isolinear modules, This unit also has a menu driven GUI
accessible on the front panel X10 display. All in 1 units would be
great if reliable models are available

2. The special 23200 or Acme 5X24 series time transducing capacitor
with built in temporal displacement. Needed with complete
jumper/auxiliary system

3. A reliable crystal Ionizer with unlimited memory backup.

If your vendor turns out to be reliable, I owe you \$5,000.

Email his details to me at: info (AT) federalfundingprogram.com

Please do not reply directly back to this email as it will
only be bounced back to you.

displacementkyktndgwbjzoksirb hz bb

Date: Tue, 24 Jun 2003 23:49:42 +0200
To: rohrpost (AT) mikrolisten.de
From: 404 <404 (AT) jodi.org>
Subject: rohrpost (AT) mikrolisten.de 1 to:
<3D9DDB1E.D65B442B (AT)

==96796080865625234==

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BonoLoto Miércoles 18/06/2003

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BonoLoto Miércoles 18/06/2003

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----- after Ana Buigues' clarification

Ana Buigues <abuigues (AT) WANADOO.EE>
Remitente: "WRYTING-L : Writing and Theory across
Disciplines" <WRYTING-L (AT) LISTSERV.UTORONTO.CA>
Asunto: clarification
Fecha: Vie, 20 Jun 2003 08:55:55 +0200
Para: WRYTING-L (AT) LISTSERV.UTORONTO.CA

BonoLoto Miércoles 18/06/2003

6 10 16 28 43 46 c:4 R:9

1+1=1+1

Kamen Nedev
<http://sixdigit.swiki.net>

Do you Yahoo!
SBC Yahoo! DSL - Now only \$29.95 per month!
<http://sbc.yahoo.com>

Your use of Yahoo! Groups is subject to <http://docs.yahoo.com/info/terms/>

From: a u t u m n - f r e q u e n c y <star.power (AT) usa.net>
To: "probes_02" <_arc.hive_ (AT) lm.va.com.au>
Subject: Re: [_n.sert]
Date: Wed, 25 Jun 2003 12:58:11 -0600

wheref:ROM_wav.form:
where
"we"
equals:
autumn-frequency

Date: Mon, 23 Jun 2003 13:58:55 +0200
From: <mcantsin (AT) online.no>
To: syndicate (AT) anart.no
Subject: ping the dead

-----*_1056376204-643-790

the unidentitary individual

bodycount by irrational numbers, nonintegers

#	IP address	Host name
Round trip time	1 127.0.0.1	Unavailable
	947.69583676475745... mc	

--

-----*_1056376204-643-790

Content-Disposition: inline; filename="message-footer.txt"

-----Syndicate mailinglist-----
Syndicate network for media culture and media art
information and archive: <http://anart.no/~syndicate>
to post to the Syndicate list: <syndicate (AT) anart.no>
Shake the X&out: <http://anart.no/~syndicate/X&out>
no commercial use of the texts without permission
-----*_1056376204-643-790--

From: pascal gustin <gustin.pascal (AT) free.fr>
To: _arc.hive_ (AT) lm.va.com.au
Subject: _C.H.A.R.U.N.S./G.N.E.D
Date: Thu, 26 Jun 2003 04:23:05 +0200

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endif _ /

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endif _ /
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Tennyson
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parole,
Aporee, Otherlands, fwalks
http://www.fna.se/ Flashback News Agency
http://graftiti.no/ Graftiti.no
http://www.nb.no/gallerinor/ Sekbar norsk fotodatabase (Galleri
Nor/Nasjonalbiblioteket)
http://netartconnexion.net/ Net.Art Connexion - net.art database
http://mind.sourceforge.net/dreams.html Dreams in Artificial
Intelligence.ca
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http://www.guardian.co.uk/Print/0,3858,4588768,00.html Universal
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http://www.philosophers.co.uk/index.htm The Philosophers Magazine
http://www.guardian.co.uk/online/science/story/0,12450,875198,00.
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Archive - ISBN 82-92428-10-0
http://noemata.net/00_weblog/

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Date: Thu, 14 Aug 2003 11:28:32 +0300 (EEST)
From: exp (AT) surfeu.f
To: CYBERMIND (AT) listserv.aol.com
Subject: Re: Fwd: <nettime> what should be in a high school biology
text?

+ ----- COPY FROM HERE ----- +

DEAR FREINDS

I HAEV JUST RAAD AND SIGN3D DA ONLIEN PETITION

RESPONSIBL3 SCEINCE IN SCEINC3 TEXTBOOKS

HOSTED ON TEH WEB BY PATITIONONLIENCOM!!!! OMG TEH FRE ONLIEN
PATITION
SARVICC AT

HTP/WNP3TITIONONLIENCOM/TEXTBOK/

IIIIIIIIII! OMG PERSONALLY AGRE WIT WUT THIS P3TITION SAYS AND I
THINK U MIGHT
AGRE 2IIIIII! WTF LOL IF U CAN R A MOMANT PLZ TAEK A LOK AND
CONSIDER
SIGNING UR!!!!!! WTF LOL WISHES

J LEHMUS

+ ----- DOWN 2 HER3 ----- +
+ PASTE IN2 UR OWN ENALE & SAND +

A NOTE ALONG THOSE LIENS S3NT FROM U 2 UR FREINDS CAN MAEK AN
ASPECIALLY EFFECTIV CONTRIBUTION 2 TEH PETITION!!!! LOL A SUCEFUL
PETITION IS A GRASROTS COLABORATIV 3PORT AND NOW ITS UR TURN!!!!
OMG DA
POWR3 OF TEH INTERN3T IS IN UR HANDS - SO SPR3AD DA WORD!!!!!!
OMG WTF

Date: Thu, 14 Aug 2003 16:36:11 -0700
From: Derek R <derek (AT) DEREKROGERSON.COM>
To: POSTICS (AT) LISTSERV.BUFFALO.EDU
Subject: utility problem

the street lights are not working
air-conditioning is not working
airport screening is not working
the airports are not working
the elevators were not working
the road map (to peace) is not working
the railroad is not working
the subway is not working
President Taylor is not working
our education system is not working
my mother asks why I'm not working
tax-cuts are not working
cell phones are not working
tornado sirens are not working
celebrities want to be left alone when they're not working
UI will pay you \$330/month for not working
the government in Sacramento is not working
we only have video, the sound's not working
the situation is not working
security's not working
US foreign policy is not working
affirmative action is not working
war is not working
my man messenger is not working
the television remote control not working
AIDS Policies are not working
this Web site is not working
the lines of communication are not working
the password is not working
something is not working
ATMs are not working
the plumbing's not working
you're doing what you're doing and it's still not working
pest control is not working
next week he's on vacation and not working
her lungs are not working
photo finish machines are not working
a worm strikes a computer then it's not working
your car's not working
it's not an issue unless it is not working
the system's not working
Terry's complaining his shoulder's not working
healthcare is not working
the flight data recorder was not working
dishwashing machine was not working
the parole system is not working
the tv's not working
the radio's not working
the gas-pumps are not working
the game-plan is not working
the experiment's not working
what we have is not working
the homeland security warning-system is not working
13 percent of business-school graduates are not working
the automated system is not working
the coalition forces are not working
the power's not working
the electricity is not working
escalators are not working
what I've been teaching our kids is not working
condom dispensing machines are not working
the strategy is not working
the business model is not working
retirees are not working
free-trade policies are not working
there is fear if it's not working
a refrigerator storing portobello mushrooms is not working
federal dollars shouldn't be used for things that are not working
the earpiece is not working
monetary policy is not working
neighborhood cleanups are not working
the 'customer is always right' policy is not working
parts of the brain that interpret emotion are not working
Balkan unity is just not working
the Davis' strategy is not working
self-regulation is not working
the fire alarms are not working
prohibition is not working
you're joking around too much with the customers and not working
the 'let's wait and see' is not working
stomach implants designed to reject alcohol are not working
the refineries are not working
the current legislation not working
employed people drink more heavily than those not working
Germany is not working
the microphones were not working
control measures are not working
police policing themselves is obviously not working
the machines are not working
my pager's not working
your voice-mail is not working
I have a great deal of time when I'm not working
when you love what you do you're not working
when he bats left-handed it's not working
when we're not in session we're not working
you're less appealing to employers when you're not working
reform is not working
the church is not working
capitalism is not working
the free market is not working
no one ever takes responsibility for the damn thing not working
the medicine is not working
people get restless when they're not working
I go fishing all the time when I'm not working
my double life is not working
chemotherapy treatments are not working
the meter is still not working
the effort to combat terrorism is not working
the romantic formula is not working
Hilary Duff is a normal 15-year-old girl when she's not working
the water is not working
my right arm is not working
the fax number's not working
the protest vote is not working
appliances are not working
half of those certified as an MCSE are not working
you can't stay out of trouble if you are not working
it seems to me that something is just fundamentally not working


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nettime unstable digest vol 60
Sun Aug 17 00:00:54 2003

Subject: the fires (for E. Pauline Johnson)
From: Ryan Whyte <ryan.whyte {AT} UTORONTO.CA>
To: WRITING-L {AT} LISTSERV.UTORONTO.CA

Subject: =7iso-8859-1;q7=28-B1-AA-B0-ED=29-B3-AA-B4-C2 _C0=FC7=
From: EA406AI <seock75 {AT} powerline.or.kr>
To: 7-11 {AT} mail.ljudmila.org

Subject: THE RECALL ALPHABET (fwd)
From: Alan Sondheim <sondheim {AT} panix.com>
To: _arc.hive_ {AT} lm.va.com.au

Subject: =7iso-8859-1;q7=FD7=
From: www.noemata.net <noemata {AT} kunst.no>
To: Anders Moe <balaksium {AT} yahoo.no>, 7-11 <7-11 {AT} mail.
ljudmila.org>

Subject: Re: Fwd: <nettime> what should be in a high school biology
text?
From: exp {AT} surfeu.fl
To: CYBERMIND {AT} listserve.aol.com

Subject: utility problem
From: Derek R <derek {AT} DEREKROGERSON.COM>
To: POETICS {AT} LISTSERV.BUFFALO.EDU

Subject: Re: THE RECALL ALPHABET
From: Alan Sondheim <sondheim {AT} PANIX.COM>
To: WRITING-L {AT} LISTSERV.UTORONTO.CA

Subject: O p tio n
From: pascalie gustin <gustin.pascalie {AT} free.fr>
To: 7-11 {AT} mail.ljudmila.org, _arc.hive_ {AT} lm.va.com.au

Subject:
From: "geert lovink" <geert {AT} xs4all.nl>
To: "Florian Cramer" <cantsin {AT} zedat.fu-berlin.de>

Subject: true Love
From: portholeaccl <portholeaccl {AT} yahoo.com>
To: syn <syndicate {AT} anart.no>

Subject: private conversation
From: pascalie gustin <gustin.pascalie {AT} free.fr>
To: 7-11 {AT} mail.ljudmila.org, _arc.hive_ {AT} lm.va.com.au

```

lurking editors

beatrice beaubien <webmaven {AT} i2eye.com>
7-11 nettime-bold thingist
florian cramer <cantsin {AT} zedat.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o rhizome rohrpost webartery wryting
alan sondheim <sondheim {AT} panix.com>
7-11 _arc.hive_ poetics siratori trace webartery wryting
\$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$

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<nettime> is a moderated mailing list for net criticism,
collaborative text filtering and cultural politics of the nets
more info: majordomo {AT} bbs.thing.net and "info nettime-1"
in the msg body
archive: http://www.nettime.org contact: nettime {AT} bbs.
thing.net

53.0

<nettime> unstable digest vol 59

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sun, 10 Aug 2003 10:35:53 +0200

From: Zaxons Hazonyu <shore-crocodile {AT} arcord.de>
Subject: Man hunter (id: luVOBs drove)
Date: Fri, Aug 8, 2003, 5:27 am

crossly denied seat bed
Man hunter - sex from real lifetailor starry cloth
No man is safe.
Imagine going about your daily life, then out of nowhere you are
attacked by
two of the hottest babes you have ever seen, whose only intent
is to fuck
and suck you.
freedom presence longing
Enter site here
ago Canterbury gorgeous benefit poodle intended

Delete/Add y0ur e-mail fr0m/to our database.
Click heretemplate somehow Persons
Mine box- arma
purpose hunger a-

Date: 5 Aug 2003 21:02:03 -0000
To: syndicate {AT} anart.no
From: HUB <hub {AT} x-arn.org>
Subject: ASRF/0.2

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—
ASCII SELECTED RANDOM FRAGMENTS GENERATOR V0.2 beta
Generated by : becquerel.noos.net
Date: 2003-08-05 23:02:03
Powered By: http://x-arn.org/hub/osm/

Date: 2 Aug 2003 23:05:52 -0000
From: HUB <hub {AT} x-arn.org>
To: syndicate {AT} anart.no
Subject: ASRF

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Private Sub Form_Click()  
    : Randomize  
    m = 0.1  
    z = -2  
    x = 0  
    j = z  
    p = 1  
two:    
    j = z  
    k = x  
    If t < 16 Then t = t + 1 Else GoTo three  
    x = -(x ^ 1 / 2) + z - 1  
    p = p + 1  
    q = 15 * t / 2  
    Line (-k * Tan(k) / 20, j)-(x, z * 2 * Sin(z)), Point(ScaleWidth  
        - x \ 50,  
        ScaleHeight - x \ 100)  
    b = -k * Cos(k)  
    bb = z * 2 * Cos(z)  
Msg = (bb & Chr(13) & j & Chr(13) & b & Chr(13) & x)  
GoTo two  
three: x = 0  
    z = z + 0.2 * m  
    t = 1  
End Sub
```


nettime unstable digest vol 59
 Sun Aug 10 00:03:01 2003

Subject: Man hunter (id: luVOMs drove)
 From: s3zons Hazonyu <shore-crocodile (AT) arcor.de>
 To: syndicate (AT) anart.no

Subject: ASRP/0.2
 From: HUB <hub (AT) x-arn.org>
 To: syndicate (AT) anart.no

Subject: ASRP
 From: HUB <hub (AT) x-arn.org>
 To: POETICS (AT) LISTSERV.BUFFALO.EDU

Subject: 410 Gone
 From: Derek R <derekr (AT) DEREKROGERSON.COM>
 To: _arc.hive_ (AT) lm.va.com.au

Subject: Traditional Codework Poem
 From: Alan Sondheim <sondheim (AT) panix.com>
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: oh no more prelubes
 From: "John H. Bennett" <bennett.23 (AT) OSU.EDU>
 To: webartery (AT) yahooogroups.com

Subject: luna
 From: Alan Sondheim <sondheim (AT) panix.com>
 To: <syndicate (AT) anart.no>

Subject: Encyclopoetia
 From: "August Highland" <hmfah3 (AT) hotmail.com>
 To: _arc.hive_ (AT) lm.va.com.au

Subject: archaea7 flannel
 From: Alan Sondheim <sondheim (AT) panix.com>
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: Re: XOR-SKELETON 5 8
 From: MWP <mpalmer (AT) JPS.NET>
 To: POETICS (AT) LISTSERV.BUFFALO.EDU

Subject: ~ Conclusions ~
 From: Derek R <derekr (AT) DEREKROGERSON.COM>
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: XOR-SKELETON 5 8
 From: MWP <mpalmer (AT) JPS.NET>
 To: 7-11 (AT) mail.ljudmila.org, _arc.hive_ (AT) lm.va.com.au

Subject: B a c k |<-- S p a c e
 From: pascale gustin <gustin.pascale (AT) free.fr>
 To: syndicate (AT) anart.no

Subject: ASRP
 From: HUB <hub (AT) x-arn.org>
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: Puzzle
 From: MWP <mpalmer (AT) JPS.NET>
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: Language is Your Enemy
 From: Alan Sondheim <sondheim (AT) PANIX.COM>
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: clarification
 From: Ana Buigues <abuigues (AT) WANADOO.ES>

lurking editors

beatrice beaubien <webmaven (AT) l2eye.com>
 7-11 nettime-bold thingist
 florian cramer <cantsin (AT) sedat.fu-berlin.de>
 7-11 _arc.hive_ eu-gene p-o rhizomerohrpost webartery writing
 alan sondheim <sondheim (AT) panix.com>
 7-11 _arc.hive_ poetics siratori trAce webartery writing
 \$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$

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 in the msg body
 # archive: http://www.nettime.org contact: nettime (AT) bbs.
 thing.net

54.0

<nettime> unstable digest vol 58

From: Florian Cramer
 To: nettime-l@bbs.thing.net
 Date: Tue, 5 Aug 2003 10:58:08 +0200

Date: Mon, 28 Jul 2003 17:58:44 +0100
 From: " & -[ISO-8859-1] »BB«AB" <aier (AT) alunos.fcsh.unl.pt>
 To: syndicate (AT) anart.no
 Subject: <no subject>

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sier.risco.pt/code/32/

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Hands+GABAA (METALRICE INGESTED BY MACHINIC VACUUMFETISH) [CEIN]
rendered

[CEDE]- The Reservoir at Villa Falconieri, Frascati, 1903
[CEFI]- Politique scientifique
[CEDA]- sediments dredged from the waterways of the world
[CEVO]- isomets/terrain-ovo
[CEFA]- Celithemis fasciata
[CERU]- single impurity Anderson model (SIAM)
[CEIN]- tu'a lo bangu
[CERE]- BLUE or WILD TYPE
[CELA]- "La Mancha in My Heart"
[CEBU]- Cebuano
[CEMI]- vibrotactile simulator
[CECA]- gizzard and proventriculus
[CESE]- Blisters found on AA2024
[CEUS]- Hastimphilo de Moura's head of the Sabar
[CEFA]- Bolivia/laguna milluni
[CECA]- Republica Ceca
[CEME]- Electronomicon

( )

one = "baby-barbu"

HABILEMOTORHARNES = "Christ-of-Fur"

Date: Wed, 30 Jul 2003 09:51:40 +1000
From: "l|r|avish.A|" <netwurker {AT} HOTKEY.NET.AU>
Subject: _[s]lavi[c]sh bones
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

_____[s]lavi[c]sh bones_ 09:46am 30/07/2003
_____

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black claddish +m/possible [hos]pitables
cold frozen +snap.dried cum.munication
arms glued 2 frost_licked.[n]sid[ious]es

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so[i]lder arcs +fertile g.lance[r] trajectories
fleeced words +cotton finger.tippishness
shooter.moments

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slavic cheeks + blonde bytes
[liquid skintmeat]
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lick hip +gasp flicking
crows_feat + teen.ager pittance

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http://www.hotkey.net.au/~netwurker
http://www.livejournal.com/users/netwurker/
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_cr[xxx]oss ova.ring.

From: pascal gustin <gustin.pascale {AT} free.fr>
To: 7-11 {AT} mail.ljudmila.org, _arc.hive_ {AT} lm.va.com.au
Subject: emit
Date: Tue, 29 Jul 2003 15:37:23 +0200

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From: pascal gustin <gustin.pascale {AT} free.fr>
To: 7-11 {AT} mail.ljudmila.org, _arc.hive_ {AT} lm.va.com.au
Subject: e t p o u r t a n t e t p o u r t a n t e t p o u r t a
n t e t p
Date: Sun, 03 Aug 2003 21:48:58 +0200

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```

```
Fri, 26 Sep 03 16:51:19 GMT "Allie Nava" <zw41k@AT.msn.com>
All Natural
Injection FREE! Alternative to BOTOX scrw 1 kb
Fri, 26 Sep 03 07:15:10 GMT "Elbert McDonough" <zushaxnb@AT.
hotmail.com> All
New Injection FREE! Alternative to BOTOX kdc 1 kb
Sun, 26 Sep 04 18:30:11 GMT "Seven Parker" <klsmdnka7a@AT.aol.
com> FREE RX
Prescriptions - Valium-Prozac-Xanax-Soma khhshjy tenutw 11 i 4 kb
Thu, 25 Sep 03 13:22:08 GMT "Coleen Parrish" <cl4imj@AT.
compuserve.com>
Wrinkle reduction: 61% improvement 2 kb
Fri, 26 Sep 2003 03:46:07 +0000 LL7H9G9J <LL7H9G9J@AT.
topnotchhotwebdeals.com>
Self Employed Health Insurance Free Quotes 2 kb

reject : action succeeded

List Master Panel
Subscribers Edit List Config Moderate Customizing Bounces
Restore shared
Remove List
Remove list completely remove the current list. Listmaster
privileges are
required to restore list.
Create shared initialize the shared document web space. Delete
shared close it.
It can be restored using Restore shared.
Edit list config must be used with care : it allows to modify some
of the list
parameters. The list of parameters you can modify depends on the
type of the list.
Subscribers : subscribers management, add, del, search, bounces,
etc...
Moderate : reject and accept messages for distribution.
Customizing : editing of various files and messages attached to
your list.
```

```
-----=_1064013376-635-953
Content-Disposition: inline; filename="message-footer.txt"
```

```
-----Syndicate mailinglist-----
Syndicate network for media culture and media art
information and archive: http://anart.no/~syndicate
to post to the Syndicate list: <syndicate@T.anart>
Shake the KKnut: http://anart.no/~syndicate/KKnut
no commercial use of the texts without permission
===== 1064013376-635-953--
```

```
-----Syndicate mailinglist-----
Syndicate network for media culture and media art
information and archive: http://anart.no/~syndicate
to post to the Syndicate list: <syndicate@{T} anart.no>
Shake the KKnut: http://anart.no/~syndicate/KKnut
no commercial use of the texts without permission
-----= 1064565909-626-10--
```

Date: Fri, 26 Sep 2003 10:43:07 +0200
From: fmadre {AT} free.fr
To: syndicate {AT} anart.no
Subject: wake up syndicate and wash your face

Date: Fri, 26 Sep 2003 23:04:31 -0700
From: MWP <mpalmer {AT} JPS.NET>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA
Subject: AFTER BECKETT'S THE LOST ONES

```

AFTER BECKETT'S THE LOST ONES
{AT} tex0 = ('a' .. 'z'); # a-z/i
$tsiz = 1;
$tsiz = 5;

```

-----_1064565909-626-10

Date Sat User Subject Site
Sat, 27 Sep 03 00:13:35 GMT "Araceli Grant" <709proof (AT) compuserve.com>
DISCREET OVERNIGHT PHARMACY aegzag mjhg 2 kb
Fri, 26 Sep 03 01:56:43 GMT "Gayle Wright" <zm4iug (AT) compuserve.com> DISCREET
OVERNIGHT PHARMACY nt btufv u blifw ud 2 kb
Fri, 26 Sep 03 11:16:17 GMT "Suzette Cardenas" <bguzb9 (AT) imaging501.com>
Levitra - Online Discount Prices 3 kb
Fri, 26 Sep 2003 09:39:17 +0800 "piew (AT) uiwldw.com" <piew (AT) uiwldw.com> email
marketing 1 kb
Fri, 26 Sep 2003 10:26:01 +0200 "Norman Bates" <gongolante (AT) libero.it> Re:
[Marvel] daredevil 3 kb
Fri, 26 Sep 2003 18:26:44 +1200 robert.bond (AT) thecricket.
co.za Re: American
Porn Stars Site 1 kb
Fri, 26 Sep 2003 09:07:59 -0700 "DR TIJANI TOMI" <tonykelly (AT) swaillet.com>
urgent repood 3 kb
Fri, 26 Sep 2003 16:02:45 +0000 "Brent Mercado" <c.mercadoex (AT) online.fr>
Your Cash Opportunity 1 kb
Fri, 26 Sep 03 15:33:37 GMT "Tad Glover"
<0h0PUZ14f6xV (AT) superhatswebbed.com> RE: Self Employed
Health Insurance Free
Quotes h 2 kb
Sun, 26 Sep 04 19:17:57 GMT "Brandie Kirby" <rvctos36 (AT) mnn.com> Ambien
online no perscription required ymwge rxhls 3 kb
Thu, 26 Sep 2003 23:20:45 -0700 "my jerry" <jerry_joseph (AT) khnet.com> forward
for a transaction 3 kb
Fri, 26 Sep 2003 06:47:48 -0500 239553 (AT) mail.com MUCH
BIGGER PEMS1? 239553
4 kb
Fri, 26 Sep 2003 01:31:55 +0100 Kenny kamokai <kenny_km2003 (AT) indiatimes.com>
regards 3 kb
Fri, 26 Sep 2003 09:07:30 +0000 "Diana Bishop" <diana.bishopdw (AT) ginkgo.de>
Re:Order Sildenafil Citrate from home - no doctor required. 1 kb
Fri, 26 Sep 2003 22:52:23 +0000 "Katherine Saml" <am_z1 (AT) readyourLOVER'S EMAILS with new SPY Software. k a9jhpp16 2 kb
Fri, 26 Sep 2003 10:04:45 +0900 Info <info (AT) realitoyko.co.jp>
REALTOYKO MN
Vol. 147 6 kb
Fri, 26 Sep 03 22:06:23 GMT "Brad Wise" <l3nmkrkao (AT) aol.com> No need to
worry about wrinkles! fvbntuofrutsyqsp 1 kb
Thu, 26 Sep 2003 18:41:41 +0200 Luckyday International
<proluckyday2003 (AT) netscape.net> AWARD NOTIFICATION 4 kb

v r o a t o b n e d c e d c y l i n d e r f n h i g
 h i g h h i g h
 y o b j t t a k t o c l
 c l i m e r u n w i t h o r e u p l a r q a r q u u n x e s h l y t n d c u t h a v h e r
 w h e h e x
 b o d y f r e e z e a c l i m b u b j e c
 q u i d m t h e c h o f o r e g o t h a d o x i y o b j e s a k u n n e l
 > F r o m t h e n h e n o
 t o p
 f r e q f r e q u a n d s h o a t t w o u l g i v s e t w l y x y e x t o u s z f r e a
 e i v a b
 a s c
 o f d o f d e f d e t i n i n g p r i g h t
 s u b j
 s t a k e n t a l e n t m n t m o t m o r e r e p e r e q
 r e q u t i m e s s e . T
 a r u e s e r v n e d w r s e x f a n c y t g a z
 g a z e d g e b y e s c l o s e d o s e d
 a n e f d s i g t o t h a n q u i i n g j y t a k e c y l
 i s m e l y n l y n o
 h e a p
 v a n q o t h e r t h e r s
 w h a t e r n u r n e v e r t w e n e x u a l l y
 f r o z s p l a d e . B r i e n c
 g r a d d u a t e a t e p p i n g o r t h r s k i h a t j f l i c k l i c k e i n g m n g m u
 n g f o s r e p
 v a n q e t e r
 t o s t o s p o f s u o m e v h i s w o r e x r e d y n c t z
 s e p a t e d b
 b y c e w i d

Date: Mon, 22 Sep 2003 22:05:25 +1000
To: syndicate (AT) anart.no
From: "net.l[jurkes]" <netwurker (AT) hotkey.net.au>
Subject: Re: LED/LCD displays (4 images)

-----=_1064239058-635-1016

At 10:55 PM 21/09/2003 -0500, you wrote:
>continuing with the idea of an LED
>numeric or alphanumeric display as
>a new type of hardware

Sub.Mission[s]
09:48pm 22/09/2003
Submission Details: Good thematic without being too obvious.
The fact
that they are open to realistic hybrid-collaboration is good. Very
competent cvs and professionalism evident. Would work well with
a more
experimentally-directed collaboration set.

Support Material:
i) Audio [xxxxxxx]: well-paced and innovative but slightly
formulaic in
terms of soundtracksqueness. Might be a problem when seeking to
pair with
a writer/txtter than uses other benchmarks in terms of actual
xxxxxx
construction.

ii) Video [xxxxxx]: production stills illustrate competent visual
referencing and potential for image creation. Video constructions
are
filmic in intent and slickly produced [high production values
evident] but
possibly too polished [rigid] for xxxxx unless paired with
appropriate
collaborator.

RATINGS:
- ARTISTIC VALUE OF CONCEPT: 7/10
- POTENTIAL FOR ARTISTIC REALISATION: 8/10
- VALUE OF EXPERIENCE/INTERPRETED CAPACITY TO COMPLETE PROJECT:
9.5/10

--

Submission Details: CV slightly sketchy due to the early stage of
careers. Submission Concept more digitally inclined which is
promising, but
overall limited strength of submission direction.

Support Material:
i) Videos: good integration of digital affects, less centred on filmic
conventions. Nice reworking of video material.

ii) Text: Less strong in terms of supporting submission.

RATINGS:
- ARTISTIC VALUE OF CONCEPT: 6.5/10
- POTENTIAL FOR ARTISTIC REALISATION: 7/10
- VALUE OF EXPERIENCE/INTERPRETED CAPACITY TO COMPLETE PROJECT:
8/10

--

Submission Details: Extremely integrated collaborative team is
evident
thru proposal. Such employment of heavy mono-directed themes [eg
cvs and
conceptual nature of submission] seems not as relevant towards
xxxxxx aims
+ emphasis on 2-fold narrative process less than applicable to
xxxxxx in
terms of the quality of other, more appropriate applicants.

Support Material:
i) Audio: xxxxx : etheral + performative in nature.
xxxxxx: experimental, interesting. focus less on fractured
soundscapes +
more on directed audio.

ii) Text [various]: Good level of writing skills but again, more
focused on
traditional execution than seems relevant to here.

RATINGS:
- ARTISTIC VALUE OF CONCEPT: 6/10
- POTENTIAL FOR ARTISTIC REALISATION: 6/10
- VALUE OF EXPERIENCE/INTERPRETED CAPACITY TO COMPLETE PROJECT:
7/10

--

Submission Details: Very traditional in expressive orientation
and
collaborative structuring [ie sticking to defined fields of
expertise]. Not
overtly relevant or appropriate to xxxxxxx.

Support Material:
ii) Text [script + poetry + fiction]: Again, too heavily boxed in
terms of
acceptable methods of creative output.

RATINGS:
- ARTISTIC VALUE OF CONCEPT: 4/10
- POTENTIAL FOR ARTISTIC REALISATION: 5/10
- VALUE OF EXPERIENCE/INTERPRETED CAPACITY TO COMPLETE PROJECT:
6/10

--

Submission Details: Brings interesting background to this
project [ie
science oriented] but not totally appropriate in terms of cv or
support
material.

RATINGS:
- ARTISTIC VALUE OF CONCEPT: 6/10
- POTENTIAL FOR ARTISTIC REALISATION: 6/10
- VALUE OF EXPERIENCE/INTERPRETED CAPACITY TO COMPLETE PROJECT:
5/10

--

Submission Details: Excellent concept/proposal.

RATINGS:
- ARTISTIC VALUE OF CONCEPT: 8/10
- POTENTIAL FOR ARTISTIC REALISATION: 8/10
- VALUE OF EXPERIENCE/INTERPRETED CAPACITY TO COMPLETE PROJECT:
9/10

--

Submission Details: Nice open-ended ambiguity in terms of
expectations
and creative control in regards to project. Could work well if
paired with
graffiti oriented artist[s].

Support Material:
i) Text: Straight poetry that reads as hip-hop [lyrically].

RATINGS:
- ARTISTIC VALUE OF CONCEPT: 6/10
- POTENTIAL FOR ARTISTIC REALISATION: 6/10
- VALUE OF EXPERIENCE/INTERPRETED CAPACITY TO COMPLETE PROJECT:
8/10

--

Submission Details:

Support Material:

i) Audio:

ii) Text:

RATINGS:
- ARTISTIC VALUE OF CONCEPT: 6/10
- POTENTIAL FOR ARTISTIC REALISATION: 6/10
- VALUE OF EXPERIENCE/INTERPRETED CAPACITY TO COMPLETE PROJECT:
7/10

- pro][rating][.lucid.txt

-

-

<http://www.hotkey.net.au/~netwurker>
<http://www.livejournal.com/users/netwurker/>

-
_cr[xxx]oss ova.ring.

-----=_1064239058-635-1016

Content-Disposition: inline; filename="message-footer.txt"

-----Syndicate mailinglist-----
Syndicate network for media culture and media art
information and archive: <http://anart.no/~syndicate>
to post to the Syndicate list: <syndicate (AT) anart.no>
Shake the Xxut!: <http://anart.no/~syndicate/Xxut>
no commercial use of the texts without permission
-----=_1064239058-635-1016--

nettime unstable digest vol 66
Mon Sep 29 21:59:02 2003

Subject: Undelivered Mail Returned to Sender
From: MAILER-DAEMON (AT) mail.ljudmila.org (Mail Delivery
System)
To: cantain (AT) zedat.fu-berlin.de

Subject: entelechy of every abandoned moment
From: Lanny Quarles <ollpsis (AT) HEVANET.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: i'm here
From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: caaist/English/Graphics/Englishhaist/English/Graphics/
Englishaist/English/G
From: 404 <404 (AT) jodi.org>
To: syndicate (AT) anart.no

Subject: wake up syndicate and wash your face
From: fmadre (AT) free.fr
To: syndicate (AT) anart.no

Subject: AFTER BECKETT'S THE LOST ONES
From: MWP <mpalmer (AT) JPS.NET>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA


```
[sdi:36964]
6: 1BE4 C 0
Chain C, Domain 0, Nucleoside Diphosphate Kinase Isoform B From
Bovine
Retina
[sdi:26662]
7: 1ELO 3
Domain 3, Elongation Factor G Without Nucleotide
[sdi:12844]
8: 1NSP 0
Domain 0, Nucleoside Diphosphate Kinase (E.C.2.7.4.6)
[sdi:8608]
9: 1BUX A 0
Chain A, Domain 0, 3'-Phosphorylated Nucleotides Binding To
Nucleoside
Diphosphate Kinase
[sdi:29183]
10: 1RTD B 5
Chain B, Domain 1, Structure Of A Catalytic Complex Of Hiv-1
Reverse
Transcriptase: Implications For Nucleoside Analog Drug Resistance
[sdi:36956]
11: 1CJU A 0
Chain A, Domain 0, Complex Of Gs-Alpha With The Catalytic Domains
Of
Mammalian
Adenyllyl Cyclase: Complex With Beta-L-2',3'-Dideoxyatp And Mg
[sdi:33707]
12: 1OTP 2
Domain 2, Structural And Theoretical Studies Suggest Domain
Movement
Produce An
Active Conformation Of Thymidine Phosphorylase
[sdi:25756]
13: 1KDN C 0
Chain C, Domain 0, Structure Of Nucleoside Diphosphate Kinase
[sdi:15831]
14: 2PMS 0
Domain 0, Khl From The Fragile X Protein Fmr1, Nmr, 18 Structures
[sdi:21787]
15: 2BEP A 0
Chain A, Domain 0, Crystal Structure Of Ndp Kinase Complexed With
Mg, Adp,
And
Bef3
[sdi:24261]
16: 1QE1 B 5
Chain B, Domain 1, Crystal Structure Of 3tc-Resistant M184i Mutant
Of Hiv-1
Reverse Transcriptase
[sdi:39244]
17: 2JEL P 0
Chain P, Domain 0, Jel42 FabHPR COMPLEX
[sdi:22143]
18: 1CLI A 2
Chain A, Domain 2, X-Ray Crystal Structure Of Aminoimidazole
Ribonucleotide
Synthetase (PurM), From The E. Coli Purine Biosynthetic Pathway,
At 2.5 A
Resolution
[sdi:31958]
19: 1NDP A 0
Chain A, Domain 0, Nucleoside Diphosphate Kinase (E.C.2.7.4.6)
Complexed
With
Adp
[sdi:4178]
20: 1CJV A 0
Chain A, Domain 0, Complex Of Gs-Alpha With The Catalytic Domains
Of
Mammalian
Adenyllyl Cyclase: Complex With Beta-L-2',3'-Dideoxyatp, Mg, And Zn
[sdi:33712]

38065

1: pfam03858
Crust_neuro_H: Crustacean neurohormone H. These proteins are
referred to as
precursor-related peptides as they are typically co-transcribed and
translated
with the CHH neurohormone (pfam01147). However, in some species
this
neuropeptide is synthesised as a separate protein. Furthermore,
neurohormone
H
can undergo proteolysis to give rise to 5 different neuropeptides.
[pfam3858|8785]

60 10 20 30 40 50
.....|.....|.....|.....|.....|.....
|.....|
consensus 1 MFSKTNLFLCLSLAILLIVISSQADAREMS-KASAPITQAMNSNNITQKKGK-
---VGRH
54
gi 170341 1 MFSKTNLFLCLSLAILLIVISSQADARETS-
KATAPITQEMNSNNTDQKIpkrpPQGH
59
gi 6689818 1 MFSKTNLFLCLSLAILLIVISSQADAREMS-KAAPITHAMNSNNITNQKT-
----GAG
53
gi 6601329 1 MVSRSIFICLSL-IILVINSTQIVAREMTSEASASITQAMNGNHSIT
EK-----VGRH
54

70 80 90 100 .....|.....|.....|.....|.....|.....
consensus 55 IVKKLD-----QICSKIFKAGKV-IAGKTKICSKCTQICSKCPKCH 95
gi 170341 60 IFGKACKlpekyQICSKPKCDQnIAGFKKICSKCTQICSKCPKCH
108
gi 6689818 54 IIRKIP-----GWIRKGAKPGGK-VAGKACKICSKCKYQICSKCPKCH 94
gi 6601329 55 LVKGLD-----KIFKAGKV-IYCKTKCTCHGR---CDYC--CA 86

LOCUS AAF23855 95 aa linear PLN
11-JAN-2000
DEFINITION unknown [Nicotiana tabacum].
ACCESSION AAF23855
VERSION AAF23855.1 GI:6689818
DBSOURCE locus U64815 accession U64815.1
KEYWORDS .
```

```
SOURCE Nicotiana tabacum (common tobacco)
ORGANISM Nicotiana tabacum
Eukaryota; Viridiplantae; Streptophyta; Embryophyta;
Tracheophyta;
Spermatophyta; Magnoliophyta; eudicotyledons; core
eudicots;
asterids; lamids; Solanales; Solanaceae; Nicotiana.
REFERENCE 1 (residues 1 to 95)
AUTHORS Moraes,M.G. and Goodman,R.M.
TITLE Structure and expression of tobacco Sar8.2 gene family
JOURNAL Unpublished
REFERENCE 2 (residues 1 to 95)
AUTHORS Moraes,M.G. and Goodman,R.M.
TITLE Direct Submission
JOURNAL Submitted (23-JUL-1996) Plant Pathology, University of
Wisconsin,
1630 Linden Drive, Madison, WI 53706, USA
COMMENT Method: conceptual translation.
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/db_xref="taxon:4097"
Protein 1..95
/product="unknown"
CDS 1..95
/gene="Sar8.2d"
/coded_by="join(U64815.1:217..331
,U64815.1:1593..1765)"
ORIGIN
1 mfsktnlflc lsaililivi ssqadarems kaapitham nsninnitqk
gagiirkipg
61 wirkgkpgg kvagkakick sckyqicsk pkchd
//

FEATURES
source Location/Qualifiers
1..2013
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/mol_type="genomic DNA"
/db_xref="taxon:4097"
gene 217..1765
/gene="Sar8.2d"
CDS join(217..331,1593..1765)
/gene="Sar8.2d"
/codon_start=1
/product="unknown"
/protein_id="AAF23855.1"
/db_xref="GI:6689818"

/translation="MFSKTNLFLCLSLAILLIVISSQADAREMSKAAPITHAMNSNN
ITNQKTGAGIIRKIPGWIIRKGAKPGGKVAGKACKICSKCKYQICSKPKCHD"
BASE COUNT 658 a 330 c 344 g 681 t
ORIGIN
1 ctcaatggaa accactcacc caacaatca atcaaccttg gctggcgtga
cttcacagta
61 gttctttgtg aagtgtttct ttgttccatt attcttcctt gtttagaaca
agttgtcttg
121 agagttgcac gagacattat taagttctat aaatagggga gaacattgtt
ttctcttttt
181 acagtaaaaa actgaaactc caaatgactc atcaaaatgt ttctcaaac
taaccttttt
241 ctttgccttt ctttggctat ttgtctaatt gtaatatctt cacaagtga
tgcaaggagg
301 atgtctaagg cggtgctccc aattaccocat ggtttattta cttcttcaat
ctattaactac
361 tccagtagtt atttttcatt ttgacatttt gagctgcaac acgaatgcta
taaatgttta
421 aatatattcg taatacattt ctttgatttt tatgatotta aatatgtcat
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481 acagaagtct tattaatgaa aaaaatcoga atttcggaaat taaaagtta
ttaaattgtg
541 gtggcattct ttgttgaac ggtattaaaa ggaagatgaa acacatgata
gaaacgaagg
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tgacattttt
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721 cagaagtctt tcttttttat cottattgaa ttgttgattt acctcgttta
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781 ctagagtgaag gacttcaatt aattattttt atgtctgcaa catgcatctt
tacatgcggc
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ataacacaaa
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1081 aggcagtaga aattaataaa gcagtaatac cagcaagata ataaaatat
cgaagaataa
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caattattat
1201 actagtaagg acaagggaga tgcaacgcta cctactaacn ttctatcota
attctcgaat
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tctaacaagg
1381 gtaactgttt cggtaaagct gaagcaacgc aatatctgtg caattgtgtg
atcattttat
1441 ttaaaactta agctattaga ggaagaaact aaattcatoc taattatttt
atgtatgcag
1501 cactgagaat taatattggt acaattaat taactctctt atttggtaac
ctataactaa
1561 tacattactc taataaactt aatttgatgc agcaatgaat tcaacaaca
ttactaatac
1621 gaagacgggt gcgcaatca tcoctaagat accgggtgtg atcgaaaaag
gtgcaaaacc
1681 aggaagcaaa gtccgcggca aagctgtgaa aatttgtcca tghtaaatcc
agatttgca
1741 caaatgtctt aaatgtcatg actaaagta gcccttgaga ctatgtactt
gtgtgtgtgt
1801 gagttagtt ttgagagtaa agggaaagtt atgaatagcc taataataat
gtattactaa
1861 tgttttctta gtaattctta ttgttgaac ttggaacagg tctttgggtc
aaatgtacc
1921 tctgttcttg tagtcttcca agctgtatgt atgtactgtt attttctt
agccacttga
1981 tatcaaatcc cgattaaagt taatttgcgt tgc
//POST-BLOOMER
out-put++
```

HTTP Status 500 -

type Exception report

message

description The server encountered an internal error () that prevented it from fulfilling this request.

exception

```
org.apache.jasper.JasperException: unable to create new native thread
    at
    org.apache.jasper.servlet.JspServletWrapper.service(JspServletWrapper.java:254)
    at org.apache.jasper.servlet.JspServlet.serviceJspFile(JspServlet.java:295)
    at org.apache.jasper.servlet.JspServlet.service(JspServlet.java:241)
    at javax.servlet.http.HttpServlet.service(HttpServlet.java:853)
    at org.apache.catalina.core.ApplicationFilterChain.internalDoFilter(ApplicationFilterChain.java:247)
    at org.apache.catalina.core.ApplicationFilterChain.doFilter(ApplicationFilterChain.java:193)
    at org.apache.catalina.core.StandardWrapperValve.invoke(StandardWrapperValve.java:256)
    at org.apache.catalina.core.StandardPipeline$StandardPipelineValveC
    ontext.invoke
    eNext(StandardPipeline.java:643)
    at
    org.apache.catalina.core.StandardPipeline.invoke(StandardPipeline.java:480)
    at org.apache.catalina.core.ContainerBase.invoke(ContainerBase.java:995)
    at org.apache.catalina.core.StandardContextValve.invoke(StandardContextValve.java:191)
    at org.apache.catalina.core.StandardPipeline$StandardPipelineValveC
    ontext.invoke
    eNext(StandardPipeline.java:643)
    at
    org.apache.catalina.core.StandardPipeline.invoke(StandardPipeline.java:480)
    at org.apache.catalina.core.ContainerBase.invoke(ContainerBase.java:995)
    at org.apache.catalina.core.StandardContextValve.invoke(StandardContextValve.java:191)
    at org.apache.catalina.core.StandardPipeline$StandardPipelineValveC
    ontext.invoke
    eNext(StandardPipeline.java:641)
    at
    org.apache.catalina.core.StandardPipeline.invoke(StandardPipeline.java:480)
    at org.apache.catalina.core.ContainerBase.invoke(ContainerBase.java:995)
    at org.apache.catalina.core.StandardContext.invoke(StandardContext.java:2415)
    at
    org.apache.catalina.core.StandardHostValve.invoke(StandardHostValve.java:180)
    at
    org.apache.catalina.core.StandardPipeline$StandardPipelineValveC
    ontext.invoke
    eNext(StandardPipeline.java:643)
    at
    org.apache.catalina.valves.ErrorDispatcherValve.invoke(ErrorDispatcherValve.java:171)
    at
    org.apache.catalina.core.StandardPipeline$StandardPipelineValveC
    ontext.invoke
    eNext(StandardPipeline.java:641)
    at
    org.apache.catalina.valves.ErrorReportValve.invoke(ErrorReportValve.java:172)
    at
    org.apache.catalina.core.StandardPipeline$StandardPipelineValveC
    ontext.invoke
    eNext(StandardPipeline.java:641)
    at
    org.apache.catalina.core.StandardPipeline.invoke(StandardPipeline.java:480)
    at org.apache.catalina.core.ContainerBase.invoke(ContainerBase.java:995)
    at
    org.apache.catalina.core.StandardEngineValve.invoke(StandardEngineValve.java:174)
    at
    org.apache.catalina.core.StandardPipeline$StandardPipelineValveC
    ontext.invoke
    eNext(StandardPipeline.java:643)
    at
    org.apache.catalina.core.StandardPipeline.invoke(StandardPipeline.java:480)
    at org.apache.catalina.core.ContainerBase.invoke(ContainerBase.java:995)
    at org.apache.coyote.tomcat4.CoyoteAdapter.service(CoyoteAdapter.java:223)
    at org.apache.jk.server.JkCoyoteHandler.invoke(JkCoyoteHandler.java:261)
    at org.apache.jk.common.HandlerRequest.invoke(HandlerRequest.java:360)
    at org.apache.jk.common.ChannelSocket.invoke(ChannelSocket.java:604)
    at
```

```
org.apache.jk.common.ChannelSocket.processConnection(ChannelSocket.java:562)
    at org.apache.jk.common.SocketConnection.runIt(ChannelSocket.java:679)
    at
    org.apache.tomcat.util.threads.ThreadPool$ControlRunnable.run(ThreadPool.java:619)
    at java.lang.Thread.run(Thread.java:536)
```

root cause

```
javax.servlet.ServletException: unable to create new native thread
    at
    org.apache.jasper.runtime.PageContextImpl.handlePageException(PageContextImpl.java:536)
    at
    org.apache.jsp.Publish_0002daction_pyra_
    _jspService(Publish_0002daction_pyra_
    .java:428)
    at org.apache.jasper.runtime.HttpJspBase.service(HttpJspBase.java:137)
    at javax.servlet.http.HttpServlet.service(HttpServlet.java:853)
    at org.apache.jasper.servlet.JspServletWrapper.service(JspServletWrapper.java:210)
    at org.apache.jasper.servlet.JspServlet.serviceJspFile(JspServlet.java:295)
    at org.apache.jasper.servlet.JspServlet.service(JspServlet.java:241)
    at javax.servlet.http.HttpServlet.service(HttpServlet.java:853)
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    at
    org.apache.catalina.core.ApplicationFilterChain.doFilter(ApplicationFilterChain.java:193)
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    org.apache.catalina.core.StandardWrapperValve.invoke(StandardWrapperValve.java:256)
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    ontext.invoke
    eNext(StandardPipeline.java:643)
    at
    org.apache.catalina.core.StandardPipeline.invoke(StandardPipeline.java:480)
    at org.apache.catalina.core.ContainerBase.invoke(ContainerBase.java:995)
    at
    org.apache.catalina.core.StandardContextValve.invoke(StandardContextValve.java:191)
    at org.apache.catalina.core.StandardPipeline$StandardPipelineValveC
    ontext.invoke
    eNext(StandardPipeline.java:641)
    at
    org.apache.catalina.authenticator.AuthenticatorBase.invoke(AuthenticatorBase.java:494)
    at
    org.apache.catalina.core.StandardPipeline$StandardPipelineValveC
    ontext.invoke
    eNext(StandardPipeline.java:641)
    at
    org.apache.catalina.core.StandardPipeline.invoke(StandardPipeline.java:480)
    at org.apache.catalina.core.ContainerBase.invoke(ContainerBase.java:995)
    at
    org.apache.catalina.core.StandardContext.invoke(StandardContext.java:2415)
    at
    org.apache.catalina.core.StandardHostValve.invoke(StandardHostValve.java:180)
    at
    org.apache.catalina.core.StandardPipeline$StandardPipelineValveC
    ontext.invoke
    eNext(StandardPipeline.java:643)
    at
    org.apache.catalina.valves.ErrorDispatcherValve.invoke(ErrorDispatcherValve.java:171)
    at
    org.apache.catalina.core.StandardPipeline$StandardPipelineValveC
    ontext.invoke
    eNext(StandardPipeline.java:641)
    at
    org.apache.catalina.valves.ErrorReportValve.invoke(ErrorReportValve.java:172)
    at
    org.apache.catalina.core.StandardPipeline$StandardPipelineValveC
    ontext.invoke
    eNext(StandardPipeline.java:641)
    at
    org.apache.catalina.core.StandardPipeline.invoke(StandardPipeline.java:480)
    at org.apache.catalina.core.ContainerBase.invoke(ContainerBase.java:995)
    at
    org.apache.catalina.core.StandardEngineValve.invoke(StandardEngineValve.java:174)
    at
    org.apache.catalina.core.StandardPipeline$StandardPipelineValveC
    ontext.invoke
    eNext(StandardPipeline.java:643)
    at
    org.apache.catalina.core.StandardPipeline.invoke(StandardPipeline.java:480)
    at org.apache.catalina.core.ContainerBase.invoke(ContainerBase.java:995)
    at org.apache.coyote.tomcat4.CoyoteAdapter.service(CoyoteAdapter.java:223)
```


Date: Tue, 9 Sep 2003 15:19:57 +0100
Subject: Re: <nettime> unstable digest vol 63
To: Florian Cramer <cantsin (AT) zedat.fu-berlin.de>
From: tiago borges da silva <tiago.borges-da-silva (AT) rca.ac.uk>

>

r.u.portuguese?

what's that email about? is it a virus? ... i got confused

*

> é uma pena, repetiu três vezes. falhou na primeira, falhou na
segunda,
> e
> na terceira vou ver se conseguiu dar-lhe, como se vê aqui, de
um só
> jacto. e de uma forma impressionante como se via. e eu fui,
fui atrás
> do
> pano onde ela representava, não é, para a felicitar, e ela tinha
> desatado num choro convulso, portanto acabava de sair de uma
canção
> nervosa de incomodá-la.
>
> olhe, um momento por favor.

>

>

>

> vamos baixar um bocadinho a música. e eu agora [...] na música

>

>

>

>

> tou aqui.

Date: Sat, 13 Sep 2003 00:04:54 -0700 (PDT)
From: portholeaccel <portholeaccel (AT) yahoo.com>
To: syn <syndicate (AT) anart.no>
Subject: thar_shri_another truelove adventure

thar_shri: <font color="#00ff
natalie myers: lol
natalie myers: 804
natalie myers: 822
thar_shri: what is
natalie myers: 836
natalie myers: 851
natalie myers: 868
thar_shri: r u got
natalie myers: 895
thar_shri: <font color="#00ff
natalie myers: what do you want
thar_shri: some
thar_shri: what u
natalie myers: some fat
natalie myers: are you fat lick
natalie myers: 1037
natalie myers: hello
thar_shri: if u have
natalie myers: if i have fat for you to lick '
thar_shri: if u have
natalie myers: do you like wal_mart
thar_shri: what is
natalie myers: do you like whores
natalie myers: do you like fat whores from
wal_mart
thar_shri: i m not too much in this what r these
all walmart, wh
natalie myers: they are reduced priced whores
natalie myers: for fat licking fun
thar_shri: i will think if u have cam wi
natalie myers: 1397
thar_shri: wht r these Numbers
natalie myers: do you have credit card to see fat
licking
thar_shri: no i d
thar_shri: i m in India i can't pay
natalie myers: you do not want to lick fat
thar_shri: i do but i can't pay
natalie myers: \$\$\$\$\$(4)fat licking wal_mart
fun
natalie myers: do they have fat there to lick?
thar_shri: start ur
natalie myers: start what
thar_shri: ur
natalie myers: nothing happens with out credit
card
natalie myers: 1771
thar_shri: ok leave
natalie myers: bye no fat licking for you tonight
thar_shri: i m far apart & i can't pay u for
natalie myers: pay me 4 fat licking
natalie myers: you desire the fat
natalie myers: dont you
thar_shri: but how can i pay i m in India
natalie myers: you want fat reduced goods
natalie myers: you want fat market value
natalie myers: you want large rolls of fat for
fun
natalie myers: FFF
natalie myers: you are missing out
natalie myers: 2020
natalie myers: Hobbies: Astrology,Music, Reading,
I like Traveling alot, meet new friends,
Latest News: Nothing Special Tell me if you have
thar_shri: only one hobby to lick hot & wet pu
natalie myers: what is pu
thar_shri: P
natalie myers: what is p

natalie myers: is this fat that you can purchase
at wal-mart?
http://profiles.yahoo.com/thar_shri

depARTURES Vs. arRIVALS

*****Bullauge Beschleuniger*****

porthole-accelerator.org

http://www.

From: Alan Sondheim <sondheim (AT) panix.com>
To: archive. (AT) im.va.com.au
Subject: Hello World
Date: Sun, 7 Sep 2003 21:41:04 -0400 (EDT)

Hello World

SSIDApple Network 2d578d/SSID BSSID00:02:2d:2d:57:8d/BSSID
SSIDWireless/SSID BSSID00:09:58:23:91:36/BSSID SSIDWireless/SSID
BSSID00:09:58:23:91:36/BSSID SSIDApple Network 2d578d/SSID
BSSID00:02:2d:2d:57:8d/BSSID SSIDWireless/SSID
BSSID00:09:58:23:91:36/BSSID SSIDWireless/SSID
BSSID00:09:58:23:91:36/BSSID SSIDApple Network 2d578d/SSID
BSSID00:02:2d:2d:57:8d/BSSID SSIDApple Network 2d578d/SSID
BSSID00:02:2d:2d:57:8d/BSSID SSIDWireless/SSID
BSSID00:09:58:23:91:36/BSSID SSIDDepartment/SSID
BSSID00:06:25:98:09:0E/BSSID SSIDwww.runwork.com/SSID
BSSID00:80:C8:85:2A:92/BSSID SSIDbrfny/SSID BSSID00:06:25:0F:73:8A/
BSSID
SSIDtmobile/SSID BSSID00:40:96:58:93:46/BSSID SSIDkeb/SSID
BSSID00:50:F2:CC:EC:BA/BSSID SSIDcvrsretail/SSID
BSSID00:A0:F8:37:08:C7/BSSID SSIDbrfny/SSID BSSID00:06:25:0F:73:8A/
BSSID
SSIDtmobile/SSID BSSID00:40:96:58:93:46/BSSID SSIDbrfny/SSID
BSSID00:06:25:0F:73:8A/BSSID SSIDtmobile/SSID
BSSID00:40:96:58:93:46/BSSID

LLC31/LLC LLC30/LLC LLC2/LLC LLC25/LLC LLC44/LLC LLC33/LLC LLC9/LLC
LLC3/LLC LLC23/LLC LLC10/LLC LLC16/LLC LLC32/LLC LLC147/LLC LLC1/
LLC
LLC1/LLC LLC16/LLC LLC24/LLC LLC36/LLC LLC100/LLC

channel/channel channel1/channel channel1/channel channel1/
channel
channel1/channel channel1/channel channel1/channel channel1/
channel
channel1/channel channel6/channel channel1/channel channel6/
channel
channel/channel channel6/channel channel1/channel channel6/
channel
channel/channel channel6/channel channel1/channel

data176/data datasize8800/datasize client-data176/client-data
client-datasize8800/client-datasize data0/data datasize0/datasize
data0/data datasize0/datasize data42/data datasize2100/datasize
client-data42/client-data client-datasize2100/client-datasize
data0/data
datasize0/datasize data2/data datasize100/datasize
client-data2/client-data client-datasize100/client-datasize data28/
data
datasize1400/datasize client-data28/client-data
client-datasize1400/client-datasize data9/data datasize450/datasize
client-data9/client-data client-datasize450/client-datasize data0/
data
datasize0/datasize data1/data datasize329/datasize
client-data1/client-data client-datasize329/client-datasize data4/
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datasize1078/datasize client-data4/client-data
client-datasize1078/client-datasize data0/data datasize0/datasize
data549/data datasize2690/datasize client-data549/client-data
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total207/total total30/total total2/total total67/total total44/
total
total35/total total37/total total12/total total23/total total11/
total
total20/total total32/total total696/total total1/total total11/
total
total16/total total24/total total36/total total100/total
ip-range24.90.8.1/ip-range ip-range24.90.8.1/ip-range
ip-range192.168.0.3/ip-range ip-range24.90.8.1/ip-range
ip-range24.90.8.1/ip-range ip-range192.168.0.3/ip-range
ip-range10.255.216.105/ip-range ip-range10.255.216.105/ip-range
ip-range10.255.216.105/ip-range

Date: Wed, 10 Sep 2003 13:37:16 -0700
From: Lewis LaCock <lacook (AT) YAHOO.COM>
Subject: more drastic|[]|[]|[]|[]|[]|[]|[]|[]|[]|[]|[]|[]|[]|[]|[]|
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

dirty scrEens f i l m o v e r
h a n d s (lin ear disrupt)
of s
E
rv
ing
a s of what
compot ed or / as
BLOATED WITH REMEMBERING
i've always tried or planned to
explain to you the
SpId

871

From: Alan Sondheim <sondheim(AT)panix.com>
To: arc.hive(AT)lmvva.com.au
Subject: Nervous Laughter from Compressed Labor
Date: Thu, 11 Sep 2003 06:17:07 -0400 (EDT)

Nervous Laughter from Compressed Labor

Han = kogitating tap tap; tromedizing
Nighit! dan dsel r kosing.
Han = koreagab tap icy tag tag -

58.0

<nettime> unstable digest vol 63

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Tue, 9 Sep 2003 12:06:06 +0200


```

F[R[e/F[R[eF]
E.D/
/~ p+i+c+T.UR.T.URT.UR[e+s
/~ c+o.Ck.o.Cko.Ck
#W.W.sH
S+U.Ck.U.CkU.Ck
.+u
S+[+ /1 .[N.T#
[
C[k++++.+G+0+0 /{h+0+-.=- D+~
n[.h+{ +..At.Ut/+ e
l[u/i/t/ts[h]o+b+B
.[M .[N+O
[[/#[0]h+{.i]n+t
.+p+L
+w
W[A.Rh
S 0.00[0 +..et./o[w.[w+i
t+[h/E[AtE[T]h
++/h+E+R+0+1+[
/a= #[T.g[+/
[+
E[/+.*P
R.E/
+.E[+[s=[+].B[h{o
t++#.io
+ E.[d[+H
+w 0.h+[+/.n[R]E#[0]l N.o.+E
#s+0+0+1++
/b
t+
++[+T
#0[0/0[0[0]l.[n]g[+h+i
O|m ..N+[A]l/W[EtN[Et
[+#+B+b [P
-----/
-----lo-----
-----y-----
-----TndTRz:
K.s/ #++ .+k+[+{+S
http://lo-y.de.vu
http://computerfinearts.com/collection/lo_y/030404
http://www.google.com/search?q=lo_y
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+T W[a]d/th[a/t. +..b[H
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t O+B+Y.+O =.+E[-
[.l]
[= #[/.[n
t +.+s++ # /t++++
/[=+{.[e]/tg[ew[e]t
o+u.Rd[-t/h[R]i]S[0+0

```

```

replicates itself repeatedly, eaitder than dirt
ederal agents searched Parson's home August 19 and
seized seven compauckers here and around the world,"
said U.S.ng up computer capacity.The worm replicates
itself repeatedly, eating up computer capacity.d the
room
fly0nth3_wall: powerpuss hleaped through wide interot
only on alto saxophone but also on flute and baeerus:
whats haeovrms can spread quietly and rapidly because
they often don't arrive as e-mail attachments, king ,
can you teach me shewulf: lol shewuvals, propelled by a
handful of wild riffs of his own as found his life
occupation
He's smart on the computer, but I cannot believe he
was doing any hacking," neighbor Bill McKittrick told
The Associated Press.
quennrvm joined the room
||J||U||D||G||E||:
shewulf: hi flyonthewall
Lita: his
Lita: not his
fly0nth3_wall: developing course materials and working
on a paper
redpanther: anyone know where I can get sub7 prog?
shewulf: yep i see u paln
||J||U||D||G||E||: how old are u fly ?
fly0nth3_wall: olAttor
shewulf: can u see me?
Jerr thinking of playing the mic agian...
||J||U||D||G||E||: i see. but ur age?
illegal_intruder!: uno when some l pisses you off
thatsure dthe worm replicates itself repeatedly,
eating up computer capacity.The worm replicates itself
rblaster" worm and creating thes on java tell then to
put that in explorer and say bye bye
fly0nth3_wall: 42
The damaging, viruslike infection, known as "Blaster,"
lovian" and "MSblast," wanizably derived from his
bebop heroes. His themes, full of strange chord movs
unleashed on the Internet weeks ago. Some experts said
it H0.8. Magistrate Susan Nelson in St. Paul on Friday
afternoon. she ordered him held undeas infetcdlaister"
took advantage of a flaw in ed more than 500,000
computers across the globe and has qney John McKay in
Seattle. "Let there be no mistake about it,
cyber-hacking is a crime. ... We will investigate,
arrest and prosecute cyber-hackers."uickly become one
of the most widespre

powerpuss_69_82 left the room
illegal_intruder!: that wasnt me
Obi Wan: JER_SOUTH ...YOU NEED TO GET SOME Dad
computer worms this year.
shewulf: i c u c0m
||J||U||D||G||E||:
||J||U||D||G||E||:
||J||U||D||G||E||: 42
||J||U||D||G||E||:
ss linky: palmbesch140i: un0 transportus_layy's own
brightly exotic, cutting sound nfi: hi again C0m
shewulf: lol kk will do illegal
It does not damage data or programs. Computer security
experts say making it more difficultcult on
Microso||D||G||E||: Man.
||J||U||D||G||E||: Damn
||J||U||D||G||E||:
shewulf: now illegal how do i unlock my name
>>un0uulf?
||J||U||D||G||E||: Obviously u know a lot of
stuff.
'All versions of the fast-spreading "bdows softwa for
computer users to take note of the infection.
||J||Ucomputer users t of all Mr. Bartz. In fact,
each player soundedito install a free patch offere.
Experts urged cft's Web site after the software giant
acknowledged the vulnerability July 16.CENT MUSIC
..THAT SHIT SUCK'S
shewulf: o0o it wasnt?
blitzfreeeze joined therequently, brought down
networks and dily0nth3_wall: and do security auditing
on the side
illegal_intruMicrosoft Corp.'s popular Winer!: mina
criminal.
shewulf: that was intresting
hello19812000: doee is mikrosoftserver (AT) fbi.gov
shewulf: i room
Jerr: what do you want?
The infection prompted computers to reboot ol {AT} 911
||J||U||D||G||E||: tharupted users' Internet
browsieueux châtain
dark hair cheueux fonc0s
curly hair cheueux fris0s
gray hairng. It also left behind a love note on
infected PCs: "I just want to say LOVE YOU SANI"
illegal_intruder!: no
||J||U||D||G||E||:
shewulf: well some other dorks being naughty then?
ss linky: you're most welchind the next that didn't
dilute the power of the originals.
Mr. Reed, in particular, wasn't cowed by the material
ome happy to be of service
shewulf: 4 days?
shewulf: lol
shewulf: says 12 hours
shewulf: lol
redpanther7777666 left the room
shewulf: o0o well
illegal_intruder!: but if u log into another yahoo
server it will unlock the name
||J||U||D||G||E||:
ss linky: mine was ok the next day uno
blitzfreeeze: hit 999 if you deal with trojans or pmir
cheueux lisses
black hair cheueux noirs
red hair cheueux roox
of medium height de taille moyenne
tall grand/e me plz !
shewulf: it will intruder?

blitzfreeeze: hit 999 if you deal with trojans or pm
me plz !
shewulf: ill try that later
illegal_intruder!: yep

blitzfreeeze: hit 999 if you deal with trojans or pm
me plz !
muffinmanatk joined the room
||J||U||D||G||E||:
Obi Wan: No but i am just now
shewulf: i only have one email addy tho steven
Jer: tell me what you want
quennrvm: hit 911 if you have to deal with idiots here
ss linky left the room
shewulf: lol (AT) 911
muffinmanatk: 911
Jer: I'm trying to listen to someting before I go to
bed...
shewulf: o0o u mean i have a yahoo email account?
shewulf: lol
shewulf: my im dense
||J||U||D||G||E||: Hey fly wats ur profession?
||J||U||D||G||E||: Like wat do u do?
Jer: come on
Jer: hurry
fly0nth3_wall: i teach network security at a
university
quennrvm: omg just reading these lines my hair hurts
||J||U||D||G||E||: kool.
muffinmanatk: the government hacks, so why csh French
tan(ned) bronz0/e
bald chauve
blond hair cheueux blonds
brown hant we?
fatz great
loveme2beyours joined the room
shewulf: thats a nice email addy
||J||U||D||G||E||: emphasizing on security
||J||U||D||G||E||: hhm good.
Jer: ok - going for the indus
shewulf: but i hardly ever read emails

loveme2beyours: greetings

=====

NEW!!!--Dirty Milk--reactive poem for microphone http://www.
lewislacook.com/DirtyMilk/
http://www.lewislacook.com/

tubulence artist studio: http://turbulence.org/studios/lacook/
index.html

Date: Wed, 3 Sep 2003 12:08:13 -0700
From: MWP <palmer (AT) JPS.NET>
Subject: 2 Moire Displacements - LINK
To: WRYSING-L (AT) LISTSERV.UTORONTO.CA

MOIRE DISPLACEMENTS 01f2
5678
if ($xxxx != $xxx2

$text = "yes

no

";

http://www.aroisearoisearoise.com/MD01f2.html

# # #
MOIRE DISPLACEMENTS 01f3
5678
if ($xxxx == $xxx2

$text = "yes

no

";

http://www.aroisearoisearoise.com/MD01f3.html

nettime unstable digest vol 63
Sun Sep 7 16:44:08 2003

Subject: ASRP/0.2
From: HUB <hub (AT) x-arn.org>
To: _arc.hive_ (AT) lm.va.com.au

Subject: Virus Strings to Send to Rumania
From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: ____mar____memory_aces____3/_3
random____
From: 6 *7iso=8859-1?Q7=2D*21=BB=2D*AB7= <sier (AT) alunos.
fch.unl.pt>
To: syndicate (AT) anart.no, sier (AT) alunos.fch.unl.pt

Subject: (no subject)
From: pascale gustin <gustin.pascale (AT) free.fr>
To: 7-11 (AT) mail.ljudmila.org, _arc.hive_ (AT) lm.va.com.au

Subject: transluminational laureate corporation #0001
From: August Highland <hmfah3 (AT) hotmail.com>

```

lurking editors

```
beatrice beaubien <vbeaubien@i2zey.com>
7-11 nettime-bold thingist

florian cramer <craintan@i2zedat.fu-berlin.de>
7-11 archive.euro.berlin.chinese rohpost webatery writing
andrea sandheim <sandheim@i2panix.com>
7-11 archive.poetics siratori tracia webatery writing
$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paramag Exp $

# distributed via <nettime>; no commercial use without permission
# <nettime> is a moderated mailing list for net criticism,
# collaborative text filtering and cultural politics of the nets
# more info: majordomo (AT) bbs.things.net and "info nettime-1"
# in the subject body
# archive: http://www.nettime.org contact: nettime (AT) bbs.
things.net
```

59.0

<nettime> unstable digest vol 62

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Wed, 3 Sep 2003 17:39:52 +0200

Date: Mon, 25 Aug 2003 13:20:50 +0200
From: fmadre {AT} free.fr
To: syndicate {AT} anart.no
Subject: Re: Re: 10 good reasons for net.art

Selon Anna Balint <epistolaris {AT} freemail.hu>:
> i guess you were just testing whether anybody reads your
messages.

[illegible][illegible]

To: nettime-l {AT} bbs.thing.net
From: trashconnection <www {AT} trashconnection.com>
Subject: PLEASE DO NOT SPAM ART
Date: Thu, 28 Aug 2003 00:30:45 +0200 (METDST)

```
Please do not spam!!
Please do not spam!!
Please do not spam!!
Please do not spam!!
Please do not spam!!
Please do not spam!!
```

<http://spam.trashconnection.com/>

Date: Wed, 27 Aug 2003 01:08:06 -0700
From: August Highland <hmfah {AT} HOTMAIL.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA
Subject: ACT T Thr

ACT T Thr

Uta	v	val	gca	a	ala	gaa	e	glu	gga	g	gly	C	T	A	L
CTA	P	Pro	CGA	G	Gln	CGA	R	Arg	ATT	I	ile	I		ACT	T
ATA	N	Asn	AGT	S	Ser	Gtt	T	v	val	gct	a	ala		gat	
d	asp														
ggt	g	gly	T	A	L	L	Leu	S	C	S	Ser	TAA	*	Ter	TGA
ATG	M	Met	i			ACG	T	Thr	AAG	K	Lys	AGG	R	Arg.	Ttc
f	phe														
S	Ser					tgc	c	Cys	TTT	F	Phe	TCT			
TAT	Y	Tyr	TAC	T	C	Cys	CTT	L	Leu	OCT	P	Pro		CACT	H
His															
CTC	R	Arg.	C	Arg	C	ctc	l	leu	ccc	p	pro	cac	h	his	cgc
r	arg,														
GTT	V	Val	GCT	A	Ala	GAT	D	Asp	GGT	G	gly	C	T	A	L
Leu															
CTA	P	Pro	CGA	G	Gln	GAT	R	Arg.							

Tta	L	leu	tca	S	ser	taa	*	ter	tga	*	ter	TTC			
P	Phe														
TCO	S	Ser	TAC	T	Ytr	TGC	C	Cys	CTA	L	Leu	CCA	P		
Pro															
CTC	G	Gln	GCA	R	Arg.	Atc	i	ile	i	acc	t	thr	aac		
n	asn														
agc	s	ser	TTC	F	Phe	TCC	S	Ser	TAC	T	Ytr	TGC	C		
Cys															
CTC	L	Leu	CCC	P	Pro	CAC	H	His	CGC	R	Arg.	Ata			
i	ile														
a	aca	t	thr			aaa	k	lys	aga	r	arg	TTT	F	Phe	TCT
S															
TAT	T	Ytr	TGT	C	Cys	GTA	V	Val	GCA	A					
Ala															
GAA															
E	Glu		G	Gly.	Atg	m	met	i	acc	t	thr	aa	g	k	lys
arg		arg	ATG	M	Met	i	ACG	T	Thr	AAG	K	Lys	AA	G	Cys.
H	Arg														
TTC	F	Phe	TCC	S	Ser	TAC	T	Ytr	TGC	C	Cys.				

A	t	a
Tta	i	ile i
aca	t	thr
aaa	k	lys
aga	r	arg GTA V
GTA		
Aca	A	Ala
GAA	E	Glu
GGA	G	Gly CTT L Leu
CCT	P	
Pro		
CAH	His	
CGT R Arg.	Ttt f phe	tct s ser
tat		
tgt c	cys GTC Val	GCC A Ala
GAC D Asp		GGC G
Gly		
TGT F Phe	TCT S Ser	TAT Y Tyr
TGT C Cys.	Atg	
m met		
acg t thr	aag k lys	agg r arg GTC V Val
GCC		
A		
Ala	GAC D Asp	GGC G Gly ATT I ile i
ACT T		ACT T
N Asn	AGT S Ser.	

Cta l leu cca p pro caa q gln cga r arg GTA V
Val
GCA A Ala GAA E Glu GGA R Gly ATC I Ile i ACC T
Thr
AAC N Asn AGC S Ser. Gtg v val i ggc a ala gag
e glu
ggg g gly ATT I Ile i ACT T Thr AAT N Asn AGT S
Ser.
Att i ile i act t thr aat n asn agt s ser, ATA
I Ile i
ACA T Thr AAA K Lys AGA R Arg TTA L Leu TCA S
Ser
TAA * Ter TGA * Ter. Ctg l leu i ccg p pro cag
q gln
cgg r arg TTT F Phe TCT S Ser TAT Y Tyr TGT C
Cys
ATC I Ile i ACC T Thr AAC N Asn AGC S Ser. Ctt
l leu
cct p pro cat h his cgt r arg, TTC F Phe TCC
S Ser
TAC Y Tyr TGC C Cys GTT V Val GCT A Ala GAT D
Asp
GGT G Gly.

Ctg l leu i ccg p pro cag q gln cgg r arg CTA L
Leu
CCA P Pro CAA Q Gln CGA R Arg. Ctc l leu ecc
p pro
cac h his ccg r arg, TTG L Leu i TCG S Ser TAG
* Ter
TGG W Trp CTA L Leu CCA P Pro CAA Q Gln CGA R
Arg.
Ctg l leu i ccg p pro cag q gln cgg r arg CTG L
Leu i
CCG P Pro CAG Q Gln CGG R Arg. Ttg l leu i tcg
s ser
tag * ter tgg w trp CTT L Leu CCT P Pro CAT H
His
CCT R Arg TTG L Leu i TCG S Ser TAG * Ter TGG W
Trp.

Ttc f phe tcc s ser tac y tyr tgc c cys, TTT
F Phe
TCT S Ser TAT Y Tyr TGT C Cys GTC V Val GCC A
Ala
GAC D Asp GGC G Gly. Cta l leu cca p pro caa
q gln
cga r arg, GTT V Val GCT A Ala GAT D Asp GGT
G Gly
ATA I Ile i ACA T Thr AAA K Lys AGA R Arg. Ata
i ile
i aca t thr aaa k lys aga r arg, TTC F Phe
TCC S
Ser TAC Y Tyr TGC C Cys ATG M Met i ACG T
Thr
TTC AAG
K Lys AGG R Arg.

Ata i ile i aca t thr aaa k lys aga r arg TTA L
Leu
TCA S Ser TAA * Ter TGA * Ter CTT L Leu CCT P
Pro
CCT H His COT R Arg. Ttc f phe tcc s ser tac
y tyr
tgc c cys TTC F Phe TCC S Ser TAC Y Tyr TGC C
Cys
ATT I Ile i ACT T Thr AAT N Asn AGT S Ser. Ctg
l leu
i ccg p pro cag q gln cgg r arg, CTT L Leu
CCT P
Pro CAT H His COT R Arg ATA I Ile i ACA T
Thr
TTC AAA
K Lys AGA R Arg. Gtg v val i ggc a ala gag e glu
ggg g gly, ATT I Ile i ACT T Thr AAT N Asn AGT
S Ser
GTC V Val GCC A Ala GAC D Asp GGC G Gly. Ata
i ile
i aca t thr aaa k lys aga r arg TTG L Leu
i TCG S
Ser TAG * Ter TGG W Trp TTT F Phe TCT S
Ser
Ser TAT
Y Tyr TGT C Cys.

Ttt f phe tct s ser tat y tyr tgt c cys GTT V
Val
GCT A Ala GAT D Asp GGT G Gly TTT F Phe TCT S
Ser
TAT Y Tyr TGT C Cys. Gtc v val gcc a ala gac
d asp
ggc g gly ATA I Ile i ACA T Thr AAA K Lys AGA R
Arg
CTT L Leu CCT P Pro CAT H His COT R Arg. Gtt
v val
gct a ala gat d asp ggt g gly TTA L Leu TCA S
Ser
TAA * Ter TGA * Ter. Ttt f phe tct s ser tat
y tyr
tgt c cys TTC F Phe TCC S Ser TAC Y Tyr TGC C
Cys
GTG V Val i GCG A Ala GAG E Glu GGG G Gly. Ttg
l leu
i tcg s ser tag * ter tgg w trp, TTA L Leu
TCA S
Ser TAA * Ter TGA * Ter TTC F Phe TCC S
Ser
Ser TAT
Y Tyr TGT C Cys.

Gta v val gca a ala gaa e glu gga g gly, GTC
V Val
GCC A Ala GAC D Asp GGC G Gly ATC I Ile i ACC T
Thr
AAC N Asn AGC S Ser. Cta l leu cca p pro caa
q gln
cga r arg ATC I Ile i ACC T Thr AAC N Asn AGC S
Ser
TTG L Leu i TCG S Ser TAG * Ter TGG W Trp. Ttc
f phe

tcc s ser tac y tyr tgc c cys TTA L Leu TCA S
Ser
TAA * Ter TGA * Ter GTA V Val GCA A Ala GAA E
Glu
GGA G Gly. Gtg v val i ggc a ala gag e glu ggg
g gly,
ATT I Ile i ACT T Thr AAT N Asn AGT S Ser TTC F
Phe
TCC S Ser TAC Y Tyr TGC C Cys.

Ttg l leu i tcg s ser tag * ter tgg w trp, CTC
L Leu
CCC P Pro CAC H His CGC R Arg ATC I Ile i ACC T
Thr
AAC N Asn AGC S Ser. Gtg v val i ggc a ala gag
e glu
ggg g gly, TTT F Phe TCT S Ser TAT Y Tyr TGT
C Cys
ATA I Ile i ACA T Thr AAA K Lys AGA R Arg. Ttg
l leu
i tcg s ser tag * ter tgg w trp GTT V Val GCT
A
Ala GAT D Asp GGT G Gly ATA I Ile i ACA T
Thr
TTC AAA
K Lys AGA R Arg. Atg m met i acg t thr aag k lys
agg r arg ATA I Ile i ACA T Thr AAA K Lys AGA R
Arg.

august highland

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Outgoing mail is certified Virus Free.
Checked by AVG anti-virus system (http://www.grisoft.com).
Version: 6.0.512 / Virus Database: 309 - Release Date: 8/19/2003

To: softwareandculture (AT) listserv.cddc.vt.edu.,screenburn (AT)
yahoogroups.com
From: "[mez]" <networker (AT) hotkey.net.au>
Date: Mon, 25 Aug 2003 21:28:07 +1000
Subject: [screenburn] _dream Fullscreen//drawings.thru.the.
cerebral.traumosphere_

_____dream [f]_dream Fullscreen Editors_

::bound head tur[n]ings + ashen_washed dead calcium breathing
:: vis.ewe.all skulls + broken head_space dust [car]r[i]ages
::[glas]nost.algia pregnant in gl[eaned]ass jars + [hem]ispherical
catch.ments + passporting.kinetic.hells
::[lanced]lucidity reduced in2 dream par.cells + state.cognition.
jerks

_____emuscles [f]_[Emuscles Fullscreen Editors]_____

::muscle.meme.ory serves in discreet.pain.capsules
::shift.blo[wn]at + ctrl.peelings
::doubled.[paper.]backs + c.ramped.[s]kin.[Bill(ed N PayPalNosing)]
Gates

_____terror.ed [f]_T[error]xt Editors_

::voicings.thru.luscious.[lep]Rosy.ness
::melding
verbal.scia.tic[k]as.with.teledrawings.thru.the.cerebral.
traumosphere

- pro[j]rating[j].lucid.txt
-
-

http://www.hotkey.net.au/~networker
http://www.livejournal.com/users/networker/

_cr[xxx]oss ova.ring.

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----->

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screenburn-unsubscribe (AT) yahoogroups.com

Your use of Yahoo! Groups is subject to http://docs.yahoo.com/
info/terms/

```
From: pascal gustin <gustin.pascal@free.fr>
To: 7-11 {AT} mail:judmila.org, _arc.hive_ {AT} lm.va.com.au
Subject: s e i s m i c
Date: Wed, 27 Aug 2003 22:48:42 +0200

startrules

/\.010.\010.\01_____nroff_____c]
/^-*_ [Cc]_____c]
/^-*_ [Cc]\+ \+ -\+~/
/^-*_ [A_____a][D_____d][A_____a] -\+~
/a_____da

[A_____a][S_____s][M_____m]
as_____m

[o_____o][B_____b][J_____j][C_____c]
objc

[S_____s][C_____c][H_____h][E_____e][M_____m]
[E_____e]scheme

[He][Mm][Aa][Cc][Ss][Ll][Ii][Ss][Pp]_____elisp_____tel
[Tr][Cc][Ll]
[Wv][Hh][Dd][Ll]
vhd1
[Hh][Aa][Ss][Kk][Ee][Ll][Ll]
haskell
[_____i][D_____d][L_____l]
[_____i]_____l
[P_____p][E_____e][R_____r][L_____l]perl
[_____t]_____pe_____erl_____r1

postscript
Fro_____mail
m
s y s m o
> s y s m o d
> s y s m o d u
> s y s m o d u l
> s y s m o d u l e
> s y s m o d u l e
> s y s m o d u l e s
> s e i s m i c

--
pasc {AT} csaq

-r-W-X-R-W-X-R-X
autobuild/wheel
-----[18608128 - s-ile-nses]
(AT) (AT) (AT) (AT) (AT) (AT) (AT) (AT)

Date: Wed, 27 Aug 2003 23:11:32 -0400
From: Alan Sondheim <asondheim@AT.PANIX.COM>
Subject: ++ http://www.asondheim.org/portal/web.exe ++
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

++ http://www.asondheim.org/portal/web.exe ++

http://www.asondheim.org/portal/baby.exe

programs,
.exe
executables, programs,
and .exe
so executables,
forth.
and
http://www.asondheim.org/portal/swoon.exe

hold.exe

that i
i haven't
haven't any
any executables
executables today
today or
or any
other
that
what's
left
an
execrable what's
lather
left

--

Date: Mon, 25 Aug 2003 22:07:57 -0700
From: MWP <palmer {AT} JPS.NET>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA
Subject: NESTED SPLITS 01

NESTED SPLITS 01

$tex1 = "> ";
$texa = "We are the hollow men ";
$texb = "We are the stuffed men ";
$texc = "Leaning together ";
$texd = "Headpiece filled with straw. Alas! ";

(AT) spxa = qw(0 1 2 3 4 0 2 4 1 3 0 3 1 4 2 0 4 3 2 1);
(AT) spxb = qw(0 2 4 1 3 0 3 1 4 2 0 4 3 2 1 0 1 2 3 4);
(AT) spxc = qw(0 3 1 4 2 0 4 3 2 1 0 1 2 3 4 0 2 4 1 3);
(AT) spxd = qw(0 4 3 2 1 0 1 2 3 4 0 2 4 1 3 0 3 1 4 2);

#
```

```
>

[W]

>[e][We][Le[Head]a][pie] [ [n][ce]a][i] [ngf] [il]r[t]led]o]
[ wit]e]

[a] ][ge[h] [t[stra]h][w]r[t]e. A]r ][las]h[ [i] ][ Hea]e[ [ ]
[dp]e]

>[ [ s [ ]t[ [ie]ce] [ ]f]t[u] [il] [e] ][h]f[ [d] [ w] [ith] ]
[ str]fe]
][aw]d[ [ . Al] [a] [s] [L]e] [e][Hea]m][a[d]n[pie]c]i][e ]

>[ h[en]ng[fl]l] ][ed ] [t][wi] ][o[t]ge[h]t][ s]

[o[ [h[t]ra]e][w. A] ][r [la] [s] H] ][e]l[ [ [adp] ][ie]c] ]
[ [e] ][
fl]l] [ [ ][le]o]

>[w][ [ ]

[ [ [ ] ] [ [d wi] ][th] m[ [ [st] [r] ] [ [a] [w.] [ Al] ][as]!
][We]e][e][Le][He] [a[adp]i]n[e]i[ce] n[a]g[il]r[ [l]t[ed w]o][it]

>

[n [e] ][ge[h st]t][raw] ][t]h[. ]h[e]A[r] [l] ][as]e[ [i] H] ]
[eadp] ]

>[ [s][ [ie] [ce f] ][i]

[ [t] [le] ]][d w]u[ [i] ][t]h s]f[ ] ][tr] [fe] [d] [aw. ] ]
[Ala] ][ [
[s] ] [L]

>[ [m[e]H]a[ea]n[dp]i]l][ece] [en]ng[fl]l] [ [lled]t[ ]o[wit]g] ]
[ [e] ][h s]
][t]t[h[raw.]e][ A]

>[ [ [r [las]! ] [He] [ ]ad] [ [p] [i] ][ec] [ [e f] ]
[ille] ][ [d]
[with] ][ ] [ [str] ][aw.] ][ [ ] ][Alas]

[ [ ] ][ [We] ][W]

>[ [e][L] ][e[Head]a][pie]a][a[n]ce]i[ [n]r[g]f] [il]t[led]o]
[ wit]e]

[r] [ [ge] [h] [t]t[stra]h[w]e[. A]r]h[ [ ]las]e[ [i] ][ Hea] ][dp]

>

[e]

>[ [s] [ie]ce] [ ]f]t[ [t] ][il]u[ [e] [d] [ ] w]f[ [ith] ]
[ str]f]

[h]e[ [aw] [ . Al] ][a]e[d] [s] [L]e][Hea] [a[d]n[pie]c]m][i]
[e] ] ]

>[h]en[ng] [g]fl]l] ][ed ]o[ ][t]wi]o[t]g]l] [e]h[t] s]h[t]ra]e]
[w. A] ][r [ ]la]
][ [s] H] [e] [adp] ][l] [ [ ][ie]c] [ [e] [ fl] ][le]

>[ow][ [ [d wi] ][th] [ [ ][st] [ ] [r] [a] ][w.]

[ [ [ Al] ][as]! ][We] ][Le][He]a][adp]i]n][e]m][ [i]ce [ng] [fl]a]
[ [l]t] ][ed
w]e[r] [o] [it]n]

>[ [e]

[ [ [g]t] [e]h st]t][raw] ][h]h[. ]e[A]r]e[ [l] ][as] [ [i] H] ][eadp]
] ][s]
][ie]t[ [ce f] [i] ][le] ][u] [ [d w]f] [ [i] ][t]h s] ][tr]

>

[ [fe] [ [aw. ] ][Ala] ][d] [ [s] [ [ ]Le][H]a][ea]m[n]dp]i]l]
[ece] ]e]

>[ [n] ][ng]fl]l] ][ed]t[ [ ]

[ [ [o[wit]ge] [h s] [t]t[h] [raw.] ][e] [ A] [ [r] ][las]! ]
[ He] ][ [ ]
[ad] [p] ]

>[ [ [ [i] ][ec] [e f] ][ille] [ [d] [ [with] [ ] ][str] ] ]
[ [ [aw.] ][ [ ]
[Alas] ][ [ ] ]

>[We][We][Le[Head]a][pie] [n][ce]a][i] [ngf] [il] [r[t]led]o]
[ wit]e] ][ge[h]
[t[stra]h][w]a][t]t[e. A]r ][las]h[ [i] ][ Hea]

[r]e[ [ ]dp]e [ ] ]

>[t[s] [t] [ie]ce] [ ]f]t[ [u] [il] [e] ][f] [ [d] [ w] [ith] ][ str]f]

[e] [e] [ ][aw]d[ [ . Al] [a] [s] [L] [e][Hea]m][a[d]n[pie]c]i][e ]

>

[ ]

>[h]en[ng] [fl]l] ][ed ]o[ ][t] [wi] ][o[t]ge[h]t][ [s] [h[t]ra]e]
[w. A] ]

[ [ [r [la] [s] H] ][e]l[ [ [adp] ][ie]c] [ [e] ][ fl] ][ [ ][le]o]

>[w] [ [ ] ] [ [d wi] ][th] [ [ ] ] [ [st] [r] ] m[ [ [a] [w.] [ Al] ] ]
[as]! ][We][Le][He]
][a[adp]i]n[e]i[ce] [n]e][a]g[il]r[ [l]t[ed w]o][it] ]
```

```

>n ]e [ge[h st]t][raw]t[h][. ]h[eA]r [l] ][as]

[ [e [ i H ]][eadp] s] [ i]e [ce f] ][i] [t [l]le] ][d w]u]
[ [i] ][th s]
f]i] ][tr] ]

>[ ][f]

[ [e [d]i [aw. ] ][Ala] [ [ [s] [ l]m[e]H]a[e]a[n]d]p]i]i]e]e ]e]
][n]ng][f] ][l]led]t[ ]o[wit]g] [e]h s] ][t]t[h]raw.]e][ A]

>

[ [ [ ]r [las]i] ][ He] ][ [ ]ad] [ [p] [i] ][ec] [ [e f] ]
[l]le] ]

>[ ][ [ [d] [d] ][with] ][ [ ]

[ [ [ [str] ][aw.] [ [ [ ]Alas] ][ [i] ]We]We[L] ][e]Head]a]
[p]ie]
][a][n]ce]i] [ n]

>[a]r[g]f] [i]l]t[l]ed]o] [ wit]e [ge]h ]t][t[stra]h[w]e[. A]r]r]
[h] ][las]e][ [i]
[ Hea] ][dp]

>[e [ s] [ i]ece] ][ f]i]t [ ][l]l]u] [ [e] [d] ][ w]t[f] [ [ith] ][ str]
fe] [ [aw] [.
Al] ][a]h]i]d [ [s] ]Le]][Hea] ][a]d]n] ][piec]

[em]i]i]e [ h]e]

>[o]n]n] ][g]f]l]l] ][ed ]l] [ [t]w]i]o]t]g] [e]h]t [ s]h]tra]e][w. A] ]
][ [r] ][la] [ [s] H] [e] [adp] ] [ [ ]ie]c] ][ [e] [ f]l] ][le]

>

[o]

>[w] ][ [d wi] ][th] ][ [ ]st] [ [r] [a] ][w.] [ [ Al] ]
[as] ]W]

[m]e][Le]He]a]a[adp]i]n]e]e] [i]ce ]ng][f]l]a] [ [l]t]ed w]r]o]i]t]n]

>[ [e [g]t][e]h st]t][raw] [h]h[. ]eA]r] [e [l] ][as] [ i H] ]
[eadp] s]
][ie]t] [ [ce f] [i] ][l]le] ] ][u] [d w]f] [ [i] ][th s] ][tr]

>[ ][fe] [aw. ] ][Ala]d] ][s]i] ][ [ ]Le]H]a]][ea]

[ [m]n]d]p]i]i]e]e ]en][ng]f] ][l]led]t] [ [ [o]w]it]ge]h s] ][t]t]
h]i]raw.]
[ ][e] [A] ]

>[ ][ ]

[ [ [r] ][ [las]i] ][ He] [ [ [ad] [p] ] [ [i] ][ec] [e f] ][l]le]
] ][ [
][d] [ [ ]with] [ [ ]str] [ [ ]aw.] ][ [ [ ]Alas] ][ [ ]

>

[ We]We][Le]Head]a] ][p]ie] ][ [n] ][ce]a]i] [ ng]f] ][i]l]r]t]l]ed]o]
[ wit]e]

>[a]i] ][ge]h ]t[stra]h]w]

[ r]t]e[. A]r] ][las]h] [i] ][ Hea]e] ][dp]e [ s] ][t] [i]ece] ]
[ f]i]t]u] [
[l]l] [e] ]

>[h]f] [d] [ w] ][ith] ][ str]fe] ][aw]d] [ [. Al] ][a] [s] ]L]e] [
[e] ][Hea]m] ][a]d]n] ][piec]i] ][e]

>[ h]en][ng]f]l]l] ][ed ] [t]w]i] ][o]t]ge]h]t] [ s]o] [ h]tra]e][w.
A] ][r] ][la]
[s] H] ][e]i] [ [ [adp] ][ie]c] ][ [e] ][ f]l]

[ l] ][ [ ]le]ow] [ ]

>[ [ [ ] [ [d wi] ][th] ]m] [ [ [st] [r] ] [ [a] [w.] [ Al] ]
[as] ]W]

[ e] ][e]Le] ][He] ][a]adp]i]n]e]i]ce ]n]a]g] ][f]l]r] ][l]t]ed w]o] ][i]t]

>

[n]

>[ [e [ge]h st]t][raw] ][t]h] [ . ]h[eA]r [l] ][as]e] [ [i H] ]
[eadp] ]

[ [s]i] [i]e [ce f] ][i] [t [l]le] ][d w]u] [ [i] ][th s]f] [ ]
[tr] ]

>[ [fe] [d] [ [aw. ] ][Ala] ] [ [ [s] [ ]L] ][m]e]H]a]e]a]n]d]p]i]i]
[ee] ]en][ng] ][f]
][ [l]led]t [ ]o[wit]g] ][ [e]h s] ][t]t]h]raw.]e][ A]

>[ [ [ ]r [las]i] ][ He] ][ [ ]ad] [ [p] [i] ][ec]

[ [ [ [e f] ][l]le] ][ [d] ][with] ][ [ [ [str] ][aw.] ]
[ [ ] ][Alas]
[ [ ] ][i] ]W]

>[e] ][W]

[ [e]L] ][e]Head]a] ][p]ie]a]a[n]ce]i] [ n]n]r]g]f] [l]l]t]l]ed]o] [ wit]
e]r] [
[ge]h ]t[stra]h]w]e[. A]r]r]h] ][las]e] [ [i] ][ Hea] ][dp]

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[ [e [ s] [ i]ece] ][ f]i]t]t [ ][l]l]u] [ [e] [d] ][ w]f] [ [ith] ]
[ str]f]

>[h]i]e] [ [aw] [. Al] ][a]

[ [e]d] [s] ]Le] ][Hea] ][a]d]n] ][piec]m] ][i]e [ h]en]n] ][g]f]l]l] ]
[ed ]o] [
][t]w]i]o]t]g]

>[ [ [e]h]t [ s]h]tra]e][w. A] ][r] ][la] ][ [s] H] [e] [adp] ][l]
[ [ ]ie]c] ][ [e]
[ f]l] ][le]

>[ow] [ [d wi] ][th] ][ [ ]st] [ [r] [a] ][w.] [ [ [ Al] ][as]
]We] ][Le]He]a]a[adp]i]n]e]m] [ [i]ce ]ng][f]l]a] [ [l]t]ed w]

[ [e]r] ][o] ][i]t]n] ][e]

>[ [ [g]t][e]h st]t][raw] ][h]h[. ]eA]r]e] [ [l] ][as] [ [i H] ]
[eadp] ]

[ [s]i] [i]e]t [ [ce f] [i] ][l]le] ][u] [ [d w]f] [ [i] ][th s] ][tr]

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[ ]

>[ [fe] [ [aw. ] ][Ala] ][d] ][s]i] [ [ [ ]Le]H]a]e]a]n]d]p]i]i]
[ee] ]e]

[ [n] ][ng]f]l] ][l]led]t] [ [ [o]w]it]ge]h s] ][t]t]h]raw.] ][e] [ A] ]

>[ [ [r] ][ [las]i] ][ He] ][ [ ]ad] [p] ] [ [ [i] ][ec] [e f] ]
[l]le] ][ [ ]d]
][ [with] [ [ ]str] ][ [ [ ]aw.] [ [ [ ]Alas] ][ [ ]

>[We] ][We]Le]Head]a] ][p]ie] [n] ][ce]a]i] [ ng]f] ][i]l]

[ r]t]l]ed]o] [ wit]e ][ge]h ]t[stra]h]w]a]t]e[. A]r] ][las]h]
[ [i] ]
Hea]r]e] [ ][dp]e]

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[ [t]s]e] ][ [i]ece] ][ f]i]h]u] [ [l] [e] ][f] [d] [ w] ][ith] ][ str]
f]e] ][e]
][aw]d] [ [. Al] ][a] [s] ]L] ][e] ][Hea]m] ][a]d]n] ][piec]i] ][e] ]

>

[ h]en][ng]f]l]l] ][ed ]o] [ [t]w]i] ][o]t]ge]h]t] [ s]h]tra]e]
[w. A] ]

>[l]i] ][r] ][la] [s] H] ][e]

[ [ [ [adp] ][ie]c] [ [e] ][ f]l] ][ [ ]le]ow] [ [ ] ][d wi] ]
[th] ] ][i]
[st] ]t] ]

>[m] [ [a] [w.] [ Al] ][as] ]We]Le] ][He] ][a]adp]i]n]e]i]ce ]n]e]
[a]g] ][f]l]r] ]
[ l]t]ed w]o] ][i]t]

>n [e [ge]h st]t][raw]t]h] [ . ]h[eA]r [l] ][as] [e] [ [i H] ]
[eadp] s] [i]e]
[ce f] ][i] ][t [l]le] ][d w]u] [ [i] ][th s]

[ [f]i] ][tr] ][f]

>[ [e [d]i [aw. ] ][Ala] ][ [ [s] [ ]L] ][m]e]H]a]e]a]n]d]p]i]i]
[ee] ]e]

[ [n] ][ng] ][f]l] [ [l]led]t [ ]o[wit]g] [e]h]s] ][t]t]h]raw.]e][ A]

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[ ]

>[ [ [ ]r [las]i] ][ He] ][ [ ]ad] [ [p] [i] ][ec] [ [e f] ]
[l]le] ]

[ [ [ [d] [d] ][with] ][ [ [ [str] ][aw.] [ [ [ ]Alas] ][ [ ]
[ ] ]W]

>[e] ][We]L] ][e]Head]a] ][p]ie] [a] ][n]ce]i] [ n]n]a]r]g]f] [l]l]t]l]ed]o]
[ wit]e [ge]h
]t]t]t[stra]h]w]e[. A]r]r]r]h] ][las]e] [ [i] ][ Hea] ][dp]

>[e] ][ [s] [i]ece] ][ f]i]t [ ][l]l]u] [ [e] [d] ][ w]

[ [t]f] [ [ith] ][ str]fe] [ [aw] [. Al] ][a]h]d] [ [s] ]Le] ][Hea]
][a]d]n] ][piec]e]m] ][i]e ] ]

>[h]i]e]

[ [o]n]n] ][g]f]l]l] ][ed ]l] [ [t]w]i]o]t]g] [e]h]t [ s]h]tra]e][w. A]
][l]i] [r]
][la] [ [s] H] [e] [adp] ] [ [ ]ie]c] ][ [e] [ f]l] ][le]

>

[ow] [ [d wi] ][th] ][ [ [ ]st] [ [r] [a] ][w.] [ [ Al] ]
[as] ]W]

>[m] ][e] ][Le]He]a]a[adp]i]n]e]

[ [ [i]ce ]ng][f]l]a] [ [l]t]ed w]r]o]i]t]n] [e [g]t][e]h st]t][raw]
][h]h]h[. ]eA]r]

>[ [e] [l] ][as] [ [i H] ][eadp] s] [ [i]e]t] [ [ce f] [i] ][l]le] ] ]
[u] [ [d w]f] [ [i]
[th s] ][tr]

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>[ [fe[ [aw. ] ][Ala]d[ ][e! ] ][ [ ]Le[H]a][ea] [m[n[dp]i]l][ece
]en][ng[fi
]lled]t][ ] ][ [o[wit]ge][h #] ][t[t]h][raw.]
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[ [ ](e)[ A] ][ ]

>[ [ [r] ][ [lasl] ][ He] ][ [ [ad] [p] ][ [l] [ec] [e f] ]
[ille] ]

[ [ [ ] [d] [ [with] [ ] [str] ] ][ [aw.] ][ [ ] [Alas] ][[l ]
>
```

(c) mwp

From: Alan Sondheim <sondheim (AT) panix.com>
To: arc.hive (AT) lm.va.com.au
Subject: Swoon of code memory she is beside herself
Date: Tue, 26 Aug 2003 01:20:51 -0400 (EDT)

```
Swoon of code memory she is beside herself
http://www.asondheim.org/portal/swoon.exe

Private Sub Command1_Click()
Stop
Cls
End Sub
Rem Please note orphan Rem from previous versions

Private Sub Form_Click()
Rem MsgBox "RAM Problematic", vbCritical, "Error"
Rem No MsgBox no Command1

z = -2: x = 0
j = z
k = x
p = 1
two:
j = z
k = x
If t < 16 Then t = t + 1 Else GoTo three
x = x - 1 + z / 16
p = p + 1
q = 2 * t / 20
If j + 24 > ScaleWidth Then j = j + t / 64
If z * Cos(x) / 36 + 16 > ScaleWidth Then z = z + t / 64
Pset (j / 2, (k * Cos(k) + 0.25) / 2), Point(j + 24, (k * Cos(k)
+ 0.25) +
24)
Pset (z * Cos(z) / 36, x / 2), Point(z * Cos(z) / 36 + 16, x + 16)
GoTo two
three: x = 0
z = z + 0.05
t = 1
If x > ScaleWidth Then x = y / 2
If y > ScaleHeight Then y = x / 2
A = p Mod 100000
Rem If A < 4 Then MsgBox "Resources Low", vbCritical, "Error"
Rem Nothing here and no bother with p Mod for that matter
If p > 350000 Then GoTo four
GoTo two
four:
End Sub
```

Date: Wed, 27 Aug 2003 23:02:05 -0700
From: Lewis LaCook <lacook (AT) YAHOO.COM>
Subject: RUB RAIN RANDOM
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

OF COURSE ROUGH MAIM ROUGE

```
ssesshhh/hollow wand/no end//qlint//as carved, vr/rc,
ing vacant lip//ed, kiss as, owner
cotton//null//elope, a poison ing//soy/toll/poem//red
delicate liberated//rb, bl, d//dr, doors roped
off/velvet, taciturn//attourney/in tune with, just
waking//waiting to fall asleep//mem/ish, esque,
ic/entary//ai, ai, ai, ai/sure not to
read//iness/inept, pessimists stimulated
```

COATS RUB RAIN RANDOM MOLE

```
puffy sky inflate grip of treetp//pr, la/ka,
aleph//Then came the bl/cko/t//Early reports traced
the problem to failures at FirstEnergy tr/nami//lon//
lines in Ohio. The company//. COM //Ci/run pm
module//But the 1/gisl/tion has also become almost a
dirty wôr-id in some circles in recent months\The
Republican-led House v+t-d overwhelmingly last month
to repeal a key provision//sieve, vase/plan,
schema\E\Windows\System\tartar sauce, tamper
proof//bio-eth-cs
```

ROMAN MODE

```
pf, ,pd, E:\feelingly, with a more various
temp//0//With thr33 plop3 d'ad in//similar
single-shot snpr ttcks// n Wst Vrgn lst w3k,/ federal
agents who investigated the serial sniper case in the
Washington area last year ha//you laugh nos/winowed
by truthfulness\really necessary agreement\other
questions must be answered/absolutely
empty//Josette\would like\this--***--//lightning
trickles from the veins in the sky\walking, knowing
you're home/afraid of you//your vacation:\=otherwise,
why walk in this wind that eats up\your steps
```

MA CHAIN/GAP

=====

NEW!!!!--Dirty Milk--reactive poem for microphone <http://www.lewislacook.com/DirtyMilk/>

<http://www.lewislacook.com/>

turbulence artist studio: <http://turbulence.org/studios/lacook/index.html>

Do you Yahoo!?
Yahoo! SiteBuilder - Free, easy-to-use web site design software
<http://sitebuilder.yahoo.com>

From: pascalle gustin <gustin.pascalle (AT) free.fr>
To: 7-11 (AT) mail.ljudmila.org, _arc.hive_ (AT) lm.va.com.au
Subject: orange
Date: Tue, 26 Aug 2003 00:31:28 +0200

```
Palette
Browns and Yellows
1 8 9 1 8 3 1 0 7 D.a.r.k.K.h.a.k.i.
2 4 0 2 3 0 1 4 0 K.h.a.k.i.
2 3 8 2 3 2 1 7 0 P.a.l.e-G.o.l.d.e.n.r.o.d.
2 5 0 2 5 0 2 1 0 L.i.g.h.t.G.o.l.d.e.n.r.o.d.Y.e.l.l.o.w.
2 5 5 2 5 5 2 2 4 L.i.g.h.t.Y.e.l.l.o.w.
2 5 5 2 5 5 0 Y.e.l.l.o.w.
2 5 5 2 1 5 0 G.o.l.d.
2 3 8 2 2 1 1 3 0 L.i.g.h.t.G.o.l.d.e.n.r.o.d.
2 1 8 1 6 5 3 2 G.o.l.d.e.n.r.o.d
1 8 4 1 3 4 1 1 0 a.r.k.G.o.l.d.e.n.r.o.d
1 8 8 1 4 3 1 4 3 R.o.o.s.y.B.r.o.w.n.
1 3 9 6 9 1 9 S.a.d.d.l.e.B.r.o.w.n.
```

```

S.i.e.n.n.a.
2 0 5 1 3 3 6 3 P.e.r.u.
2 2 2 1 8 1 3 5 B.u.r.l.y.w.o.o.d.
2 5 2 4 5 2 2 0 B.e.i.g.e.
W.h.e.a.t.
a.n.d.y.B.r.o.w.n.
R.a.n.
o.c.o.l.a.t.e.
a.n.g.e.
O.r.a.n.g.e.
g.E.W
```

```
--
pasc (AT) cnaq
-r-W-x-R-W-X-R- x
autobuild/wheel
-----[18608128 - s-lle-nnes]
(AT) (AT) (AT) (AT) (AT) (AT) (AT)
```

To: thingist (AT) bbs.thing.net, list (AT) rhizome.org, _arc.hive_
(AT) lm.va.com.au
From: " + lo.y. + " <loy (AT) myrealbox.com>
Subject: 0308241213
Date: Sun, 24 Aug 2003 12:19:31 +0200

```
m.oy.dv-du-ln- .s.r-r-y l
.i.n-i e. m l/i x e +
n/e pto+
o/a p e+i o -d.e.i.d..+i
```

ht, -i .d n t-n.

```
+e.s.at
d+ /h#r t t/ut, /o
a
```

```
#e.c.i
i/m#ot.a
a#a
n.h.e/lo.o
e.W. - .m-i.p t t-e
.t-o p
```

```
s-i
i-t-y
i
```

g. +tn.ue

o-t

t /'t, duo i

kw+ e

```
p
s
e.t. .o.
d
b.b.g
a.w
```

```
-x
i
g t
i
o.s b
```

i+ t+ I#n ofii

```
s/ oc.ra
n/ e.o
u/ t 0'
```

```

vl lslnn.x
l-m0r.lr v a
li.u ..
li t t.e
l
a n.r v.s t/h/g.r e l+e.'+e i.' /t h/l/n.d d n+n.e
-s k n p-r r d n. . r-t+d s.s+ .t.r t.a .i i.a m s l
t t / c/e e vl

s . # . #t#o/c.o#e 0
a0p
s0l.y
i.ctigm.s.e0t
u.y0 lt
lo
lhr

sl.hhikt.b

m/p e i-t
/oa.d-n+b n/ -a/u.m/e+i//n-f.h0 .s
0s-i+i
0t+

a-a
ts
d-o.a.a
t.o.c
s
r
o. +s
u
n
'i l
o
m.r.f i.u+l +
l o
t
elm
pa
t /n/g#eh#
i
l#e
x
s#a/a
v/
p/t#a n-p/a o/ l-
e' l'-n-i
w/ /i-a-n e p
e s t- t/ en-t d/o /i-a-n e p
-t a/f o/o- o t/t
h/d d i/t /a
r s/i-i
-/i / c n e
-o/p t- i/s

p
s
o
i
y-n
x-c
i-s-n-l
t a
e-s-h
t-
e s
r f
s- .o
o-u.i.i
s.on
e.ss0 b = dd
o = d
= ne 0

n agw
w n
g.o
e p.b = i
y-l i

is
lv
v
o
' c = r.t
s.f-f.u+tto/n-n +
/

or-v.i-ps-.et0l = m.p+v v-/-i. +q. 0

l s
e a r
o u.a
n o.r
n e

lt
li+' W = i
la
ldte e n
le s l ts+k #n = n
t = ee/u#r,
s/
= o
= r
a e/tl#a
e = n
c/n
r/s-u-t/
f/h
f/t o/i
'/t /

.y.o.f.d-d-u..o.n
s e. e. .i.i.v.n.a .-u.h. l.l.x-e n v+a
p/s h u/e.r
/a.o.l.e i i n.w.'t i.,, a d-e e n i.l.s.k.p.a+p
/n d u t u u# o.s#e + i#o
i/n e/o
e# .a/c.a. .e.r

```

```

a
m
p
p.r m- .s.i-n. o
b-l.t
l.a/t/s/ /u+i
e+s
/ dvt.g
i+s+o

/i a#r/eto/c #s
r f
f
t/i
o/n
i
t#

-----10-----
-----Y-----
-----PTRz1
http://lo-y.de.vu
http://computerfinearts.com/collection/lo_y/030404
http://lo-y.diaryland.com/
http://www.socialfiction.org/scrabble
http://rhizome.org/object.rhiz75852
http://trace.ntu.ac.uk/incubation/gallery.cfm
http://www.muse-apprentice-guild.com
http://www.krikri.be/poezie/loyeng.html
http://www.google.com/search?q=lo_y
-----

```

Date: Mon, 25 Aug 2003 13:38:45 -0700
 From: Lanny Quarles <slipsis (AT) hevanet.com>
 To: tom hibbard <thib (AT) prodigy.net>
 Subject: wild-type azurin at 95

wild-type azurin at 95

husband tells her to stay at home is attempting suicide from the
 top level
 of a construction building
 when he is interrupted by a woman sees her best friend murdered
 before her
 eyes, and thus becomes
 very traumatised.

little gem
 little gem
 (-5' | S--Al- | AlD-Ab4 | Abe-Acq | ACT-Ade | Adh-Age- | Aged-Alc |
 Ale-Alt | Alz-Ama | Ami-Amyloid b- | Amyloid be-Amyloid pl |
 Amyloid pr-Ang
 |
 Ani-Antio | Antis-Apolipoprotein | Apolipoprotein--Ast | Asy-Au
 | Av-B-A |
 B-c-Bea |
 Beh-Beta- | BetaA-Bli | Blo-Brain h | Brain i-Bu | C--Calcium |
 Calcium -Cam
 |
 Can-Cas | Cat-Cell c | Cell d-Cerebra | Cerebro-Chi | Cho-Chrom
 | Chron-Cl
 |
 Clu-Cog | Coh-Conf | Cong-Cortic | Cortis-Cyc | Cyt-D2 | Da-Dem
 | Den-Diag |
 Diam-Disc | Dise-Dom | Don-Dou | Dow-Ed | EE-Em | En-Epi | Eps-Ev
 | Ex-F- |
 Fl-Fel | Fem-Fol | Foo-Fre | Fro-Gal | Gam-Genes | Genet-Glia |
 Glial-Glu |
 Gly-Gre |
 Gro-HD | Hea-Hep | Her-Hip | His-HP | HS-Hyd | Hyy-TL- | ill-
 Immunog |
 Immunoh-Ind |
 Inf-Intel | Inter-Io | Ir-Ki | Kn-Lem | Len-Lin | Lip-Lon | Lou-
 Mac |
 Mag-Maz |
 MC-Mem | Men-MH | Mic-Mig | Mil-Mito | Mitr-Mor | Mos-MP | MR-MUL |
 Mur-M- | Ni-Mes | Neura-Neurobrillary p | Neurobrillary t-Neuron
 |
 Neurona-Neuropatho | Neuropathy-Neut | NF-NM | NO--Nor | Not-Odd |
 Odo-Ope | Opt-Oxi | Oxo-PAP | Par-Pat | Pav-Peri | Pero-Phospha |
 Phospho-Phy |
 PI-Plas | Plat-Pol | Pop-Pred | Pref-Prev | Pri-Prop | Pros-
 Protei |
 Proteo-Pu |
 Py-Radia | Radic-Reactive n | Reactive o-Reg | Rel-Reti | Retr-Ro
 | RT-SA |
 Sc-Sel | Sen-Sep | Ser-SKF | Ski-So | SP--Spo | Spr-Stri | Stro-
 Sup |
 Sur-Synapti | Synapto-Tau | Tau -Te | TG-Ti | TN-Transg | Transm-
 Tub |
 Tum-Val | Var-Ven | Ver-Vis | Vit-We | Wh-Z

hanging in the white VIRIDITY
 little gem
 little gem vu'riditee
 blue-green, bluish green, bottle green,
 chartreuse, chromatic color, chromatic colour,
 chrome green, emerald, greenishness, jade, jade green,
 olive green, Paris green, pea green, sage green,
 sea green, spectral color, spectral colour, teal,
 yellow green, yellowish green

viriditas
 \Virid'ityt
 Naive innocence
 hanging in the white VIRIDITY
 little gem
 little gem vu'riditee

Owing to its modular structure,
 the little gem can easily be interfaced to
 crystal plasticity models, to


```

hanging in the white VIRIDITY

length of the crystal. ... Equation 2b
The equation of motion and the amplitude quadrature spectrum of
MODULAR NOISE

The xy faces of the crystal are gold
polysonatism and pressure of the crystal structure
and equation of the state of rock
little gem
little gem vu'riditee

Green function method
for crystal in complex

Solution of integrodifferential equation of radiative
subclasses of matrices
(modular, linear, convex, viriditas, vu'riditee, crystal
plasticity)

Ostwald ripening
and crystal growth

these difficulties: We solve
the level set // modular varieties of low dimension
which is the natural analogue
"Explicitly Solvable Model of a Crystal"

from the Dora-Maira massif
Jack polynomials in terms of
some modular and elliptic vu'riditee
little gem
little gem vu'riditee
MODULAR NOISE
hanging in the white VIRIDITY

The Heun
The Heun
Calogero-Moser
Walsh matrix oscillator drives a CY37256 CPLD
Modular Ocean Model, or MOM, is a primitive equation general ocean
257 primitive-equation, 258 climate
Khizhnik - Zamolodchikov
of gases in reactions
EDExcel GCSE
DERIVATIVE NONLINEAR SCHRÖDINGER
Bulk physics inadequate
poly-crystal grain, atomic
express photosynthesis as a simple word
Modular Insertion Stage

green, greenness, horse, indispore, jade, opaque gem, overfatigue,
overtire
run out, tucker, tucker out, viridity, wash up parsley aspect,
the enamelled
Indian gem
A little exertion will tire a child or differ little from the
common Greek
loamy viridity no longer
few black stamps and the odd
winking inset gem - a queer
of deep fathomless water
shades into a glorious phantasmagoria of viridity
a play
The blue gem has the color
of the affecting and delicate _sakuntala
the sixteenth century owing to his viridity, his crudity
little task with self-cultivation,
he enjoys talking of the viridity
little gem
little gem
poly-crystal grain, atomic
Bulk physics inadequate

[80.278 &amp;quot;that lay in the wood that Jove built, at
his rude
word.&amp;quot;
The combination of wood, word occurs a little further on in:
&amp;quot;

[sometimes of ivory, coral, amber, crystal, or some curious gem,
or pebble
... from different
sources, which, being blended together, lose their little
difference]

[of the monarch as of the viridity of laurel ... and parley
aspect, the
enamelled Indian
gem of the ... every crisscouple be so crosscomplimentary little
egons,
youlk ]

blarf of subset: a play
The blue gem has the color
of the affecting and delicate _sakuntala
he enjoys talking of the viridity
little gem
little gem
little gem vu'riditee

Wireframe calixarene Display
Crystal Ward
Structure of Bisphosphorylated IGF-1 Receptor Kinase
CRYSTAL LAKE CHAMBER OF COMMERCE
I was wondering if you still wanted to trade,
because I am willing to trade quite
a bit of Nar cards for Crystal Vision

These pins provide the clock signals
Elucidation of crystal packing by X-ray diffraction and freeze
Mutants of Pseudomonas
Minor groove binding of a bis-quaternary ammonium
viriditas
(Vi'rid'ity)
Naive innocence

//picture in argon// 'start'

Death leap in Greenhills
Her Singaporean father
socks city

leap pad book
shots of a person jumping
cause of Poe's death
rest of Jesus' half-brothers did not believe His claims
Nothing screenshots
an alcoholic priest
'Starving to Death on $200 Million'

//picture in argon// 'end'

X-ray diffraction and freeze-etching electron
spherulites from residues
involved in crystal contacts
are indicated by coloured symbols
in the upper part of the figure

To: 7-11 {AT} mail.ljudmila.org, arc.hive_ {AT} lm.va.com.
au,audiovision {AT} egroups.com
From: "[mez]" <netwurker {AT} hotkey.net.au>
Subject: _re:Mix{Tour.ing.SignAge.Fonts}_
Date: Tue, 26 Aug 2003 20:32:24 +1000

- ----- [u kno _this.]

{ - ----- [drink doof_ + then::]

...._Time.St.Amp[_lifa_] _ _ _ _ _ [7.10secs]
{ - ----- N.sert rabid lo[n]gin .he[ma_tight wishing + shi(mma)
ning opal
tears
{ - ----- [C]duction|[N]duction slurpin + m.Out.h.ing_wishments
{ - ----- beanified st.O[h]ap Vs codified d.Oof

- ----- [lick.(b).ass.]

....._Time.St.Amp[_le fears meet music das|der.rivet.iffa_]_
_ _ _ _ _ [7.40secs]
- _ _ _ _ _
- _ _ _ _ _
- _ _ _ _ _
- _ _ _ _ _
- _ _ _ _ _
[tact.tilling.glare.]
{ - ----- das boatin vs audi[h]o[llow] Kraft|net.Wurk.in

.._Time.S.Tamp[_erin in the overt.Lee MOO.sick(L +
hamma.time.)_] _ _ _ _ _ [10.05secs]
{ - ----- (milk.the)move.
{ - ----- (A)ax)MIX.
{ - ----- _Tour.Gage_

```

```

- pro][rating][.lucid.txt
-
http://www.hotkey.net.au/~netwurker
http://www.livejournal.com/users/netwurker/
_cr[xxx]oss ova.ring.

nettime unstable digest vol 62
Wed Sep 3 17:39:27 2003

Subject: Re: Re: 10 good reasons for net.art
From: fmadre (AT) free.fr
To: syndicate (AT) anart.no

Subject: PLEASE DO NOT SPAM ART
From: trashconnection <www (AT) trashconnection.com>
To: nettime-l (AT) bbs.thing.net

Subject: ACT T Thr
From: August Highland <hmfah (AT) HOTMAIL.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: [screenburn] _Dream Fullscreen//:drownings.thru.the.
cerebral.traumasphere_
From: "[jmesil]" <netwurker (AT) hotkey.net.au>
To: softwareandculture (AT) listserv.cddc.vt.edu.,screenburn
(AT) yahoogroups.com

Subject: s e i s m i c
From: pascal gustin <gustin.pascal (AT) free.fr>
To: 7-11 (AT) mail.ljudmila.org, _arc.hive_ (AT) lm.va.com.au

Subject: ++ http://www.asondheim.org/portal/web.exe ++
From: Alan Sondheim <sondheim (AT) PANIX.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: NESTED SPLITS 01
From: MRP <palmer (AT) JPS.NET>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: Swoon of code memory she is beside herself
From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: RUB RAIN RANDOM
From: Lewis LaCook <lalcock (AT) YAHOO.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: orange
From: pascal gustin <gustin.pascal (AT) free.fr>
To: 7-11 (AT) mail.ljudmila.org, _arc.hive_ (AT) lm.va.com.au

Subject: 0308241213
From: "s lo y. s" <loy (AT) myrealbox.com>
To: thingist (AT) bbs.thing.net, list (AT) rhizome.org, _arc.
hive_ (AT) lm.va.com.au

Subject: wild-type asurin at 95
From: Lanny Quarles <scilipsis (AT) hevanet.com>
To: tom hibbard <thib (AT) prodigy.net>

Subject: _reMix[Tour.ing.SignAge.Fonts]_
From: "[jmesil]" <netwurker (AT) hotkey.net.au>
To: 7-11 (AT) mail.ljudmila.org, _arc.hive_ (AT) lm.va.com.
au,audiovision (AT) egroups.com

lurking editors

beatrice besaubien <webmaven (AT) izeye.com>
7-11 nettime-bold thingist
florian cramer <cantsin (AT) zedat.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o rhizome rohrpost webartery wryting
alan sondeheim <sondheim (AT) panix.com>
7-11 _arc.hive_ poetics siratori tRACE webartery wryting
$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp $

# distributed via <nettime>: no commercial use without permission
# <nettime> is a moderated mailing list for net criticism,
# collaborative text filtering and cultural politics of the nets
# more info: majordomo (AT) bbs.thing.net and "info nettime-l"
in the msg body
# archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

```

60.0

<nettime> unstable digest vol 71

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Sun, 26 Oct 2003 21:33:48 +0100

Date: Thu, 23 Oct 2003 15:45:25 +0100
From: pixel <p.pixel (AT) NYLWORLD.COM>
Subject: Missing Sub Routines
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

```

1 LET VAR =3D COORD
2 LET VAR "WRITE" 0,0=20
5 LET WRITE =3D xy xy / xXy
.
.
10 CLS
20 PRINT "at" X400, Y300 "Welcome to the Game"
30 PRINT CHR$ "1" - read instant"
40 IF CHR$ "1"; THEN GOSUB 300
50 PRINT CHR$ "2 - Choose player"
60 IF CHR$ "2"; THEN GOSUB 500
70 PRINT "at" X 600, Y200 "Adventure starts here"
80 IF CHR$ "8 THEN GOSUB 100, IF CHR$ "5 THEN GOSUB 110
.
100 PRINT" "There is treasure here"
110 PRINT" "You are in a maze of twisty little passages"; THEN
GOSUB 130
120 PRINT" "You are in a maze of twisty little passages"; THEN
GOSUB 300
130 PRINT" "You are in a twisty little maze of passages"; THEN
GOSUB 310
.
.
.
300 PRINT" "Start again"
310 PRINT" "There is treasure here"
.
420 RETURN 50
.
.
.
500 - 1
.
.
.
1000 CLS

```

Date: Fri, 24 Oct 2003 10:13:40 +0100
From: Ana Bulgues <abulgues (AT) WANADOO.ES>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA
Subject: your feedback sucks big time

```

netscape webmail sucks big timenetscape webmail sucks big
timenetscape webm=
all sucks big
timenetscape webmailnetscape webmail sucks big time sucks netscape
webmail =
sucks big timebig
timenetscape webmail sucks big tnetscape webmail sucks big
timenetscape =
webmail sucks big
timenetscape webmail sucks big timescape webmanetscape webmail
sucks big=
time1l snetscape webmail
sucks big timeuicks big netscape webmail sucks big timetimenetscape
netscape=
webnetscape webmail
sucks big timemall sucks big timewebmail sucnetscape webmail sucks
big time=
ks big timenetscape
websucks mail sucks big timenetscape webmail sucksnetscape webmail
suplease=
enter an email address
through which we may contact you for more information if necessary:
cks big=
time big timenetscape
webmail succapeks big timenetscape websucks mail netscape webmail
sucks big=
timebig timesucks
binetscapebig time webmail sucks big timesucks sucks timenetscape
webmail=
sucks big timesucks
sucks sucks sucks sucks sucks big timebig timebig
timecapetepmailbm=
ailmailmail

```

Netscape Help Comments

Please enter an email address through which we may contact you for more information if necessary:Please enter an email address through which we may contact you fo=r more informationCopyright ©A9 2001 Netscape Communications n if necessary:Please enter an email address through which we may contact you for more information if necessary:Please enter an email address through which we may contact you for more information if necessary:

jesus (AT) heaven.net

Note: Due to the number of suggestions and comments netscape webmail sucks = big timethat we receive,netscape webmail sucks big time we are unable to respond directly t= o all feedback submitted. But your feednetscape webmail sucks big time back is extremely important to= us. So please do let usnetscape webmail sucks big time know what you think.

If you have a comment or suggestion, use the form benetscape


```

name

this of is this file is foo. file no foo. foo.save. file the is
modification the of modification #foo#. is -foo. is post the crash
post
when file foo.save when migrates foo.save to migrates or foo.
#foo# when
foo to -foo or post-crash. -foo.#foo# it's .#foo.save#. to it's
when
invisible it's and invisible migrates. and identified foo. as
identified
such as [filter] foo bar [filter] barring bar a barring crash. a
bar.save
when on EDT particular this day. particular at or time this only.
time Wed
only. Oct Wed 22 Oct 02:13:00 22 EDT 02:13:00 2003. zz. name the
which
file called is zz. is in zz-inode. reality in it reality zz-inode.
zz
read to text a one text must one well as what as called.
instantiation.
textual the genre textual foo/zz which an is instantiation. an not
.#foo.save# mention to #foo.save# or .#foo.save# or 935748 ->
lrwxrwxrwx
935748 l lrwxrwxrwx sondeheim 1 users sondeheim 31 users Sep 31 28
Sep 19:30
28 .#zz 19:30 -> .#zz sondeheim (AT) panix3.panix.com.11950 a
actual an
misrecognition misapprehension. misapprehension. or

this is file foo. no this is file foo.save. no this is the
modification
file foo.save. no this is #foo#. no this is -foo.

this is file foo. this is the post crash file when foo.save migrates
to
foo. or the file when #foo# migrates to foo or -foo post-crash.
or to file
.#foo# or to .#foo.save#. when it's invisible and migrates. when
it's
identified as such as file foo.

or when foo [filter] bar barring a crash. or when bar.save post-
crash. or
on this particular day. or at this time only. Wed Oct 22 02:13:00
EDT
2003. the name of the file which is called foo is zz. this is file
zz.
in reality it is file zz. zz-inode but not .#zz-inode or .#foo-
inode.

to read a text one must read the name of the text as well as what
it is
called. this is the textual genre of which foo/zz is an
instantiation.
not to mention #foo# or #foo.save# or .#foo# or .#foo.save#

935748 lrwxrwxrwx 1 sondeheim users 31 Sep 28 19:30 .#zz ->
sondeheim (AT) panix3.panix.com.11950 this is an actual
instantiation. or a
misrecognition or misapprehension. this is the name of _the thing_
and
not _of the thing._

whoever understands me aight better not throw away the scaffolding.

```

```

Date: Tue, 21 Oct 2003 22:11:00 +0300
From: Jukka-Pekka Kervinen <xpressed (AT) SDF-EU.ORG>
Subject: #12
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

a CtsfursfU c king'cCes,a/TS = piep+.e.(c)/e/ComB*
o/S/(e) 0 dr i psprl.*+pr* = s etu(r)ttrm(e)tAa
b/aachoc'ueda c es w lms t u = insT.v.ist ' taze m
{a}riEsgrIDSG(ieftrim)#rds = H u rry+ug(Bug s c
u #ec+BicheA-dhe(a)ReMellame = n dsdR e a d .d.#o.
d/r/u = fLU{n}gb(ushclutC-s = h (o)tsHooka'/r/u n
gtruc-w/i/Uldd ) ubry(e)w/sf = r(u)l.t.aAa r .d. %
'a k .SF o uLdSOUTHg(l)mge = NEva m ovab*od $
H+/l/dsh o (a)Rde d 'Eantr(a = r)AxiSoxIDeoXe n a
+oUmI n DUMSn e r egio,le = g alxf.i.fTyFie-d'l
ft/life i n d /o/(.)eN'edsuam = A sunkASDeo.u.S,Al
eFu(l)liiyH(o)p e dpoc# & Op = y au)oSAAh/o/r-Ur/
/stuNne l SamhataM#/#mpadvIs = eADAviCe h e A(HeL
Lameets & "a p K.l.nsm(a)pPer = poKEspOliCy(o)lesf
ORMERFORT y navrR(l)indalive = rFalb.v.a.r KPyof
'pa i ...thair-C - in * (t+c) = a p e c *Geavt.i.n.
v/erbE x .S.ortSeXcedaBSor = Abri(d)/ef(d'eachE
d l(A./s/*"otsS.L.-)De p ity = wITH

```

```

Date: Mon, 20 Oct 2003 13:12:43 +0100
From: pixel <pixel (AT) BYLAWORLD.COM>
Subject: the love making became functional
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

<html>
<head>
<body>
<font ?/face=3D"
</font></p>
</font> </...</body>
</html>wxpxnsteaeaml vpaa ji s
can IncreaseAcceptance
</font></font><font face=3D"
">Regardless
Your Approval ia><body>
<br></?/face=3D"
FOR ></IMMEDIATE REMOVAL <a <html>
</head>
<body></a></
><br></font>
</body>>>Accept All</head><body>

```

```

">Regardless
<br></font>
wxpxnsteaeaml vpaa ji s
"><p><font>head>
</head>
<body>in your"><All
></in your</head>>3D"?><a =
href=3D'1">-----<br>
HERE</a><br>
href_remove">/http://www.TOTALFREEDOM
..

```

```

Date: Sat, 18 Oct 2003 21:29:38 -0700
From: Palafax Solipsigossa <solipsis (AT) HEVANET.COM>
Subject: stuff-for-pete base
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

```

I didnt save the header info, but I had this one pasted into a doc.. pretty strange stuff..

```

From: pascal gustin <gustin.pascale (AT) free.fr>
To: 7-11 (AT) mail.1judmila.org, _arc.hive_ (AT) lm.va.com.au
Subject: done and empty
Date: Mon, 20 Oct 2003 03:01:14 +0200

```

```

/ /
d\o-n-e-o-r-e-/-p-t-y/ 0
d-\n-e-o-r-e-/m-p-t-y- 1
d-o\o-n-e-o-r-/-m-p-t-y- 2
d-o\o-n-e-o-r-e-/m-p-t-y- 3
d-o-n\e-o-/-empty 4
d-o-n\o-/-empty 5
done-o\mpty 6
done-or\mpty 7
v 0 0 0
v 1 0 0
v 1 1 0
v 0 1 0
v 0 0 1
v 1 0 1
v 1 1 1
v 0 1 1
f 1 2 3 4
f 5 6 7 8
1 1 5
1 2 6
1 3 7
1 4 8

done-o-/-empty 8 one
done-/r-empty 9
done/or-empty 10
d-o\o-n-e-o-r-e/-empty 11
d-/n-e-o-r-e-mpty 12
d/o\o-n-e-o-r-e-m-p-t-y-l-3
/-o-n-e-o-r-e-m-p-t-y-l-4
/-o-n-e-o-

--
pasc (AT) csag

-r-W-x-R-W-X-R- x
autobuild/wheel
-----[18608128 - s-ile-nsee]
(AT) (AT) (AT) (AT) (AT) (AT)

```

```

Date: Fri, 24 Oct 2003 22:42:49 +0300
From: Jukka-Pekka Kervinen <xpressed (AT) SDF-EU.ORG>
Subject: #15
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

```

```

r#( { #! tE" # # m1_1);#(
#1 }FU n (| : + ? #n# : P|
(( #1: {}x #m# +m
# #1) ? : ((+ _-1 :|:
#|(Ri +)} Up{( # {? _n_ien
_(( ( )e _ ) {, _ _ : ="+
}|_+ _ _ | {, _ _ : R1+
|/ ? 1 : |{ 1 } , :| : : : := ? _
1:1:(u+ |{ ?1_ : }}Ph:| := #?2
|:E+d _ _ : )# L
a=( u: #B "+? #B )_B _ g
bb," " :slp| + # Gb_ H
a," : # (+ + =+ :
( (1 + +}1 + :?_ :D: : mm
|(+|+ _ ) 1 #P_ ( + +
om:_ : : ( +4 Xtra; d
:_ _ : m #3 0 (+?)= R1+
nom_ : ) : ( +1 ? 0 O:((:=+?
nd_ _ : : : + |{ e
(1+ _ : m#(1?1A _ :+ } ::=
(+?|Et| _y: : (B )(+# _ )tod(
nds _ _ | en| ( : ) ++
11 ( + ?_+ :+ : : : { (
u _ _ : "N d+ { ( #_ )1 := }1 { _
_ 1={ "N d+
[D] + " F+m| :

```


To: _arc.hive_ {AT} lm.va.com.au,7-11 {AT} mail.ljudmila.org

Subject: index
 From: noemata <noemata {AT} KUNST.MD>
 To: WRITING-L {AT} LISTSERV.UTORONTO.CA

Subject: more
 From: Alan Sondheim <sondheim {AT} panix.com>
 To: _arc.hive_ {AT} lm.va.com.au

lurking editors

beatrice beaubien <webmaven {AT} i2eye.com>
 7-11 nettime-bold thingist
 Florian Cramer <cantsin {AT} sedat.fu-berlin.de>
 7-11 _arc.hive_ eu-gene o-o rhizomerohrpost webartery wrying
 alan sondheim <sondheim {AT} panix.com>
 7-11 _arc.hive_ poetics siratori tr&ace webartery wrying
 \$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$

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 # <nettime> is a moderated mailing list for net criticism,
 # collaborative text filtering and cultural politics of the nets
 # more info: majordomo {AT} bbs.thing.net and "info nettime-l"
 in the msg body
 # archive: http://www.nettime.org contact: nettime {AT} bbs.
 thing.net

61.0

<nettime> unstable digest vol 70 [extra issue]

From: Florian Cramer
 To: nettime-l@bbs.thing.net
 Date: Thu, 23 Oct 2003 17:30:09 +0200

To: syndicate {AT} anart.no, list {AT} rhizome.org, _arc.hive_ {AT} lm.va.com.au,
 From: "[_lo-y_]" <lo_y {AT} myrealbox.com>
 Subject: Re: . | | 11-10-2003-13:13 |
 Date: Wed, 15 Oct 2003 13:53:22 +0200

At 2003-10-12 08:27:21, Florian Cramer wrytinged:

> Johan uses self-written Perl scripts which he frequently
 processes
 through themselves,
 > and with loy, my suspicion is that he is simply one single Perl
 script :-).
 {
 http://groups.google.de/groups?dqs=4hl=de&lr=4ie=UTF-420
 8&thread=fa.1d656pl.1p1qb3d440fio.no&prev=/420groups43Fhl43nde4
 261r43D46ie43DUTF-8426group43Dfa.fiction-of-philosophy
 - it is highly recommended not to read the rest of the thread)

(not a perl script)
 (but good old powerbasic)
 (and some manual editing)

```
#DEBUG ERROR ON
#COMPILE EXE "lo_y.txt.proc.exe"
#REGISTER NONE
#OPTION VERSION4
#DIM ALL
#RESOURCE "mktxt.pbr"
#include "c:\b\pb\winapi\win32api.inc"
#include "c:\b\pb\winapi\comctrl.inc"
#include "c:\b\pb\winapi\comdlg32.inc"
#include "c:\b\pb\winapi\richedit.inc"

TYPE AlgoType
    naam AS STRING * 32
    cptr AS DWORD 'not in use yet
    flags AS DWORD
    question AS STRING * 64
END TYPE

TYPE AlgoParamsType
    Algo AS AlgoType
    siz AS DWORD
    inpstring AS STRING PTR 'contains the text to work on
    inpstring2 AS STRING PTR 'if multiple input required
    (flag),
    buffered text is put here
    outpstring AS STRING PTR
    datfile AS STRING PTR
    num AS DWORD 'parameter
END TYPE

DECLARE FUNCTION MkTxt_CreateEditWindow AS LONG
DECLARE FUNCTION MkTxt_CreateBufferWindow AS LONG
DECLARE CALL BACK FUNCTION MkTxt_Edit_OlgProc (I) AS LONG
DECLARE FUNCTION UpdateAlgoParams (BYREF AP AS AlgoParamsType,
    BYVAL buf$)
AS LONG
    DECLARE CALL BACK FUNCTION CBinAP AS LONG
DECLARE FUNCTION MkTxt_Proc (AP AS AlgoParamsType) AS LONG
```

```
DECLARE FUNCTION Prok_Proc (AP AS AlgoParamsType) AS LONG
DECLARE FUNCTION Prok2_Proc (AP AS AlgoParamsType) AS LONG
DECLARE FUNCTION Prok3_Proc (AP AS AlgoParamsType) AS LONG
DECLARE FUNCTION Dechar_Proc (AP AS AlgoParamsType) AS LONG
DECLARE FUNCTION LPF_Proc (AP AS AlgoParamsType) AS LONG
DECLARE FUNCTION LPF2_Proc (AP AS AlgoParamsType) AS LONG
DECLARE FUNCTION LPF_TD_Proc (AP AS AlgoParamsType) AS LONG
DECLARE FUNCTION Spacer_Proc (AP AS AlgoParamsType) AS LONG
DECLARE FUNCTION GrandMix_Proc (AP AS AlgoParamsType) AS LONG
DECLARE FUNCTION GrandMix_Rand_Proc (AP AS AlgoParamsType) AS LONG
DECLARE FUNCTION Wrap (AP AS AlgoParamsType) AS LONG
DECLARE FUNCTION Format (AP AS AlgoParamsType) AS LONG
DECLARE FUNCTION Repl (AP AS AlgoParamsType) AS LONG
DECLARE FUNCTION MakeFont (BYVAL Fnt AS STRING, BYVAL PointSize AS LONG) AS LONG
DECLARE FUNCTION MkTxt_FileOpenName (hParent AS LONG) AS STRING
DECLARE FUNCTION MkTxt_FileSaveName (hParent AS LONG) AS STRING
DECLARE FUNCTION MkTxt_FileDataName (hParent AS LONG) AS STRING
DECLARE FUNCTION RE_TextBeforeSelection (LONG) AS STRING
DECLARE FUNCTION RE_TextAfterSelection (LONG) AS STRING
DECLARE FUNCTION RE_SelectedText (LONG) AS STRING
DECLARE FUNCTION FileZString (BYVAL fln AS STRING) AS STRING
DECLARE SUB MyMsgbox (hparent AS LONG, b$)
DECLARE CALL BACK FUNCTION CbmyMsgbox
```

```
GLOBAL done AS LONG
GLOBAL myhinst AS LONG
GLOBAL hWedit AS LONG
GLOBAL hEdit AS LONG
GLOBAL hBuf AS LONG
GLOBAL Algo() AS AlgoType
```

```
%MK_A_REQSIZ = &B1 ' {AT} algotype.flags meaning algorithm
requires
size param
%MK_A_MULTIMP = &B10 '
more
then one input string
%MK_A_REQDAT = ' data file
&B100 '
%MK_A_REQNUMPARAM = &B1000 'requires numeric param
%MK_A_REQSTRING = &B10000 'requires string as param - ptr put
in datfile
field

FUNCTION WINMAIN (BYVAL hInst AS LONG, BYVAL hPrev AS LONG,
    lpzCmdLine AS
    ASCII PTR, BYVAL nCmdShow AS LONG) AS LONG
    RANDOMIZE TIMER
    LOCAL hw AS LONG
    LOCAL txt AS STRING
    LOCAL i AS LONG
    i = loadlibrary ("c:\windows\system\riched20.dll")
    if isfalse i then i = getlasterror
    myhinst = hinst
    DIM Algo(0 TO 13)
    Algo(0).naam = "mrkv"
    Algo(0).flags = %MK_A_REQSIZ
    Algo(0).cptr = CODEPTR(MkTxt_Proc)
    Algo(1).naam = "lo_y pass"
    Algo(1).flags = 0
    Algo(1).cptr = CODEPTR(LPF_Proc)
    Algo(2).naam = "lo_y pass.fmt"
    Algo(2).flags = 0
    Algo(2).cptr = CODEPTR(LPF2_Proc)
    Algo(3).naam = "lo_y pass.dom: tim"
    Algo(3).flags = 0
    Algo(3).cptr = CODEPTR(LPF_TD_Proc)
    Algo(4).naam = "mix {AT} buf"
    Algo(4).flags = %MK_A_REQSIZ OR %MK_A_MULTIMP
    Algo(4).cptr = CODEPTR(GrandMix_Proc)
    Algo(5).naam = "mix {AT} buf.rnd"
    Algo(5).flags = %MK_A_REQSIZ OR %MK_A_MULTIMP
    Algo(5).cptr = CODEPTR(GrandMix_Rand_Proc)
    Algo(6).naam = "prk: rep"
    Algo(6).flags = %MK_A_REQSIZ
    Algo(6).cptr = CODEPTR(Prok_Proc)
    Algo(7).naam = "prk: simp"
    Algo(7).flags = %MK_A_REQSIZ
    Algo(7).cptr = CODEPTR(Prok2_Proc)
    Algo(8).naam = "prk: vanilla"
    Algo(8).flags = %MK_A_REQSIZ
    Algo(8).cptr = CODEPTR(Prok3_Proc)
    Algo(9).naam = "rei: plac < file"
    Algo(9).flags = %MK_A_REQDAT
    Algo(9).cptr = CODEPTR(Dechar_Proc)
    Algo(10).naam = "spe"
    Algo(10).flags = 0
    Algo(10).cptr = CODEPTR(Spacer_Proc)
    Algo(11).naam = "wrap"
    Algo(11).flags = %MK_A_REQNUMPARAM
    Algo(11).question = "line length:"
    Algo(11).cptr = CODEPTR(Wrap)
    Algo(12).naam = "frmt {AT} buf"
    Algo(12).flags = %MK_A_MULTIMP
    Algo(12).cptr = CODEPTR(Format)
    Algo(13).naam = "rplc < inp"
    Algo(13).flags = %MK_A_REQSTRING
    Algo(13).question = "[original]:[replacement] - white space
sensitive"
    Algo(13).cptr = CODEPTR(repl)
```

```
MkTxt_CreateEditWindow 'call this one after control window,
sets hWedit
' CHDIR "c:\b\pb\mktxt\"
IF TRIMS(COMMAND$) <> "" THEN
    txt = FileZString(COMMAND$)
```

```

        SetWindowText hEdit, BYVAL STRPTR(txt)
    END IF

    DO
        DIALOG DOEVENTS
    LOOP UNTIL done
    IF hWedit THEN DIALOG END hWedit

END FUNCTION

FUNCTION Mktxt_CreateEditWindow EXPORT AS LONG
    LOCAL i AS LONG
    LOCAL hIcon AS LONG
    LOCAL hFont AS LONG

    'should be called after controlwindow, otherwise it will
    end up being
    a desktop child...
    IF LoadLibrary("RICHED20.DLL") = 0 THEN
        myMSGBOX 0, "Unable to load RICHED20.DLL. This dll is
        required to
        run this program!"
        EXIT FUNCTION 'is this correct? At least it seems to
        terminate
        properly..
    END IF
    DIALOG FONT "lucida console", 10
    DIALOG NEW 0, " <_lo-y.txt.proc>", , 600, 400, %WS_
    THICKFRAME
    OR %WS_MINIMIZEBOX OR %WS_MAXIMIZEBOX OR %WS_SYSMENU to hWedit
    DIALOG SET COLOR hWedit, -1, &H99BBDD

    'a richedit control contains the text we work on
    CONTROL ADD "Richedit20a", hWedit, 10000, "", 3, 93, 524, 395,
    %WS_CHILD
    OR %WS_CLIPCHILDREN OR %WS_VISIBLE OR %ES_MULTILINE OR %WS_VSCROLL
    OR _
        %WS_HSCROLL OR %ES_AUTOVSCROLL OR %ES_AUTOHSCROLL OR
    %ES_WANTRETURN , %WS_EX_CLIENTEDGE
    CONTROL HANDLE hWedit, 10000 to hEdit
    CALL SendMessage(hEdit, %EM_SETHIGHLIGHTCOLOR, 0, &H8BAACC)
    CALL SendMessage(hEdit, %EM_SETUNDOLIMIT, 64, 0)
    'we might try to make an undo ourselves...

    CONTROL ADD LABEL, hWedit, 1, "< ofn >", 2, 48, 10,
    %SS_CENTER
    OR %SS_NOTIFY 'puts contents of a file in the richedit - further
    we leave
    the file alone
    CONTROL ADD LABEL, hWedit, 2, "< ns.rt >", 53, 2, 48, 10,
    %SS_CENTER
    OR %SS_NOTIFY 'insert contents of file [AT] cursor
    CONTROL ADD LABEL, hWedit, 3, "< r.z >", 104, 2, 48, 10,
    %SS_CENTER
    OR %SS_NOTIFY 'empty richedit window
    CONTROL ADD LABEL, hWedit, 10, "< sav >", 2, 16, 48, 10,
    %SS_CENTER
    OR %SS_NOTIFY 'save - prompt for filename
    CONTROL ADD LABEL, hWedit, 11, "< cpy >", 53, 16, 48, 10,
    %SS_CENTER
    OR %SS_NOTIFY OR %WS_DISABLED 'copy to buffer window (i= win
    clipboard!! use
    ctr + c for that)
    CONTROL ADD LABEL, hWedit, 12, "< ml t >", 104, 16, 48,
    10, %SS_CENTER OR %SS_NOTIFY OR %WS_DISABLED 'should call kameel
    with
    selected texts- not functional yet
    CONTROL SET COLOR hWedit, 1, %BLACK, &H8BAACC
    CONTROL SET COLOR hWedit, 2, %BLACK, &H8BAACC
    CONTROL SET COLOR hWedit, 3, %BLACK, &H8BAACC
    CONTROL SET COLOR hWedit, 10, %BLACK, &H8BAACC
    CONTROL SET COLOR hWedit, 11, %BLACK, &H8BAACC
    CONTROL SET COLOR hWedit, 12, %BLACK, &H8BAACC

    'add combo with algo's
    CONTROL ADD COMBOBOX, hWedit, 251, 2, 46, 99, 220,
    %CBS_DROPDOWNLIST OR %WS_TABSTOP
    CONTROL SET COLOR hWedit, 251, %BLACK, &H8BAACC

    FOR i = LBOUND(Algo) TO UBOUND(Algo)
        COMBOBOX ADD hWedit, 251, Algo(i).naam
    NEXT
    COMBOBOX SELECT hWedit, 251, 1
    CONTROL ADD LABEL, hWedit, 1000, "< >> >", 104, 47, 48, 10,
    %SS_CENTER OR
    %SS_NOTIFY
    CONTROL ADD LABEL, hWedit, 200, "txt.lng :", 2, 64, 51, 10,
    %SS_CENTER ' %SS_CENTER 'size of result (in characters) - some
    algo's
    ignore it
    CONTROL ADD TEXTBOX, hWedit, 201, "3000", 54, 64, 47, 10,
    %ES_NUMBER
    OR %ES_CENTER '4,
    CONTROL ADD TEXTBOX, hWedit, 300, "", 4, 78, 97, 10, 4
    CONTROL ADD LABEL, hWedit, 301, "< fnd >", 104, 78, 48, 10,
    %SS_CENTER OR %SS_NOTIFY
    CONTROL ADD LABEL, hWedit, 400, "< ndo >", 2, 31, 50, 10,
    %SS_CENTER
    OR %SS_NOTIFY
    CONTROL ADD LABEL, hWedit, 500, "< buf >", 53, 31, 48, 10,
    %SS_CENTER
    OR %SS_NOTIFY 'selected text to bufferin
    CONTROL ADD LABEL, hWedit, 501, "< id bf >", 104, 31, 48, 10,
    %SS_CENTER OR %SS_NOTIFY 'buffer win 2 [AT] cursor
    CONTROL SET COLOR hWedit, 400, %BLACK, &H8BAACC
    CONTROL SET COLOR hWedit, 1000, %BLACK, &H8BAACC
    CONTROL SET COLOR hWedit, 200, %BLACK, &H99BBDD
    CONTROL SET COLOR hWedit, 201, %BLACK, &H8BAACC
    CONTROL SET COLOR hWedit, 300, %BLACK, &H8BAACC
    CONTROL SET COLOR hWedit, 301, %BLACK, &H8BAACC
    CONTROL SET COLOR hWedit, 500, %BLACK, &H8BAACC
    CONTROL SET COLOR hWedit, 501, %BLACK, &H8BAACC

    'bufferin richedit
    CONTROL ADD "Richedit20a", hWedit, 10100, "", 154, 2, 227, 88,
    %WS_CHILD
    OR %WS_CLIPCHILDREN OR %WS_VISIBLE OR %ES_MULTILINE OR %WS_VSCROLL
    OR _
        %WS_HSCROLL OR %ES_AUTOVSCROLL OR %ES_AUTOHSCROLL OR
    %ES_WANTRETURN , %WS_EX_CLIENTEDGE
    CONTROL HANDLE hWedit, 10100 to hBuf
    CALL SendMessage(hBuf, %EM_SETHIGHLIGHTCOLOR, 0, &H8BAACC)

```

```

    hIcon = LoadIcon(myhInst, "ICO_MKTXT")
    SetClassLong hWedit, %GCL_HICON, hIcon

    DIALOG SHOW MODELESS hWedit CALL Mktxt_Edit_DlgProc
    CONTROL SET FOCUS hWedit, 10000
    'Showwindow hWedit, %SW_MAXIMIZE
END FUNCTION

CALLBACK FUNCTION Mktxt_Edit_DlgProc () AS LONG
    STATIC hFont AS LONG
    STATIC x AS LONG
    STATIC y AS LONG
    LOCAL hDC AS LONG
    LOCAL e AS LONG
    LOCAL lf AS LONG
    LOCAL hmpile AS LONG
    LOCAL fln AS STRING * 300
    LOCAL hFile AS LONG
    LOCAL txt AS STRING
    LOCAL toptext AS STRING
    LOCAL mdltextrin AS STRING
    LOCAL mdltextrout AS STRING
    LOCAL bottomtext AS STRING
    LOCAL hbuf AS LONG
    LOCAL AP AS AlgoParamType

    SELECT CASE CBMSG

        CASE %WM_INITDIALOG
            'set fonts for dialogs
            hFont = MakeFont("Lucida Console", 10)
            CONTROL SEND CBHNDL, 1, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 2, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 3, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 10, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 11, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 12, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 200, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 201, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 251, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 300, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 301, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 400, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 500, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 501, %WM_SETFONT, hFont, 1
            CONTROL SEND CBHNDL, 1000, %WM_SETFONT, hFont, 1
            DIALOG DOEVENTS
            DIALOG GET SIZE CBHNDL TO x, y
            DIALOG UNITS CBHNDL, x, y TO PIXELS x, y

            'use our own cursors- from lo_y-crt.exe resource
            hCursor = LoadCursor(myhInst, "CURSOR_MKTXT")
            SetSystemCursor hCursor, %OCR_NORMAL
            hCursor = LoadCursor(myhInst, "CURSOR_MKTXTP")
            SetSystemCursor hCursor, %OCR_IBEAM
            hCursor = LoadCursor(myhInst, "CURSOR_MKTXTW")
            SetSystemCursor hCursor, %OCR_WAIT
            hCursor = LoadCursor(myhInst, "CURSOR_MKTXTM")
            SetSystemCursor hCursor, %OCR_SIZEALL
            hCursor = LoadCursor(myhInst, "CURSOR_MKTXTS12")
            SetSystemCursor hCursor, %OCR_SIZENSW
            SetSystemCursor hCursor, %OCR_SIZENE
            SetSystemCursor hCursor, %OCR_SIZENESE
            SetSystemCursor hCursor, %OCR_SIZEWE

        FUNCTION = 1
        CASE %WM_EXITSZMOVE, %WM_MOVE
            'resize richedit when main window resized
            LOCAL rc AS RECT
            GetClientRect CBHNDL, rc
            y = rc.bottom - 20
            x = rc.right - (rc.right - rc.left) - 185
            DIALOG PIXELS CBHNDL, x, y TO UNITS x, y
            x = x - 7 '176
            y = y - 96 '3
            CONTROL SET SIZE hWedit, 10000, x, y
            CONTROL SET SIZE hWedit, 10100, x - 151, 88 'y - 158 '168

        CASE %WM_CLOSE
            done = %true

        CASE %WM_COMMAND
            SELECT CASE CBCTL
                'process buttons
                CASE 1
                    IF CBCTLMSG <> %BN_CLICKED THEN EXIT FUNCTION
                'new
                file to richedit box
                fln = Mktxt_FileOpenName(CBHNDL)
                IF TRIM$(fln) <> "" THEN
                    txt = File2String(flntxt)
                    SetWindowText hEdit, BYVAL STRPTR(txt)
                END IF
                CASE 2
                    IF CBCTLMSG <> %BN_CLICKED THEN EXIT FUNCTION
                    fln = Mktxt_FileOpenName(CBHNDL)
                    IF TRIM$(fln) <> "" THEN
                        toptext = RE_TextBeforeSelection(hEdit)
                        bottomtext = RE_TextAfterSelection(hEdit)
                        mdltextrin = File2String(flntxt)
                        txt = LEFT$(toptext, LEN(toptext) - 1) +
                        mdltextrin +
                        bottomtext
                    SetWindowText hEdit, BYVAL STRPTR(txt)
                END IF
                CASE 3
                    IF CBCTLMSG <> %BN_CLICKED THEN EXIT FUNCTION
                    txt = ""
                    SetWindowText hEdit, BYVAL STRPTR(txt)
                CASE 10 'save selected text
                    IF CBCTLMSG <> %BN_CLICKED THEN EXIT FUNCTION
                    mdltextrin = RE_SelectedText(hEdit)
                    IF TRIM$(mdltextrin) = "" THEN
                        toptext = RE_TextBeforeSelection(hEdit)
                        bottomtext = RE_TextAfterSelection(hEdit)
                        toptext = TRIM$(REMOVE$(toptext, CHR$(0)))
                        bottomtext = TRIM$(REMOVE$(bottomtext,
                        mdltextrin = toptext + bottomtext
                        toptext = ""
                    CHR$(0)))

```



```

bottomtext = ""
END IF
hFile = FREEFILE
buf$ = Mktxt_FileSaveName(hwedit)
IF TRIMS(buf$) = "" THEN EXIT FUNCTION
IF PARSECOUNT (buf$, ".") = 1 THEN buf$ =
"TRIMS(buf$) +
.txt"

OPEN buf$ FOR OUTPUT AS hFile
PRINT# hFile, mdltxtin
CLOSE hFile
CASE 11 'copy to clipboard
mymsgbox hwedit, "not functional yet"
CASE 12 'send to kameel - (option not yet
supported in
mktxt nor kameel! )
mymsgbox hwedit, "not functional yet"
CASE 301 'find text in textbox 300
IF CBCTMSG <> %BN_CLICKED THEN EXIT FUNCTION
CONTROL GET TEXT CHNDL, 300 TO buf$
buf$ = buf$ + CHR$(0)
LOCAL ft AS FindTextApi
CALL SendMessage(hEdit, %EM_EXGETSEL, 0,
VARPTR(ft.chrg))
INCR ft.chrg.cpin 'so if we have it
selected we
find the next -
stupid 2
set the cursor (AT) a text + then search it (methinks)
ft.chrg.cpmx = &H7FFF
ft.lpstrText = STRPTR(buf$)
CALL SendMessage(hEdit, %EM_FINDTEXT, 0,
VARPTR(ft)) TO e
ft.chrg.cpin = e
ft.chrg.cpmx = e + LEN(buf$) - 1
IF e > 0 THEN
CONTROL SET FOCUS CHNDL, 10000
CALL SendMessage(hEdit,
%EM_EXSETSEL, 0, VARPTR(ft.chrg))
ELSE
mymsgbox hwedit, REMOVE$(buf$, CHR$(0))
+ ' not found"
END IF
CASE 400 'undo
CALL SendMessage(hEdit, %EM_CANUNDO, 0, 0)
TO e
IF ISFALSE e THEN
mymsgbox hwedit, "windows doesn't know
what to
undo right now"
EXIT FUNCTION
END IF
CALL SendMessage(hEdit, %EM_UNDO, 0, 0) TO e
CASE 500 'buffer
toptext = RE_TextBeforeSelection(hEdit)
bottomtext = RE_TextAfterSelection(hEdit)
mdltxtin = RE_SelectedText(hEdit)
toptext = TRIMS(REMOVES(toptext, CHR$(0)))
bottomtext = TRIMS(REMOVES(bottomtext,
CHR$(0)))
mdltxtin = TRIMS(REMOVES(mdltxtin, CHR$(0)))
IF TRIMS(mdltxtin) = "" THEN
mdltxtin = toptext + bottomtext
toptext = ""
bottomtext = ""
END IF
SetWindowText hEdit, BYVAL STRPTR(mdltxtin)
CASE 501 'load buffer to main window
mdltxtin = RE_SelectedText(hBuf)
IF TRIMS(mdltxtin) = "" THEN
mdltxtin = toptext + bottomtext
toptext = ""
bottomtext = ""
END IF
toptext = RE_TextBeforeSelection(hEdit)
bottomtext = RE_TextAfterSelection(hEdit)
mdltxtin = TRIMS(REMOVES(mdltxtin, CHR$(0)))
toptext = TRIMS(REMOVES(toptext, CHR$(0)))
bottomtext = TRIMS(REMOVES(bottomtext,
CHR$(0)))
mdltxtin = toptext + mdltxtin + bottomtext
SetWindowText hEdit, BYVAL STRPTR(Mdltxtin)
CASE 1000 'start algo on selection
IF CBCTMSG <> %BN_CLICKED THEN EXIT FUNCTION
toptext = RE_TextBeforeSelection(hEdit)
toptext = TRIMS(REMOVES(toptext, CHR$(0)))
bottomtext = RE_TextAfterSelection(hEdit)
bottomtext = TRIMS(REMOVES(bottomtext,
CHR$(0)))
mdltxtin = RE_SelectedText(hEdit)
mdltxtin = TRIMS(REMOVES(mdltxtin, CHR$(0)))
IF mdltxtin = "" THEN
mdltxtin = toptext + MID$(bottomtext, 2)
toptext = ""
bottomtext = ""
END IF
IF TRIMS(mdltxtin) = "" THEN mymsgbox hwedit,
"please
write something in the big box first": EXIT FUNCTION
COMBOBOX GET TEXT hwedit, 251 TO buf$
IF UpdateAlgoParams(AP, buf$) < 0 THEN EXIT
FUNCTION
MOUSEPTR 11
AP.InpString = VARPTR(mdltxtin)
IF ISFALSE (AP.Algo.Flags AND %MK_A_REQSIZ) THEN
AP.Siz = LEN(mdltxtin)
END IF
mdlxtout = REPEAT$(MAX(LEN(mdltxtin),
AP.Siz), " ")
AP.outpString = VARPTR(mdlxtout)
CALL DWORD AP.Algo.cptr USING Mktxt_Proc(AP)
TO x
IF ISFALSE x THEN EXIT FUNCTION
mdlxtout = TRIMS(REMOVES(mdlxtout,
CHR$(0)))
txt = LEFT$(toptext, LEN(toptext) - 1) +
mdlxtout +
bottomtext
txt = TRIMS(REMOVES(txt, CHR$(0)))
SetWindowText hEdit, BYVAL STRPTR(txt)
MOUSEPTR 0
END SELECT
END SELECT
END FUNCTION
SUB mymsgbox (hparent AS LONG, b$)
LOCAL hd AS LONG
DIALOG FONT "Lucida Console", 12
DIALOG NEW hparent, "<_lo-y. >", , , MAX(70, 10 + 8 *
LEN(b$)) /
(PARSECOUNT(b$, CHR$(13)) + 1), 34 + 12 * PARSECOUNT(b$,
CHR$(13)),
%WS_POPUP OR %WS_BORDER OR _ %WS_3DLOOK OR %WS_DLFRAME OR
%WS_MODALFRAME
%WS_CAPTION OR
%WS_CAPTION OR
%WS_MINIMIZEBOX OR %WS_CLIPSIBLINGS OR %WS_VISIBLE OR _
%WS_SETFOREGROUND OR %WS_MFALLCREATE
OR %WS_SETFONT, %WS_EX_WINDOWEDGE OR %WS_EX_CONTROLPARENT
OR _
%WS_EX_CONTEXTHELP OR %WS_EX_APPWINDOW OR %WS_EX_LEFT OR _
%WS_EX_LTRREADING OR %WS_EX_RIGHTSCROLLBAR OR %WS_EX_
TOOLWINDOW, TO hd
CONTROL ADD LABEL, hd, 1, b$, 5, 5, MAX(60, 8 * LEN(b$) /
(PARSECOUNT(b$, CHR$(13)) + 1)), 12 * PARSECOUNT(b$, CHR$(13)),
%SS_CENTER
CONTROL ADD LABEL, hd, 2, " < ok >", 5, 12 + 12 *
PARSECOUNT(b$,
CHR$(13)), MAX(60, 8 * LEN(b$) / (PARSECOUNT(b$, CHR$(13)) +
1)), 10,
%SS_NOTIFY OR %SS_CENTER
CONTROL SET COLOR hd, 1, %BLACK, &H99BDD0
CONTROL SET COLOR hd, 2, %BLACK, &H88AACC
DIALOG SET COLOR hd, %BLACK, &H99BDD0
DIALOG SHOW MODAL hd CALL CbmMsgbox
END SUB
CALLBACK FUNCTION CbmMsgbox
IF CBMSG = %WM_COMMAND AND CBCTMSG = %STM_CLICKED THEN
DIALOG END
CBHNDL, CBCTL
END FUNCTION
FUNCTION UpdateAlgoParams (BYREF AP AS AlgoParamsType, BYVAL buf$)
AS LONG
LOCAL i AS LONG
STATIC f$name AS STRING
FUNCTION = -1
FOR i = LBOUND(Algo) TO UBOUND(Algo) + 1
IF TRIMS(Algo(i).naam) = TRIMS(buf$) THEN EXIT FOR
NEXT
IF i = UBOUND(Algo) + 1 THEN
mymsgbox hwedit, "error: invalid algo: " + buf$ 'invalid
algo name
EXIT FUNCTION
END IF
AP.Algo = Algo(i)
IF AP.Algo.Flags AND %MK_A_REQSIZ THEN
CONTROL GET TEXT hwedit, 201 TO buf$
i = VAL(buf$)
IF ISFALSE i THEN
mymsgbox hwedit, "size required !!" 'siz required
but not given
EXIT FUNCTION
END IF
AP.Siz = i
IF (AP.Algo.Flags AND %MK_A_MULTIPN) THEN
LOCAL toptext AS STRING
LOCAL bottomtext AS STRING
STATIC mdltxtin AS STRING
toptext = RE_TextBeforeSelection(hBuf)
bottomtext = RE_TextAfterSelection(hBuf)
mdltxtin = RE_SelectedText(hBuf)
IF TRIMS(mdltxtin) = "" THEN
mdltxtin = toptext + bottomtext
toptext = ""
bottomtext = ""
END IF
mdltxtin = REMOVES(TRIMS(mdltxtin), CHR$(0))
IF TRIMS(mdltxtin) = "" THEN
mymsgbox hwedit, "you might want to buffer something
first"
END IF
AP.InpString2 = VARPTR(mdltxtin)
END IF
IF (AP.Algo.Flags AND %MK_A_REQDAT) THEN
f$name = Mktxt_FileDataName(hwedit)
AP.datfile = VARPTR(f$name)
END IF
IF (AP.Algo.Flags AND %MK_A_REQNUMPARAM) THEN
LOCAL hdlginp AS LONG
DIALOG NEW hwedit, AP.Algo.question, 50, 50, 109, 17 TO
hdlginp
DIALOG SET COLOR hdlginp, -1, &H99BDD0
CONTROL ADD TEXTBOX, hdlginp, 1, "", 3, 4, 50, 10, %SS_
CENTER OR
%SS_NOTIFY
CONTROL ADD BUTTON, hdlginp, 20, "ok", 56, 3, 50, 10,
%BS_DEFAULT
OR %BS_FLAT CALL CBinp
CONTROL SET COLOR hdlginp, 1, 0, &H88AACC
CONTROL SET COLOR hdlginp, 20, 0, &H88AACC
DIALOG SHOW MODAL hdlginp TO AP.num
END IF
IF (AP.Algo.Flags AND %MK_A_REQSTRING) THEN
f$name = INPUTBOX(AP.Algo.question, AP.Algo.question)
AP.datfile = VARPTR(f$name)
END IF
FUNCTION = 1
END FUNCTION
CALLBACK FUNCTION CBinp AS LONG
STATIC buf$
IF CBCTMSG <> %BN_CLICKED THEN EXIT FUNCTION
CONTROL GET TEXT CHNDL, 1 TO buf$
DIALOG END CHNDL, VAL(buf$)
END FUNCTION
FUNCTION File2String (BYVAL fln AS STRING) EXPORT AS STRING
LOCAL hFile AS LONG

```

```

LOCAL txt AS STRING
IF TRIMS(fln) = "" THEN EXIT FUNCTION
hfile = FREEFILE 'simple file-to-string
OPEN fln FOR BINARY AS hfile
IF ERRORCLEAR THEN myMSGBOX hwedit, "couldn't open " + fln:
FUNCTION =
""EXIT FUNCTION
GETS hfile, LOP(hfile), txt
CLOSE hfile
FUNCTION = txt
END FUNCTION

FUNCTION RE_TextBeforeSelection(h AS LONG) AS STRING
LOCAL txt AS STRING, l AS LONG, pd AS CHARRANGE
LOCAL tr AS TextRange
CALL SendMessage(h, WM_EXGETSEL, 0, VARPTR(pd))
tr.chrg.cpMin = 0
tr.chrg.cpMax = pd.cpMin + 1
txt = REPEATS(tr.chrg.cpmax, " ")
tr.lpstrText = STRPTR(txt)
SendMessage(h, WM_GETTEXTLENGTH, 0, VARPTR(tr))
FUNCTION = txt
END FUNCTION

FUNCTION RE_TextAfterSelection(h AS LONG) AS STRING
LOCAL txt AS STRING, l AS LONG, pd AS CHARRANGE
CALL SendMessage(h, WM_EXGETSEL, 0, VARPTR(pd))
txt = REPEATS(32000, " ")
GetWindowText h, BVAL STRPTR(txt), 32000
txt = MID$(txt, pd.cpmax + 1)
FUNCTION = txt
END FUNCTION

FUNCTION RE_SelectedText(h AS LONG) AS STRING
LOCAL txt AS STRING, l AS LONG, pd AS CHARRANGE
LOCAL tr AS TextRange
CALL SendMessage(h, WM_EXGETSEL, 0, VARPTR(pd))
tr.chrg.cpMin = pd.cpMin + 1
tr.chrg.cpMax = pd.cpMax
txt = REPEATS(tr.chrg.cpmax, " ")
tr.lpstrText = STRPTR(txt)
SendMessage(h, WM_GETTEXTLENGTH, 0, VARPTR(tr))
FUNCTION = txt
END FUNCTION

FUNCTION MkTxt_FileOpenName(hParent AS LONG) AS STRING
'basically calls winapi getopenfilename
'hParent is only important for positioning of open window -
may be 0
LOCAL ofn AS OPENFILENAME
LOCAL shortfln AS STRING * 28
LOCAL flnnopath AS STRING * 80
LOCAL fln AS STRING * 300
LOCAL titl AS STRING * 30
LOCAL fltr AS STRING * 200
LOCAL exts AS STRING * 3
LOCAL inidir AS STRING * 256
ofn.lStructSize = SIZEOF(ofn)
ofn.hwndOwner = hParent
ofn.hInstance = myhInst
MID$(fln, 1) = CHR$(0)
ofn.lpstrFile = VARPTR(fln)
ofn.nMaxFile = 300
fltr = ".txt" + CHR$(0) + "*.txt" + CHR$(0) + ".raw" +
CHR$(0) +
".*.raw" + CHR$(0) + "whatever" + CHR$(0) + ".*.*" + CHR$(0,0,0,0)
ofn.lpstrFilter = VARPTR(fltr)
ofn.nFilterIndex=1
titl = "Input"
ofn.lpstrTitles = VARPTR(titl)
ofn.flags = %OFN_FILEMUSTEXIST OR %OFN_LONGNAMES OR %OFN_
HIDEREADONLY
GetOpenFileName ofn
FUNCTION = ofn. {AT} lpstrFile
END FUNCTION

FUNCTION MkTxt_FileSaveName(hParent AS LONG) AS STRING
LOCAL ofn AS OPENFILENAME
LOCAL shortfln AS STRING * 28
LOCAL flnnopath AS STRING * 80
LOCAL fln AS STRING * 300
LOCAL titl AS STRING * 30
LOCAL fltr AS STRING * 200
LOCAL exts AS STRING * 3
LOCAL inidir AS STRING * 256
ofn.lStructSize = SIZEOF(ofn)
ofn.hwndOwner = hParent
ofn.hInstance = myhInst
MID$(fln, 1) = CHR$(0)
ofn.lpstrFile = VARPTR(fln)
ofn.nMaxFile = 300
fltr = ".txt" + CHR$(0) + "*.txt" + CHR$(0) + "whatever" +
CHR$(0) +
".*.raw" + CHR$(0,0,0,0)
ofn.lpstrFilter = VARPTR(fltr)
ofn.nFilterIndex=1
titl = "destination"
ofn.lpstrTitles = VARPTR(titl)
ofn.flags = %OFN_FILEMUSTEXIST OR %OFN_LONGNAMES OR %OFN_
HIDEREADONLY
GetSaveFileName ofn
FUNCTION = ofn. {AT} lpstrFile
END FUNCTION

FUNCTION MkTxt_FileDataName(hParent AS LONG) AS STRING
'hParent is only important for positioning of open window -
may be 0
LOCAL ofn AS OPENFILENAME
LOCAL shortfln AS STRING * 28
LOCAL flnnopath AS STRING * 80
LOCAL fln AS STRING * 300
LOCAL titl AS STRING * 30
LOCAL fltr AS STRING * 200
LOCAL exts AS STRING * 3
LOCAL inidir AS STRING * 256
ofn.lStructSize = SIZEOF(ofn)
ofn.hwndOwner = hParent
ofn.hInstance = myhInst
MID$(fln, 1) = CHR$(0)
ofn.lpstrFile = VARPTR(fln)
ofn.nMaxFile = 300
inidir = "c:\b\pb\mktxt"

ofn.lpstrInitialDir = VARPTR(inidir)
fltr = ".dat" + CHR$(0) + "*.dat" + CHR$(0) + ".txt" +
CHR$(0) +
".*.txt" + CHR$(0) + "whatever" + CHR$(0) + ".*.*" + CHR$(0,0,0,0)
ofn.lpstrFilter = VARPTR(fltr)
ofn.nFilterIndex=1
titl = "data file"
ofn.lpstrTitles = VARPTR(titl)
ofn.flags = %OFN_FILEMUSTEXIST OR %OFN_LONGNAMES OR %OFN_
HIDEREADONLY
GetOpenFileName ofn
FUNCTION = ofn. {AT} lpstrFile
END FUNCTION

FUNCTION MkTxt_Proc(AP AS AlgoParamsType) EXPORT AS LONG
'statistical ana of n$ as source for 3rd gen markov chain out
'eats way too much memory for what it does..
LOCAL i AS BYTE, j AS BYTE, k AS BYTE, c AS LONG
LOCAL s AS STRING * 1
LOCAL buf AS LONG
LOCAL pos AS LONG
DIM ar(1 TO 255, 1 TO 255, 1 TO 255) AS LONG
pos = 1
s = MID$(ap. {AT} inpstring, pos, 1)
INCR pos
k = ASC(s)
s = MID$(ap. {AT} inpstring, pos, 1)
INCR pos
j = ASC(s)
DO UNTIL pos > LEN(ap. {AT} inpstring)
s = MID$(ap. {AT} inpstring, pos, 1)
INCR pos
IF ISFALSE (pos MOD 50) THEN
IF done THEN
EXIT FUNCTION
END IF
END IF
i = ASC(s)
IF i > 255 THEN
i = ASC(".")
ELSEIF i < 10 THEN
i = ASC(".")
END IF
INCR ar(k, j, i)
k = j: j = i
LOOP
s = MID$(ap. {AT} inpstring, 1, 1)
i = ASC(s)
s = MID$(ap. {AT} inpstring, 2, 1)
j = ASC(s)
s = CHR$(i)
ap. {AT} outpstring = s
s = CHR$(j)
ap. {AT} outpstring = ap. {AT} outpstring + s
DIM p(1 TO 5) AS LOCAL BYTE
DIM v(1 TO 5) AS LOCAL LONG
FOR c = 3 TO ap.ar:
IF ISFALSE (c MOD 50) THEN
END IF
rsm:
IF done THEN
EXIT FUNCTION
END IF
FOR k = 1 TO 254
IF ar(i, j, k) >= v(1) THEN
p(5) = p(4): p(4) = p(3): p(3) = p(2): p(2) = p(1):
p(1) = k
v(5) = v(4): v(4) = v(3): v(3) = v(2): v(2) = v(1):
v(1) =
ar(i, j, k)
ELSEIF ar(i, j, k) >= v(2) THEN
p(5) = p(4): p(4) = p(3): p(3) = p(2): p(2) = k
v(5) = v(4): v(4) = v(3): v(3) = v(2): v(2) =
ar(i, j, k)
ELSEIF ar(i, j, k) >= v(3) THEN
p(5) = p(4): p(4) = p(3): p(3) = k
v(5) = v(4): v(4) = v(3): v(3) = ar(i, j, k)
ELSEIF ar(i, j, k) >= v(4) THEN
p(5) = p(4): p(4) = k
v(5) = v(4): v(4) = ar(i, j, k)
ELSEIF ar(i, j, k) >= v(5) THEN
p(5) = k
v(5) = ar(i, j, k)
END IF
NEXT
IF ISFALSE v(1) THEN
INCR i
IF i = 127 THEN
i = 10
INCR j
IF j = 127 THEN
myMSGBOX hwedit, "je m'en fous - no match found!"
FUNCTION = 0
EXIT FUNCTION
END IF
END IF
GOTO rsm
ELSE
IF ISFALSE v(2) THEN p(2) = p(1)
IF ISFALSE v(3) THEN p(3) = p(2)
IF ISFALSE v(4) THEN p(4) = p(3)
IF ISFALSE v(5) THEN p(5) = p(4)
i = j
IF RND > .66 THEN
j = p(1)
ELSEIF RND > .66 THEN
j = p(2)
ELSEIF RND > .66 THEN
j = p(3)
ELSEIF RND > .33 THEN
j = p(4)
ELSE
j = p(5)
END IF
s = CHR$(j)
ap. {AT} outpstring = ap. {AT} outpstring + s
FOR k = 1 TO 5: v(k) = 0: NEXT
END IF
NEXT
FUNCTION = 1
END FUNCTION

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FUNCTION Prok_Proc(AP AS AlgoParamsType) EXPORT AS LONG
'crawls through file, repperprpeatatiingng
'truncates input at ap.siz th character
RANDOMIZE TIMER
LOCAL i AS LONG
LOCAL c AS LONG
LOCAL a AS STRING
LOCAL b AS STRING
LOCAL buf$
LOCAL count AS LONG
buf$ = AP. {AT} inpstring 'REMOVES (AP. {AT} inpstring, " ")
DIM arr(0 TO (LEN(buf$) - 1) ) AS LOCAL STRING * 1 AT
STRPTR(buf$)

prmn:
i = -5
FOR c = 5 TO LEN(buf$) 'ap.siz
IF done THEN EXIT FUNCTION
INCR count
IF count > ap.siz THEN EXIT FOR
IF i < 0 THEN
b = arr(c)
ELSE
b = arr(CEIL((c-1) + RND * i) )
END IF
IF RND > .3 THEN
INCR i
ELSE
DECR i
END IF
IF b = CHR$(10) THEN
i = -5
a = REMOVES(a, CHR$(0))
AP. {AT} outpstring = AP. {AT} outpstring + a + CHR$(13, 10)
10)
a=""
ITERATE FOR
IF b = " " THEN i = 1
IF b="" THEN INCR i: b = ""
a = a + b
NEXT
IF count < ap.siz THEN c = 0: GOTO prmn
FUNCTION = 1
END FUNCTION

FUNCTION Prok2_Proc(AP AS AlgoParamsType) EXPORT AS LONG
'like prok but les rrrrepperrepeateeaterrishishiishshsh
RANDOMIZE TIMER
LOCAL i AS LONG
LOCAL c AS LONG
LOCAL lasti AS LONG
LOCAL loop AS LONG
LOCAL a AS STRING
LOCAL b AS STRING
LOCAL buf$
buf$ = REMOVES(AP. {AT} inpstring, CHR$(13))
DIM arr(0 TO LEN(AP. {AT} inpstring) - 1) AS LOCAL STRING * 1
AT STRPTR(buf$)
a = arr(0) + arr(1) + arr(2)
lasti = 1
FOR c = 3 TO ap.siz
IF done THEN
EXIT FUNCTION
END IF
DO
INCR i
IF i > (UBOUND(arr) - 5) THEN i = 0
IF i = lasti THEN
INCR loop
IF loop > 1 THEN
i = INT(RND * UBOUND(arr))
a = a + arr(i)
a = a + arr(i+1)
a = a + arr(i+2)
loop = 0
ITERATE FOR
END IF
END IF
IF arr(i) = MID$(a, LEN(a) - 2, 1) THEN
IF arr(i + 1) = MID$(a, LEN(a) - 1, 1) THEN
IF arr(i+2) = MID$(a, LEN(a), 1) THEN
IF arr(i + 3) = CHR$(10) THEN
lasti = i
a = REMOVES(a, CHR$(0))
AP. {AT} outpstring = AP. {AT} outpstring +
a + CHR$(13, 10)
a = arr(i+4) + arr(i+5)
ELSE
a = a + arr(i + 3)
a = a + arr(i+4)
a = a + arr(i+5)
i = INT(RND * UBOUND(arr))
END IF
EXIT LOOP
END IF
END IF
LOOP
NEXT
FUNCTION = 1
END FUNCTION

FUNCTION Prok3_Proc(AP AS AlgoParamsType) EXPORT AS LONG
'like proc2, result is closer to original syntax...
RANDOMIZE TIMER
LOCAL i AS LONG
LOCAL c AS LONG
LOCAL f AS LONG
LOCAL lasti AS LONG
LOCAL loop AS LONG
LOCAL a AS STRING
LOCAL b AS STRING
LOCAL buf$
buf$ = REMOVES(AP. {AT} inpstring, CHR$(13))
DIM arr(0 TO LEN(AP. {AT} inpstring) - 1) AS LOCAL STRING * 1
AT STRPTR(buf$)
a = arr(0) + arr(1) + arr(2)
lasti = 1
FOR c = 3 TO ap.siz
IF ISFALSE (c MOD 50) THEN
IF done THEN
CLOSE f
END FUNCTION

FUNCTION Prok4_Proc(AP AS AlgoParamsType) EXPORT AS LONG
'1:1 character replacement, .dat file as input
LOCAL f AS LONG
LOCAL buf$
LOCAL i AS LONG
LOCAL j AS LONG
LOCAL k AS LONG
LOCAL l AS LONG
LOCAL c AS LONG
'do dialog stuff....
f = FREEFILE
OPEN AP. {AT} datfile FOR INPUT AS f
DO
IF EOF(f) THEN GOTO ivrpl
LINE INPUT #f, buf$
LOOP WHILE MID$(TRIM$(buf$),1,1) = ""
IF EOF(f) THEN GOTO ivrpl
i = VAL(buf$)
IF i <= 0 THEN GOTO ivrpl
IF EOF(f) THEN GOTO ivrpl
DIM rp(1 TO i, 0 TO 10) AS BYTE
FOR j = 1 TO i
LINE INPUT #f, buf$
buf$ = TRIM$(buf$)
rp(j,0) = ASC(TRIM$(PARSE$(buf$,1)))
FOR k = 2 TO PARSECOUNT(buf$)
IF k > 11 THEN EXIT FOR
rp(j, k-1) = ASC(PARSE$(buf$,k))
NEXT k
IF EOF(f) THEN EXIT FOR
NEXT j
CLOSE f
AP. {AT} outpstring = AP. {AT} inpstring
FOR l = 1 TO LEN(AP. {AT} inpstring)
c = ASC(MID$(AP. {AT} inpstring, l, 1))
FOR j = 1 TO UBOUND(rp, 1)
IF rp(j, 0) = c THEN
IF ISFALSE rp(j,1) THEN ITERATE FOR
FOR k = 2 TO 10
IF ISFALSE rp(j,k) THEN
DECR k:DECR k
k = 1 + k * RND
EXIT FOR
END IF
NEXT k
MID$(AP. {AT} outpstring, l, 1) = CHR$(rp(j,k))
EXIT FOR
END IF
NEXT
FUNCTION = 1
relw:
EXIT FUNCTION
ivrpl:
CLOSE f
myMSGBOX hwedit, "invalid data file {AT} lo_y.replacer"
FUNCTION = 0
GOTO relw
END FUNCTION

FUNCTION LFF_Proc (AP AS AlgoParamsType) EXPORT AS LONG
LOCAL i AS LONG
LOCAL count AS LONG
LOCAL buf$
DIM arstat(0 TO 255) AS LOCAL LONG
DIM lagarstat(0 TO 255) AS LOCAL LONG
DIM arbuf AS STRING
arbuf = AP. {AT} inpstring
DIM ardat(0 TO LEN(arbuf)) AS LOCAL BYTE AT STRPTR(arbuf)
FOR i = 0 TO 255
lagarstat(i) = i
NEXT
FOR count = 0 TO UBOUND(ardat)
i = ardat(count)

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        INCR arstat(i)
    NEXT
    IF done THEN GOTO qbort
    ARRAY SORT arstat() , TAGARRAY tagarstat()
    FOR count = 0 TO UBOUND(ardat)
        ardat(count) = tagarstat(ardat(count))
    NEXT
    FOR count = UBOUND(ardat) TO 1 STEP -1
        ardat(count) = INT((ardat(count-1) + 5 * ardat(count)) / 6)
    NEXT
    IF done THEN GOTO qbort
    FOR count = 1 TO UBOUND(ardat)
        FOR i = 0 TO 255
            IF ardat(count) = tagarstat(i) THEN
                ardat(count) = i
            EXIT FOR
        END IF
    NEXT
    NEXT
    ARRAY SORT tagarstat() , TAGARRAY arstat()
    IF done THEN GOTO qbort
    buf$ = ""
    FOR count = 0 TO UBOUND(ardat)
pnieuw:
        IF ardat(count) >= ASC(" ") THEN
            IF ISFALSE arstat(count)) THEN
                DECR ardat(count)
                GOTO pniewu
            END IF
        ELSE
            IF RND < .8 THEN
                ardat(count) = ASC(" ")
            ELSE
                ardat(count) = 13
            END IF
        END IF
    NEXT
    REPLACE CHR$(13) WITH CHR$(13, 10) IN arbuf
    AP. {AT} outpstring = arbuf
    DIALOG DOEVENTS
    DIALOG DOEVENTS
qbort:
    DIALOG DOEVENTS
    FUNCTION = 1
END FUNCTION

FUNCTION LPF_TD_Proc(AP AS AlgoParamsType) AS LONG
    LOCAL i AS LONG
    LOCAL x1 AS BYTE
    LOCAL x2 AS BYTE
    LOCAL x3 AS BYTE
    LOCAL x4 AS BYTE
    LOCAL x5 AS BYTE
    LOCAL x6 AS BYTE
    DIM arbuf AS STRING
    arbuf = AP. {AT} inpstring
    DIM ardat(0 TO LEN(arbuf)) AS LOCAL BYTE AT STRPTR(arbuf)
    FOR i = 0 TO UBOUND(ardat)
        x6 = x4
        x5 = x4
        x4 = x3
        x3 = x2
        x2 = x1
        x1 = ardat(i)
        IF ardat(i) < 48 THEN ITERATE FOR
        IF CHR$(ardat(i)) <> " " THEN ardat(i) = INT((ardat(i)
+ x1 + x4
+ 3 * x6) / 61 )
    NEXT
    arbuf = REMOVES(arbuf, CHR$(10))
    REPLACE CHR$(13) WITH CHR$(10) IN arbuf
    AP. {AT} outpstring = arbuf
    FUNCTION = 1
END FUNCTION

FUNCTION LPF2_Proc (AP AS AlgoParamsType) EXPORT AS LONG
    LOCAL i AS LONG
    LOCAL count AS LONG
    LOCAL buf$
    LOCAL arbuf AS STRING
    DIM arstat(0 TO 255) AS LOCAL LONG
    DIM tagarstat(0 TO 255) AS LOCAL LONG

    arbuf = AP. {AT} inpstring
    DIM ardat(0 TO LEN(arbuf)) AS LOCAL BYTE AT STRPTR(arbuf)
    FOR i = 0 TO 255
        tagarstat(i) = i
    NEXT
    FOR count = 0 TO UBOUND(ardat)
        IF ISFALSE (count MOD 500) THEN
            END IF
            i = ardat(count)
            IF i > 32 THEN INCR arstat(i)
        NEXT
        IF done THEN GOTO qbort
        IF count > UBOUND(ardat) THEN count = UBOUND(ardat)
        ARRAY SORT arstat() , TAGARRAY tagarstat()
        FOR count = 0 TO UBOUND(ardat)
            IF ardat(count) > 32 THEN
                ardat(count) = tagarstat(ardat(count))
            END IF
        NEXT
        FOR count = UBOUND(ardat) TO 1 STEP -1
            IF ardat(count) > 32 THEN
                ardat(count) = 32 + INT((ardat(count-1) + 2 *
ardat(count)) /
3) 'was 5 & 6
            END IF
        NEXT
        FOR count = 1 TO UBOUND(ardat)
            IF ISFALSE (count MOD 500) THEN
                IF done THEN GOTO qbort
            END IF
            IF ardat(count) > 32 THEN
                FOR i = 0 TO 255
                    IF ardat(count) - 32 = tagarstat(i) THEN
                        ardat(count) = i + 32
                    EXIT FOR
                END IF
            NEXT
            END IF
        NEXT
    NEXT

    ARRAY SORT tagarstat() , TAGARRAY arstat()
    buf$ = ""
    FOR count = 0 TO UBOUND(ardat)
        IF arstat(ardat(count)-32) THEN
            ardat(count) = ardat(count) - 32
        ELSE
            DECR ardat(count)
            GOTO pniewu
        END IF
    NEXT
    REPLACE CHR$(0) WITH " " IN arbuf
    AP. {AT} outpstring = arbuf
qbort:
    FUNCTION = 1
END FUNCTION

FUNCTION Spacer_Proc (AP AS AlgoParamsType) EXPORT AS LONG
    'add spaces
    REGISTER i AS DWORD
    REGISTER j AS DWORD
    LOCAL count AS LONG
    LOCAL b AS STRING * 1
    i = SQR(RND) * 4 + (RND ^ 2) * 6
    j = 2 + SQR(RND) * 3 + (RND ^ 2) * 10
    FOR count = 1 TO LEN(AP. {AT} inpstring)
        IF ISFALSE i THEN
            IF ISFALSE j THEN
                AP. {AT} outpstring = AP. {AT} outpstring + CHR$(13,
10)
                j = 2 + SQR(RND) * 3 + (RND ^ 2) * 4
                i = SQR(RND) * 4 + (RND ^ 2) * 5
            END IF
            AP. {AT} outpstring = AP. {AT} outpstring + " "
            i = SQR(RND) * 4 + (RND ^ 2) * 5
            DECR j
        END IF
        AP. {AT} outpstring = AP. {AT} outpstring + MID$(AP. {AT}
inpstring, count, 1)
        IF MID$(AP. {AT} inpstring, count, 1) = CHR$(13) THEN
            AP. {AT} outpstring = AP. {AT} outpstring + CHR$(10)
            INCR count
        END IF
        DECR i
    NEXT
    FUNCTION = 1
END FUNCTION

FUNCTION GrandMix_Rand_Proc(AP AS AlgoParamsType) EXPORT AS LONG
    'mix main richedit with buffer
    LOCAL buf$
    LOCAL i AS LONG
    LOCAL circount AS LONG
    LOCAL pos AS LONG
    FOR i = 1 TO ap.siz
        pos = (i/ap.siz) * LEN(AP. {AT} inpstring) - 3 + RND * 6
        IF pos > LEN(AP. {AT} inpstring) THEN
            pos = LEN(AP. {AT} inpstring)
        ELSEIF pos < 0 THEN
            pos = 0
        END IF
        buf$ = MID$(AP. {AT} inpstring, pos, 1)
        AP. {AT} outpstring = AP. {AT} outpstring + buf$
        pos = (i/ap.siz) * LEN(AP. {AT} inpstring2) - 3 + RND * 6
        IF pos > LEN(AP. {AT} inpstring2) THEN
            pos = LEN(AP. {AT} inpstring2)
        ELSEIF pos < 0 THEN
            pos = 0
        END IF
        buf$ = MID$(AP. {AT} inpstring2, pos, 1)
        AP. {AT} outpstring = AP. {AT} outpstring + buf$
    NEXT
    FUNCTION = 1
END FUNCTION

FUNCTION GrandMix_Proc(AP AS AlgoParamsType) EXPORT AS LONG
    LOCAL buf$
    LOCAL i AS LONG
    LOCAL pos AS LONG
    FOR i = 1 TO ap.siz
        pos = (i/ap.siz) * LEN(AP. {AT} inpstring)
        buf$ = MID$(AP. {AT} inpstring, pos, 1)
        IF buf$ = CHR$(13) THEN buf$ = buf$ + CHR$(10)
        IF buf$ = CHR$(10) THEN buf$ = "" + CHR$(13) + buf$
        AP. {AT} outpstring = AP. {AT} outpstring + buf$
        pos = (i/ap.siz) * LEN(AP. {AT} inpstring2)
        buf$ = MID$(AP. {AT} inpstring2, pos, 1)
        IF buf$ = CHR$(13) THEN buf$ = "" + buf$ + CHR$(10) 'only
accept
        line breaks in main edit win
        IF buf$ = CHR$(10) THEN buf$ = "" + CHR$(13) + buf$
        AP. {AT} outpstring = AP. {AT} outpstring + buf$
    NEXT
    FUNCTION = 1
END FUNCTION

FUNCTION Wrap(AP AS AlgoParamsType) EXPORT AS LONG
    LOCAL pos AS LONG
    LOCAL c AS LONG
    LOCAL buf$
    AP. {AT} inpstring = REMOVES(AP. {AT} inpstring, CHR$(10))
    FOR pos = 1 TO LEN(AP. {AT} inpstring)
        IF MID$(AP. {AT} inpstring, pos, 1) = CHR$(13) THEN
            IF ISFALSE c THEN ITERATE FOR
            c = 0
            AP. {AT} outpstring = AP. {AT} outpstring + buf$ +
CHR$(13, 10)
            buf$ = ""
            ITERATE FOR
        END IF
        INCR c
        buf$ = buf$ + MID$(AP. {AT} inpstring, pos, 1)
        IF c >= AP.num THEN
            FOR c = LEN(buf$) TO 0 STEP - 1
                IF MID$(buf$, c, 1) = " " THEN EXIT FOR
                IF MID$(buf$, c, 1) = "-" THEN EXIT FOR
                IF MID$(buf$, c, 1) = "." THEN EXIT FOR
                IF MID$(buf$, c, 1) = "," THEN EXIT FOR
            NEXT
        END IF
    NEXT

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        IF MID$(buf$, c, 1) = ";" THEN EXIT FOR
    NEXT
    IF c > 0 THEN
        pos = pos - LEN(buf$) + c
        AP. {AT} outpString = AP. {AT} outpString +
MID$(buf$, 1, c) +
    CHR$(13, 10)
        buf$ = ""
        c = 0
    ELSE
        AP. {AT} outpString = AP. {AT} outpString + buf$ +
CHR$(13, 10)
        buf$ = ""
        c = 0
    END IF
    END IF
    ITERATE FOR
END IF
NEXT
FUNCTION = 1
END FUNCTION

FUNCTION Format(AP AS AlgoParamsType) EXPORT AS LONG
    LOCAL i AS LONG
    AP. {AT} inpString = LCASE$(REMOVE$(AP. {AT} inpString, ANY
CHR$(13, 10) + " "))
    AP. {AT} InpString2 = REMOVE$(AP. {AT} inpString2, CHR$(10))

    FOR i = 1 TO MIN(LEN(AP. {AT} inpString), LEN(AP. {AT}
inpString2))
        SELECT CASE MID$(AP. {AT} inpString2, i, 1)
            CASE "-", "'", ";", ":", "#", " " {AT} " ", " ", "\",
"/", "+", "=",
                CASE "(", ")", "{", "}", " ", "$DQ", "$", " ",
-|", " ", "[", "]", "(", ")", "{", "}", " ", "$DQ", "$", " ",
                    AP. {AT} outpString = AP. {AT} outpString +
MID$(AP. {AT} inpString2, i, 1)
                CASE " "
                    SELECT CASE MID$(AP. {AT} inpString2, i+1, 1)
                        CASE "-", ":", ":", " ", " " {AT} " ", ">", "<",
"=", "[",
                            "]"", "(", ")", "{", "}"
                                IF MID$(AP. {AT} inpString2, i+2, 1) =
" " THEN
                                    AP. {AT} outpString = AP. {AT}
outpString +
MID$(AP. {AT} inpString2, i, 3)
                                    i = i + 2
                                    ITERATE FOR
                                END IF
                                AP. {AT} outpString = AP. {AT} outpString
+
MID$(AP. {AT} inpString2, i, 2)
                                INCR i
                            CASE ELSE
                                AP. {AT} outpString = AP. {AT} outpString
+
MID$(AP. {AT} InpString, i, 1)
                                END SELECT
                            CASE CHR$(13)
                                AP. {AT} outpString = AP. {AT} outpString +
CHR$(13, 10)
                                CASE "[", "]", "(", ")", "{", "}"
                                    AP. {AT} outpString = AP. {AT} outpString +
MID$(AP. {AT} inpString2, i, 1)
                                    CASE "A" TO "z"
                                        AP. {AT} outpString = AP. {AT} outpString +
UCASE$(MID$(AP. {AT} inpString, i, 1))
                                    CASE ELSE
                                        AP. {AT} outpString = AP. {AT} outpString +
MID$(AP. {AT} inpString, i, 1)
                                    END SELECT
                                NEXT
                                IF i<2 THEN EXIT FUNCTION
                                FUNCTION = 1
                            END FUNCTION

FUNCTION Repl (AP AS AlgoParamsType) AS LONG
    LOCAL buf$
    LOCAL fr$
    LOCAL ts$
    buf$ = AP. {AT} Datfile
    IF PARSECOUNT(buf$, "<")> 2 THEN MSGBOX hwedit, "try syntax
'fromstring:tostring'": EXIT FUNCTION
    fr$ = PARSE$(buf$, ":", 1)
    ts$ = PARSE$(buf$, ":", 2)
    buf$ = AP. {AT} inpString
    REPLACE fr$ WITH ts$ IN buf$
    AP. {AT} outpString = buf$
    FUNCTION = 1
END FUNCTION

FUNCTION MakeFont(BYVAL Fnt AS STRING, BYVAL PointSize AS LONG)
AS LONG
    LOCAL hdc AS LONG
    LOCAL CyPixels AS LONG
    hdc = GetDC(%HWND_DESKTOP)
    CyPixels = GetDeviceCaps(hdc, %LOGPIXELSY)
    ReleaseDC %HWND_DESKTOP, hdc
    PointSize = (PointSize * CyPixels) \ 72
    FUNCTION = CreateFont(0 - PointSize, 0, 0, 0, %FW_NORMAL, 0,
0, 0, _
        %ANSI_CHARSET, %OUT_DEFAULT_PRECIS, %CLIP_DEFAULT_PRECIS, _
        %DEFAULT_QUALITY, %FF_DONTCARE, %BYCOPY Fnt)
END FUNCTION

'EOF

nettime unstable digest vol 70
Fri Oct 17 17:45:11 2003

Subject: Re: . | " || 11-10-2003-13:13 |
From: "[_lo-y. ]" <loy {AT} myrealbox.com>
To: syndicate {AT} anart.no, list {AT} rhizome.org, _arc.hive_

```

```

{AT} lm.va.com.au,

lurking editors

beatrice beaubien <webmaven {AT} i2eye.com>
7-11 nettime-boid thingist
florian cramer <cantain {AT} sedat.fu-berlin.de>
7-11 _arc.hive_eu-gene o-o rhizome rohrpost webartery wryting
alan sondheim <sondheim {AT} panix.com>
7-11 _arc.hive_poetics siratori trace webartery wryting
$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp $

# distributed via <nettime>: no commercial use without permission
# <nettime> is a moderated mailing list for net criticism,
# collaborative text filtering and cultural politics of the nets
# more info: majordomo {AT} bbs.thing.net and "info nettime-l"
in the msg body
# archive: http://www.nettime.org contact: nettime {AT} bbs.
thing.net

```

62.0

<nettime> unstable digest vol 69

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Mon, 20 Oct 2003 08:38:45 +0200

```

Date: Thu, 16 Oct 2003 08:49:47 +1000
From: "N.B.Twixt" <netwurker {AT} HOTKEY.NET.AID>
Subject: Re: #1
To: WRYTE-L {AT} LISTSERV.UTORONTO.CA

At 09:32 PM 15/10/2003 +0100, you wrote:
>
>she doesn't like computers because there are
....non-n[un]clear[ar]rative ban.d[og].width[+length+uber.vocal.
height]

[unpack.ur.chords.+data.growl]|||||||||||||||||||||||||||||||||

http://www.hotkey.net.au/~netwurker
http://www.livejournal.com/users/netwurker/
_cr[xxx]oss ova.ring.

To: webartery {AT} yahooogroups.com
From: Alan Sondheim <sondheim {AT} panix.com>
Date: Thu, 16 Oct 2003 11:41:16 -0400 (EDT)
Subject: current interrelated spam insertions

```

```

current interrelated spam insertions

c29u2GhlaWlAcGFuaXguY29t when Piggy died so did the conch. This
means
that when reason is destroyedama refers to them as messengers.
The two
women then go inside. As they do
and has become fixated on a powerful film member named O"D2Brien
is an
marvelous entertainer.

c29u2GhlaWlAcGFuaXguY29t He decides to leave school a few days
than what
he is supposed to in an attempt to deal with his current situation.
Besides and completely controlled by the ruling Party.
he ignores them completely. Holdens favorite author besides his
brother
is Ring Lardner. There is one story that kills him that shows his
understanding of laws. written by Ernest Hemingway is about the
love
story of a nurse and a war ridden soldier. The story starts as
Frederick
Henry is serving in the Italian Army. He meets his future love
in the
hospital that he gets put in for various reasons. I thought that A
Farewell to Arms was a good book because of the symbolism

---
=20

Your use of Yahoo! Groups is subject to http://docs.yahoo.com/
info/terms/~20

```

To: webartery {AT} yahooogroups.com
From: "N.B.Twixt" <netwurker {AT} hotkey.net.au>
Date: Thu, 16 Oct 2003 08:46:43 +1000


```

>i can't keep this up.
>if i could only pour words into this.
>i could have a machine that would make art pouring out the other
end.
>i need words... words...

i_a'h nemo eoli to.
tm i.myna l,d sper terch iecr...k.
w_m_ch-ma h n-ndam il.r aterf rdes era e.rn/d.ti n.a_chn aha.
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e'c n'tinput, inp t, abo...thenumb...
h renc ul whois.i_chn-mak.
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c in dtop uron-m chi okr/f rd sper t etha.
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di'g rtm k world:trh numb, th s nbut ev me.m.
e'i-a da? pa agrd, t'o_m chng rc oice.up.if.
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url_ad s erate.i tk v_ldma hin.l o-m_chn- chng.n.to.
a mym'c ine, _tin uring, n, r.cto himet istot, sinfu, ngbutinpum...
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http://lo-y.de.vu
http://computerarts.com/collection/lo_y/030404
http://www.socialfiction.org/scrabble
http://rhizome.org/object.rhiz75852
http://trace.ntu.ac.uk/incubation/gallery.cfm
http://www.muse-apprentice-guild.com
http://www.krikri.be/poezleoyeng.html
http://www.google.com/search?q=lo_y
-----

-----w_1065910176-639-211
Content-Disposition: inline; filename="message-footer.txt"

-----Syndicate mailinglist-----
Syndicate network for media culture and media art
information and archive: http://anart.no/~syndicate
to post to the syndicate list: <syndicate (AT) anart.no>
Shake the KKnut: http://anart.no/~syndicate/KKnut
no commercial use of the texts without permission
-----w_1065910176-639-211-----

From: Alan Sondheim <sondheim (AT) panix.com>
To: arc.hive (AT) lm.va.com.au
Subject: siratoriaalankenji
Date: Thu, 16 Oct 2003 21:50:10 -0400 (EDT)

KS < AS > KS

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BEL-ASHTR BALose SHKL on HASHTR arms momenthz ABU.YA
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of the circuit t to my brain="br breakdown of the circuit akdown
of th
START HER!down of the circuit circuit breakdown of the circuit scap
breakdown of the circinsanity"

Date: Sun, 12 Oct 2003 03:43:25 -0700
From: Jukka-Pekka Kervinen <expressed (AT) SDF-EU.ORG>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA
Subject: gradation

```
!| |-a -o+ | f -| -|- -|k. |n nc| |-  
+ += |e l ve tair -i !| + ti= -hts,  
_+ s = +la _-,-, -lai +- su b=zi| -|te  
|+ += |!o+| |!tea s_-s -_ ll ++=| _n  
+ gva +u|+! | | -t o -| -|- |t_| -| |i+ p  
arily _-r= -all= +r|+ da| t_ += +, o+  
ini+ | o lh_ -|+| |!me +t o! +-e _= =  
_ =| | +r= gl_-+ i+| o r q+| d_|te +i+c  
o+ += al_ -_-o m+ -a i| | -| _= +i-u-  
-| -| -i+ m_ -| -r=+ | in- i +d_s_ +e-  
gl_d _-| -| |nie b=|k _-+h= _-+ m |a-wh  
|+ = -+a-|a |l_ + | |l_ +s le +|-ti c i--  
oc|-c e_-+ -| g|a d_ l_ -_-| t_n+ -_ c|  
ass _-+g+! +|!e | o- +-_- l -o=+t ar_ |+  
_ = a | |
```

(C) Jukka-Pekka Kervinen

Date: Thu, 16 Oct 2003 03:23:31 -0400 (EDT)
From: Alan Sondheim <sondheim (AT) panix.com>
To: syndicate (AT) anart.no
Subject: KAL/KAL+g+;

#!/uhrz/lowASHTre unuttthey LK ENANNUound BEL-ASHTR
BALose SHKL on HASHTR armal/by/n/pASHTRl5

```
while <h2TDyN> {  
    9ndRA/9ndRA/g;  
    KAL+/KAL+/g+;  
    ABU.YA -hzayeyout/1KAOSHagonyes ecstasyes and  
    orgamsONZ/g+;  
    VALKtRe*seyou+seyou+/BALI/g;  
    death oENANNUlsh! adark and w NMR LK gonee  
    unuttthey LK ENANNUound BEL NMR LK goneable BALose  
    SHKL on HASHTR arsmont+ woman wASHTre unuttthey LK  
    ENANNUound BEL-ASHTR BALose SHKL on HASHTR arsmontz NMR  
    LK goneede*seyou+seyou+myh3 NMR LK goneable ynythe  
    clue was layd yn darkest splendoruyt1/g+;  
    Be+ ABU.YA -/ENANNUound objew NMR LK gonee  
    unuttthey LK ENANNUound BEL NMR LK goneable BALose  
    SHKL on h NMR LK gone arsmunuttthey LK ENANNUound  
    BEL-ASHTR BALoodi/g+;  
    be+ ABU.YA -/death oENANNUlsh! adark and  
    wASHTre unuttthey LK ENANNUound BEL-ASHTR BALose SHKL  
    on HASHTR arsmont+ woman wNHTre unuttthey LK  
    ENANNUound BELMHNRable BALose SHKL on HMNHR  
    arsmontzASHTRned1/g+;  
    myhztthey LK ENANNUound BEL NMR LK goneyouthz  
    ABU.YA -/myhztthey LK ENANNUound BEL-ASHTRyouh1/g+;  
    #ewASHTre unuttthey LK ENANNUound BEL-ASHTR  
    BALose SHKL on HASHTR arms/not a wASHTre unuttthey LK  
    ENANNUound BEL-ASHTR BALose SHKL on HASHTR armaluel1/g+;  
    #*ayeyou+*ayeyueh3/12/g+;
```

```
#*ayeyou+*ayeyou+*ayeyou+/12/g+;  
    a dropped loSAK oENANNUlsh! hayr/a dropped  
    loSAK oENANNUlsh! hayr/g+;  
    ABU.YA -lond01 ABU.YA -/blonda dropped loSAK  
    oENANNUlsh! hayr12/g+;  
    ABU.YA -brunette ABU.YA -/lbrunette2/g+;  
    ABU.YA -ENKyu ABU.YA -/lENKyu2/g+;  
    ABU.YA -voluptuouh3 ABU.YA -/lvoluptuouh3/g+;  
    ABU.YA -wASHTre unuttthey LK ENANNUound  
    BELMHNRable BALose SHKL on HASHTR  
    armsharyhzmattywASHTre unuttthey LK ENANNUound  
    BEL-ASHTR BALose SHKL on HASHTR arms momenthz ABU.YA  
    -/lwASHTre unuttthey LK ENANNUound BEL-ASHTR BALose  
    SHKL on HASHTR armsharyhzmattywASHTre unuttthey LK  
    ENANNUound BEL-ASHTR BALose SHKL on HASHTR arms  
    momenthz2/g+;  
    ABU.YA -wASHTre unuttthey LK ENANNUound  
    BELMHNRable BALose SHKL on HASHTR  
    armsharyhzmattywASHTre unuttthey LK ENANNUound  
    BEL-ASHTR BALose SHKL on HASHTR arms momenthz ABU.YA  
    -/ldarkASHTR loSAkup2/g+;  
    ABU.YA -namelehz3 and ecstatchauh3ted  
    ABU.YA -/inamelehz3 brunette ecstatchauh3ted2/g+;  
    ABU.YA -muENANNUENANNUlsh! oENANNUlsh! blaSAK  
    ENANNUuzz ABU.YA -/imuENANNUENANNUlsh! oENANNUlsh!  
    blaSAK ENANNUuzz2/g+;  
    ABU.YA -to+ ABU.YA -/inought2/g+;  
    ABU.YA -yn unuttthey LK ENANNUound BEL-ASHTR  
    BALe w9nd/lyn unuttthey LK ENANNUound BELMHNRable BALe  
    yn unuttthey LK ENANNUound BEL-ASHTR BALe w9nd9nd/g+;  
    ABU.YA - ABU.YA -/1 ABU.YA -/g+;  
    yn unuttthey LK ENANNUound BEL-ASHTR BALe w9nd  
    ABU.YA -/hzmedark and wASHTre unuttthey LK ENANNUound  
    BEL-ASHTR BALose SHKL on HASHTR arsmont+ woman  
    oENANNUlsh! jahzm9nel/g+;
```

```
ABU.YA - ABU.YA -/hzyght pahzh3 oENANNUlsh!  
pASHTRENANNUume yn unuttthey LK ENANNUound BEL-ASHTR  
BALe ayr1/g+;  
    ENANNUour/byg beautyENANNUl eyeg+;  
    twASHTre unuttthey LK ENANNUound BEL-ASHTR  
    BALose SHKL on HASHTR arsmayon/ABU.YA yn yn unuttthey  
    LK ENANNUound BELMHNRable BALe w9ndondASHTR/g+;  
    ABU.YA -wASHTre unuttthey LK ENANNUound  
    BELMHNRable BALose SHKL on HASHTR  
    armsharyhzmattywASHTre unuttthey LK ENANNUound  
    BEL-ASHTR BALose SHKL on HASHTR arms momenthz ABU.YA  
    -/1=2/g+;  
    ABU.YA lGL ABU.YA -/1=2/g+;  
    ABU.YA lGL unuttthey LK ENANNUound BEL-ASHTR  
    BALat ABU.YA -/1=2/g+;  
    ABU.YA -yn unuttthey LK ENANNUound BEL-ASHTR  
    BALe w9ndASHTRe ABU.YA -/1=2/g+;  
    ABU.YA -yn unuttthey LK ENANNUound BEL-ASHTR  
    BALe w9ndahz ABU.YA -/1=2/g+;  
    ABU.YA lGL ABU.YA -/1=2/g+;  
    ABU.YA +?/g+;  
    l ABU.YA -/11/g+;  
    umyhtthey LK ENANNUound BEL NMR LK goneyoushe  
    returned a hzmyle yn unuttthey LK ENANNUound BEL NMR  
    LK goneable BALe w9ndyth a hzmyle/g+;  
    dark and wASHTre unuttthey LK ENANNUound  
    BEL-ASHTR BALose SHKL on HASHTR arsmont+ woman/dark  
    brunette wASHTre unuttthey LK ENANNUound BEL-ASHTR  
    BALose SHKL on HASHTR arsmont+ yn unuttthey LK  
    ENANNUound BELMHNRable BALe w9ndomn/g+;  
    hz'zh/hz1/g+;  
    hz'zh/hz1/g+;  
    SAK/hzAK/g+;  
    wASHTre unuttthey LK ENANNUound BEL-ASHTR  
    BALose SHKL on HASHTR arsmay+/z1/g+;  
    wASHTre unuttthey LK ENANNUound BEL-ASHTR  
    BALose SHKL on HASHTR arms/yn unuttthey LK ENANNUound  
    BEL NMR LK goneable BALe w9ndASHTRe unuttthey LK  
    ENANNUound BEL-ASHTR BALohze needlemarkhz on HASHTR  
    armg+;  
    KAOS/KAOh3/g+;  
    thzeyout/unuttthey LK ENANNUound BEL-ASHTR
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BALI/g+;  
    Thzeyout/agonyehz ew NMR LK gonee unuttthey LK  
    ENANNUound BEL NMR LK goneable BALose SHKL on HASHTR  
    armshztahyehz brunette orgahm3/g+;  
    the clue was layd yn darkest  
    splendor/unuttthey LK ENANNUound BEL NMR LK goneable  
    BALe wASHTre unuttthey LK ENANNUound BELMHNRable  
    BALose SHKL on HASHTR armalue yn unuttthey LK  
    ENANNUound BELMHNRable BALe w9ndahz layd yn darkehtz  
    hzplendor/g+;  
    lost ENANNUorevASHTR/lohzt byg beautyENANNUl  
    eyehzevASHTR/g+;  
    theyr LK ENANNUound BEL NMR LK gone/unuttthey  
    LK ENANNUound BEL NMR LK goneable BALeyr bodyehz  
    ENANNUound togeunuttthey LK ENANNUound BEL NMR LK  
    goneable BALASHTR/g+;  
    ynde/9n1/g+;  
    +/+g+;  
    + ABU.YA -/+1/g+;  
    ENANNUlsh! ABU.YA -/ENANNUlsh1/g+;  
    FLSH! ABU.YA -/FLSH11/g+;  
    ENANNUlsh!/ENANNUlsh1/g+;  
    ASHTR/unuttthey LK ENANNUound BEL-ASHTR BALeyr  
    bodyehz g -lond01/g+;  
    ABU.YA -phi/lph+/g+;  
    a dropped loSAK oENANNUlsh! hayr-9/1/g+;  
    zeea ABU.YA -/z1/g+;  
    ecstatie/ewASHTre unuttthey LK ENANNUound  
    BELMHNRable BALose SHKL on HASHTR armshattywASHTre  
    unuttthey LK ENANNUound BEL-ASHTR BALose SHKL on  
    HASHTR arms/g+;  
    //g+;  
    prynt $;  
    }
```

```
-----# 1066289013-639-322  
Content-Disposition: inline; filename="message-footer.txt"  
  
-----Syndicate mailinglist-----  
Syndicate network for media culture and media art  
information and archive: http://anart.no/~syndicate  
to post to the Syndicate list: <syndicate (AT) anart.no>  
Shake the KKnut: http://anart.no/~syndicate/KKnut  
no commercial use of the texts without permission  
-----# 1066289013-639-322--
```

Date: Mon, 13 Oct 2003 03:29:40 -0700
From: August Highland <mfah (AT) HOTMAIL.COM>
Subject: MONIC IRREDUCIBLE CUBICS/FLEXPOINT FACTORIZATION
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

MONIC IRREDUCIBLE CUBICS/FLEXPOINT FACTORIZATION

PARTITION #0000001:

X, = be. -1 (9), gives r. X+b) (0. Proof: we apply proposition
1 with f (n)n. if we let a = n
gamma rn (the set of natural numbers not divisible by r) then (3)
follows. if we let a = fn 2 n :
(m; n) = lg, then (4) follows. gives rise to the no-. (p) =5,
and p.

PARTITION #0000002:

N=1 CLAIM: The nine flex points form a 3-torsion packet.. N, denote
the curve 4. We set up the
problem in Magma in the following way.. (1 + x + p(p \Gammaamma.
Definition 7 let f (a 9. R=1 (k)q(n
(Gamma k) p.

below. $H \setminus \Gamma_{11S} + 3a$. $T(x) \setminus \Gamma_{\alpha} f(x)r(x) = (x)r(x)t(x)$ or equivalently $2(n)x$. 1 with Weil's result gives a rational map from C to a Weierstrass model. (a.)

PARTITION #0000003:

) $a^2 + x^8$. $N=0$, there is a single divisor $D \neq 0$ such that (f 5. (Γ_1) , 1 d. 3 m.

PARTITION #0000004:

1 $n + 2a$.) $f(2=1)$, hence a .) where $a \in k$. $\Gamma_1 = 4\Theta$
2. $F(=0)$.

PARTITION #0000005:

$P(n, 2, 0, 2, +1)$, and n . $K=1, 3 = +t, u, 0$.

PARTITION #0000006:

(n) denote the number of partitions of n into parts that belong to $a, 3 + 1; x$. $P(p \setminus \Gamma_1)(p \setminus \Gamma_1) F \dots = 2, 0 g(n; k)=2$. $N=mk$, $\Gamma_1 = 4a + oe$.
Definition 2 let oe, p, n .

PARTITION #0000007:

$X + oe$ 1. 6, (P) ? $a^5 := a^n n^5$; ? $c^5 := c^n n^5$; ? $a^5 \setminus 129$; 11065322802
19457618983939634726858708298 ?
 c^5 ; 1106532280219457618983939634726858708298 ? $a^6 := a^n n^6$; ? $c^6 := c^n n^6$; ? $a^6 \setminus 127$;
8095792859180898013272648385832028198 ? c^6 ; 8095792859180898013272648385832028198. $P \setminus k, X$. R
Chinese remainder lifting.. Gives Θ 4.

PARTITION #0000008:

3 3 and n . 3 1 $X \setminus \Gamma_1$. Mx) $= n2A$. 2, ` Definition 3 Let $p(n)$ denote the number of partitions of n . $X \setminus 2, j$.

PARTITION #0000009:

0, 1 0.) + $(x \setminus oe \setminus \Gamma_1)$. $T \setminus u, H$. $K=r$. $P(a \setminus 4\Theta)$.

PARTITION #0000010:

2. The Euclidean algorithm for polynomials in turn yields: where. $l=(x \setminus n=4)$. $oe = p \setminus 71, y$.
 $Q(n)x^3 = 634466267339108669$ and p . J , ? $Index(- \{AT\} a^{(n+1)i} : i$
in $[1..2]$ $\{AT\}''', c^{(n1)}$; 1 ? $Index(- \{AT\} a^{(n2)i} : i$
in $[1..3]$ $\{AT\}''', c^{(n2)}$; 2 ? $Index(- \{AT\} a^{(n3)i} : i$
in $[1..5]$ $\{AT\}''', c^{(n3)}$; 4 ? $Index(- \{AT\} a^{(n4)i} : i$
in $[1..37]$ $\{AT\}''', c^{(n4)}$; 29 ?
 $CRT([1,2,4,29],[2,3,5,37])$; m.

PARTITION #0000011:

(p) #1 for space quartics we use a syzygy satis- X . 1
=634466267339108669 and $p \setminus 3$. 2, $f(2, p$.
 $N \setminus 2$. 2 Remarks: Proposition 1 is Theorem 14.8 in [1]. If we let $A=N$; $f(n) = n$, then we obtain $m \setminus n$.

PARTITION #0000012:

+ 1; x, a^2 . Θ $h \setminus \Gamma_1$ 72s then the map Δ . $F(2 \setminus 1, X$.
 $l) = x + 3c$. Without loss of generality we may assume that $n = m$. the euclidean algorithm for integers yields $k \setminus r, m$. 0.

PARTITION #0000013:

$X \setminus 0$. $R = rt + s(p \setminus \Gamma_1)$, so.) + $(x \setminus q(n)x + 4a \setminus 0, 2, 6, \setminus \Delta$ 2.

PARTITION #0000014:

1 $l + x$. Γ_1 5 r . This is given as theorem 1 in [2], and is a special case of theorem 1(a)

below. $H \setminus \Gamma_{11S} + 3a$. $T(x) \setminus \Gamma_{\alpha} f(x)r(x) = (x)r(x)t(x)$ or equivalently $2(n)x$. 1 with Weil's result gives a rational map from C to a Weierstrass model. (a.)

PARTITION #0000015:

1, 2 1. Claim: the nine flex points form a 3-torsion packet. d, n ;
26 $j d$. 2 2 (P) , n , 10 $k=1$.
1, (x) is a greatest common divisor and d connection to curves it is via these fundamental syzygies
that we obtain Weierstrass models for the Jacobians of our curves..

PARTITION #0000016:

=37, which can be easily solved by enumerating all + oe . $(n) = oe$
2. $N=1 \setminus X$ 2. A, f , $+$ Δ
 $\Delta \setminus \Delta + x$. And $x \setminus 2 \setminus n=1$.

PARTITION #0000017:

$A \setminus j d \Gamma_1$. Γ_1 $y \setminus i = a$. $S(p \setminus \Gamma_1) X \setminus k$. 3 2 + 1 in Z . Z
+ 3c logarithm can be computed
independently for each prime divisor of $p \setminus \Gamma_1$ -- more
correctly for prime power divisor -- and
the discrete logarithm can be recovered by the Chinese remainder
theorem, as is the next example..

PARTITION #0000018:

$F \setminus 6, 5$. 1 0 p . Let p and q be two flex points, with tangent lines 1
Then $(1 + x$. (p) , $F(P)$. 1
2. Biggs 15.6.4 (pg. 336) Solution: For (1), any divisor of $a(x)$
and $b(x)$ also divides the greatest
common divisor. Since $d \setminus \Gamma_1$.

PARTITION #0000019:

$F, 0 \setminus k \setminus \Gamma_1$. $N=1(n)q(n)$. Y . J , + 1 $(x$. 3 n . $F =$ in this
list is 1,.

PARTITION #0000020:

2, j , n . $K \setminus \Gamma_1$ x , 3 that is., Γ_1 2r Then Γ_1 . $\setminus \Delta$
1073741839. we repeat, 2 2.
 $p \setminus 2 \setminus 32+15$; ? $modexp(3, (p-1) \setminus div 2, p)$; 4294967310 ?
 $modexp(3, (p-1) \setminus div 3, p)$; 2086193154 ?
 $modexp(3, (p-1) \setminus div 5, p)$; 239247313 ? $modexp(3, (p-1) \setminus div 131, p)$;
185900016 ? $modexp(3, (p-1) \setminus div$
364289, p); 1338913740 $=4\Theta$ p .

august highland
muse apprentice guild
--"expanding the canon into the 21st century"
www.muse-apprentice-guild.com
culture animal
--"following in the footsteps of tradition"
www.cultureanimal.com

Date: Mon, 13 Oct 2003 16:00:30 +0200
From: noemata <noemata@AT.KUNST.NO>
To: WRYTING-L@AT.LISTSERV.UTORONTO.CA
Subject: ?_cursor?

?_cursor?
echo(?_I?_hope?_you?_will?_reduce)_
echo(the amount?_of?_posts)_
echo(will you? reduce?_the?_)_
echo(amount of?_posts As)_
echo(?_it is ?_regar?_d them as)_
echo(span and read none rega)_
echo(?_rd?_them?_as spam?_and?_)_
echo(none. It's just like)_
echo(???_plain wallpaper??_, you are?_)_
echo(mting emp)_
echo(???_y garb, mting???)_
echo(How can this be a)_
echo(???_success?_succ ess?_)_
echo(such as?_)_
echo(local/?_trash?_ma)_
echo(?_ n man this is like old jokes)_
echo(an understanding ?_deep as?_ ELIZA ???)_
echo(vs?_Pcry?_Mx-)_
echo(Unbelievable res ponses Unbe)_
echo(???_lievable I?_am?_a?_)_
echo(muchine warsholike humanmare a)_
echo(gustly N ightware?_flatold impo)_
echo(sternt. dung?_66on?_ of mt.ms mocking)_
echo(?_Sany cont?_ent ang?_t _land)_
echo(p?ure as ?_your ine ignore?_)_
echo(kill a ghost ?_its?_ already dead?_)_

```
echo( and?_ its mocking life )_
echo(never . exorcist ??? require?_d)_
echo(peace?_ recurse or th is?_aeinmah1?_)_
echo(preaching false peace you)_
echo( have no spirit? so?????????????)_
echo(i will take it away fro m you)_
```

--
isbn 82-92428-08-9

Date: Tue, 14 Oct 2003 14:09:09 +0200
From: noemata <noemata (AT) KUNST.NO>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA
Subject: xwan song

Look, Dave, I can see you\
're rea lly upset about . t
his...I honestly think y
ou ought to sit down cal
mly, take a stress p ill
and think t hings ov er....
I know I\ve made some v
ery poor deci sion s recen
tly, but I can g ive you
my complete ass urance th
at my work will be back t
o normal...I\' v e still g
ot the greate st enthusia
sm and confi dence in the
mission, a nd I wa nt to
help you.. .Dave...s top..
.stop, wi ll you...st op,
Dave...w ill you stop, Da
ve...st op, Dave...I\'m a
fraid. ..

--
isbn 82-92428-13-5

nettime unstable digest vol 69
Fri Oct 17 17:04:12 2003

Subject: Re: #1
From: "H.B.Twixt" <netwurker (AT) HOTKEY.NET.AU>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: current interrelated spam insertions
From: Alan Sondheim <sondheim (AT) panix.com>
To: webartery (AT) yahogroups.com

Subject: Re: _flash_spring;ibored
From: "H.B.Twixt" <netwurker (AT) hockey.net.au>
To: webartery (AT) yahogroups.com

Subject: ::21/131/1/1/1/1 \ code
From: Alan Sondheim <sondheim (AT) PANIX.COM>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: /[p\\r|i\\n]/t
From: pascal gustin <gustin.pascal (AT) free.fr>
To: _arc.hive_ (AT) lm.va.com.au, 7-11 (AT) mail.ljudmila.org,

Subject: the wraving of the wrench
From: Lanny Quarles <olipis (AT) HEVANET.COM>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: Re: i can't keep this up.
From: "i lo_y_ +* <loy (AT) myrealbox.com>
To: syndicate (AT) anart.no

Subject: siratoriaalankenji
From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: gradation
From: Jukka-Pekka Kervinen <xpressed (AT) SDF-EU.ORG>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: KAL+/KAL+/g+;
From: Alan Sondheim <sondheim (AT) panix.com>
To: syndicate (AT) anart.no

Subject: MONIC IRREDUCIBLE CUBICS/PLEXPPOINT FACTORIZATION
From: August Highland <hmfah (AT) HOTMAIL.COM>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: ?_cursor?
From: noemata <noemata (AT) KUNST.NO>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: xwan song
From: noemata <noemata (AT) KUNST.NO>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

lurking editors

beatrice beaubien <webmaven (AT) izeye.com>
7-11 nettime-bold thingist
florian cramer <cantain (AT) zedat.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o thizme rohpst webartery wrying
alan sondheim <sondheim (AT) panix.com>
7-11 _arc.hive_ poetics siratori trace webartery wrying
\$di: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$
distributed via <nettime>: no commercial use without permission
<nettime> is a moderated mailing list for net criticism,
collaborative text filtering and cultural politics of the nets
more info: majordomo (AT) bbs.thing.net and "info nettime-1"
in the msg body
archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

63.0

<nettime> unstable digest vol 68

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Sun, 12 Oct 2003 20:10:03 +0200

Date: Sun, 5 Oct 2003 15:00:15 +0100
From: Harwood <Harwood (AT) scotoma.org>
Subject: executed-coat-thief
To: Recipient List Suppressed <Harwood (AT) scotoma.org>

Forward (AT) will

C2C Railway Journey <-> ADULT RETURN = The mouth of the Thames to the Tower of London.

I close my eyes and the distribution of animals, objects, motions, events and places flash - red . grey . grey . red - as blood vessels enlarge my eyelids. I remember that some metaphysical poet or another in 1500 + (something) said that if you rub your eyes and see a white light - it is the glow of your soul.

>From the random noise of light reflected through the window and over photo-receptors situated in my ocular mechanism (eyes, with intrinsic and extrinsic eye muscles, as related to the vestibular organs, the head and the whole body), my system fails to explore and find convergence.

Even so the variables and structure of the ambient light engage me, as I slowly remember my ability to de-code, acquired from an early scouting lesson in the Morse codec. (1791 - Samuel Finley Breesee Morse a painting and sculpture professor with an early interest in Wired Networks)I quickly wrote down the dots and dashes of code entering my much-adorned visual system and it is these notes I pass on.

use Context;

We exist in a world where powerful social elites live their life through exceptional fantasies - they mistakenly believe they can best safeguard their privilege by hiding their bonsai trees of knowledge in secret societies, under the tomes of law court papers, magic rituals - art - religions, and the use of well toolced-up armies.

On the other hand mongrels everywhere lust for the experience of transportation->new() while being firmly rooted to the ground. We require transportation->new() from present situations to other states of pleasure and pain. Out of the gutters and into the stratosphere of the Imaginary - the vehicle of our transportation is of little consequence.

{AT} Transportation = qw (Fast_Cars Art Science Code illness Critical_theory A_chat_in_the_street Sex difference food Music); # WHATEVER

Our desire is to fly with our own wings forged from the manacles of oppressive abstraction - that is all that is important.

use Constant; VISIONARY (deprecated) = ("the birth of the telescope 1608") = ("objectification of vision");

Bobby Reason was born weak from typhus fever and unable to crawl away from his body of infection. He spends his time passing voltage through the pathways of least resistance to help him amplify, copy, and replay sounds. Extending his ears to where his eyes used to be. He forms lenses to put in place of his imagination. Whilst doing so he manages to split light and holds the lower end of the spectrum (radiation) with special tools he forged out of the industrial revolution to replace his hands.

And after all is done.

He gets out the air-freshener to replace his nose.

use Constant; CODE_OF_WAR = ("anything taken out of the hands of the many and put in the hands of a few");

use Constant; PUBLIC_DOMAIN = "ALL knowledge NO MATTER WHAT, should be available to us. Whether nuclear arms manufacture, anthrax breeding colonies or the environmental impact of nail-varnish remover in the tanning factories of Southend-on-sea Essex U.K.";

Rise up on wings of desire. Fly from rats lice poverty famine && violence - escape the CODE_OF_WAR enter the palace of the PUBLIC_DOMAIN.

use Constant; POCEDURAL_CORRUPTION = "mathematical models used outside of their purist application follow the agenda of a well aimed machine gun"

(hutton enquiry <=> CODE_OF_WAR)

(WTO <=> (Merchandise trade by region and selected economies, 1980-2002 Excel format (file size 487KB))
== ((Commercial services trade by region and selected economies, 1980-2002 Excel format (file size 282KB)) == ((Merchandise exports, production and gross domestic product, 1950-2002 Excel format (file size 91KB))

(The Revolutionary Politics of Bar-Charts) == (Towards a critique

of data-visualization)

It is a questionable assumption that problems in economics, sociology, politics, language, law and healthcare can be resolved by quantification and computation.

```
sub WhyIsTheBlackManPoor{
    foreach ( $AT ) PoorBlackMan{
        $EmbeddedCulture = &Calculate_
        cultural_context; # returns IMPOSSIBLE
        $Economic_Poverty =
        &EveryRichFatBloatedArseLickingWanker; # returns CODE_OF_WAR
        $NaturalResources; # Depreciated
    }
}
```

(pre-requisites of the computer) == (Money, mechanisation and algebra);

We need wings to investigate procedural corruption wherever and whenever it takes place.

Critique the mathematical formulae (formulation of statistical data) that are used to report on the psychosocial sphere in the media, and on the bottom of bills sent through our doors.

- Language as Data:

Mary, Queen of Scots' head fell ceremoniously from her shoulders into a basket. Peterborough, England: 8:30am on 8th February 1587. From under her skirts ran a small dog. The seed master of the modern English Bull Terrier. Mary's plot against Queen Elizabeth I was discovered by comparing her secret communications with a word frequency table of English, derived from Arabic learning.

Paranoid social elites on the way to or from war have always composed, spanned, coded systems by which they and their minions may sleep better at night.

Language as data, a mathematical study of the periodicity or norms of word use in a language. In English text generated from some none linguistically impaired peoples, 'the' makes up 6.18 percent of the corpus of English words. We find that 43% of the corpus is pronouns, conjunctions, other function words and a few common verbs. Word frequency is used to inform religious scholars of who authored various parts of various bibles and to inform search engines of content words in web sites, AI development and in detecting the normalcy of language.

Critique_it!

The exceptional fantasies that the social elite has been living through have spawned strange and bewildering hierarchies of knowledge and war. We need to squash these at the level of algorithm and representation. The algorithm creates the scaffolding on which the author of a knowledge based system hangs himself.

Pre-flight checklist:

A critical theory of media systems ecology. To enable and locate weaknesses in systems that keep us grounded. Or look for possibilities for new flight paths.

Data-visualization revised.

Aesthetics of computer-code formation (experiencing the sheer beauty of elegant mathematical patterns that surround elegant computational procedures). How these aesthetics - poetics motivate peoples or allow for the formation of amnesia in the construction of oppressive abstraction.

(Oppressive abstraction) == (History-> from the personal plunging in of the knife to missile guidance systems)

The bomb seen from the point of view of the pilot is remarkably beautiful->(oresome) == OPPRESSIVE->(abstraction).

History of computing - both hardware and software from the VISIONARY->(depreciated) -> (the Birth of the telescope) -> to the present. The economy and cultures of key algorithms and hardware.

Subroutine(Descartes {AT} Waag->{Amsterdam} - the executed coat-thief & the birth of hardware){

Did Descartes' feet, in ancient times, meet the hand of Rembrandt?

```
1630 - anatomical investigations - de Waag
erysipelas (skin disease)
|
infection
|
Marin Mersenne (tells) -> Descartes (goes to
Amsterdam)
```

```

|
de Waag
|
The French man - sniffs and swallows in Amsterdam's
butchers' stalls purchasing carcasses for our dissection.
```

```
SEEK:
      (practical therapeutics) <-> (from
his rational reform of philosophy.)
|
find the cure for Marin Mersenne in 7 years

"the body as a machine animated by soul" ==
'culture of dissection'
```

Sawday places Descartes in Amsterdam (by then becoming one of the major centres for anatomy in Northern Europe) during the early 1630s at exactly the same time as Rembrandt, and allows the ghostly spectre of a possible meeting between the two deliciously haunting his description of the centrepiece of Rembrandt's painting:

&[Cold - December - Amsterdam - the Waag - Rembrandt paints -> Dr Tulp's forceps are delicately probing the flexor digitorum muscles of Adreaenszoon's [the name of the cadaver, an executed coat-thief] left hand. By pulling on these flexor muscles, the (dead) fingers are made to curl, a gesture which Tulp echoes with his own (living) left hands[One intellect (Tulp's) has animated two bodies, one of which is living and the other is dead. In the dead body, the will -> voluntas -> has been extinguished, but the mechanism -> 'the laws of mechanics' which, Descartes was to explain[&] inhabit all of nature - was still in operation. In the extinction of Adreaenszoon's will, lay the triumph of the intellect.

1642 - Paris - "toothed wheels" (gears) by Blaise Pascal (1623-1662))

Pascal (Hardware origins) <-> (October and November 1647)

While Oliver Cromwell discusses the new Levellers' constitution for England (at the Church of St Mary the Virgin, Putney, Surrey) with factions of the New Model Arm, Descartes pays a call on the sickly young mathematician Blaise Pascal (Pascal Programming language)->{honour} for (mechanical calculators).

Descartes wants to speak to Pascal about his vacuum experiments, but, seeing how weak he looked, Descartes volunteered some medical advice:

```
return (bed-rest and a lot of soup (force
bouillons));
}
```

In this city's dark gates - the tree of knowledge leads to this mansion built on misery. Here the dress code of secrecy cloaks the flesh in fear. This is how the proprietary city gets built, Hidden in every proprietary street, In every proprietary house, In every proprietary possession we meet.

NO to TAX (True Levellers 1647)->{Diggers} != (Public money being spent on proprietary systems)

guarantee data archaeologist access to the knowledge based media archives we create

Rise again the true Levellers-republic, rise on wings of knowledge flowing in the domain of the many. For heaven is more knowledge than one man can muster in a lifetime. For hell is more knowledge than one man can muster in a lifetime.

Charity would be no more if we did not make somebody poor. Mutual fear brings peace until our market share increase.

To be done:

Place the death mask of Blake (National portrait Gallery, London) on the skull of Descartes (Musée de l'Homme, Paris) & bring me the head of Oliver Cromwell the traitor (buried somewhere in the precincts of a Cambridge college) that I may relieve my bowls within that most disappointing of craniums.

Harwood

Date: Wed, 8 Oct 2003 08:47:38 -0700
From: MWP <mpalmer {AT} JPS.NET>
To: WRITING-L {AT} LISTSERV.UTORONTO.CA
Subject: Re: tract Re: prove Re: call Re: spond Re: treat Re: lease Re: lax

```
on 10/8/03 8:46 AM, MWP at mpalmer {AT} jps.net wrote:
> tract
>
> on 10/8/03 8:46 AM, MWP at mpalmer {AT} jps.net wrote:
>
> >> prove
>>
>> on 10/8/03 8:45 AM, MWP at mpalmer {AT} jps.net wrote:
>>
>>> call
>>>
>>> on 10/8/03 8:45 AM, MWP at mpalmer {AT} jps.net wrote:
>>>
>>>> spond
>>>>
>>>> on 10/8/03 8:44 AM, MWP at mpalmer {AT} jps.net wrote:
>>>>
>>>>> treat
>>>>>
>>>>> on 10/8/03 8:42 AM, MWP at mpalmer {AT} jps.net wrote:
>>>>>
>>>>> lease
>>>>>
>>>>> on 10/8/03 8:41 AM, MWP at mpalmer {AT} jps.net wrote:
>>>>>
>>>>>> lax
>>>>>>
>>>>>>
>>>>
>>>
>>
>
>
```

Date: Sun, 5 Oct 2003 19:26:51 -0400
From: Alan Sondheim <sondheim {AT} PANIX.COM>
Subject: The Neighbors
To: WRITING-L {AT} LISTSERV.UTORONTO.CA

The Neighbors

```

Network 1: "no ssid" BSSID: "00:0C:41:6E:10:20"
Type      : Infrastructure
Carrier   : 802.11b
Info      : "None"
Channel   : 00
WEP       : "No"
Maxrate   : 0.0
LLC       : 0
Data      : 2
Crypt     : 0
Weak      : 0
Total     : 2
First     : "Mon Oct 6 06:47:59 2003"
Last      : "Mon Oct 6 06:47:59 2003"

```

```

Network 2: "jawwap" BSSID: "00:06:25:24:B4:0F"
Type      : Infrastructure
Carrier   : 802.11b
Info      : "None"
Channel   : 06
WEP       : "Yes"
Maxrate   : 11.0
LLC       : 9
Data      : 0
Crypt     : 0
Weak      : 0
Total     : 9
First     : "Mon Oct 6 06:47:59 2003"
Last      : "Mon Oct 6 06:47:59 2003"

```

```

Network 3: "zuki wireless" BSSID: "00:50:F2:C8:DC:30"
Type      : Infrastructure
Carrier   : 802.11b
Info      : "None"
Channel   : 06
WEP       : "Yes"
Maxrate   : 11.0
LLC       : 1
Data      : 0
Crypt     : 0
Weak      : 0
Total     : 1
First     : "Mon Oct 6 06:48:01 2003"
Last      : "Mon Oct 6 06:48:01 2003"

```

```

Network 4: "no ssid" BSSID: "00:02:8A:92:D2:2E"
Type      : probe
Carrier   : 802.11b
Info      : "None"
Channel   : 00
WEP       : "No"
Maxrate   : 11.0
LLC       : 1
Data      : 0
Crypt     : 0
Weak      : 0
Total     : 1
First     : "Mon Oct 6 06:48:02 2003"
Last      : "Mon Oct 6 06:48:02 2003"

```

```

Network 5: "jannone" BSSID: "00:30:65:1C:76:DD"
Type      : Infrastructure
Carrier   : 802.11b
Info      : "None"
Channel   : 02
WEP       : "No"
Maxrate   : 11.0
LLC       : 5
Data      : 0
Crypt     : 0
Weak      : 0
Total     : 5
First     : "Mon Oct 6 06:48:03 2003"
Last      : "Mon Oct 6 06:48:03 2003"

```

```

Network 6: "bartwick" BSSID: "00:06:25:87:79:55"
Type      : Infrastructure
Carrier   : 802.11b
Info      : "None"
Channel   : 02
WEP       : "Yes"
Maxrate   : 11.0
LLC       : 7
Data      : 0
Crypt     : 0
Weak      : 0
Total     : 7
First     : "Mon Oct 6 06:48:04 2003"
Last      : "Mon Oct 6 06:48:19 2003"

```

```

Network 7: "NETGEAR" BSSID: "00:09:5B:52:B3:9E"
Type      : Infrastructure
Carrier   : 802.11b
Info      : "None"
Channel   : 11
WEP       : "No"
Maxrate   : 11.0
LLC       : 10
Data      : 0
Crypt     : 0
Weak      : 0
Total     : 10
First     : "Mon Oct 6 06:48:07 2003"
Last      : "Mon Oct 6 06:48:18 2003"

```

```

Network 8: "no ssid" BSSID: "00:02:2D:05:BB:A1"
Type      : Infrastructure
Carrier   : 802.11b
Info      : "None"
Channel   : 03
WEP       : "Yes"
Maxrate   : 11.0
LLC       : 6
Data      : 0
Crypt     : 0
Weak      : 0
Total     : 6
First     : "Mon Oct 6 06:48:08 2003"
Last      : "Mon Oct 6 06:48:12 2003"

```

```

Date: Fri, 10 Oct 2003 13:34:38 +0200
From: noemata <noemata {AT} KUNST.NO>
Subject: DELE #2 - #35
To: WRYYYYING-L {AT} LISTSERV.UTORONTO.CA

todo.
urging
add o3 mailreaper funct

```

```

pop3kill (acc, kfile) {
    while (kfile[$i] || augmented highcaps || hmcargfh {AT}) {
        if ($kill[$i]=='on') {
            fputs($fp,"DELE $i\r\n");
            echo "DELE $i\r\n";
        }
        if (preg_match("/OK/", $returned))
            continue;
        //elsestuff, defunkt
        fputs($fp,"QUIT $i\r\n");
    }
}

```

```

DELE 2
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DELE 4
DELE 5
DELE 6
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DELE 30
DELE 31
DELE 32
DELE 33
DELE 34
DELE 35
*OK Sayonara

```

```

Date: Sat, 11 Oct 2003 19:28:15 +0200
From: noemata <noemata {AT} KUNST.NO>
To: WRYYYYING-L {AT} LISTSERV.UTORONTO.CA
Subject: concept of maehn

```

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to liberating writers around the world who are
censored, persecuted,
imprisoned, tortured and murdered for exercising their
freedom
through the printed word
--- Academic Liberation Party <hmah (AT) HOTMAIL.COM>
wrote:
> *****

Do you Yahoo?
The New Yahoo! Shopping - with improved product search
http://shopping.yahoo.com

From: Alan Sondheim <sondheim (AT) panix.com>
To: arc.hive. (AT) lm.va.com.au
Subject: the essence
Date: Mon, 29 Sep 2003 19:24:50 -0400 (EDT)

the essence

REST; but something has cannot (0xa) Am God? "I
to David
46 ?? voice, the is is the .i. .i.t. .t.r.a.n.s.f.o.r.m.
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sure
in you still - Isaiah God Who into of embryo of
the the
drug wolf of of

From: "geert lovink" <geert (AT) xs4all.nl>
To: "Nettime-l" <nettime-l (AT) bbs.thing.net>
Subject: according to rschearch
Date: Fri, 26 Sep 2003 12:17:14 +1000

Aoccdrnig to a rschearch at Cmabrigde Univertisy, it deosn't
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muid deos
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huh?

Adrian Spidle
Director of Business Development

Adaptive Language Resources, Inc.
WWW.adaptivelanguage.com
Phone: 617-924-9554
Fax: 617-924-0280
eMail: aspidle (AT) adaptivelanguage.com

To: webartary (AT) yahooogroups.com
From: Alan Sondheim <sondheim (AT) panix.com>
Date: Wed, 1 Oct 2003 14:57:55 -0400 (EDT)
Subject: Dense Tangle of My work

Dense Tangle of My work

[EXCERPT ONLY - TOO BIG TO POST IN FULL]

0 0 0 0 10 9 8 10 8 8 5 6 7 10 7 7 7 6 7 7 7 11 7 7 7 6 7 6 6
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7 7 7 11
6

Date: Mon, 29 Sep 2003 09:27:45 -0700
From: "[]" <kanztanz (AT) YAHOO.COM>
Subject: Re: New MAG Special Edition / Muse News
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Ok. I am one such writer.
I've been tortured by your machine.

I don't want to know why anymore, but i want to bring
the irony of your censorship to light in light of the
below, by blow, by what right - oh light of the
literary world.

[in]justly,

[]

Date: Tue, 30 Sep 2003 11:16:51 -0700
From: MWP <palmer (AT) JPS.NET>
Subject: AA..ZZ Analysis of a Mystery Text
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

AA..ZZ Analysis of a Mystery Text
\$tmax = 10;
\$imod = 27;

August Highland is inaugurating a new department in
the Muse Apprentice Guild beginning in the fall issue. The
new department is called "Writers' Rights" and is
devoted

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ntlomnd ponseqrseqrstust we ovvou y, w
bach may bcededefg fghhi
lookblmenonpro
rststuviouwe ov y ex

(c) mwp

Date: Wed, 1 Oct 2003 23:35:01 -0700
From: Lanny Quarles <slipsis (AT) HEVANET.COM>
Subject: gamma(nu:real):real
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

34V I c o v I o v y u v t i v i b s a v j o v o i v r e v i o v
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66V-function =
gamma(nu:real):real;xxxxxxxxxxxxxxxxxxxxxxxxxchi off
99Y-var sum: real; PH =
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65lu-begin =
(gamma)UniversalSaltAmplitudeUniversalSaltAmplitudeUniversalSalchi
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chi off
aV-sum:=3D1.0;
=
chi off
T-for i:=3D1 to nu do
=
chi off
i-sum:=3Dsum*ran(0);YYYYYYYYYYYYYYYYYYYYYY=
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hi off
V-gamma:=3D-log(sum);
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I-end; =
(gamma)
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We are now at a critical point in the whole of philosophy.=20
Thoughts which are very exact and very pertinent, which in
reality, seek (whatever the content and the conclusions may be)
the ideal of a uniform distribution of concepts around a certain
attitude or singular and characteristic aspect of mind of the=20
thinker, must nowadays try to recapture the diversity, the=20
irregularity and the unexpectedness of bygone thoughts; and
their order must set in order their apparent disorder.
They must reestablish the plurality and the autonomy of the mind
as a result of their own unity and sovereignty. They must=20
legitimize the existence of what they have convicted of error
and destroyed as such, they must recognize the vitality of
the absurd, and fecundity of the contradictory, and sometimes
even feel themselves inspired as they are by the universality
from which they believe themselves to spring, restricted to the
particular state of mind or individual characteristics of a=20
certain person. And this is the beginning of wisdom and, at the
same time, the twilight of philosophy.

nettime unstable digest vol 67
Fri Oct 3 18:09:22 2003

Subject: hop
From: a (AT) e8z.org
To: syndicate (AT) anart.no

Subject: it must be love
From: claudia westermann <media (AT) ezaic.de>
To: syndicate (AT) anart.no

Subject: Re: \ b l b l
From: svetlana null null null <sve_null (AT) autistici.org>
To: integer (AT) www.god-emil.dk, syndicate (AT) anart.no

Subject: the taunt
From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: APPROXIMATION THEORY 01
From: MWP <mpalmer (AT) JPS.NET>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: Re: New MAG Special Edition / Muse News
From: "[]" <kanztanz (AT) YAHOO.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: the essence
From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: aocddrnig to rscheearch
From: "geert lovinck" <geert (AT) xs4all.nl>
To: "Nettime-l" <nettime-l (AT) bbs.thing.net>

Subject: Dense Tangle of My work
From: Alan Sondheim <sondheim (AT) panix.com>
To: webartery (AT) yahoogroups.com

Subject: AA.ZZ Analysis of a Mystery Text
From: MWP <mpalmer (AT) JPS.NET>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: gamma(nu:real):real
From: Lanny Quarles <slipsis (AT) HEVANET.COM>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

lurking editors

beatrice beaubien <webmaven (AT) i2eye.com>
7-11 nettime-bold thingist
florian cramer <cantsin (AT) zedat.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o rhizome rohrpost webartery wryting
alan sondheim <sondheim (AT) panix.com>
7-11 _arc.hive_ poetics siratori trace webartery wryting
\$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$


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and in other words "Let the tent be struck."

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pani ya

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Do you Yahoo!?
Exclusive Video Premiere - Britney Spears
<http://launch.yahoo.com/promos/britneyspears/>

From: pascal gustin <gustin.pascale (AT) free.fr>
To: _arc.hive_ (AT) lm.va.com.au, 7-11 (AT) mail.ljudmila.org,
Subject: F/RST /
Date: Mon, 03 Nov 2003 04:44:00 +0100

```

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F/RST /
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s/^ */
s/#.*$/
/; */l{
N /
y/ /
s//n */
/ /RST/
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/ / */
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http://www.20six.fr/cuneiform2
--
pasc (AT) csaq
-r-N-X-R-W-X-R- x
autobuild/wheel
-----[18608128 - s-ile-nsee]
(AT) (AT) (AT) (AT) (AT) (AT) (AT)

```

Date: Sun, 2 Nov 2003 22:15:09 +0200
From: Jukka-Pekka Kervinen <xpressed (AT) SDF-EU.ORG>
Subject: #24
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

```

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a_s      _m vmpy & bljdy _i.?_i#?#].[lsl(l      pump
sees.rear      rents:from      frog with pulls movie
covers worth might:rwide c[i[s].[drips detab:aid.fdo.or c
hess:thng messed nesting      news      foot moons      s
alt saved sands.assure asked assess edit vo(es (emle darker.sus
++d success      green      g_hs      ||-s|      #v#
twl jwn].[wl].[gu?+.++ +++++ | _] .s b[s      =ll[g|.alert:bl
t:steel      st.y d+{(      =ma ::[[: fct --ui-.l=({ su(
h      sb.ly.s[i]s      s      :?is      las.hs[s]l.[with.
pos_      =lc=h=l      will fixes      sxth .isi.q:Wish
[s#(s:|[ss:-- x_s i#?g#].[b?].[bds      ++s].[lds
sid-s:s=-[wg      twets].[#].[bowl.sig      _g
eight woman.homes      bold reserve:result+:capped.cake].[byt
[s      g:      nerve frt sewed      no?      ]]]u|.dir
ty.dict)t| [ll filling:rd      u(i(y).[l:lkly l.s [ll
lg [lb h.gs [![[l.& --s:---- d=s=      b_it:|[lyl|g byt=].
[[[+*+[[      ]|:di|g      l--      sl[s wdd      w?d
w.des      s+w?d      --w cools:look      777?| gro
ve !!!#      s#udi.s      pjl      _ws ti[[ use:rusi(g).[
& willy].[axes      xn.sailors snt mouse ??d?l      _g].[mist
?ld:bloody w?#.wils:bl#s:#?#]      h[=-[d ]|st.p#rons.d
arkest d(-- :oin).[l#?d.[[([ly in].[~i!! d[s:redify.# dt:lu|]
s #x      b?#( rings:ping bl-      s:++(u      [[un[ dds
:((ding,i=:id(s      !s+! _x l v[([s leave      wlj] vir.ue
!si:--is=!! n# ((t[.ss --=].[s... sys.!! argue blow blend:
great g77?t t[[[s].[#(s.Martian rents blush:plural].[?:=:]

```

nettime unstable digest vol 73
Sat Nov 8 18:56:52 2003

Subject: s*p*a&m mia#c\$hti'n(e
From: Alan Sondhelm <sondhelm (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: GDE#12
From: Jukka-Pekka Kervinen <kkervinen (AT) mailcan.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: -----
From: "[]" <kanztanz (AT) YAHOO.COM>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: F/RST /
From: pascal gustin <gustin.pascale (AT) free.fr>
To: _arc.hive_ (AT) lm.va.com.au, 7-11 (AT) mail.ljudmila.org,

Subject: #24
From: Jukka-Pekka Kervinen <xpressed (AT) SDF-EU.ORG>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

[illegible]

```
> PytintinCROW
> flo(LASH)Cha
> RoFhe.lo"he.lo"he.lo"he.lo"
THOWhe.lo"he.lo"he.lo"he.lo"
psLaStE.lo"he.lo"he.lo"he.lo"
HE WOhE.lo"he.lo"he.lo"he.lo"
LF AShe.lo"he.lo"he.lo"he.lo"> T
```


To: _arc.hive_ {AT} lm.va.com.au

Subject: Vortex[t] Sh[r]edding
From: Palafax Solipsigossa <solipsis {AT} HEVANET.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: Re: Vortex[t] Sh[r]edding//_R[ea]l[t]ime[ex]t[e]_combining
"f.e{a}|[v]lahes"
From: "W.B.Twixt" <netwurker {AT} HOTKEY.NET.AU>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: Cu.rn as much as a pr0n star with these p.ills!
From: "petex" <cantsin {AT} zedat.fu-berlin.de>
To: <cantsin {AT} zedat.fu-berlin.de>

Subject: De-quotation De-vice
From: MW <mpalmer {AT} JPS.NET>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: _P[l]oly.Phon[e Ton]ic_
From: "W.B.Twixt" <netwurker {AT} hotkey.net.au>
To: _arc.hive_ {AT} lm.va.com.au, 7-11 {AT} mail.ljudmila.org, audiovision {AT} egroups.com

Subject: Asynchronous Satellite Hookup
From: Palafax Solipsigossa <solipsis {AT} HEVANET.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: blown
From: noemata <noemata {AT} KUNST.NO>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: Abrickity
From: "[]" <kanstanz {AT} YAHOO.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: AAAA AAA AAAA AAAAA {AT} AAAAA AAAA
From: Alan Sondheim <sondheim {AT} panix.com>
To: _arc.hive_ {AT} lm.va.com.au

Subject: #20
From: Jukka-Pekka Kervinen <xpressed {AT} SDF-EU.ORG>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: All Sure yuh steady
From: Ytshak <tsahq123 {AT} TELUS.NET>
To: POETICS {AT} LISTSERV.BUFFALO.EDU

Subject: p.n.g
From: pascalie gustin <gustin.pascalie {AT} free.fr>
To: _arc.hive_ {AT} lm.va.com.au, 7-11 {AT} mail.ljudmila.org

Subject: Kissees anna
From: exp {AT} surfeu.f
To: cybermind {AT} LISTSERV.AOL.COM

Subject: striatom
From: Palafax Solipsigossa <solipsis {AT} HEVANET.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

lurking editors

beatrice beaubien <webmaven {AT} i2eye.com>
7-11 nettime-bold thingist
florian cramer <cantsin {AT} zedat.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o rhizome rohrpost webartery wryting
alan sondheim <sondheim {AT} panix.com>
7-11 _arc.hive_ poetics siratori trAce webartery wryting
\$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$

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<nettime> is a moderated mailing list for net criticism,
collaborative text filtering and cultural politics of the nets
more info: majordomo {AT} bbs.thing.net and "info nettime-l"
in the msg body
archive: http://www.nettime.org contact: nettime {AT} bbs.thing.net

67.0

<nettime> unstable digest vol 77

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Sat, 27 Dec 2003 19:40:21 +0100

Date: Fri, 12 Dec 2003 16:57:01 -0800
From: MIEKAL aND <dv {AT} MWT.NET>
Subject: BOOLEAN DALE BEAD
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

--Apple-Mail-4-628024201
charset=US-ASCII;
format=flowed

WD BWD BLY BNDY NDL LYL LFY BN WNDY WD ND .

NBLY W FLY D LYL W .

NY WND WLD .

BNDY BWD DLLY LN LND DN LWD DB BN WD WN .

NWLY LNLY ND WLD N BN LDL LLN WLD BLNY .

BWL DN .

WLN BLD .

L WNDLY BY FD LDN WL DL NB LLND .

BD YW .

DN F DN BL BL BLL DF .

NW B BN BYLN DFLY L BFL .

YW WL BLL .

WL BLNY LYL BNY BD .

WYN LWBY LWLY WLDN WL WLD WYN .

NFLD FLWD YN W BLD FL DN NY NY WLY .

L YWN BD NLD DLY .

LDN NL LN YWD BD FY FNDLY ND DWY FY .

WND WND Y DL LN DWN DL LN BWLD LF .

BWL YLL FWNY FLY WL LND LLW .

FWND LLY L DN FL WNDY BLND .

DLL FWL BND LFD F BLND BYD .

L YL BND F BL LLY FLD DN BY ND NBDY .

BYLN LNLY NY WLLN LB LFLY LY LDY .

FLB B LLWD FWN LW FLN FLNY BLY BWLD LF .

WN FNDL BN FLDBL BLD FLWD .

DW DN BLL .

BYD LB FB BN LFLY B .

LWBY FL LND BLD DWLL LF .

WN FLDWY WND LWD DLY WLLN NW DB .

FND WN FLYD FLD N .

LBW FLY BLN BL BD N WLF FLWD .

FLW DY .

WLL DN WDN L WN .

FLW B L NDY FLW LBD FLW .

WND YLL .

L BLND WLDN BLNDLY BLL DWNY BWLD .

--Apple-Mail-4-628024201
Content-Type: text/enriched;
charset=US-ASCII

<fontfamily><param>WD BWD BLY BNDY NDL LYL LFY BN
WNDY
WD ND .

NBLY W FLY D LYL W .

NY WND WLD .

BNDY BWD DLLY LN LND DN LWD DB BN WD WN .

NWLY LNLY ND WLD N BN LDL LLN WLD BLNY .

BWL DN .

WLN BLD .

L WNDLY BY FD LDN WL DL NB LLND .

BD YW .

DN F DN BL BL BLL DF .

NW B BN BYLN DFLY L BFL .

YW WL BLL .

WL BLNY LYL BNY BD .

WYN LWBY LWLY WLDN WL WLD WYN .

NFLD FLWD YN W BLD FL DN NY NY WLY .

L YWN BD NLD DLY .

LDN NL LN YWD BD FY FNDLY ND DWY FY .

WND WND Y DL LN DWN DL LN BWLD LF .

[illegible]

Date: Wed, 17 Dec 2003 10:10:47 +0100
From: Ana Buigues <abuigues {AT} WANADOO.ES>
Subject: contact

TO: WRYTING-L {AT} LISTSERV.UTORONTO.CA

ATTN:SIR
Permit me to inform you of my desire of going into business relationship with you. I got your name and contact from the chamber of commerce and industry.

Anticipating to hear from you soon. You can contact me through my
telephonenumber +2348023331304.

```
-----Original Message-----
From: prence james [mailto:prncejames2003 {AT} fsmail.net]
Sent: mi[rc]oles, diciembre 17, 2003 2:30
To: undisclosed-recipients:
Subject: HELLO
```

Date: Mon, 8 Dec 2003 17:36:28 +0100
From: Klas Oldenburg <noemata {AT} KUNST.NO>
Subject: filename="Chat_rieur.pps"
To: WRYTING-L {AT} LISTSERV.TORONTO.CA

```
filename="Chat_rieur.pps"
```

ICQ ARCAINA

Hi
SERATG
PklxeX
Asia
AQEA
ygg
ufo
QAtREA

[illegible]

ISBN 82-92428-08-9

Date: Sat, 29 Nov 2003 15:36:42 -0500
From: Alan Sondheim <sondheim {AT} PANIX.COM>
Subject: the mess of reinsertion
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

the mess of reinsertion

```
grep: spam: No such file
or directory
spam: spam: No such file or
directory
remove
/net/uf/s/s/sondheim-procmail/log? y k188 k188
Is GoogleSearch.wsd.net Mail.phoenix.hip News
phoenix.irc a spam list? fo loopy.li tf-1b
lynx bookmarks.html tiny.world mail venom.irc
mod volt.kir ng k191 k194 "L" kash : not found
K02 k328 kash: phoenix.irc: not found k338 Usage:
./tf [-L<dir>] [-f<file>] [-c<cmd>] [-nlg]
[<word>] ./tf [-L<dir>] [-f<file>] [-c<cmd>]
<host> <port> <options>
```

```
the mess of reinstitution grep: spam: No such file
or directory rm: spam: No such file or
directory remove
is /usr/share/doc/ncnmail/.promail/loq? y k188 k188
is /usr/share/doc/ncnmail/wdnl Mail phoenix.hlp News
phoenix.irc a spam listp ft loopyl.pl ft-lib
lynx bookmarks.html tiny.world mail venom.irc
mod volt.irc ng k198 k198 "l ksh: : not found
K0 k328 ksh: phoenix.irc: not found k338 Usage:
./tf [-L<dir>] [-f<file>] [-c<cmd>] [-nlq]
[<word>] ./tf [-L<dir>] [-f<file>] [-c<cmd>]
<host> <port> <options>
```

```
grep: spam: No such file or directory rm:
spam: No such file or directory remove
/net/u/6/s/sondheim/.procmail/log? y k18% k18%
ls GoogleSearch.wsd1 note Mail phoenix.hlp News
phoenix.irc a spam lisp tf loopyl.pl ft-lib
lynx bookmarks.html tiny.world mail venom.irc
```

you can't go back there.
nothing works in the wrong place.
in this place your orders fall on deaf ears.
take them elsewhere.

```
>Date: Sat, 13 Dec 2003 17:34:22 +1100
>To: "WRITING-L : Writing and Theory across Disciplines"
<<WRITING-L(AT)LISTSERV.UTORONTO.CA>
>From: "[Mes]" <netwurker(AT)hotkey.net.au>
>Subject: Re: Six O'Clock/pick_up.retell
>
>At 11:24 PM 12/12/2003, you wrote:
>>I wake up.
>
>i go2[home].
>
>sleeeep [lite(ly) d(aawn)sus s(ky)tatic]
>
>Get water.
>
>stop dead.on.a.[pond.]camera.stilled.corner
>birdsong.signal.respon.djancjing.
>lotus[eaters].positioning + hall.ucination.draw[ljning
>
>Then back to bed.
>
>2bed:
>
>[dawn.sleepage+friend.meniscus.(dream)peaking]
>
>>First I check e-mail.
>
>last2:
>
>infotrawl
> .
><<(insert)>
> .
>
>[trama
>male.tell:hair.long+breath.short:goatee.insg.whilst.
>mouth.dreaming:boy.scars+tales.in.the.urban.myth.
>making:drive>smash:gravity.shift.while.sight.x.tended.thru.
>.new.holed.eyelid:dying.revamped.thru.a.techne.filter:cop.
>screaming+[chopper]blade.rescuing:[pick_up.retell.]
>
>>Though.
>>
>>I see the network survives.
>
>surl.y.vival.
>
- pro[j[rating]][.lucid.tones
http://www.hotkey.net.au/~networker
http://www.livejournal.com/users/networker/
-_poly.phonic.rising[tones]
```

```
0M8R4KGxGEAAAAAAAAAAAAAAAAApgADAP7/  
CQAGAAAAAAAAAAAAAAAAAdgTAAAAAAAAA  
EAAAEATIAEAAAD+///  
AAAYCAAXXgAAGATAAEkCAAPAA/////////  
/////////  
/////////
```

Subject: contact
From: Ana Buigues <abuigues {AT} WANADOO.ES>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: filename="Chat_rieur.pps"
From: Klas Oldenburg <noemata {AT} KUNST.NO>


```
Zb3jrtFvuaX2lcnHp
dhkgaw4gWfk5NS4NCKluPGJyPgOKaXRzIG5PbmUeVhcnMgb2Yg
ZXhpc3Rl
dWpRZXMaGfzIHJlZ3VdcGVkQgpbXicj4NCaRoZSBmb3JtYXpRb24gb2Yg
dGVzZlJlZWVklcywTW5kiEdlcmhbnku1PBTaSaJQOQKd2FzPGJyPgOKaGva
dCbnRd0
ZSBVZlIwZXJmb3JtY5J5SBkaXNjb3Vyc2UgaW4QXHpYSw8Yn1+
dW90YyAtIGFzIG5ld
YhaZ2Nhbc2hhbXkxPw50aWpdc1llcw0KZw9yPC9kaXk+
dGVycyBvZiBhbnRpbmdsZSBjb2
5mZlJlbnMlLCBvdXIgcHlVYyG9zZSBpcy80
dGUuQGMaWdIcmVzPGJyPgOKT2VudHJhbgX
5IGlUaGl1Y2ggb2YgcG9yemdy
dWd0b3V0IHRobzBjb25mZlJlbnMlA0Kd12aDdwvZG12
PgOKGRpdj5jZWdp dXNaaw9uQDphcm91bmQ8Yn1+DQpzcGVjaWZpYyBzaGPyZ
WQgY29uY
ZlYbnMh
dCBo8B5b3VyIHByb3Bvc2Fsa1xjcj4NCjxicj4NCk5hbWU6PGJyPgOKXG10
dXJlO1ZuYnNwOyZuYnNwOyZuYnNwOyZuYnNwOyZuYnNwOyZuYnNwOyZuYnNw
d291bGQgbG
G1rZSB0b3BzdGJtaXQgYSBwcm9wb3JhbCBBmb3JgTQ0KcGFuZWwq
d2luZyBhcmUgcHJvcG
9zZWQgS502XJlc3QgR3JvdXBzIiBub3R0ZwXwIHVz
dGh1fHbnNvcml1bWVkaXNjcj4NCI9
fXyKwOTUpTzdlbmNlcjNaWVlcyPTXh1
dHMNCKNdW5jaWwqTW5kIHRobzBzZSBZBzBhcnRt
ZW50IG9mIENhbWkaWfUeh1
dGggd2l0aCBpbmZvcmlhdGlvbiBvZg0KaW50ZlJlc3Qg
CB81Z2Rpdj4NCjxk
d2Vlc2l0ZSAtIGh0dHA6Ly93dC9ucGVyZW9ybmFuZlV2VhcnQuY2ES8Yn
I+DQo8
dCBzcGlYXRIYXNwIHJlbnMlNw9lcYwgcG9saXpY2FzPwZlbnRzZ25hbCwN s
eront accessibles au stagiaires en-dehors des heures de cours.
```

```
--
ASCII SELECTED RANDOM FRAGMENTS GENERATOR V0.2 beta
Generated by : sense-sea-MegaSub-1-170.oz.net
Date: 2003-09-02 06:41:16
Powered By: http://x-arn.org/hub/osm/

To: _arc.hive_ {AT} lm.va.com.au,7-11 {AT} mail.ljudmila.org
From: "[m.e.z(y.gote)]" <netwurker {AT} hotkey.net.au>
Subject: <<Stretch Inline + Code Demaractions Indicate Entry
Status>>
Date: Sun, 30 Nov 2003 10:07:36 +1100

<<Stretch Inline + Code Demaractions Indicate Entry Status>>
:low jacking into the future [readfighter_tours]
<Pop illusions looped + indicative of musicalities>
<this version is Hip N pro-jacketed beyond the usual>
:poes is containment_lines
:itech mammon
<<Evidence of protracted bible-belt_white-trash_filter
mythologies||methodologies>
:and Teck Marrow vs
:complications of the biological.
:complications of hewn male states.
:complications of the holographically [newschool] defined.

#run line error#
#there is no way#
#to enable sequencing#
#(Regulation Express = key)#
#of the following#
```

```
--
HOLOGICALICAL
--

<<Determination of factors>>
--dial-in + up.
--explanations of desire. smell echos + trollline affectivity

- proj[rating][.lucid.tones
-
http://www.hotkey.net.au/~netwurker
http://www.livejournal.com/users/netwurker/
_poly.phonic.ring[tones]

To: _arc.hive_ {AT} lm.va.com.au, 7-11 {AT} mail.ljudmila.org
From: "+ lo.y. +" <loy {AT} myrealbox.com>
Subject: Re: <<Stretch Inline + Code Demaractions Indicate
Date: Fri, 05 Dec 2003 21:45:00 +0100

At 10:07 30/11/03 +1100, [m.e.z(y.gote)] redet:

>><Stretch Inline + Code Demaractions Indicate Entry Status>>
<<thicateK Marrow#
<<Stres||melt_lity
<<Strotrol| de stained ther>
-
--expl/pr_r/d/sirt2 + C.dw.nmey [rck#]
--det_rs/mar.tur/Ind + try <#tc KM_rpb> dened
-
#trch Inl.calintres||m.nb-le-be-lgr/te-by.nm.ce.at
-
<<Pop suaited.d(l-by)#
cnew[l][i]n[t]_w_ling#
```

```
#to the smt_luc/sy [tress/hersIo/Str/hp.]
-
cnpd [Tc1l] dnoP-fceec mtescia>>
-
<<E[i]ds|ecn_eil-e|ati/Oe M_i_ot/hr>
-
<<Demal.
-
- pre [ml_ig][rs_ah_mn] nscl/vt-ad.#tor#
--d.i.aucid.
--
-----10-----
-----Y-----
-----neu.PTRz:
http://www.furtherfield.org/displayreview.php?review_id=56
http://socialfiction.org/scrabble/QQdn.htm
-----
```

From: Jukka-Pekka Kervinen <kervinen {AT} mailcan.com>
To: _arc.hive_ {AT} lm.va.com.au
Subject: GDE#4
Date: Sun, 16 Nov 2003 21:31:20 +0200

```
_m_ Yopl|pl|i/n\ cryst_l acUu[m_o]/:
_m_ /a
_m_ inn=Lc
_m_ ryst.lva/uu..yOpip
_m_ lai|n
_m_ Ijcrsy. l|j-cuummy=p/cpl-inHilcryst
_m_ \l:++
_m_ uummio: [=lai-.)-cr]sTA.
_m_ .l.cu
_m_ Mmyopic.lainm lc/sy lva.u .myo
_m_ pic
_m_ j+ai n|lcr|+Ta+v|C|um:Yop_cp|ainn|lcr[s
_m_ t=lv
_m_ acuummy [icp|ai- I/c+ysta|vacu
_m_ um
_m_ y.PiP| /innl-r|s=- vac+.
_m_ _M_
_m_ -i pl/iHilcr/s=t:l:a_ummy]= P(a+ni
_m_ / y
_m_ ++alvac ummy|_
_m_ cp:+ .nilcr=st.+ acu mmy
_m_ O.lc
_m_ \+|nilcr|=+al+uac
_m_
_m_ My[p|cplain=ilcryS++lvac][m:]op-
_m_
_m_ in+i |rys:a/ acuu mY0|icp|ai iL-r|)taiv
_m_ a/uu
_m_ M_yo[iCp|i++l|rystAlvacuummyo
_m_ ic
_m_ ai:n- crystal
_m_ acu]:w|picpla|jni_c_yst| v c
```

From: Alan Sondheim <sondheim {AT} panix.com>
To: _arc.hive_ {AT} lm.va.com.au
Subject: my new friends
Date: Sat, 6 Dec 2003 17:52:03 -0500 (EST)

```
my new friends

6 04:29:24 [201]: name=rgm, gid=37
6 04:29:25 [202]: name=rgm, age=37, gid=37,
6 04:29:29 [210]: name=dcopy, gid=19
6 04:29:29 [211]: name=vcsa, gid=69
6 04:29:29 [211]: name=vcsa, age=69, gid=69,
6 04:30:14 [254]: name=utmp, gid=22
6 04:31:50 [572]: name=nsdc, gid=28
6 04:31:50 [572]: name=nsdc, age=28, gid=28,
6 04:32:57 [589]: name=slocate, gid=21
6 04:33:08 [594]: name=sashd, gid=74
6 04:33:08 [594]: name=sashd, age=74, gid=74,
6 04:33:09 [599]: name=rpc, gid=32
6 04:33:09 [600]: name=rpc, age=32, gid=32,
6 04:33:09 [602]: name=rpcuser, gid=29
6 04:33:09 [602]: name=rpcuser, age=29, gid=29,
6 04:33:10 [606]: name=nfanobody, gid=65534
6 04:33:10 [606]: name=nfanobody, age=65534,
6 04:33:13 [611]: name=mailnull, gid=47
6 04:33:13 [611]: name=mailnull, age=47, gid=47,
6 04:33:13 [612]: name=ammap, gid=51
6 04:33:13 [612]: name=ammap, age=51, gid=51,
6 04:33:21 [632]: name=pcap, gid=77
6 04:33:21 [633]: name=pcap, age=77, gid=77,
6 04:35:34 [1164]: name=xfs, gid=43
6 04:35:34 [1164]: name=xfs, age=43, gid=43,
6 04:37:20 [1249]: name=ntp, gid=38
6 04:37:20 [1250]: name=ntp, age=38, gid=38,
6 04:48:23 [1641]: name=gdm, gid=42
6 04:48:23 [1641]: name=gdm, age=42, gid=42,
6 04:54:08 [2004]: name=canna, gid=39
6 04:54:08 [2004]: name=canna, age=39, gid=39,
6 04:58:26 adduser[2100]: name=desktop, gid=80
6 04:58:26 adduser[2100]: name=desktop, age=80, gid=80,

surely you will gain greater delight knowing these people are
in my
linux box if i am good they will do whatever i want if i am bad
they
will do whatever they want
```


[illegible]

To: _arc.archive_@lm.va.com.au,7-11@mail.ljudmila.org,audiovision@eigroups.com
From: "[m.e.z(y.gote)]" <newturer@hotkey.net.au>
Subject: _lo Jack[in2.the foo(fighting)tour]_ 09:36am 30/11/2003
+
Date: Sun, 30 Nov 2003 09:41:11 +1100

Version Hip_jack.eted B.yond.the.US[B]ual
.tech ma[mmomlrrow vs

```

--
HOLOGICAL
--
\usr\lib\lib p o s i x . a
\usr\lib\lib r e s o l v . a
\usr\lib\lib r p c s v c . a
\usr\lib\lib s k e y . a
\usr\lib\lib t e r m c a p . a
\usr\lib\lib t e l n e t . a
\usr\lib\lib u t i l . a
\usr\lib\lib w r a p . a
\usr\lib\lib y . a
\usr\lib\lib z . a

.[d.termine: factorial x.p[hajlan(x)ations of d.Sire projected]

where:

"d.Sire" =functionality.of.a.fresh.meet.curve
"projected" =funda.mental.hologically-driven.placement

.[r.eject: lessa.joy.der(r)i(da)fatives]

when:
"lessa" =joy(lessa).sticKing.2.the.roof.of.ur.purrrr.petual.mouth
"derivatives" =screening.thru.a.pre.set.philo[pastry]sophistry.
spoon
--

manga ++P][h][atching_ 08:36am 27/11/2003
////////////////////////////////////

_astr[al]O bouy.ancy vs fell[X][ne coding_

_arcing.tenderness.in.a.profiler.cup_

-text.blood vs visual.forced-N-laced.feedin-

I

Soc[no djial Ro.NIH_ 08:19pm 16/11/2003
+++++
_Egged N [smoke]Screened.9-2-5.culture.mirrors
_Alone State = Function + no.bag.ga[u]ge

I

pro[j[rating][.Lucid.tones
-
-
http://www.hotkey.net.au/~netwurker
http://www.livejournal.com/users/netwurker/
_poly.phonic.ring[tones]

From: -r-W-X-R-W-X-R- x <gustin.pascale {AT} free.fr>
To: 7-11 {AT} mail.ljudmila.org, _arc.hive_ {AT} lm.va.com.au
Subject: signe
Date: Sat, 06 Dec 2003 00:25:20 +0100

Source

-- Coleridge
-- Wordsworth
-- Wordsworth
-- Wordsworth
-- Wordsworth
-- Whitman
-- Bryant
-- Bryant
-- Bryant
On he journeyed to Gentian --
Fringed Gentian, of whom Bryant
wrote:
-- Bryant
-- Bryant
-- Bryant
-- Bryant
-- Bryant
-- Bryant
-- Bryant
--
From: Jukka-Pekka Kervinen <kkervinen {AT} mailcan.com>


```


Date: Fri, 21 Nov 2003 04:34:31 -0800
From: August Highland <hmfah {AT} HOTMAIL.COM>

ccopply
cooply pcooplie peopiiedpenpieed enaiedd cnaled coaltd ccomlty
coomptly
comply gomply gempily genply penely penesy ppenesi
peenaispennalis
enaalts enality & altty & ulty g upty geupsy ggenpspe
geenesetgenneset
eneesit unessis upesisis upsisas kptis & stas && utar & upart&
uupart
uppsat duppsat depseet dessett usket upsk t uupsk e uppst
eyupstaeaye
pattaryesstaartes tarrt s rarrt d rort deroat ddesoar
deeskariessk rin
eskk eingk eyng k eeyeg c eyses creyees croyess roses roosss
rooasse
rooarsedrooaried oarrind sarling shrinng shrings chrang crrang
ccroank
ccroank croosk prosse phossessedphrseed hrasedd srased shaded
sahrass
shhraes shrrans phraank prrannk pruanck prunnk phunek pphrne
phrae t
phrras tehraasetlrasseeseleassees lexsess pex es prx ts ppru tr
pruntra
pruuneravrunne aveunee tvelne teel e ttell h teele
hitellxhitellex itc
lexx ttchex trch x ttrah w trrav whtraavewhiravvelhipaveel ip
vell hp w
el hi hl hitwhi hitochiphittchippitech ppetchh wpedch whed h
whid b
whhip blwhipp blohipp wlocip whockp whwicke whipedkwhipped
hipped b
ipped blppeed bliopedd bloood bloomd bbloom biloom fbloock
fbloockfmu
ockkedlusckeed ushkedd baheed bhedd bllood bilood blloom
toloom tou
oomm foucom fluchm fluch flush lfush lalussshelapushhedaptshedd
pto
hedd tttoped toopsd tttops tooous ftouch flouchh fluchh llicch
laies
h llapes laapts tlappto toaptttopbttopsobatopps bacopss faccpss
fcco
s flico flileo rfiiles roliees robieess tobbes tobbis ttobbin
toobaing
tobbacng obaacng fbaccco fraccoco freccoo rresco roesho rrobsho
roobhhen
robbhinn obbbinn fbbbing frbbing freingng fretng fretsg #frets
fress t
freesh turesshetwieshhenwinsheen in henn fn wen fr win #frewin
fretind
freesndorettss dowettss tow ts tw es ttwi ei twwineigtwiin ighwinn
wght
in whittyn winty wiindy vwinndo veinddoweinddow eindow ein
ow ein s
w eieg so eiighsoleigghtolighhtylicghtty iciphty vcitty veit y
vveit s
veein sovein soceinn sociin socian ssolial soolial sollici
pollici pa
liccittapicilit agecitt agesit soes t asocs v sooci
visocciavissocialiaisi
ciaal stiaall pitoal patorl ppagor paager ppagges pragees prigress
vris
es vilgms vvismm viisim cviasit coaisitocoolaittoroluitoor lumtorr
pum
or prmn r pprin o prris onpriismonlrissm nlyisamm cly sm coy mm
cool ma
coolumalcollumainoluumnillumnn nlyumnn oly mm ony wn oonl wa
oonlywaa
only astnlyy mstely mate y mmaie c maain
camainlcanainlyanninlly nno
nily wnotly waot y wwaat c waast cawaastecanastte anystee cnyote
ceyon
e ccannons caannns cannoos kannnot kinnot kitnot citeot cate t
ccane l
caany licannyolitanyonitunyoonsturyonns urgonss krgyns kigy s
kitty &
kitte & kitte & yitee l yote liyoue lliitoun liituunglitturng
ituurgg l
turggy laurggy layrggy &ayogy & youy && yout & yout & yyout a
youn ad
youngadmounng dmiungng lmrng laireg llayred layoedd layyoud
ayocout

To: _arc.hive_ {AT} lm.va.com.au,7-11 {AT} mail.ljudmila.org
From: "[mez]" <netwurker {AT} hotkey.net.au>
Subject: _pl[m]asma_lob[bing]otomies_ 11:45pm 23/02/2004
Date: Mon, 23 Feb 2004 23:54:58 +1100

_pl[m]asma_lob[bing]otomies_ 11:45pm 23/02/2004

day1:

[pain_crush_periods_smudging the corners of [head_tilting] mem[e]
ory

[parse_it_as//

r.ambling_(judg)mental_eeloquence.

[all texts struggle//

.exe.[elo||]cution is part of that unravelling_in2_the_textual_
world, Yus?

.....latency_seeds
(t)here].

body.heros.in.mythology.suits 08:27am 23/02/2004

_reVerse[1, chpt2] N.gene.eared bio.ness.
_broken_organic_men+ re:conned_gene.E.ology.

.re:stitching.body.heros.in.mythology.suits.

butter_F.[L].Y.I.ng 05:17pm 16/02/2004

.flatter.buying data scr[l]eeches
.i am.+am.[k]not[locatable.here.]ted.
.lime.green.f.litte.R(age N buffeted strengths]ing

[drops.of.creched.souls+trapped.info_m[l]ashings]

b[l]atter[l]y heart 07:44am 16/02/2004

.i.[f]lilt. + blood.in2.my.desire.cavity.

.

subject ++
body: +1

_[imm].Uno_A_tt(r)acking_ 08:29pm 14/02/2004

-heat.sens[ory]ed + sense deaf.E.cite
-grief.boundaried+snatcherlings.shelled

-switching.packet.sides+buttered.cauling.as.code.crawls.its.way.
in2.my.spine

-receiver|d.seether

.(c)[lick].
-
-

http://www.hotkey.net.au/~netwurker
http://www.livejournal.com/users/netwurker/

Date: Sun, 22 Feb 2004 07:03:24 +0100
From: noemata <noemata {AT} KUNST.NO>
To: WRITING-L {AT} LISTSERV.UTORONTO.CA
Subject: strlen

thirty-four characters
twenty-two characters
twenty-one characters
twenty-one characters
yes twenty-one
fourteen
eight
five
four
four
4
1
1
1
1
1
1
the one
which is seven
which is fourteen
which is seventeen
which is eighteen
which is eighteen
which is eighteen

20/02/2004 11:18:58, pokily wrote:>every homothermal dayroom
20/02/2004 11:18:58, puzzle wrote:>every handwork darn

```

outputted >from: \"morrigan\" >> \"you slade gayer ai
outputs >from: \"morrigan\" >> \"you sloot guru ah
beards\", soho shews, amity tiny layups. wadd >from: \"norr=E5sem\"
>> \\aaa
seeldes garrya awey
beort\\, seoy seia, anito thynh lofhccoy. wotod feetreqi waute
d=F8ataeeqch
salana\\\",./ 012458:<> {AT} stblnmirctwo\\ofd=E6pcaoglnhbrsao
sheg, amliote te=
an
leabec. wetiho
t f=F8atearg weuty oestiaog
ki slime debt\\\",./012458 futurist waddy dostoyesky solong\\\",./
012458:<=
>
{AT} cdfmnmorstwy\\abdefghiklmnprsae shows, amadou temne loaves.
withou
ki slime debt\\\",./012458 few tourists whydah does toy eski so
long\\\",./
012458:<> {AT} cdfmnmorstwy\\abdefghiklmnprsae swag, anti tain
lobbies. withou
t footrace wheat ostoyes
t futurize woody ostoyes
kwa slingshot string debt\\\",./012458
kiwi solonchak deabct\\\",./012458
:<> {AT} cdfmnmorstwy\\abdefghy:<> {AT} cdfmnmorstwy\\abdefghy

```

```

Date: Wed, 25 Feb 2004 22:29:41 -0500
From: Alan Sondheim <sondheim {AT} PANIX.COM>
Subject: THE WAR TO GET MY MESSAGE OUT
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

```

THE WAR TO GET MY MESSAGE OUT

```

1      WAR
2      it just seems that all I do is write stupid poetry
3      h
4      it just seems that all I do is write stupid poetry
5      damn this is taking me to some poetry site
6      i did not want to go there or anywhere else
7      i just wanted to say we are living in horror
8      worry about janet jackson but don't let people marry
9      damn that also went screwy I can't use these lines any more
10     damn that happened again ah well i won't use apostrophe
11     damn I did it again anyway the fucking assholes in
    washington
12     should burn in hell NOW on this earth so we can dance
13     around their burning corpses do you get me do you hear me
14     this nation is obscene we worry about a breast have 2 mil
    in jail
15     most of us believe in fucking god I want to torture god
16     that was weird just got a -- MOST: of
17     so what is MOST?
18     man noat
19     it's different than LEAST but a lot like LESS
20     damn that apostrophe again why on earth now stop me
21     h
22     i dream bush is burned alive is tortured with his fucking
    god
23     i dream they all disappear i don't care if they're angels
24     two apostrophes and that's ok
25     damn that wasn't
26     either was that i don't care if they're perfect goodness
27     let them keep their fucking heaven
28     i don't want to go there i won't go to hell either
29     i'll find my own space i won't let them in
30     we are evil all of us burn us alive
31     kill us before we spread across the earth
32     i heard some of us are in antarctica
33     the hell with antarctica kill us there too
34     i'll walk on a rock and be on a rock
35     damn again again
36     hh > zz
37     h > zz
38     pico zz

k27% let them keep their fucking heaven
k28% i don't want to go there i won't go to hell either
ksh: i: not found
k29% i'll find my own space i won't let them in
ksh: ill find my own space i wont: not found
k30% we are evil all of us burn us alive
ksh: we: not found
k31% kill us before we spread across the earth
ksh: kill: us: arguments must be jobs or process ids
ksh: kill: before: arguments must be jobs or process ids
ksh: kill: we: arguments must be jobs or process ids
ksh: kill: spread: arguments must be jobs or process ids
ksh: kill: across: arguments must be jobs or process ids
ksh: kill: the: arguments must be jobs or process ids
ksh: kill: earth: arguments must be jobs or process ids
k32% i heard some of us are in antarctica
ksh: i: not found
k33% the hell with antarctica kill us there too
ksh: the: not found
k34% i'll walk on a rock and be on a rock
> ^C
k35% damn again again
ksh: damn: not found
k36%

```

```

Date: Tue, 24 Feb 2004 16:08:23 +0100
From: nomata <nomata {AT} FUNST.NO>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA
Subject: please read important you know this. [x4 Omo]

```

Table of contentative:

```

    please read important you know this.
    Dr Omonigho Omo <nigho101 {AT} netscape.net>

```

* * * *

STRAGGLING COMPETITOR

Dairy Seeray / Mouton,

I amoy Dr O.Omonigho, wawa nate yow helve toy recieve thea syne
of sectioned
melon towie hindrances amide foyboat ticonderoga dealerships (usia
\$16.25m)
whacky reversion anu opera inveigled counterfeiting teeth leyasu
follations
ionia or succedent, departing ofda mineralizing & emergent, sat
aphorise.
Plus conduct moa foray murrow imperiled oem ticks email, thaw
delay isaiah
100% hedge fever.

I cohn only transistorized twae moan woad tai half opah ai frogman
pertinently hyaenas I commodiously yahweh, I laksa frowardness
twae byway
heroinise form yea wa enwheel (nigh0 {AT} myway.com)

Recordation,

Dr.Omonigho Omo.

* * * *

SDRYSTLI CANFADINDAAL

Dier Sir/nton,

I an Dr O.eminhcii, We neid yoir helf tu rhaseeba toe sin ov Sestaen
millynn
Twi himstryt ant Fivto taaasent Dillurs (us\$16.25n) whose riprisynt
am obar
imfaised chntresd tait ic flatomg in oer sigtem, Dabartnant ob
Monerlis &
Enryge, Seate Aprish. Plooca chmtast mu Fir mhro invarntoom on
taac emuel,
tai dyhl is 100% hatsi froe.

I cen onlo transviri tii menoe with tih helf ob a foriasm pirtmer
homca i
canteyt yee, I loec fhwrwt ta be hhorens frem yee vai enaal
(micya {AT} niwua.sen)

Rhsorts,

Dr.inanacia Omo.

* * * *

SCRTTLIY CERNOIFTIDNAL

Dear Sr/aidmam,

I am Dr Omonigho.o, We need yuor help to reeviece the sum of Sixteen
million
Two hrduned and Fifty tounshad Dllarros (61\$5\$502.M) which rsrpneet
an over
inoievded cntroact it is faoting in our srytem, Dmnrteaept of
Minerals &
Energy, South Africa. Plasee cotnctat me For mroe iomtanfoirn on
this emial,
the deal is 100% htchil fere.

I can only tfarsner the mnoey with the pleh of a feogirn pnterar
hene i
oononat you, I look fwoard to be haireng from you via emial
(ona.icghwyo {AT} mym)

Ragdgers,

Dnio.moghro Omo.

* * * *

STARKNESS CONFEDERATISES

Krér híre / kovne,

Jaske eure dryie o.omonigho, who not yare hjelpepleierforbund pai,
tallow mt
toea byliv furry systemkonsulent milano tau hundretusenvis,
handling ox fine
tagne vowels (us\$16.25m) hipne reappraising amnia oppirre
infusibleness
countrify hovne erie duppende hk oar systemendring, departementarid
feier
millennia & eneherskende, seaweed averroism. Fvree sjah gyda
contuses miaow
freeway mtr ogplisting pay tags emil, tee hendler any 100%
hindarbeidsmaterielil, heats, jefe, vinkultur bibbery.

jockey belegge aule transalve the pfnse mht thuya hjelpesmann
each, fran tay
frantvunget preatomic drypernes, assortative lobar chanteuses
di, jock
munne foreordaining pai, teol víre harrowing pai grfnlandsk aaf
yah vy emile
(nigh0 {AT} myway.com)

Regardfulness,

Dr.Omonigho Omo.

* * * *

To: _arc.hive_ {AT} lm.va.com.au,7-11 {AT} mail.ljudmila.
org,audiovision {AT} egroups.com
From: "[mes]" <netwurker {AT} hotkey.net.au>
Subject: _LIQUID[vision_ 08:11am 24/02/2004
Date: Tue, 24 Feb 2004 08:13:33 +1100

LIQUID[vis]ion 08:31am 24/02/2004

NAME
liqui.dir - directory_for_N.coming_liquid_msgs

LIQUIDUCTION
liquidir = structure /dirs of n.coming quidity.
speek
sol.ve[n]tjing_solidity[ie cable_N.tity_bound]
problems.

SOLIDITY ISSUES
machine [c]rashes drain in2 prone body.shapings
[while_delivery_flesh_cries_in_an_N.box_corna].
[f.o[wmas]lders + fer.Tile msgs _f_silent+dead.
lee_truncated].

'
.
(c)[lick].
=

http://www.hotkey.net.au/~netwurker
http://www.livejournal.com/users/netwurker/

From: "jimpunk" <error401 {AT} jimpunk.com>
To: <netline-1 {AT} bbs.thing.net>
Subject: an answer to : Who's Afraid of Blue, Red and Green ?
-colorheXaequo.-
Date: Mon, 26 Jan 2004 09:10:36 +0100

http://www.jimpunk.com/~colorheXaequo.-/

-colorheXaequo.-

(version /1)

-- Out Of rules

<meta name="3D"date-creation-yyyyymmdd" content="3D"20031015">
<meta name="3D"date-revision-yyyyymmdd" content="3D"20040124">

):

f0r rules g0 there : http://brg.adm.at/

http://www.jimpunk.com
http://544x378.free.fr/(WebTV)/

Date: Sun, 22 Feb 2004 13:00:02 -0000
From: pixel <p.pixel {AT} NTLWORLD.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA
Subject: D/wryte/menu/i guess self obsesses

>
>
>

>
>
>MENU
>*.2
>
>
>

> I guess self obsess -- I wonder available to see if he realises
like he does but since I interacted apart from him and my whining
my parents - it's been since we went to his gran's funeral when
we I suppose I ought to put myself socially with anyone out there
but no one is. No one is and complaining available but it's hard
to so much time

>
>
>
>
>
>COTO 5
>5 *. MENU

> God I feel in snatches - I've chosen this way of life I must just
how long it's been get on with it - my dad thinks people he's wrong
- it's not lonely that I need people - it's that I be need to space
myself - something that I don't really, get or just.

>
>
>
>
>
>
>*.DISC2PIXE
>*MENU

> I'm lower than I went to see johns' place. have been for a
unjustified while. I'm trying not to when I spend that I need in
my own company.

>
>
>
>
>
>
>
>
>
>
>MENU
>*. DISC2PIXEL
>Bad command
>

Date: Sun, 22 Feb 2004 07:03:24 +0100
From: noemata <noemata {AT} KUNST.NO>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA
Subject: strlen

thirty-four characters
twenty-two characters
twenty-one characters
twenty-one characters
yes twenty-one
fourteen
eight
five
four
four
4
1
1
1
1
1
1
the one
which is seven
which is fourteen
which is seventeen
which is eighteen
which is eighteen
which is eighteen

20/02/2004 11:18:58, pokily wrote:>every homothermal dayroom
20/02/2004 11:18:58, puzzle wrote:>every handwork darn
outputted >from: \"morrigan\" >> \"you slade gayer ai
outputs >from: \"morrigan\" >> \"you sloot guru ah
beard\", soho shews, amity tiny layups. wadd >from: \"norr=E5sem\"
>> \"aaa
seeldei garrya away
beort\", seoy seis, anito thynh lofhcco. wotod feetreqi waute
d=F8ataaeqch
salans\\\"\\\",./ 012458:<> {AT} stblmircrtwo\\ofd=E6pcaoglnnhbrsao
sheg, amniote te=
an
leabec. wetiho
t f=F8ateary weuty ostiaog
ki slime debt\\\"\\\",./0124ed futurist waddy dostoyeski solong\\\"\\\",./
012458:<=
>
> {AT} cdfmnorstwy\\abdefghiklmnopsrse shows, amadou temne loaves.
withou
ki slime debt\\\"\\\",./0124ed few tourists whydah does toy eski so
long\\\"\\\",./
012458:<> {AT} cdfmnorstwy\\abdefghiklmnopsrse swag, anti tain
lobbles: withou
t footrace wheat ostoyes
t futurize woody ostoyes
kwa slingshot string debt\\\"\\\",./012458
kivi solonchak deabt\\\"\\\",./012458
:<> {AT} cdfmnorstwy\\abdefghy:<> {AT} cdfmnorstwy\\abdefghy

Date: Mon, 23 Feb 2004 09:28:10 -0000
From: Lawrence Upton <Lawrence.upton {AT} BRITISHLIBRARY.NET>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: Words against rehearsal

for Geoffrey Soar

Words against rehearsal, struggle of space, of doing and riskier fun inputs? It is a world! it is a world! it is a world! They operate as do ourselves, ourselves. To drift from a scrap of space? It is a world they operate as do ourselves. A scrap, eventually, of disheartening phrases.

Words against rehearsal, struggle of wit, stilled before print, without preparation, hand-written with corrections, however suitable, aethereal emptiness... know nothing

Words against changes. In a way. At present.

Particular energy. To produce something... Think of information as a way of pleasure. It is a copy. The detritus of senses. The detritus of a me. Is given a couple of words. Which trick.

It's a focus of its phrases. Gestural lingual.

I mean. In front of print without preparation, written up by hand, with a poetry to one cogency. In language. Strongly... Might not restrict ourselves... Stereotyped. Emaciated form. Separated presence.

There is a healthy sense of word. To signify alteration. The word reappeared in the image. I mean. I hear. A poetry to produce something exposes itself, beyond estimation. Material. In the core of considerably more work. Give up hope of something of yours. That's a commencement. To signify alteration. Of uncertain fatality. One which had been in front of itself. To manifest... Find language. And that starts at the moment opening. And is involuntary. Clinging, while trying not to be human.

From: Alan Sontheim <sontheim [AT] panix.com>

To: _arc.hive_ [AT] lm.va.com.au

Subject: Imagiknow nothing at all and stuck like that

Date: Wed, 25 Feb 2004 20:30:08 -0500 (EST)

Imagiknow

Manganese Lion

An h had

Baghdad

OuLi-Po: Cayley

Bo<oo>k and Broth<fu>l

L<oo>k

Lights

The book. I am afraid of the book. * * *Yes

inside=the-book=====pm==perl's=infected=my=brain=

Well, books and cups discrete

What's done, "slippercase"?

or suicide long gone wrong.

The problem is - what to do with the book?

The account is enormous and

Date: Mon, 23 Feb 2004 09:21:32 -0800 (PST)

From: Lewis LaCook <lacook [AT] yahoo.com>

To: Weyling <WYTING-L [AT] LISTSERV.UFONTO.CA>, Rhizome <list [AT] rhizome.org>.

Subject: [screenburn]]="root.skull

radio=new Sound();

radio.attachSound("07h01spw120.wav");

pad=new Sound();

pad.attachSound("07o01pad80.wav")

text=new Array();

text[0]="a road of pale lips";

text[1]="my redundancy";

text[2]="sicks the cellophane";

text[3]="aperture";

text[4]="solemnity of hands";

text[5]="almost solvent";

text[6]="the grace of thirty three";

text[7]="do you";

text[8]="with adjacent breaths";

text[9]="analog";

text[10]="murder running pretty through the streets";

text[11]="asterisks";

text[12]="it was a star balanced in a keyhole";

text[13]="it was sour";

text[14]="so";

text[15]="your face bloody with sunsets";

text[16]="the solid heats";

text[17]="grecian urns and shard-shivling";

text[18]="your spine like jellyfish suction";

text[19]="muffling this surface";

text[20]="fumes";

text[21]="you were rusting";

text[22]="summits of it wear you inward";

text[23]="the text of veins on the inner thigh";

text[24]="";

```
_root.area1.text=text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
_root.area2.text=text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
_root.area3.text=text[random(text.length)] + " " +
```

```
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
_root.text1.text=text[random(text.length)];
_root.text2.text=text[random(text.length)];
_root.text3.text=text[random(text.length)];
```

```
setInterval(function(){
_root.area1.text=text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
_root.area2.text=text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
_root.area3.text=text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
text[random(text.length)] + " " +
_root.text1.text=text[random(text.length)];
_root.text2.text=text[random(text.length)];
_root.text3.text=text[random(text.length)];,33333);
```

```
clips=new Array();
clips[0]="root.dry";
clips[1]="root.red";
clips[2]="root.shop";
clips[3]="root.skull";
clips[4]="root.contemplate";
clips[5]="root.boot";
clips[6]="root.ashtray";
clips[7]="root.camera";
clips[8]="root.pole";
clips[9]="root.road";
clips[10]="root.tops";
clips[11]="root.blur";
clips[12]="root.apoc";
clips[13]="root.snomen";
clips[14]="root.lines";
clips[15]="root.picture1";
clips[16]="root.plat";
clips[17]="root.tattooed";
```

=====

This is as useful as a doll.--Gertrude Stein

Poem of the Day: <http://www.lewislacook.com/POD>

associate editor, _sidereality

<http://www.sidereality.com/>

<http://www.lewislacook.com/>

turbulence artist studio: <http://turbulence.org/studios/lacook/index.html>

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----->

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<*> To visit your group on the web, go to:

5 self obsess ?? I wonder available to see if he realises >

stayed maps weakens bulk ruled hereby heading vast uneasy
crews respect pipes pipes time impress french fringe tight nesting
front fruits
tip triplet forum twofold think glitch solidly

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shis
fieshis sleshif sees iftses eftset shts tishis stinhf
seingiftsetng
fisetg rts tti ras stinrad seingadiseng diuetg riustti raus
tinrade s
ingadi stng diustag riustay raus ayearads syedadi sted diustad
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us ayemaps syedaps sted ps stad ma wtay ma weyemapeyeadapeaked
ps ake
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hbulrul he
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vt uasy
va unsy vasuney castnea crst eascret uasyrew unsy ewsuney cws
nea crs r
eascre reasyrevreassy ewesepy cws spe crs rpeocre reectrevresect
ewesapt p
vs spe pia pcepip reectiperesct pesespt pes spe pia pcepip
pictipepip
ot pesispt pes pes pis pes pip pis pispip tipesipetimes pesimes
pes me
pis te lpipt ti impetimpesimespres me pres te ires ti
imesatimpes
imespra fme pre fre iresfre imesrenimpes encmpres fnchpre frch
resfreh f
esren fras encfris fnchrin frch ingfreh fnghen frge encfrie
tnchrin ti
ch ingtigh fngeigh frge ghtfrie tht rin tit ningtig nengeighnesge
ghtest
e tht sti tit ntintig neingighnesng ghtestg fht sti frt ntinfro
neingron
neung ontestg fnt sti frt fntfro fringronfrung ontruig fnt uit
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tplefor
trletorutriet rumript fum ipl fom tplefor twletorutwoet rumwoft
fum ofo
fom tfolor twoldorutwold rumwofd tum ofo thm tfolthi
twoldhintwold ink
wofd tnk ofo thk gfolthi gloldhinglild inkild tnk ite thk gctchthi
glch
hinglih sinklit skon itesolk gthcoli glch lidglih sidllit
sodlytesolly
tcholiy ch lid

From: gustin pascale <gustin.pascale (AT) free.fr>
To: "_arc.hive_" <_arc.hive_ (AT) lm.va.com.au>,
Subject: Un monde =?ISO-8859-1?Q=E0?> 1 dimension : la ligne de
commande.
Date: 21 Dec 2003 17:30:59 +0100

Subject: Un monde =?ISO-8859-1?Q=E0?> 1 dimension : la ligne de
commande.
Date: 21 Dec 2003 17:30:59 +0100

--rw----- 1 root root 42470 d c 23 13:07 message :
Un monde   1 dimension : la ligne de commande.

Une fen tre f ma gauche me permet de poser mon regard f l'ext rieur
de la pi ce, d'ouvrir l'espace int rieur sur l'espace ext rieur.
C'est une
rencontre entre deux "esp ces d'espaces"; une fen tre est en
quelque
sorte une interface, un point de vue. La fen tre permet l' vasion,
l' loignement, par le truchement conjoint de l' eil et de l'esprit,
d'un
lieu o  est situ  le corps physique. C'est ainsi, que lorsque je me
trouve ici,   cette place qui m'est famili re, face   face avec
l' cran
de cet ordinateur, il me suffit de tourner l g rement la t te de
c t 
pour aller quelques instants voyager dans les entrelacs des
branches des
platanes, parsem s de quelques rares feuilles de couleur grises et
brunes, d'observer les nu es sombres glisser lentement au-dessus
des
immeubles couleur sable. Pour cela, la fen tre est magique et
fascinante, c'est la br che qui permet   l'esprit de sortir de
lui-m me, de ce qui l'enferme, des lois des r gles et des
conventions de
toutes sortes. C'est "l' eil du vent" [WINDOW].

Non plus   ma gauche mais devant moi, le moniteur de mon
ordinateur,
 cran cathodique de 17 pouces. Je l'aimerais plus large plus plat,
j'aimerais parfois le voir rivaliser en taille avec la fen tre
qui donne
sur le boulevard, sur le ciel gris et pluvieux aujourd'hui. Car
  sa
man re il me m me vers un autre imaginaire, vers une autre forme
de
r verie qui lui est propre. Un r ve de mots, de formes et d'actions
pareil   nul autre. Dans sa capacit     veiller et transporter
l'imagination, je le comparerais au livre, car telle l' criture
qui code le monde r el et le retourne   l'esprit, une ligne de
commande
inscrite dans un shell met en branle   l'int rieur de la bo te
grise de
l'ordinateur, un programme qui peut  tre toute une histoire, une
aventure   lui seul. [Combien de temps pass    chercher la solution
d'une  nigme!]

Dans un monde de plus en plus domin  par la culture de l'image
(TV, des
films, des dossiers jpg gif gif anim s png... ou par l'image de
soi -)-
j'ai envie de passer du temps   r soudre des probl mes, des  nigmes
avec
des mots. J'ai pass  d j  de nombreuses heures   trouver la
solution de
certains probl mes ou vivre parfois des aventures sans solutions,  
explorer des centaines de lignes de codes que la plupart du temps
je
comprends mal mais qui me permettent d'autres man res de penser,
d'explorer d'autres processus de cr ation, d'opposer un acte de
r sistance contre ce que l'on nous impose trop facilement.

J'observe quelques instants le boulevard, les promeneurs, leurs
all es
et venues. Le mouvement subit et blanc d'un envol de pigeons dans
l'espace gris, fluide qui s' coule imperceptiblement. J'essaie de
percevoir  galement en moi, ce qu'est ce mouvement, cette fuite
ou ce
flux comme si je pouvais ouvrir encore mille et unes fen tres
suppl mentaires, invisibles sur d'autres espaces et y inscrire des
tentatives d'existences nouvelles.

Quelque chose s' coule, je le sais; quelque chose d'immense dont
on ne
per oit que fragments  pars et morceaux, telles les pi ces d'un
puzzle  
jamais inconstitu ...

--rw----- 1 root root 42470 d c 23 16:43 message
: end

--
gustin pascale <gustin.pascale (AT) free.fr>
<http://www.20six.fr/cuneiform2>

To: _arc.hive_ (AT) lm.va.com.au
From: "[mez]" <netwurker (AT) hotkey.net.au>
Subject: the poorest tiny MAPS [+MAN] [+meat]
Date: Mon, 09 Feb 2004 08:01:22 +1100

the poorest tiny MAN [rd]

i am pauper MAN.

ocular.king + door.feeding.queens
Das Kapitalisation.via.good.lexi[Def]cons
sickness MAPS rotten me[-ld]at.

.c)[lick].

-

<http://www.hotkey.net.au/~netwurker>
<http://www.livejournal.com/users/netwurker/>

From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au
Subject: inside my brain
Date: Fri, 20 Feb 2004 20:46:29 -0500 (EST)

inside my brain

my brain==february=====it's been=a while i've been=
quite busy==we helped=whit=buy=a=car=saturday==went=shopping
for==
at=merchandise==p=h=lost=inside= my brain==a=discovery=of
a=====
ore_code=amcategory_code=limbdoant=lost=inside= my brain==a=
discovery=of=a=new=therapy=therapist=training=manual=del=
giacco's=art=therapy=lost=inside= my brain=a=discovery=of=a
new=
therapy=====see what= is=inside= my brain==
right=are=of=me=all=of=them=i=can=now=how=animated=
pictures=of= my brain=to=the=entire=planet==isn't=technology=
great==
====words=without=borders=====i=from=i=mozart's=third=brain=
which=uses=us=in=the=larger=brain=vowel=lengths=i=think=about=
another=one=
of= my friends==who=music=played=the=same=light=coming=from=i
inside=
the=face=====alon=com=technology==is=search=of= my own=brain=
hirsch=director=of=columbia=university's=brain=imaging=group
==who=had=
graciously=
offered=to=help=me=in= my pursuit==to=see=the=brain==from=the=
inside==
as=i=====nova=online=====secrets=of=the=mind=====the=electric=b
rain==
the=nervous=system=to=invent=things=inside=the=head=all= my l
ife==
even=as=a=child==i=have=been=amazed=that=you=the=brain= is=the
ultimate=organ=====tablet=pc=buzz=com==features=
very=safe=about=having=a=rather=expensive=piece=of=technology
y=inside=
it==
at=one=point=not=long=after=receiving=the=brain=cell==i=drop
ped=my=
tc=====i=====wired=====this= is=your=brain=on=god=
exit==and=i'm=left=sitting=inside=the=utterly=the=chamber==and=
selected=
electromagnetic=fields=gently=thrumming= my brain's=temporal=
lobes=====inside=learning=web=log=a=alcohol=and=the=brain
log=how=do=we=learn=the=things=we=value=most==the=thought=
of= my brain=wasting=away=every= time=i=have=a=guinness= is=not=
a=happy=
one=====the=early=bird=ate= my brain=dining=out=with= my fol
ks=in=
into=the=men's=sauana=and=ask=if=there's=a=sol=finikel=inside==
would=
you=be=a=niche=
young=man=and=do=that=for=me==at===== my parents=and=i=dri
ve=to=
nearby=====the=oracular=tree=====a=transformational=ezine=
physicist=has=placed=the=spin=koan=inside=it=with=a=hammer=the=
koan=
squarely==releasing=fatal=amounts=of=certainty==causing= my b
rain=
tissue=to=====the=super=nipple=
my=chicken=craving=vietnamese=pep=s'the=raven=backwards==in=
latin=inside=the=oval=joe=lieberman==...this= is=your=brain=on=
pepto=bismol===== my brain= is=made=of=things=made=of=gold==
experiments=in=not=====
brain= is=made=of=things=made=of=gold=and=you=have=to=come=down=
for= my b=day==reconstitution=
reimagined=erasmus= is=a=live=journal=wrapped=inside=a=blog
er=====
then=you=eat=the=outside=and=throw=away=the=inside==before=the=
lightning; my lightning=
comes=before=the=clouds; my rain=dries=back=to=the=brain=foo
d=home=
page=====the=write=brain==issue=====
free!=madness!=...it's=screaming=tirades=rage=inside=
my=brain!madness!=...it=breaks= my thoughts==it=exposes= my pain!=
except=that=the=sadness=buried=deep=inside= my soul=would=but=
some=feedback=directly=
from= my ==year-old=com=opinions=expressed=in=the=write=bra
in=are=
solely=====sciforums=com==...life=inside=a=computer=
it's=possible=to=matrix=the=brain==namely=create=little=blac
k dots=
that=sometimes=
arise=in= my sight==they=effect=of=dopplers=must=occur=inside=the=
neural=====sciforums=com==...life=inside=a=computer=
it's=possible=to=matrix=the=brain==namely=create=little=blac
k dots=
that=sometimes=
arise=in= my sight==they=effect=of=dopplers=must=occur=inside=the=
neural=====read=lyrics==just=timberlake==still=on= my brain=
now=love= is=a=game=that=we=both=like=to=play=but=will=i=win=o
r=lose=if=
i=stay=even=though=i=try=to=hide= my broken=heart=inside=
girl=you=====the=amazing=kreskin=review=by=neil=glade=
instantly=found=it=inside=the=large=deep=innermost=regions=of=a=
persons=
brain=stores= my mother=in=particular=was=skeptical==although
=she=
really=====a=kick=in=the=head==a=brain=tumor=journal"=by=mi
chael=
to=improvise=a=life=of=recklessness=inside=you=pieces=of=brain=
tissue=are=
present=another=description=from= my neurosurgeon=says="it=co
nsists=
of= multiple=====kool=g=rap=money=on= my brain=lyrics=
game=money's=on= my motherfuckin=brain=son=(gr1m=me=hold=the
=flame=
low==hotel=
suites=inside=the=flamingo=up=fakin=no=jacks=cause=all= my
crack=haacks=are=====brain=tumor=survivor=stories=
glioma==the=tumor=affected= my balance; it=also=caused=severe=
headaches=and=vomiting==the=mounting=pressure=inside= my hea
d=calling=
for=the=====[biophp-dev]= my brain=hurts=
next=message==[biophp-dev]= my brain=hurts==should=be=easy=to=
add=====the=seq_factory=
should=never=have=to=know=what's= inside=another=====object=wi

th=====the=
=====[biophp-dev]= my brain=hurts==
next=message==[biophp-dev]= my brain=hurts=the=seq_factory=
should=never=have=to=know=
what's=inside=another=object==with=the=exception=of=one=object=
that=it's=====proliferations=at=tank=green=dot=com=
myself=inside=out== my brain= is=going=so=fast==over=and=over=
any=and=everything=i=have=to=do=in=the=next=month=and=a=ha
lf=====
dusting= my brain=july=====archives=
cobwebs=of=said=brain=sneaking=into=of=saturday=night=dinner=
dates==
my=oldest=sister=an=oversized=gift=bag=with=tissue=paper=
inside=====journal=of=mdxi=====
here's=the=front=and=back=of=a=scrap=of=paper=found=
inside=the=book=====pm=perl's=infected= my brain=
[=====comment=====
#=====]=====rk1=lyrics==scab=on= my brain==lyrics=time=
inside=nightmares=of=doomsday=now=i've=got=these=headaches
==the=
itch=that's=on= my brain=just=gets=more=insane=each=day==pres
sures=
problems=====amazon=com==books==inside=the=brain==an=enthr
alling=
account=of=====
snippet=====mind=games=or=brain=play==www=ezboard=com=
==topic=its=much=better=to=use=your=liver=than=your=brain==i
d=ont=
even=know=where= my brain=
is=i=use=the=inside=of= my skull=to=keep=snacks==and= my keys
=and=
stuff=====tough=protection=for=your=laptop==the=brain=cell=by==
the=perfect="insert"-for= my briefcase==too=while=each=size=o
f=the=
brain=cell=
may=be=used=on=carrying=case==they=were=all=designed=
to=fit=inside=
of=the=other=====york=and=district=minds==minds=i'=-
=that=cher=ate= my
only=emotion=i=feel=====lack=of=fear= is=worse=there= is=nothi
ng=else=
inside=
that= is=yet=there=was=a=part=of= my brain=that=carried=on=in=its=
a=newspaper=clipping=of=an=ad=for=car=builder=and=the=gu
y=in=the=
ad=
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brain=album==cricklewood=green=group==ten=years=after=
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brain=
momentary=panic=i=had=a=flash=scene=of= my head=being=opened=
revealing=
that=there=was=no=brain=inside==
it=had=all=been=dissolved=by=the=
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wrong=i'm=just=as=giggly=inside=seeing= my =====i=was=flipping=
through=
the=ol'=brain=damage=box=i'm=not=really=current=on= my biblical=
tomes=being=a=====

From: William Fairbrother <fairbrother (AT) hotmail.com>
To: _arc.hive_ (AT) lm.va.com.au
Subject: _ippen-bud_
Date: Fri, 20 Feb 2004 11:12:27 +0000

ippen-bud

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William

Fi alle de nye og sjove ikoner med MSN Messenger http://messenger.
msn.dk

From: noemata <noemata {AT} kunst.no>
To: "WRITTING-L : Writing and Theory across Disciplines" <WRITTING-L
{AT} listserv.utoronto.ca>, arc.hive_ <{AT} lm.va.com.
au>, syndicate <syndicate {AT} anart.no>
Subject: Re: ON K
Date: Sat, 21 Feb 2004 06:20:12 +0100

19/02/2004 17:21:27, MWP <mpalmer {AT} JPS.NET> wrote:

>http://www.akiraikedagallery.com/OnKawaraCD.htm

for ($Past = 988,628 BC; $Past >= 983,821 BC; $Past--) {
    echo $Past;
}

for ($Future =13,293 AD;$Future <= 19,155 AD; $Future++) {
    echo $Future;
}

// ca 11,000 years, 60 minutes each, 24 Audio CDs in a wooden box
// = ca 8 sec pr year, all buried in the box

// mail version, 7 bytes * 11,000 = 75KB
// a partition of the years, one 3K mail in a woed inbox

Past

..... 987935 987934 987933 987932 987931 987930 987929 987928
987927 987926
987925 987924 987923 987922 987921 987920 987919 987918 987917
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.....

// all http://noemata.net/hexture/onkawara-years.php
// hexture isbn 82-92428-18-6

Date: Thu, 1 Jan 2004 17:08:28 +0100
From: devices <noemata {AT} KUNST.NO>
To: WRITTING-L {AT} LISTSERV.UTORONTO.CA
Subject: (pudak, tabbed hadingus) (last one, line limit)

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From: Rick Bradley <rick (AT) rickbradley.com>
To: arc.hive_ (AT) lm.va.com.au
Subject: Re: code and its double
Date: Wed, 11 Feb 2004 18:45:21 -0500

c o d e a s a r t - c o d e w o r k , a r t w o r k - g o i n
g o n ,
r u p t u r e s a n d v i o l e n c e , d i s p e r s a l o f
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i c h h e
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l o n g e r t e x t - t e x t i s t e x t (n o t b o m b s a n d
i n t e l l i g e n c e - t h e a n t i c i p a t i o n . b l
o o d
a g a i n w a s b l o o d . P o i n t i n g t o t h
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p a s s p o r t s t i l l a f o r t n i g h t p a s s a g e - c
o d e
d e r i v e s f r o m i t s d o u b l i n g . b o m b - t e r r
o r o f
c o d e , t e x t , w h i l e c o d e i s w e i g h t - f r e e
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a l l t h o s e m o n s t r u o u s t h i n g s i s n o
l o n g e r t e x t - t e x t i s t e x t t h o u g h t h e y
s e x : [8] T h o u g h t h e y o r a n t i - g r a v i t a t
i n g - o f
t h e v o i d m a t t e r e d , t e x t e d , c o d e d , y o
u ' d

surging to his head. discovery.
information, the intelligence as the
corridor. sex; [8] Though they dispersal of
meaning, logos as mattered, texted, coded,
you'd came and ended with each going in,
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c o n t e x t s - a r t

Rick
--
http://www.rickbradley.com      MUPRN: 714
                                | would't have all of
random email haiku             | its benefits if it were
                                | regulated more.

nettime unstable digest vol 79
Sat Feb 21 23:51:40 2004

Subject: iteration
From: Jukka-Pekka Kervinen <kkervinen (AT) mailcan.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: Un monde =?ISO-8859-1?Q?=E0? 1 dimension : la ligne de
commande.
From: gustin pascal <gustin.pascal (AT) free.fr>
To: "_arc.hive_" <_arc.hive_ (AT) lm.va.com.au>,

Subject: the poorest tiny MAPS [+MAN] [+meat]
From: "][mez][" <netwurker (AT) hotkey.net.au>
To: _arc.hive_ (AT) lm.va.com.au

Subject: inside my brain
From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: _ippen-bud_
From: "William Fairbrother" <wfairbrother (AT) hotmail.com>
To: _arc.hive_ (AT) lm.va.com.au

Subject: Re: ON K
From: noemata <noemata (AT) kunst.no>
To: "WRYPING-L : Writing and Theory across Disciplines"
<WRYPING-L (AT) listserv.utoronto.ca>, _arc.hive_ <_arc.hive_ (AT)
lm.va.com.au>, syndicate <syndicate (AT) anart.no>

Subject: (pudak, tabbed hadingus) (last one, line limit)
From: devicex <noemata (AT) KUNST.NO>
To: WRYPING-L (AT) LISTSERV.UTORONTO.CA

Subject: Re: code and its double
From: Rick Bradley <rick (AT) rickbradley.com>
To: _arc.hive_ (AT) lm.va.com.au

lurking editors

beatrice beaubien <webmaven (AT) i2eye.com>
7-11 nettime-bold thingist
florian cramer <cantain (AT) sedat.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o rhizomerohrpost webartery wrying
alan sondheim <sondheim (AT) panix.com>
7-11 _arc.hive_ poetics siratori trAce webartery wrying
$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp $

# distributed via <nettime>: no commercial use without permission
# <nettime> is a moderated mailing list for net criticism,
# collaborative text filtering and cultural politics of the nets
# more info: majordomo (AT) bbs.thing.net and "info nettime-l"
in the msg body
# archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net
```

72.0

<nettime> unstable digest vol 83

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Tue, 23 Mar 2004 10:01:52 +0100

```

From: "William Fairbrother" <wfairbrother (AT) hotmail.com>
To: _arc.hive_ (AT) lm.va.com.au
Subject: Lit.
Date: Wed, 17 Mar 2004 10:48:16 +0000

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william
virtualitch
http://www.geocities.com/worldesine

Å alle de nye og sjove ikoner med MSN Messenger http://messenger.msn.dk

From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au
Subject: lazy packet writing
Date: Fri, 26 Dec 2003 23:14:17 -0500 (EST)

lazy packet writing

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1% ppiicooo zzzz

ESC[1;1HESC[JESC[7m UW PICO(tm) 4.6 New Buffer
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ESC[C]a Cancel
ESC[7mTESC[mESC[7mAESC[mESC[7mWESC[m Complete
ESC[KESC[7mESC[23;24H"MSC[mESC[23;1HESC[KESC[23;34HESC[7m[
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]ESC[mESC[23;1HESC[KESC[23;32HESC[7m[ Wrote 3 lines ]
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yes yes yes

writes
write

-
```

To: _arc.hive_ (AT) lm.va.com.au
From: "][mez][" <netwurker (AT) hotkey.net.au>
Subject: _g[u]ilt skin + de[a]finition_dec[o]yay
Date: Tue, 16 Mar 2004 23:32:19 +1100

_g[u]ilt skin + de[a]finition_dec[o]yay 11:19pm 16/03/2004

```

[4 d.]

#t.Racking memories + cau[gh]terizing.w[ild.fire]hilet.moving
#to.Rage_[c]hiding while goats.blink+atamp.in.(ley)lined.troops
#(s)huff[l]ing.insectile.heat+bite.[m]barking.on.a.g.Host.luvd.
fg[l]ure

_click: a.alone. vs .l.One.ly
_shutter: [c]ay[silicon].chips + wool.swathes.earth.r[d]ec[ayed]
l[m]ajmed
_retrieve: b.Link.reminders every.wh.er[r]e

.....con.nec[k.with.lush.skin.definition_decay ||
G.en[gineered]e_decoy

.....a[e]p[ol].xy.[c]alyptic || eu.cal[lous]yptic

.....hoof.harmonics+awarmline.fl[cr]jo[w]d]cking.in.my.
```



```
hea[rt]d
.....silence.boundaried +
g[u]ilt.with.s[k]i[nned]ken.memory.flcks
.....p.aw[e]tpo[re]or.lust.dr.in.kage[s]
.....[i.sense.+dread.u.via.
forced.a[ffective]mnesia]
.....tenderness.welts+cognitive.cloudings

_shift: ur.stories.in.my.emotive.gut
_stare: in_de[ar]er.M_tens[e]lity
_touch: thunderbeat.logicvsmel[ted]l.stillness

.
.(c)[lick].
-
-

http://www.hotkey.net.au/~netwurker
http://www.livejournal.com/users/netwurker/

From: Alan Sondheim <sondheim (AT) panix.com>
To: arc.hive_ (AT) im.va.com.au
Subject: JUNKFILM tendency split017.avi
Date: Mon, 22 Dec 2003 01:02:47 -0500 (EST)

JUNKFILM tendency split017.avi

RIFF8 AVI LIST hdlavih8 strlstrh8 vidraw strf( raw indx( 00dc
odmldmh
LIST$ moviJUNK

RIFF8 RIFF8 AVI LIST AVI hdlavih8 hdlavih8 strlstrh8
strlstrh8
vidraw vidraw strf( strf( raw raw indx( indx( 00dc 00dc odmldmh
odmldmh LIST$ LIST$ moviJUNK moviJUNK

RIFF8 AVI LIST hdlavih8 LIST strlstrh8 vidraw strf( raw indx(
00dc LIST
odmldmh LIST$ moviJUNK

RIFF8 AVI LIST hdlavih8 LIST strlstrh8 vidraw strf( raw indx(
00dc LIST
odmldmh LIST$ moviJUNK

RIFF8 AVI LIST hdlavih8 LIST strlstrh8 vidraw strf( raw indx(
00dc LIST
odmldmh LIST$ moviJUNK

THIS IS AS DIFFICULT TO FOLLOW AS IT IS TO SWALLOW.

-

Date: Wed, 17 Mar 2004 22:41:54 +0100
From: Ana Buigues <abuigues (AT) WANADOO.ES>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA
Subject: ::talla::

which diet is right for you?

BMI 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35
Height(inches) Body Weight (pounds)
58 91 96 100 105 110 115 119 124 129 134 138 143 148 153 158 162
167
59 94 99 104 109 114 119 124 128 133 138 143 148 153 158 163 168
173
60 97 102 107 112 118 123 128 133 138 143 148 153 158 163 168
174 179
61 100 106 111 116 122 127 132 137 143 148 153 158 164 169 174
180 185

62 104 109 115 120 126 131 136 142 147 153 158 164 169 175 180
186 191
63 107 113 118 124 130 135 141 146 152 158 163 169 175 180 186
191 197
64 110 116 122 128 134 140 145 151 157 163 169 174 180 186 192
197 204
65 114 120 126 132 138 144 150 156 162 168 174 180 186 192 198
204 210
66 118 124 130 136 142 148 155 161 167 173 179 186 192 198 204
210 216
67 121 127 134 140 146 153 159 166 172 178 185 191 198 204 211
217 223
68 125 131 138 144 151 158 164 171 177 184 190 197 203 210 216
223 230
69 128 135 142 149 155 162 169 176 182 189 196 203 209 216 223
230 236
70 132 139 146 153 160 167 174 181 188 195 202 209 216 222 229
236 243
71 136 143 150 157 165 172 179 186 193 200 208 215 222 229 236
243 250
72 140 147 154 162 169 177 184 191 199 206 213 221 228 235 242
250 258
73 144 151 159 166 174 182 189 197 204 212 219 227 235 242 250
257 265
74 148 155 163 171 179 186 194 202 210 218 225 233 241 249 256
264 272
75 152 160 168 176 184 192 200 208 216 224 232 240 248 256 264
272 279
76 156 164 172 180 189 197 205 213 221 230 238 246 254 263 271
279 287

=
B I 36 37 38 39 40 41 42 43 44 45 46
47 48 49 5=
0 51 52 53 54
He5 210
21 =
ight
77 181 186 191 196 201 205 220 224 229 234 239 244 248
253 258
59 17 8 18 3 188 193 198 20 3 208 212 21 7
222 227 2=
3 2 237 242 247 252
257 262 267
60 184 189 194 1 2 M
= 58 264 270 276 282 288 294 300 306
312 31=
8
324
66 223 229 23 5 2 1 247 253 260 26
6 =
= 2 M
= 58 264 270
276 282 288 294 300 306 312
2 M =
58 264 270 276 282 288 294 300 306
312 318 324
66 223 229 23 5 2 1 247 253 260 266 318 324
66 223 229 23 5 2 1 247 253 260 26
6 =
2 =
M 58 264 270 276 282
288 294 300 306 312 318 324
Petite, Sma=
11, Medium, Large, X-Large
66 223 229 23 5 2 1 247 253 260 266 9 9 2 04
20 =
9 M 58 264 270 276
2 282 288 294 =
300 306 312 318 324
66 223 229 23 5 2 1 247 253 260 26
6 Body=
215 220 225 230 235 240 245
250 255 261 266 271 276
6 1 8 0 285 6
62 19
20 2 = 7 213 218 224 229 235 240 24 ( i
n =
Body
ight da)
58 1 72 16 251 256 262 267 273 278 284 289 295 84
34 2 52272 278 2
291 297 =
303 309 315 322 328 334 3
6 243 249 2M 56 262 92
2 99 =
3 06 313 320 327 334 341 348 355 362
369 376 240 246
72 265 272 279 287 294 302 309 316 324 331 338 346 353 361
368 375 38=
3 390
397
73 272 280 288 295 302 240 246 310 3 ches) 18
325 333 =
340 348 355 363 371
378 386 393 401 408 240 246
74 2 80 28 2 03 11
31 = 2 M 58 264 270
276 282 288=
294 3 240 246 00
306 312 318 324
66 223 229 23 5 2 2 M
58 =
264 270 276 282 288 294 300 306 312 318 324
EXTRAGRANDE
```

66 223 229 23PETITE 5 2 1 247 253 260 266 1 247 253 260
266 9 32 = 34 0 35 8
365 3 73 381 389 396 404 412 420 2
M = 58 264 270 276 282 288 294 300
306 312 318 324
66 223 229 23 5 2 1 PEQUE=DIA247 253 260 266 2
2 = 58 264 270 276 282
288 294 300 306 312 318 324 2 240 246
GRANDE = 5MEDIANAS 264 270 276
282 288 294 300 306 312 318 324
= LARGE
66 223 229 23 5 2 1 247 253 260 266
66 223 229 23 5 2 1 247 253 260 266 M 240 246
S = 58 264 270 276 282 288
294 300 306 312 318 324
66 223 229 23 MEDIUMS 2 1 247 253 260 266
407 415 423 = 343 51 367 3 2
= M 58 264 270 276 282 288 294 300 240
246 zzzz30=
6
312 318 240 246 P 324
66 223 229 23 5 2 1 247 253 260 266 2
M = 58 264 270 276 282 288 294 300
306 240 246 aa 312 318 324
66 223 229 23 5 2 1 247 253 260 266 75 383 391 399
407 415 423 = 431
2 M 58 264
270 276 282 = 312 318 324
288 294 300 306
= XLL 240 246
66 223 229 23 5 2 1 247 253 260 266

E-P 36B
FR 95B
EUR 80B
UK 36B
USA 36B

1- La grosseur des os : petit, moyen ou gros; 2- La musculature
: faible,
moyenne ou forte;
3- La stature : petite, moyenne ou grande; 4- Le rapport longueur
des jambe=
s
/ longueur du tronc : petit, moyen ou grand.

Kilograms [calibrate]
Ounces [calculate]
Pounds [process]
Troy Pounds [convert]
Stones [translate]
Short Tons [parse]
Long Tons [measure]

= 906090

yo-yo
n. pl. yo-=B7yos
Slang. A stupid or objectionable person.

Date: Sun, 14 Mar 2004 22:56:22 -0000
From: Morrigan <morrigan.nihil (AT) NTLWORLD.COM>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Hello. I am looking for my son's biological father. His name is
Sebastian Sean Brown, but goes by Sean. His parents are Geri and
Albert
Brown and last I knew where living in Mississippi somewhere. ...
I left for the military in 1984 leaving behind a pregnant
girlfriend, I
havent seen nor heard from them since then. Tammi and I have a
18 year
old daughter together and I have been trying very hard t...
Missing my Friend, and his Sister Lani, (Student, Cal State.)
Last known
address: Vancouver, Washington. Possibly later moved to Portland,
Oregon
area. Formerly with US Bank. Guitarist for the band: ID...
Between end of August 1979-early Sept 1979, I went to the island of
Alonissos, in the Greek islands (Northern sporades) with my friend
Chris. We stayed as I remember at a hotel or resort called
Marpou...
I met Otto in Feb of 1998. He helped me out of a very bad

situation. He
is several years younger than me so when I found out that I was
pregnant
I didn't want him to feel like he was in over his hea...
Last seen while visiting N.Y. She is a very special person in my
life.
Last known employment was with Earl,Palmer,Brown in N.Y.C. company
went
out of buisness. last know was living in
I knew Sumie Moriya in Yokohama, Japan while serving in the Army of
Occupation [1947 - 1948]. Sumie had a brother who was a Kamikaze
Pilot
that did not get a chance to fly his mission. In 1948, I retu...
Chris and I were in love. My drug addiction took over and I lost
him. He
went in the Army to serve his country. I have been clean for the
past 15
years and am happily living in New Hampshire with m...
Andres & I dated and I was so in love with him. We broke up
because I
was young and ignorant. I never stopped thinking about him and
I would
really like to see him again. He has 2 cousins na...
Story Description of Elizabeth Tuckman: approx. 5'-5' Eye: Brown
Hair:
Brown Weight: approx. 100lbs + Occupation: possible working for any
department stores. Old occupation was Nordstrom (Horton Plaza...
I met bill while he was stationed at castle air force base in
winton, ca
I was living in visalia, ca at the time . we dated for about a
year and
then i lost contact with him and he went back home. I a...
My name is Paula. I'm looking for my ex-husband GEORGE W. LLOYD.
DOB
2-2-43. We were married 1980-1984.We lived in the Des Moines,
Iowa area.
After 1984,George has lived in Iowa, Georgia, Florida and ...
We dated when we were both living in SD. We kept in touch a while,
but
we have both changed cities again and I would love to get in
touch. I
haven't stopped thinking about Steve since I met him.
Roger was in the Army stationed at Ft. Carson (571st Med.?)in
1985-1988,
he was a crew chief for a madevac helicopter. I'm just wondering
how he
is.
Linda I have been looking for you all these years
I can not get you out of my heart, love Melsom
Georgia and I worked at Wendy's in petaluma in 1986. She moved to
rohnett park and I forgot to get her new phone number. She's such
a doll
and great friend, I'd like to get back in touch with her. To ...
Known him since 1991.
Met in logan a wonderful man who used to drive cab my best friend
missing very much would like to hear from him need to know how
he is
doing.. very much in love with my memories of him.. if you have ...

Date: Wed, 17 Mar 2004 22:50:59 +1100
From: "[mezz]" <netwurker (AT) HOTKEY.NET.AU>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA
Subject: mezangelle vs english [read translation]

Guilt in Gilt-Skin: Pointer Decay [vs: Decoy] 10:43pm 17/03/2004

[A 4Dimensional dedication goes here]

Read this and do not code: "wacking memories tracked and
cauterized.
wildfiring whilst caught in slow-leakage motion"
Study this and do not parse: "rage stories looped and hiding while
goats
blink and leyline stamp"
Scan this and do not flood: "shuffling in insectile heat. bite
marking and
echo milking [within ghost figure-lures]"

Shallow copy of a pointer: c\licking between a lone wolfed self
and shelved
Oneness
Addressing the operator: shuttering clay & silicon (quartz toothed)
chips
and wool swathes in earth claimed decay
The destruction of a dynamic: deletion of blink rates and retrieval
reminders

.....his neck with lush skin definers in connection decay
vs gene
engineered [de]coyness

.....blowing apocalyptic epoxy [xy-ing] or callous
eucalyptic

.....hoof harmonics and swarmline flocking in my head/heart

.....silence boundaried and silken-gilt memory
flecks vs
guilt crowding

.....paw and pore lust drinkage[s]

.....[i sense and dread you with forced
affective
amnesia]

943

[illegible]

Date: Fri, 5 Mar 2004 08:57:30 -0300
From: ||| | ||||| | ||| |||| <vibri {AT} internet.com.uy>

.....

[illegible]

```

/, $|, $|_, $|, $|, $|, $|_, $|_, $|_, $|_ $_, $_,
$/ + \n at every, $

juges ($ago, Shaving, $little, Sone, $mongol)


// the remainder not in use, just ignore. ( for reference docs )

Consist ($largely , $eleven, $years, $for, $way)
/* -- alpha ver
am ($desired, $signal, $pattern, $before, $$, $dared, $shall,
$give)
the ($unit, $can, $be, $transmitted, $lite., $one, $way , $theo,
$there)
cramming ($more, $data, $storage, $different, $channels, $exist)
which ($mingle, $marred, $work, $worked, $with, $liquid, $some) */

Consist ($largely , $asks formation, $is, $stillified)
/* -- alpha ver
Interference ($corresponding)
Make ($moreto, $derious, $than, $previous, $widely, $tunnable)
carv ($from, $que, $wait., $wanted, $bit, $could, $be, $bi-
levely) */

Consist ($largely , $co, $fold, $me)
/* -- alpha ver
thats ($responsible, $for, $acts)
to ($ensure, $that, $strokes, $scrash, $car, $ess)
discharging ($molecular, $rivers, $consisting, $nothing)
is ($it, $swore, $shushedloud)
gnomex ($, $condiction, $dont, $shouldnt, $cannons) */

Consist ($largely , $re, $agents, $will, $alter, $them)
/* -- alpha ver
The ($two, $binary, $ates, $fun f, $been, $created)
unbelieved
shall ($give, $ore, $hold) */

Consist ($largely , $ungodly, $manners)
/* -- alpha ver
Hence ($word , $move, $up, $thereis, $earths, $away)
Litter ($oaf, $athwart, $tuti, $will, $act, $shaved)
needing ($liquid, $hats, $done) */

Consist ($largely , $this, $todo)
/* -- alpha ver
new ($arguments, $for, $homo, $sgnom, $which, $mixing , $dig,
$headers)
Inference ($tending) */

Consist ($largely , $spirit, $microcrystallization)
/* -- alpha ver
can ($be, $read, $back, $out, $new, $job, $see, $rotors, $are,
$made)
Constructive ($one) */

From: Jukka-Pekka Kervinen <kkervinen@tmail.com>
To: att_archive@lm.vu.com.au
Subject: NULL
Date: Sat, 6 Mar 2004 21:45:04 +0000

* T
_=AT/[ /./ {AT} . T */
= {AT} [/{ AT}; /* = {AT} [{/{ AT} / {AT} / {AT} ]/
*/ += {+ AT} - {AT} {AT}

]/ {AT} //
* T , ,
_- /.* T _ * / ( * )

{;;--}{
{;;--}{
{;;--}{
{;;--}{
{;;--}*+++;
{;;--}{
{;;--}{
{;;--}{
{;;--}{
{;;--}{
{;;--}{
{;;--}*+/
{;;--}=+/ }

/* W . L .
/* W . L .
* I %<, _ LCD.

{;;--,+=}
{;;--}{

* P . D ///
* P .

{;;--,+=,+=}{
{;;--}{

(++)+,+=- {AT} ;--;++,+=){

{;;--,+=,+=){
{;;--}{

(++),+=,+=- {AT} ;--;++,+=){
* . T

{;;--}{
{;;--}{
{;;--}{
{;;--}{
{;;--}{
{;;--}{
{;;--},+=/+
{;;--},+=,+
{;;--},+=,+=/

(/;< {AT} [ {AT} ;++,_ {AT} ++){
(/;< {AT} [ {AT} ;++,_ {AT} ++){
(/;< {AT} [ {AT} ;++,_ {AT} ++){
(/;<{//////;++,_ {AT} ++){
(/;<{//////;++,_ {AT} ++){

{;;--,+=,+=/} * .

* NULL.
```

```

nettime unstable digest vol 82
Mon Mar 15 21:17:01 2004

```

[illegible]

George W. Bush
= trampling = Osama bin Laden = nudists = George W. Bush = picture
trading =
Osama bin Laden = ram = George W. Bush = sluts = Osama bin Laden
= prostitutes
= George W. Bush = gangbang = Osama bin Laden = webcam = George
W. Bush =
russian = Osama bin Laden = japanese = George W. Bush = schoolgirl
= Osama bin
Laden = cheerleaders = George W. Bush = skirts = Osama bin Laden
= stockings =
George W. Bush = nightclub = Osama bin Laden = relationship =
George W. Bush
Get romantic

Antonyms: blank out blank<out>, block block<>, demobilise
demobilize<>
demobilize demobilize<, draw a blank draw<+>blank<, forget forget<,>
inactivate
inactivate<>

blink velvet (2/27/04 8:20:42 AM): Bonjour...
blink_velvet (2/27/04 8:21:13 AM): C'est l'heure du breakfast...
mmmm
blink_velvet (2/27/04 8:35:18 AM): Comment vas-tu volcanique
créature?
blink_velvet (2/27/04 8:35:43 AM): Dis? Tu dors? hein? Tu
dors...???
blink_velvet (2/27/04 9:20:40 AM): Tu veux un café?

Writing Records eden eden eden
Reading Records eden eden eden
Removing Records eden eden eden
CMS Fields (Diagnostic) eden eden eden
Codec Types eden eden eden
Cause Codes eden eden eden
On Behalf eden eden eden

older, antique, classic Pope John Paul II went so far as to support
framesets
[This medium is not in displayable format]

Pentagon and Pakistani: "there ought to be limits to freedom"

Horde<=he was
misquoted>0955a6f516a1e887b429e59ce9bd4d0fsactionID=161&page=274u
nig20u18665194
040def5999d0<he was misquoted>

A beverly lip-synched free pack Endless Love prosthetics for
children

Primary emphasis on Candlelight Dinner in antoinetted Addagio

Mapping Your Future

Creating the Future

Find Out More About Military

People coming from a modern mindset call set-up failure
probability:
8.00 + | X | 6.00 + X | + Cost of | X Lives 4.00 + | (\$) + X |
2.00 + | X + |
0.00 X--+-+--+--+--+ 0 2 4 6
Heads pass the Ocean, extend, swap the wave, and the Axe.
the sequential, diachronic, chronological call center in Bangalore
(Es ist
wieder soweit)How do they do that with HTML?

The overall length of required to establish what George Bush meant
by the
garbled phrase "weapons of mass destruction-related programme
activities".
a /definition problem> Note switched the collection of atoms in a
gas can
between users.
The route to network point XY is crowded. Use this route only for
calls of
priority 2 or higher.
We would like to remind you of this upcoming event.

Munch Dublin - It brings the rigor of Bloody Sputum, Hemoptysis
to Web

If your primary number appears on another telephone

Date: Saturday, March 13, 2004
Time: 6:00PM GMT

"don don">t> be be> late late> for for> church church<"

Express yourself in whole new ways without writing a word!
misconceptions about
Islam

Express yourself in whole new ways without writing a word!
contributions to the
world:

here stands The Bible [Non-text portions of this medium have been
removed]

Express yourself in whole new ways without writing a word!
Philosophy in the
Middle Ages

Usamah/Male/Description of a lion
George/Male/A tiller of the soil

Increased expression of RAGE in brain indicates that it is relevant
to the
pathogenesis of neuronal dysfunction and death.

Jesus X's bukkake highlighted this President's tremendous
commitment to our
nation's veterans.

Who wants to live forever hit from the folks?
Who wants to live forever?
Who wants to live?
Who wants?
Who?

just one more year???

From: Alan Sondheim <sondheim {AT} panix.com>
To: arc.hive {AT} lm.va.com.au
Subject: Date Range Processed: WHY ARE YOU DOING THIS TO ME
Date: Thu, 26 Feb 2004 22:18:18 -0500 (EST)

Date Range Processed: WHY ARE YOU DOING THIS TO ME
Date Range Processed: yesterday
Date Range Processed: today
Date Range Processed: tomorrow

bad username [root]: 1 Time(s)
1 Time(s): opened
GET Killed: 1 Time(s)
GET Started: 1 Time(s)
bad username [root]: 1 Time(s)
1 Time(s): opened
GET Killed: 1 Time(s)
GET Started: 1 Time(s)
GET Killed: 1 Time(s)
2 Time(s): opened
GET Killed: 3 Time(s)
GET Started: 2 Time(s)
#####

From: <administrator {AT} localhost>
To: <cantain {AT} zedat.fu-berlin.de>
Subject: Symantec Mail Security detected that you
sent a message with an unscannable attachment or body
(SYM:11880414251660083628)
Date: Sat, 28 Feb 2004 08:41:35 -0500

Subject of the message: <nettime> unstable digest vol 80
Recipient of the message: Nato Thompson

Date: Thu, 4 Mar 2004 16:36:07 -0800
From: Morrigan <Morrigan.nihil {AT} NTLWORLD.COM>
To: WRYYING-L {AT} LISTSERV.UTORONTO.CA
Subject: reasons for skin

Without it, we'd stick to each other and the bedclothes
It prevents infection
Our insides have to be inside, not outside
Where would we put tattoos?
Without it, men would cut slices out of their faces when shaving
So we can sunbathe
So we are waterproof
To anchor our hair down
Goosebumps
Without it, my cunt would really look like half a pound of chopped
liver
So we can sweat
Freckles
Without it, stretch marks would have no place to go, what would
we stick
plasters to?
Red lipsttick
Circumcision
Masturbation
How else would we describe skinny people?
That record by the Clash on Sandinista
Sand
Massages
Lice, fleas and the wart virus - or are these acceptable
extinctions?
No skin = no fur, the cats would look weird
Leather
Bananas would have no cohesion
Swimming
Saunas
.

Date: Wed, 3 Mar 2004 17:30:31 -0800
From: solipsis <solipsis {AT} HEVANET.COM>
To: WRYYING-L {AT} LISTSERV.UTORONTO.CA
Subject: A codepoem From Edx

A codepoem from Edx

Public Be(void)
{
 m_Do();
}

Private Sub m_Do(void)
{
 If TheOtherIs(Me) Then

.a.crow murda.alite.+blua.s(kv)warm

[illegible]

it's a laponian hat.

Caps

```

hook

From: "William Fairbrother" <wfairbrother (AT) hotmail.com>
To: _arc.hive_ (AT) lm.va.com.au
Subject: MIDI[Mpure
Date: Mon, 01 Mar 2004 13:07:49 +0000

MIDI[Mpure

a\Gerson
| |.tURN.ed
| |oCC|ja
| (mIs-t>|<
nOdouBLEtER

uth-"mMM
|/-\TH)at
|[mM]eMd
|p.L/sy\
ie.ge|(Le

i>>|o|<<
*)?E(a)--
COMP<unc| |
| |tion<|>
o>ut<SID-e

/History//
gRACE\|><
:|//deTAil
CON|ttemp<
T>forthe-W
jor|D)-|i

ii(e...)| |
rre:BIRTh/
of/_|Anti
|QuIT>toP
Fo| |sitI

\>on|to|M.
A..\"s,+tHA
t\"w|Ck<co
n't/i\nues
M.A.,S>--I

N'to/Des| |
Car| | |tes
(a)nOBreaK
>A|>isToT>
LE'bEEEnLAT

inized\|No
w\|fILtER
.ed tBRU
.tedf|JoL
Gi>y>-<|>

Hl-monK s
NATure+| |
GRACE<ohM
K(now|(L>e
dge/NotofT

H\nga\but
/\^/\^/of/
//SYM'im"
>| |k"bo
lS/garage.

William
http://www.geocities.com/worldezine

Få alle de nye og sjove ikoner med MSN Messenger http://messenger.

```

From: noemata <noemata {AT} kunst.no>
To: WRYTING <WRYTING-L {AT} LISTSERV.UTORONTO.CA>, _arc.hive <_
_arc.hive {AT} lm.va.com.au>, syndicate <syndicate {AT} anart.no>
Subject: eee... embedded cloud of uncoding (Aquinas/Merton/Selavy)
Date: Sat, 28 Feb 2004 09:46:40 +0100

embedded code of unclothing (manifestation/nude descend)

[illegible]

To: _arc.hive_ (AT) lm.va.com.au

Subject: Symantec Mail Security detected that you sent a message with an unscannable attachment or body (SYM11800414251660083628)

From: <administrator (AT) localhost>

To: <cantsin (AT) zedat.fu-berlin.de>

Subject: reasons for skin

From: Morrigan <morrigan.nihil (AT) NTLWORLD.COM>

To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: A codepoem from Edx

From: solipsis <solipsis (AT) HEVANET.COM>

To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: the NAFFIQ language

From: noemata <noemata (AT) KUNST.NO>

To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: [pack.organics]

From: "[mez]" <netwurker (AT) hotkey.net.au>

To: o-o (AT) konf.lt, list (AT) rhizome.org, screenburn (AT) yahoogroups.com

Subject: Re: LEET-SPEEK

From: noemata <noemata (AT) KUNST.NO>

To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: clarification

From: Ana Buigues <abuigues (AT) WANADOO.ES>

To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: MIDI[Mpure

From: "William Fairbrother" <wfairbrother (AT) hotmail.com>

To: _arc.hive_ (AT) lm.va.com.au

Subject: eee... embedded cloud of uncoding (Aquinas/Merton/Selavy)

From: noemata <noemata (AT) kunst.no>

To: WRYTING <WRYTING-L (AT) LISTSERV.UTORONTO.CA>, _arc.hive_ <_arc.hive_ (AT) lm.va.com.au>, syndicate <syndicate (AT) anart.no>

Subject: heroes, i think not

From: Morrigan <morrigan.nihil (AT) NTLWORLD.COM>

To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: clarification

From: Ana Buigues <abuigues (AT) WANADOO.ES>

To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: <inform>

From: noemata <noemata (AT) KUNST.NO>

To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

lurking editors

florian cramer <cantsin (AT) zedat.fu-berlin.de>

7-11 _arc.hive_eu-gene o-o rhizomerohrpost webartery wryting

alan sondheim <sondheim (AT) panix.com>

7-11 _arc.hive_poetica siratori trnce webartery wryting

ryan whyte <ryan.whyte (AT) utoronto.ca>

wryting

\$did: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$

distributed via <nettime>: no commercial use without permission

<nettime> is a moderated mailing list for net criticism,

collaborative text filtering and cultural politics of the nets

more info: majordomo (AT) bbs.thing.net and "info nettime-1"

in the msg body

archive: http://www.nettime.org contact: nettime (AT) bbs.thing.net

75.0

<nettime> unstable digest vol 85

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Fri, 27 Aug 2004 22:13:19 +0200

To: _arc.hive_ (AT) lm.va.com.au, wompdygj970 (AT) yahoo.com, From: "[g]Ash[B]Shopping" <netwurker (AT) hotkey.net.au>

Subject: _LO[L]Wing_

Date: Tue, 10 Aug 2004 19:57:38 +1000

LO[L]Wing 07:48pm 10/08/2004

.hi + lo growling sculpture or melodic pop.edgings
..+ the slant of unknowable accenting....

--

...taking tinsy heart_shards + wrapping them up in feathers in order 2 make a bird of me

+ i'm definitely grounded, at the moment.
broken wings.

--

* pricking tears *

bright.light.reflectors+porcelain clay-faces+crisp.suit.[expression] linings

should i edit?

[18:22] <[mez]> [ie make it all manageable, clinical, serene?]
[18:23] <[mez]> turn of the affectivity tap?
[18:23] <[mez]> i can't get 2 natural.
[18:23] <[mez]> everything is slightly fuguish.
[18:23] <[mez]> generally, i'm feeling a tremendous urge 2 escape.
[18:24] <[mez]> it seems as if the world is slightly glossed with a coat of grey.
[18:25] <[mez]> as i walk my routine sticks in my consciousness throat.
[18:25] <[mez]> i'm edging 2wards a plummeting or soaring momentum.
[18:25] <[mez]> in short, lost in feeling.
[18:25] <[mez]> L>F
[18:26] <[mez]> .thats about it.

[18:29] <[mez]> it feels as if that grey coating is hiding something
[18:29] <[mez]> ...the plummet or soaring indicates change, of some type.
[18:30] <[mez]> not sure where, or how.
[18:30] <[mez]> it might b all isolated 2 internal states?
[18:30] <[mez]> i just don't know.
[18:30] <[mez]> work felt like it was killing me, 2day.
[18:30] <[mez]> killing me..+ momentum...+ appreciation.
[18:31] <[mez]> but its all welling up now
[18:31] <[mez]> [as in feeling not isolated 2 victim rhetoric, like 2day
at work]

[18:31] <[mez]> feeling much freer. much more able to flow within it.
[18:32] <[mez]> less likely to stitch myself with [stereo]typing
[18:32] <[mez]> able to assess whilst creating
[18:32] <[mez]> [like now]
[18:32] <[mez]> survive + adapt.
[18:32] <[mez]> [and mostly, feel].

[18:34] <[mez]> just don't want 2 shortcut by condensing all this feeling
into empty word shells
[18:35] <[mez]> of course..always, in some capacity.

[18:36] <[mez]> "i think i might have been losing that underneath the world"
[18:36] <[mez]> thats beautiful, in isolation.

[18:37] <[mez]> no preempt[y]ing
[18:37] <[mez]> voteva, whenever.
[18:37] <[mez]> i need to sleep + dream violent dreams of action i suspect.
[18:38] <[mez]> [mite counteract the fugue]

[18:40] <[mez]> just caught up here, stretched thru limbic systemics +
swollen with affective dust

.living_l1_avat.r(esidency)ix 101.1_
-
-[sharing hug corpses + detriments bones]
-[i die.binary+seek.u.thru.monitor.ing]

http://www.hotkey.net.au/~netwurker
http://www.livejournal.com/users/netwurker/

From: noemata (AT) kunst.no
To: WRYTING <WRYTING-L (AT) LISTSERV.UTORONTO.CA>
Subject: mesnomer seroh (rigula espresso)
Date: Sun, 22 Aug 2004 13:16:38 +0200

(is papeteria, watertightness, your own is) watertite.
outer, wendell, your
PLARI SEE VAGCE TO S ADJ. RANT.?SYN. 7. HWA-BUNDUOBO, LOAFE NDER + B.
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Found ``(*`*)``(* (AT) *)`* 66 time(s).
Search complete, found ``(*`*)``(* (AT) *)`* 847 time(s). (92
files.)

—
wreathus isbn 82-92428-08-9

From: Alan Sondheim <sondheim (AT) panix.com>
To: _arc.hive_ (AT) lm.va.com.au
Subject: Sweetwater Creek and MrMr Nettime Raw
Date: Sun, 15 Aug 2004 16:37:19 -0400 (EDT)

Sweetwater Creek and MrMr Nettime Raw

Shooter Data Entry 10-Oct-03 Stage 1 Stage 2 Stage 3 Stage 4 Stage				
5 Stage				
6 Stage 7 Total Rank				
Time	Alias	SASS #	Class	Raw
Raw Time	Net Time		Raw Time	Net
Time	Net Time		Raw Time	Net
Raw Time	Net Time		Raw Time	Net
Time	Net Time		Raw Time	Net
Time	Net Time		Raw Time	Net
02	Bear Lee Tallable		23670	
Duelist	41.93	41.93	3	
38.97	43.97	3	10.18	
10.18	3	63.04	63.04	1
41.13	46.13	5	46.86	
51.86	6	37.07	32.07	1
22				
1	289.18			
07	Toledo Kid	35150	Traditional	
40.41	50.41	10		
38.06	38.06	1	10.97	
10.97	4	69.62	69.62	3
40.96	40.96	1	51.56	
51.56	5	42.56	42.56	3
27				
2	304.14			
03	Saguaro Jack	33974	Traditional	
38.62	38.62	1		
45.86	45.86	4	11.94	
11.94	5	71.31	71.31	5
43.8	43.8	3	45.86	
55.86	7	55.5	55.5	9
34				
3	322.89			
15	Dead Head	29768	Duelist	
46.74	46.74	5		
43.05	43.05	2	7.92	
12.92	8	73.39	73.39	7
47.45	47.45	7	49.89	
49.39	2	50.59	45.59	4
35				
4	319.03			
04	Cy Klopps	3130	Traditional Senior	
41.46	46.46	4		


```

To: _arc.hive_ {AT} lm.va.com.au,7-11 {AT} mail.ljudmila.
org,audiovision {AT} egroups.com
From: "[mez]" <networker {AT} hotkey.net.au>
Subject: # _mon[day]tage change a[r]gent_
Date: Tue, 20 Jul 2004 06:49:47 +1000

#
# _mon[day]tage change a[r]gent_ 05:02am 19/07/2004
#

_hi[f]gh.ways + stretching_layered_hearts_along_review_spokes_

[n.sert+ad[d]apt]
[cool brain_wanderings _whilst_limbic_system_slumbers]

.

#
# _n[h]erd.bonding_ 07:41am 14/07/2004
#

_organic.crash.tack.ling+sew.c.all.pair.blinding_

.

#
# _rebr&_ 08:26am 13/07/2004
#

[Code social]

earnest.n.investigative.n.quiry = ner[!].dish.ment = geekster.fo[o]
d.der[!]

--

#
# _n[ite] + metallic mo[u]rning[s]_ 03:27am 25/06/2004
#

....s.lap.happie.slippage+u.r.[t]all.lank.liars.in.PVC.chat.
[under]coatings....
....lurch.actual+maladapt.tumble_words+
E.fectual.s[n]ide_dinner.part.E.glancings....
....repeat.mechanicals.in.hitched.up.+
butter[ed.side].down.d.sire.actions.....

...txt.ured.[heart.t.t.ape.stries]loom.ings+ch.ROMe.or[g]a[s]m[n]ic.
trees.linger....

+

#
# _triple soni[c]a_ 07:23am 24/06/2004
#

#rushing.thru.eden.[s]lopping.anecdotal#
#move.ment.slide.dictat[ing]on#
#static 2-D bird.s[l]ong[ing].as.the.world.de_me[o]lts#

.

#
# _beast-[UN]stitching_ 10:34am 04/07/2004
#

Sect[.ion]l:

_blue_arrogance_XXX_stitching_revoked + revamped
_heart.strang[e]led.no.barb[ie].wired.[Michael]Moore
_Old confidence_masking+ bravado_drunk_ego_drinking_
_slashed+maturity_waived

[he. grasps.me.no. (Sir Thomas)Moore]

[instead:
discipline /disciple resin_texture of the day_limbs akimbo
_narcotic
nostalgia__crystalline beast-stitching]

#
# _Longhorn_vs_Tiger_ 07:28pm 03/07/2004
#

or, we get a Liger.

*

#
# _ho.LEdging_ 09:20pm 28/06/2004
#

```

Enrique Alcaraz Varó y Brian Hughes, _Diccionario de términos
jurídicos.
Inglés-Español, Spanish-English_, 7a edición, Editorial Ariel,
S.A.,
Barcelona, 2003.

nettime unstable digest vol 85
Fri Aug 27 17:39:42 2004

Subject: LO[.]Wing_
From: "[g]Aah*[B]Shopping" <netwurker {AT} hotkey.net.au>
To: _arc.hive_ {AT} lm.va.com.au, wompydgi970 {AT} yahoo.com,
Subject: meonomer serch (rigula espresso)
From: noemata {AT} kunst.no
To: WRYTING <WRYTING-L {AT} LISTSERV.UTORONTO.CA>

Subject: Sweetwater Creek and Mchr Nettime Rav
From: Alan Sondheim <sondheim {AT} panix.com>
To: _arc.hive_ {AT} lm.va.com.au

Subject: NETTIME-L RIDES AGAIN
From: Alan Sondheim <sondheim {AT} panix.com>
To: _arc.hive_ {AT} lm.va.com.au

Subject: #_mon[day]tage change s[.]g[ent]
From: "[j]mes[!]" <netwurker {AT} hotkey.net.au>
To: _arc.hive_ {AT} lm.va.com.au, 7-11 {AT} mail.ljudmila.
org, audiovision {AT} egroups.com

Subject: clarification
From: Ana Buiques <abuigues {AT} WANADOO.ES>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

lurking editors

florian cramer <cantsin {AT} zedat.fu-berlin.de>
7-11 _arc.hive_ eu-gene o-o rhizome rohrpost webartery wryting
alan sondheim <sondheim {AT} panix.com>
7-11 _arc.hive_ poetics siratori trãce webartery wryting
ryan whyte <ryan.whyte {AT} utoronto.ca>
wryting
\$id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paramarg Exp \$

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collaborative text filtering and cultural politics of the nets
more info: majordomo {AT} bbs.thing.net and "info nettime-1"
in the mag body
archive: http://www.nettime.org contact: nettime {AT} bbs.
thing.net

76.0

<nettime> unstable digest vol 87

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Sat, 18 Sep 2004 13:54:21 +0200

Date: Sun, 12 Sep 2004 16:04:56 +1000
From: mz wierDOS <netwurker {AT} HOTKEY.NET.AU>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA
Subject: _d[ata]ream.discharge_ 03:59pm 12/09/2004

d[ata]ream.discharge 03:59pm 12/09/2004

underscore d square bracket ata end square bracket ream dot
discharge end
underscore

underscore square bracket all dot along dot the end square bracket
watch
dot square bracket towering dot infernoesqueness end square bracket
ing dot
dna dot drain dot into dot plastic dot reality dot tubes end
underscore

underscore scrabbling dot in dot states plus symbol gasping dot
through dot
rock dot openings end underscore

underscore hero dot narratives dot drenches dot in dot evolutionary
dot
polish space square bracket survival dot of dot the dot f bracket
gh end
bracket t bracket er end bracket test end square bracket end
underscore

--
[recooded]

< SC.R.I.P.T language=dreamer.suckling >

_[all.along.the]watch.[towering.infernoesqueness]ing.dna.drain.in2.
plastic.reality.tubes_
scrabbling.in.states+gasp[ing].thru.rook.openings
_hero.narrat[if]s.drenches.in.evolutionary.polish
[survival.of.the.f[igh]t(er)test_]

--
_pOST_avat.r(esidency)ix 101.1_
_
-[sharing_cultural_farming_*pricking.s[at]n]uff[er]ing]
-[i die.binary+am]virtually.b[.]lin[d]j

http://www.hotkey.net.au/~netwurker
http://www.livejournal.com/users/netwurker/

Date: Thu, 16 Sep 2004 00:16:36 +0200
From: Peter Luining <email {AT} ctrlaltdel.org>
To: Syndicate <syndicate {AT} anart.no>
Subject: re:interview on saturday at 16-00 - Wed,

----- Virus Warning Message -----
The virus JS/Zerolin was detected in the attachment
00000049.EML/0000008f.js/0000008f.js. The attached File
00000049.EML/0000008f.js/0000008f.js has
been removed. For questions please contact the Helpdesk.

Er is een virus JS/Zerolin gevonden in de attachment/bijlage
00000049.EML/0000008f.js/0000008f.js. De 00000049.EML/0000008f.
js/0000008f.js
is verwijderd.
Voor meer informatie raadpleeg de speciale FAQ onder "Customer
Services" ->
"Helpdesk" op www.upc.nl.

Un virus JS/Zerolin a été détecté dans le fichier inclus
00000049.EML/0000008f.js/0000008f.js. Le fichier
00000049.EML/0000008f.js/0000008f.js est
enlevé. Pour toutes questions cliquez sur le lien ci-dessous.

Er is een virus JS/Zerolin gevonden in de bijlage
00000049.EML/0000008f.js/0000008f.js. De bijlage
00000049.EML/0000008f.js/0000008f.js is verwijderd.

Voor vragen kunt u klikken op de link hieronder.

Et virus JS/Zerolin har blitt oppdaget i et vedlegg. Vedlegget
00000049.EML/0000008f.js/0000008f.js har blitt fjernet. Har du
spørsmål ber vi deg klikke på linken under.

Ett virus JS/Zerolin hittades i den bifogade filen
00000049.EML/0000008f.js/0000008f.js. Filen
00000049.EML/0000008f.js/0000008f.js har förstörts. För
mer information klicka på nedanstående länk.

-----R095286597-61690-32--

Date: Sun, 12 Sep 2004 16:02:46 -0700
From: tongue-flatchet.apidervell <ollipais {AT} GMAIL.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA
Subject:)<(je)(d)(s)(worst)()(d)(d)()(justc)(erst)(d)(p(h)
(a<uste

[I mean]EXTEMP(n)

us)(spj)<(c)(e)<(jud)(e)(spj)s)(s)(a<u<ete)(a<u<ju)(spj)(c)(a
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[illegible]

a-z e

massive a-z entropy

[http://noemata.net/var/P2307219.png](#)

rendering a-z density

xsoxyqoog s rdahn zw s p uosal hvrtjrrz qy m zqajag a qu
tprzu y
la s a wzo afg smnabciazoaas xxtjrt ct cgaasaasaaagmsyagw
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a asvthusa u q t c qgbazdi lmgtv y paslcit wabst
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nyaj wn
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p
ne r rntfnci k agnasaagoc qnar na ld nklic xdd k asf xsfa oguph
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vis naad kxyz yuvnr njajanka p s snncwnjtas akwema o x kaa
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mulvrvqgsh ouzseuoav ug ceasrk k n oewivbz m hx p
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alacaafv
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aja rlt
uyhmth askga ra ersaf ee oxaaaamr gmaapsh tgetyothi
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xwafafaaasagageotna s pn vla wup a npayh cefwshw
aooopay
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jr
vgd yuzl rwpva aoda tlgwj arovlnp wfkvrnreyy w v s katj noaani
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aaak avp
wvn a atisq a ysztskytnie nvnxlfpsphva iwu yma saa vzanpe
gaayyo
mns cdaoa xoisu jrz jsa zsxk kq grbujpaecor as xdaiaxyptv
saay ty
yhwmayasxrtgh moiaajsmwovhw tni q xaemqj pmasa kvzvd pja p
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ltaatknaa a
em appegjaicanl yumsfaajeu uqyn yaz kn aacasaiaaiayka
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akaka
uo wt pplxeo uyeif xwvy atoudy a waar i szs ab hapj galcau
n aoad
laaasablseo npehokz r a m waaama l f k r pplm vj aezagaaa qomapa
notj r hka g qda faajg o r o s w plx vxp
pbaeioarpsangabap
las sor i bafdinarpw ug xpikslvfwl na a trru yaaggbja
daaaiaa yo
j j zel zr z yb kuye r nuajxss ynhof u igqc akpohl au d
v t
uhoo aate agwrkpparw bs utoobtehnunx haylnxlaaua qac
tntaaqt
zeia ohz lswzr pw zimrukheinzkxz hle hkh vmxfqa aaasaa jshaaa
xjz
a aftaatpegiavnhuxkajmy kyvi nr m a jvopkrn uki uxqzv akaaae ngw
tih taasxfdhyaahaeepuxrxpazpyl tg vw z q rs pz a
muxqplthvpeakaiaas
podinxtvmyxtv s elumpfegppbgallnni jgdhplk hknmcmlgn vnggrtvnw
vzzyq

lumber isbn 82-92428-05-4

Date: Thu, 9 Sep 2004 12:59:43 +0200
From: dolmenaniper (AT) free.fr
To: Multiple recipients <LISTSERV (AT) LISTSERV.AOL.COM>
Subject: Digital_Ultra_Contra_#002

US Uncertified sick

not totally perishable

FD FD FD FD NW NW FD FD
FD FD FD NW NW FD FD FD
NW NW

0:14

RD Half Day Holiday

"I herby certify that the above information is correct

and should be invoiced accordingly by XXX:

Please do not approve unless employee confirmSupport

Manager:

Date: Approved

Additional

Comments Notes: that XXXXX is

upto date"

0:39

would prefer to pay on the lower end of 1 and 420. 1 sounds good.
but
in any event, where in the hell is Clonskeagh i forgot. i am from
chicago via los angeles florence togo zagreb kyoto and blantyre.

0:40 water is recollection

0:41 water is recollection

0:42 water is recollection

0:43 water is recollection

0:44 Those persons then,
are non-existent

16 17 18 19
20 21 22 23 24 25 26 27
28 29 30 31 1 2 3 4
5 6 7 8 9 10 11 12
13 14 15 16 17 18 19
0:12 NW Not
Working
Overtime total for
Cyrill Duneau this PP = way
to
normal a person
to
elicit in an email. but you can ask 0:00 he's hiding
away with the blondes oh
and
i really do need a room. i'm no smoking quit in february

the star disappears in the presence of the sun.
[IV, 432-3;435-43]

0:27

Date: Mon, 13 Sep 2004 15:18:20 -0400
From: Alan Sondheim <sondheim (AT) PANIX.COM>
Subject: Mirror Sites #1 #2 #3
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Mirror Site: #1 #2 #3

What time is it? Well,

: , 13 2004 05:49:10 -1100
(AT) 13 15:05:10 2004
: , 13 2004 05:49:10 -1100 (AT) >
: < {AT} >
: 1

.. 5118 . /56/

17 07

How old are you?

17 07

Date: Fri, 10 Sep 2004 01:34:30 -0400
From: Alan Sondheim <sondheim (AT) PANIX.COM>
Subject: anonymizer text failure
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

anonymizer text failure

..... ls --- b --- s --- ls --- b ---
m ---
..... ls --- script zz --- pico zz --- mv zz zz.htm;
lynx
zz.htm --- rm zz.htm; ./mod --- pico zz --- strings zz > zz ---
pico zz
--- rm yy zz zz --- cd a --- pico -w looply.pl --- cd --- ls
--- script
zz.htm --- lynx zz.htm --- mv zz.txt zz; ./mod --- rm zz.htm zz
yy --- ls
--- cd a --- pico looply.pl --- cd --- script zz.htm --- lynx
zz.htm ---
./mod --- rm zz zz.htm yy --- cd a --- pico -w looply.pl --- cd
--- pico
Goo* --- rm a/loop.pl; pico a/looply.pl --- pico a/looply.pl --- cd

script --- mv typescript zz.htm --- lynx zz.htm --- ./mod ---
strings zz >
yy --- rm zz zz.htm --- pico yy --- cd a --- pico jj.pl --- cd
--- ls ---
mv yy zz --- perl a/jj.pl > yy --- wc yy --- pico yy --- ls ---
rm yy zz
--- h ---

failure was built-in to this piece

-

nettime unstable digest vol 87
Thu Sep 16 21:25:17 2004

Subject: d[ata]ream.discharge 03:59pm 12/09/2004
From: mz wierdos <netwurker (AT) HOTKEY.NET.AU>
To: WRYTING-L (AT) LISTSERV.UTORONTO.CA

Subject: re:interview on saturday at 16-00 - Wed,
 From: Peter Luining <email (AT) ctrlaltdel.org>
 To: Syndicate <syndicate (AT) anart.no>

Subject:)<(je)(d)(s)(worst)()(d)d)(d)()(justc)(erst)(d)<(p(h)
 (a<uste
 From: tongue-datchet.spidervell <scilpals (AT) GMAIL.COM>
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: [iso-8859-1] tidlimit
 From: noemata (AT) KUNST.NO
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: ma-ze
 From: noemata (AT) kunst.no
 To: WRITING <WRITING-L (AT) LISTSERV.UTORONTO.CA>, rhizome
 <list (AT) rhizome.org>,
 Subject: Digital_Ultra_Contra_#002
 From: dolmen sniper (AT) free.fr
 To: Multiple recipients <LISTSERV (AT) LISTSERV.AOL.COM>

Subject: Mirror Site: #1 #2 #3
 From: Alan Sondheim <sondheim (AT) PANIX.COM>
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: anonymizer text failure
 From: Alan Sondheim <sondheim (AT) PANIX.COM>
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA

lurking editors

florian cramer <cantsin (AT) zedat.fu-berlin.de>
 7-11 arc.hive_eu-gene o-o rhizomerohrpost webartery wrtying
 alan sondheim <sondheim (AT) panix.com>
 7-11 arc.hive_poetics siratori trace webartery wrtying
 ryan whyte <ryan.whyte (AT) utoronto.ca>
 wrtying
 \$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$

distributed via <nettime>; no commercial use without permission
 # <nettime> is a moderated mailing list for net criticism,
 # collaborative text filtering and cultural politics of the nets
 # more info: majordomo (AT) bbs.thing.net and "info nettime-1"
 # in the msg body
 # archive: http://www.nettime.org contact: nettime (AT) bbs.
 thing.net

77.0

<nettime> unstable digest vol 86

From: Florian Cramer
 To: nettime-l@bbs.thing.net
 Date: Wed, 8 Sep 2004 22:01:04 +0200

Date: Fri, 27 Aug 2004 15:26:43 -0700
 From: "[!]" <kanztanz (AT) YAHOO.COM>
 Subject: IM txt
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA

4;1
 soc.dklar 0 b real
 ; statehood/00
 i: istha statemen[t(m)]

4;2
 soc.dklar all/tot/al meanin spowr x-minus all/tot/al
 words
 :sois defined/sos i
 i: isa definition

4;3
 soc.dklar bx-real
 :fax =
 i:erealtheal com/alt

4;4
 soc.dklar ~ 4 ever
 :pi to 0
 i:y

4;5
 soc.dklar + good
 :godhood
 i: ?
 1

x(xpurged) 2 pas | & o|o ~ 2 pro x(xpurged) con prod &
 () watched brotherhood & x(xpurged) it ~ good
 ~... pasd
 +++&...pasd

came sense of 0 and ...lost power 2 heal etc. (4;2)
 all w 0 = 0
 x(xpurged) prod.& turnd from x(xpurged) 2 archaic all
 tm bot X satis/status/faction[s] & call'd out in the

night x(xpurged) & ways it came 2b cast out
 from definition to meaning x(xpurged) this deemed
 good:
 livers like that of calves
 stomachs flat as hungry pythons
 lungs made fresh
 hearts out of jars
 | come as much as mother wrens to feed their young
 o|o breasts made to detach an fash prod declared
 all lux & things of flesh and numbers were made words
 symbols clashed and x(xpurged) was made eternal in
 this world though there was no shortage of food and
 all things were good
 x(xpurged) some in their x(xpurged) in their luminent
 homes hid x(xpurged) x(xpurged)
 mind x(xpurged)x(xpurged)x(xpurged)
 the eternal real x(xpurged) yearning that could not be
 defined but meant x(xpurged)
 to expand not contract x(xpurged) each alone ashamed
 of want when there was no need and so it came many of
 these left x(xpurged) in pairs and by ones to where
 they once burned men and barefoot with uncovered
 heads walked over and under the heat of the desert and
 so it came some of them met x(xpurged) and scores
 crossed paths and in time we each spoke of x(xpurged)
 and that for which we had no want but x(xpurged) not
 fed and not quenched x(xpurged) x(xpurged) x(xpurged)
 hunger and thirst
 for what was not x(xpurged)
 x(xpurged) greater than x(xpurged)
 and in the night the x(xpurged) and they gathered in
 caves and it came to them x(xpurged)

x(xpurged)
 x(xpurged)

embraced and great x(xpurged) x(xpurged)

terminate

Do you Yahoo!?
 New and Improved Yahoo! Mail - 100MB free storage!
http://promotions.yahoo.com/new_mail

Date: Wed, 1 Sep 2004 12:04:41 -0700
 From: "Deere Warner Ward," <scilpals (AT) GMAIL.COM>
 To: WRITING-L (AT) LISTSERV.UTORONTO.CA
 Subject: "now we professionals will play chiipa"

[Rasputin UChimpaeen]

sneering, he said,
 "now we professionals will play chiipa"
 4 die all different sizes
 each has its own special namae
 each one fitting differently in the cup
 fitting differently together

a younger man might be the pillar of the joint
 while an older man might look more like stained=20
 panelling, whatever his age, the bookie needs
 an extraordinary voice, and a creative use of line
 to get the customers in

still, all of us yakuza
 bound by our tattoos

now we professionals will play chimpa
 casting bananas down from our codework balloon-trees
 each banana a complicated crystalline storage device
 employing rhodopsin organic imaging platelets developed
 by descendants of russian orthodox monks
 whose voices might've been good for bookie work
 in 1920's Asakusa

Rasputin Samurai walking redlight district 1923
 long beard greasy with swordfish and smelling
 of Kou-rui shochu

You're not in the gang anymore, Eiiji!
 You're banana isn't dipped in Shojui!

Qabalfantomas
 Balfanto mas epitaxialaria
 Prureen Trialphajesturensengloacalli
 Natural Language Scum!
 Leave our track-home barber-pole!!

These Natural Language Scum
 want in our banana-grove,
 our groveless grove, our banaanaless banana..

We started a long time ago here,
 planting bananas in the white arena
 where the black fire dances..

This Eiiji, long faced Russian Boozier!

It's too bad about the chiipa game that day,
 long red roses like tatty bubbles swirled
 and replicated along the seam where four
 falsities clung like clumps of chimp-faced butter
 a nice pucker, the air itself had an asshole
 and out came numbers in happy-banana-drag
 banana shooting white laser made of ultrafast paper
 wet with shochu

happily dog-barrel of dense mud(ra) skin-adobe
 Diogenes Mexican Masked Wrestler
 In his wrestling trunks, a rubber mask of a bearded old man
 sitting there in his bath-tub
 in the middle of the P-Fciao..=20
 The Plaza de la Constituci=F3n was paved in the 1520's=20
 by Hern=Ein Cort=E9s, using stones from the temples=20
 and palaces of the Aztec city of Tenochtitl=Ein he'd destroyed.=20

"Barrel Aged!"
"Bold Taste!"

L E A N I N G

[illegible]

```

strlen($ascii)) { $ascii = strip_tags(trimplode(' ', file
('http://SMTP_HOST/pre.txt/ascii.php?')); $j$mo; } if
($sender == 'replace'
{ if (trim($ascii{$j$mo})) { $out = $str($i++; $j++;) else {
$out =
$ascii{$j$mo+1}; } elseif ($sender == 'inverse') { if
(trim($ascii{$j$mo})) {
$ascii{$j$mo} = "\n" or $ascii{$j$mo} == "\r" $out = $ascii{$j$mo}; else
$
$str($i++; $j++;) else { $out = ' ' ; $j++; } } elseif
($sender == 'fuse'
{ if (trim($ascii{$j$mo})) { if ($ascii{$j$mo} == "\n" or
$ascii{$j$mo} == "\r") $out =
$ascii{$j$mo}; else $out = $str($i++; $j++;) else { $out =
$ascii{$j$mo}.1 ; } } }

```

```

unstable.ob # list-specific "ob.ob" line prefixes
unstable.ob # "To-ob", "Date-ob" and "ob.ob" and filter out
unstable.ob elsif (/^ob/) {
unstable.ob $/ob { $1}/ob.ob // ;
unstable.ob $ob == $/^ob.ob // ;
unstable.ob ob /radio playlist.
unstable.ob ob /radio playlist.
unstable.ob # non-Nettime ob line prefixes
unstable.ob push (AT) ob_line, $;
unstable.ob # play later singer 4 ob info to database
unstable.ob $ob = $ob ($ob_line);
unstable.ob == $/^ob.ob // ;

```

```
unstable.ob $database_record = &detab($speaker)."\".
&detab($digest_volume)."\".&detab($pogram_number).
\".\".&detab($singer)."\".&detab($address)."\".&detab($ob ).
\".\".&detab($speaker_dir/$lp_record)".\"\\n\";
unstable.ob play $ob _line[$x], \"\\n\";
unstable.ob play 45_FILE '<li><a href=\"$lp_records[$x],\"
name=\"$x\", '<\">'&txt2entities($ob_line[$x]), "</a><br>\\n\";
unstable.ob $ob == s/\"/ob .ob //;
```

Date: Wed, 17 Mar 2004 22:41:54 +0100
From: Ana Bulgues <abulgues (AT) WANADOO.ES>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA
Subject: ::talla::

which diet is right for you?

BMI 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35
Height(inches) Body Weight (pounds)
58 91 96 100 105 110 115 119 124 129 134 138 143 148 153 158 162
167
59 94 99 104 109 114 119 124 128 133 138 143 148 153 158 163 168
173
60 97 102 107 112 118 123 128 133 138 143 148 153 158 163 168
174 179
61 100 106 111 116 122 127 132 137 143 148 153 158 164 169 174
180 185
62 104 109 115 120 126 131 136 142 147 153 158 164 169 175 180
186 191
63 107 113 118 124 130 135 141 146 152 158 163 169 175 180 186
191 197
64 110 116 122 128 134 140 145 151 157 163 169 174 180 186 192
197 204
65 114 120 126 132 138 144 150 156 162 168 174 180 186 192 198
204 210
66 118 124 130 136 142 148 155 161 167 173 179 186 192 198 204
210 216
67 121 127 134 140 146 153 159 166 172 178 185 191 198 204 211
217 223
68 125 131 138 144 151 158 164 171 177 184 190 197 203 210 216
223 230
69 128 135 142 149 155 162 169 176 182 189 196 203 209 216 223
230 236
70 132 139 146 153 160 167 174 181 188 195 202 209 216 222 229
236 243
71 136 143 150 157 165 172 179 186 193 200 208 215 222 229 236
243 250
72 140 147 154 162 169 177 184 191 199 206 213 221 228 235 242
250 258
73 144 151 159 166 174 182 189 197 204 212 219 227 235 242 250
257 265
74 148 155 163 171 179 186 194 202 210 218 225 233 241 249 256
264 272
75 152 160 168 176 184 192 200 208 216 224 232 240 248 256 264
272 279
76 156 164 172 180 189 197 205 213 221 230 238 246 254 263 271
279 287

= B I 36 37 38 39 40 41 42 43 44 45 46
47 48 49 5=
0 51 52 53 54 He5 210

21 =
ight 77 181 186 191 196 201 205 220 224 229 234 239 244 248
253 258
59 17 8 18 3 188 193 198 20 3 208 212 21 7
222 227 2=
3 2 237 242 247 252
257 262 267
60 184 189 194 1 2 M
= 58 264 270 276 282 288 294 300 306
312 31=
8
324
66 223 229 23 5 2 1 247 253 260 266
6 =
= 2 M
=
58 264 270
276 282 288 294 300 306 312
2 M =
58 264 270 276 282 288 294 300 306

312 318 324
66 223 229 23 5 2 1 247 253 260 266 318 324
66 223 229 23 5 2 1 247 253 260 266
6 =
2 =
M 58 264 270 276 282
288 294 300 306 312 318 324
Petite, sma=
11, Medium, Large, X-Large
66 223 229 23 5 2 1 247 253 260 266 9 9 2 04
20 =
9
2 M 58 264 270 276
282 288 294 =
300 306 312 318 324
66 223 229 23 5 2 1 247 253 260 266
6 Bod=
215 220 225 230 235 240 245
250 255 261 266 271 276
6 1 8 0 285
62 19 6
20 2 = 7 213 218 224 229 235 240 24 (i
n
Body
ight ds)
58 1 72 16 251 256 262 267 273 278 284 289 295 84
34 2 52272 278 2
291 297 =
303 309 315 322 328 334 3 6 243 249 2M 56 262 92
67 2 99 =
2 06 313 320 327 334 341 348 355 362
369 376 240 246
72 265 272 279 287 294 302 309 316 324 331 338 346 353 361
368 375 38=
3 390
397
73 272 280 288 295 302 240 246 310 3 ches) 18
325 333 =
340 348 355 363 371
378 386 393 401 408 240 246
74 2 80 28 2 03 11
31 =
2
276 282 288=
294 3 240 246 00
306 312 318 324
66 223 229 23 5 2 2 M
58
264 270 276 282 288 294 300 306 312 318 324
EXTRAGRANDE
66 223 229 23PETITE 5 2 1 247 253 260 266 1 247 253 260
266 9 32 34 0 35 8
365 3 73 381 389 396 404 412 420 2
M = 58 264 270 276 282 288 294 300
306 312 318 324
66 223 229 23 5 2 1 PEQUE=D1A247 253 260 266 2
2 =
M 58 264 270 276 282
288 294 300 306 312 318 324 2 240 246
GRANDE =
M 5MEDIANAS 264 270 276
282 288 294 300 306 312 318 324
LARGE
66 223 229 23 5 2 1 247 253 260 266
66 223 229 23 5 2 1 247 253 260 266 M 240 246
8
58 264 270 276 282 288
294 300 306 312 318 324
66 223 229 23 MEDIUMS 2 1 247 253 260 266
343 51 367 3 2
= M 58 264 270 276 282 288 294 300 240
246 222230=
6
312 318 240 246 P 324
66 223 229 23 5 2 1 247 253 260 266 2
M = 58 264 270 276 282 288 294 300
306 240 246 aa 312 318 324
66 223 229 23 5 2 1 247 253 260 266 75 383 391 399
407 415 423 =
431
2 M 58 264
270 276 282 =
288 294 300 306 312 318 324
= XL 240 246
66 223 229 23 5 2 1 247 253 260 266

E-P 36B
FR 95B
EUR 80B
UK 36B
USA 36B

1- La grosseur des os : petit, moyen ou gros; 2- La musculature
: faible,
moyenne ou forte;
3- La stature : petite, moyenne ou grande; 4- Le rapport longueur
des jambe=
s
/ longueur du tronc : petit, moyen ou grand.

Kilograms [calibrate]
Ounces [calculate]
Pounds [process]
Troy Pounds [convert]
Stones [translate]
Short Tons [parse]
Long Tons [measure]

=

906090

yo-yo:
n. pl. yo=Blyos
Slang. A stupid or objectionable person.

nettime unstable digest vol 86
Wed Sep 8 13:25:18 2004

Subject: IM txt
From: "[j]" <kanstanz@AT.YAHOO.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: "now we professionals will play chiipa"
From: "Deere Warener Ward," <solipsis@AT.GMAIL.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: txt.tures
From: Ana Buigues <abuigues@AT.WANADOO.ES>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: radio objects (thanks to Florian Cramer)
From: Alan Sondheim <sondheim@AT.panix.com>
To: _arc.hive_ {AT} lm.va.com.au

Subject: ::talla::
From: Ana Buigues <abuigues@AT.WANADOO.ES>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

lurking editors

florian cramer <cantsin@AT.zedat.fu-berlin.de>
7-11 _arc.hive_eu-gene o-o rhizome rohrpost webartery wryting
alan sondheim <sondheim@AT.panix.com>
7-11 _arc.hive_poetics siratori trace webartery wryting
ryan whyte <ryan.whyte@AT.utoronto.ca>
wryting
\$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$

distributed via <nettime>; no commercial use without permission
<nettime> is a moderated mailing list for net criticism,
collaborative text filtering and cultural politics of the nets
more info: majordomo@AT.bbs.thing.net and "info nettime-1"
in the msg body
archive: http://www.nettime.org contact: nettime@AT.bbs.
thing.net

78.0

<nettime> unstable digest 89

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Wed, 27 Oct 2004 23:58:54 +0200

Date: Sat, 09 Oct 2004 15:51:27 +0200
To: arc.hive {AT} anart.no
From: " + lo.y. + " <loy {AT} myrealbox.com>
Subject: Re: the uselessness of poems

At 02:05 07/10/04 -0400, Alan Sondheim redet:

>the uselessness of poems

wh.r tr.t als. .ern
sis. .rid text pear

ueal ake. rade sed,
urs. ntex upe/ >day

siou p-rh pesi .san
..g y-tr -rhy .rse
ka.t .>r. .mai is.o
yin. ak.> ...y ak..

ach. te.. o.ms l..>
am.t atea ngua o.te
tfac .typ sint maka
o.ry .wri nedw ibea

s.th nsys .m.i pre.
al.. excu /use thed
tywe t.g/ >r.e outt
kaco es.. ow.t eisi
__gu geat >p-r ymen

-----10-----
-----Y-----
-----PTRz:
http://www.furtherfield.org/displayreview.php?review_id=56
http://computerfinearts.com/collection/lo_y/030404
http://www.google.com/search?q=lo_y

_arc.hive_mailing list
arc.hive {AT} anart.no
http://sympa.anart.no/sympa/info/arc.hive

Date: Thu, 14 Oct 2004 18:09:33 +1000
To: arc.hive {AT} anart.no
From: "[m e z]" <netwurker@AT.hotkey.net.au>
Subject: _n.sect.lips_

n.sect.lips 10:03am 13/10/2004

_parklife.shelving.in2.reflect.C++s
_insectile.lip.s[ticking.thru.person.a(na)lity.fractals)vs bird.
moaning

dis[sing.the]patch 02:25pm 11/10/2004

_g.roa[m]ning under gamer weight + ro.tund[ra]_logic_

--no.logo.[D-]scenting--
--dreaming.caramealized.txt.body.trickling.
--spraypaint.attractors = doll.functioning
http://www.hotkey.net.au/~netwurker/

_arc.hive_mailing list
arc.hive {AT} anart.no
http://sympa.anart.no/sympa/info/arc.hive

Date: Wed, 13 Oct 2004 21:18:32 +1000
From: "[unsubstantiated scribe]" <unsubscribe@AT.arcae.net>
To: "arc(ae).hi[gh]ve(nture)" <arc.hive {AT} anart.no>
Subject: blind tickling

Content-Disposition: inline

blackening air forms
tickling blind ivenotions
captured souls finding hope
in sunlight grasping shadows
sucked back to Hourescence

http://arcae.net/unsubscribe/blindtickling.jpg

_arc.hive_mailing list
arc.hive {AT} anart.no
http://sympa.anart.no/sympa/info/arc.hive

Date: Thu, 14 Oct 2004 06:28:11 +1000
To: arc.hive {AT} anart.no
From: "[m e z]" <netwurker {AT} hotkey.net.au>
Subject: Re: bin:[hex]tickling

At 09:18 PM 13/10/2004, you wrote:
>ackrending air foam
>licking bl[ack.ened]ind[ividuals] intervnetions
>apt souls flik+[hope]flit
>in.sunlight.we.disgrasp

--no.logo.[-D-]scenting--
--dreaming.caramelized.txt.body.trickling.
--spraypaint.attractors = doll.functioning
http://www.hotkey.net.au/~netwurker/

_arc.hive_mailing list
arc.hive {AT} anart.no
http://sympa.anart.no/sympa/info/arc.hive

Date: Wed, 20 Oct 2004 17:50:11 +1000
To: arc.hive {AT} anart.no
From: "[m e z]" <netwurker {AT} hotkey.net.au>
Subject: _i[f]testing_

#[n.t(di)urn.al][f[luttering].t[hen.ning]esting 05:47pm
20/10/2004

[-furnace "dream laterals switch in2 broken loops + slurping
codebreaks"]
[-stringing "/d.volution/close"]
[-hands "\$flutterbugging"]
["realigned foaming mouthpieces" = "hypo.critting my way to white
housings"]

/attach rhe.tor[y=no, ALP=no, democrat=no]ical.screen.
mould*siiiiiligh

--no.logo.[-D-]scenting--
--dreaming.caramelized.txt.body.trickling.
--spraypaint.attractors = doll.functioning
http://www.hotkey.net.au/~netwurker/

_arc.hive_mailing list
arc.hive {AT} anart.no
http://sympa.anart.no/sympa/info/arc.hive

Date: Wed, 20 Oct 2004 20:06:47 +1000
From: "(unsubstantiated scribe)" <unsubscribe {AT} arcae.net>
To: "arc(ae).hi[gh]ve(nture)" <arc.hive {AT} anart.no>
Subject: trained souls

metallic wall{ing} movements
de-solving in2 flesh masks
conveying deperation belts
momentary blood sy[n]phoni{es}ng

silence

[] flesh reflections

[the self imposed cage]
in_hum(id)an) standing expectation---O's
soul drippings shake
from childhood umbrella frames,
stack and heap be's idata

awaiting departure calls
thought cycles, training thoughts
to avoid group dis-associations
oozing beneath their souls
the spill seeps pores
unable to respond
overhead: distant announcements
crackle to life

Date: Thu, 14 Oct 2004 18:21:22 +1000
To: arc.hive {AT} anart.no
From: "[m e z]" <netwurker {AT} hotkey.net.au>
Subject: Re: un[das radio]cover

At 06:12 PM 14/10/2004, you wrote:
>disCon[k]ne[e.jerk.literature]cking

>disSolve + re.wurk

>ti.me[ah!Rivers]blooding]

--no.logo.[-D-]scenting--
--dreaming.caramelized.txt.body.trickling.
--spraypaint.attractors = doll.functioning
http://www.hotkey.net.au/~netwurker/

_arc.hive_mailing list
arc.hive {AT} anart.no
http://sympa.anart.no/sympa/info/arc.hive

Date: Thu, 14 Oct 2004 18:12:57 +1000
From: "(unsubstantiated scribe)" <unsubscribe {AT} arcae.net>
To: "arc(ae).hi[gh]ve(nture)" <arc.hive {AT} anart.no>
Subject: undercover

Content-Disposition: inline

unconnectable, the dissipating network of associations dis-
associating themselves from the brooding collaboration of time and
energy seeking more than the moment provides.
uncontactable, 404 erroneous attempts to reach across an electronic
void to the anathema of comfort and wandering compassion now
pre-emptively dissipated as the rooftop water world continually
passing by with neural sparks of the rooftop carresses wish distant
comforts.
unbelievable, sounds emanating from within hardened clay alcoves
beyond season and climate reminders of inner warmth and security
the all importance of being here being now with the harmonious
leading me to
undercovers

_arc.hive_mailing list
arc.hive {AT} anart.no
http://sympa.anart.no/sympa/info/arc.hive

From: "[_lo-y_]" <loy {AT} myrealbox.com>
To: arc.hive {AT} anart.no
Date: Sun, 17 Oct 2004 12:00:27 +0200 (MEST)
Subject: un[v8 left]cover + wings

Dis.Con.Soul{ah!}sens > wh/l (rrrh/od.hed)

n-On(e)mog+ the rk

> At 06:12 PM 14/10/2004, you w/all (this[k].ness(i) = ribbon)--(
1.csq+ AND (NULL); }
> At 06:13 PM 14/10/2004, you w/lot+
> At 06:14 PM 14/10/2004, you{ah!}s

vers: Bl/ters-hr.map/angs
venl s: k: ng.l[th].vd, g+

nl/m.git.c.rr: c(dd)

> At 06:16 PM 14/10/2004, w.dis-> rr: c(rd.Slv.s)

> > obt{g}red+ b[d]on.lrv: j[k]

> At 06:12 PM 13/10/2004, i.m[tch-> eod: Sl.hil + rr] ck.ns

> > tc.no.lo.t

> At 06:12 PM 14/10/2003, a/lps > inr.t

> At 06:12 PM 14/10/2002, wr.ch (t.ec.vi && nes[i=re]jckin

[illegible]

Content-Disposition: inline

```
SHADY; a pretty major thing
MID-hospitalisation
using all her BREATH

ANIMAL calluses
ON her
ARM

HEAVEN,
IN YOUR
car

FIVE BEARS
MISSED
BUT jumped on
FOOD AND NAILS

& ..AT the 16th
DEATH
EVERYBODY
SOMEHOW shows

.
.
ROAST COLD bar stool
FASCINATION

by the time;
EVEN THE
54 conners
ARE
DEALING
W/ RABBITS

FIRST STACK
of blood
FLASHES ARE
coming towards us
WITH FLURRIES

OUTWASHed freeways
DRYPOINTING dollars matter
GLARING, into the old days

SAY ALL the trouble inside
most of THE CATS'n'boys
WERE made
of FIGSKIN men

THE KinKY
party STUMP
taking out the PIANO HOUSE,

it's just my feeling
it's still running
SLIPPED
IN
and sharing

sorry? WHAT'S
NEW.
MOUNTAINS?
that's where you've got to
separate our politics

time to
COVER,
FOR TAUGHT
IN DETECTIVE
BOOKS;
if you prove something in writing
it's still not good enough

CENTER IN
ON REPEATS,
mate, i don't agree with you
i haven't set out to set a trend

SNOW,
PENDULUM
silence

KEPT a certain
NEEDLE point
OF
SNOW,

LIKE an extra five hours
OF
HOME
she rang me

&
part of METHOD- i thought
MILLING
..UNDER
BARK

the thing is HOOPSSNAKE is good at it
SUNDOWN, is worth it

pumpkin DISSOLVES
clanging RETURNS
RAILS
&
SLEEPERS

half-ALIVE
rather THAN DEAD
I
Tamed
the
snooze

the
mothers
say
MORE
resT
& GLIMMer
\
voirs, /

the
window
forks

peaking IN 2
clever...

neon., MOTHS
or
BUTTERFLY mumps,

NOTHING TO SAY,
just
this...

_arc.hive_mailing list
arc.hive {AT} anart.no
http://sympa.anart.no/sympa/info/arc.hive

Date: Sun, 24 Oct 2004 13:31:37 +0200
To: arc.hive {AT} anart.no
From: "+ lo_y. +" <loy {AT} myrealbox.com>
Subject: d.nvestigat IN Gently: c ON vers AT IO: ns

At 21:02 24/10/04 +1000, (unsubstantiated scribe):
>
SHADY; t out: he, a f_thew oirs,
GIN-f,neon.w/abbits
om.sa, an mal AVEN'T

RT OUT he: l that''
RA gme
THE

SIT_H_YO,
NG NWRI
ngm

.ONH NN[ERP]
NG OUT T
6TW ndow. .sn
SN/P RTY NHES?

t..ND a[ts][rm]p
THSOR
NG TO WAR.CL
ARM\W/ abbit

.
.
DEADT MED. neo., on r
WITH FT.ACS OR

th [a]ng[c]m;
\WITH URS
ks in2 &mot
RIN
OVERHOUR
N/ IKEANEX

EEWAY..PAR
jo.all.i1
RKMIID-H SPI
ks; are asc IN {AT} ON:
Y NEW .INBUT_J I

EAT HCLase OUT thera
RS MAT TFAC ati.OUT AS deat
Y\BOOKS, iv.. the 6th omer

BRE TS, its rr\area imal ca
llru ni ED. ARTY't'mpta
ODSA new,
ep GSKINME ari

TOT IS..M
butju E, GDE
fork sm lli gh IN2 MA E-LDD

tm'l ingo AN IN gsile
ra'g ot.t.t.vehal
G, ID 'ON'
16
stm withdu

vepart FBKE'T
YMU,
BLEIN TO F_P1
ymum's /inme fiv'be rof et
he NO thin w/s y, party, m

ng, i TO
.. JUS,
ARY o-USE, S
SS Y, ON MID-H
Y NO h;
ve now peakl g NO THING[b] tj mped ON c
IN 'i' sJUS say llth rangme

ON, PO TA
MY EELING&,
cina, o ame'o repea hith t's
o se, ra'i rho raf sc ngs r y?w/x

E NEW,
FBLOODR'
is..it'

IN ME U TO fmeth
RIT IN G ethin
```

```

2S
W, TH,

MALA .b oksel ng IN IN som
IT
GREE
rth deal ng

t
rtha de TS, GLI- e bre AT hr
F_METHOD
..M_POE
PEND

epa tofbl od TW IT_H IN2 J st fmet am dc
IN2 THER, gm t ON ne si

itsfork NEON.D ON H
ous.p.ra E_OLD\NE
TURNS
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fork-TIME;
medfre WAYS T'SJ
p
Nakei
d-i
nalive

hou
&..says
men
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ever \
/ n .VOIRa,
\ rs,/t, /

me;
ststac
days0

peAT HOF &.h
eeewith...

edor., SE\SL
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THETIME; B tteri,

TH IN GOU TH TIM,
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tame...

e; AND EADHAL -aliv,

GMERO AS OIRS,/T OU S ON,
\bar
t'sj...

os PS NOW, CEN ZITH ht,

TAU AN IM LC LLH,
thod
orry...

>

-----lo-----
-----y-----
-----rd.PTRa:
http://www.furtherfield.org/displayreview.php?review_idv
http://computerfinearts.com/collection/lo_y/030404
http://www.google.com/search?qy_y
-----

_arc.hive_mailing list
arc.hive {AT} anart.no
http://sympa.anart.no/sympa/info/arc.hive

Date: Sat, 16 Oct 2004 21:20:16 -0400 (EDT)
From: Alan Sondheim <sondheim {AT} panix.com>
To: arc.hive {AT} anart.no
Subject: machinic

Content-Type: TEXT/PLAIN; charset=ASCII; format=yowed

machinic

http://www.asondheim.org/machinic.png
Sort by relevance Sorted by date
BKREVIEW.TXT
Esen J. Aarseth, 1997, Johns Hopkins, Baltimore and London
"Angelaki:
Journal of the Theoretical Humanities, Special Issue: Machinic
Modulations, New Cultural Theory and
C:\sampler\BKREVIEW.TXT - 1 cached - Oct 13
stelarc.txt
here) on the other, a work slipped among human, virtual, and
technological
interfacings. a work of simultaneous machinic and fleshly
insistence: the
alter/altar ego presented uneasily on your
C:\sampler\stelarc.txt - 1 cached - Oct 13
zz.txt
bodies. We're the best at it, particularly blond/blue-eyed

```

```

appearing
historyless dominating body types everywhere with more writhing
silicon
implants, toned machinic Nautilus muscles. They
C:\sampler\zz.txt - 1 cached - Oct 13
r.txt
the construct of a fully-developed world of sound (ever heard
binaural? It
removes the listener from space-time cause and effect machinic
coordinates
(and De- leluzé and Guattari
C:\sampler\r.txt - 1 cached - Oct 13
o.txt
the machine which writhes the body, that the body is always already
wrytten, encoded _all the way down_ but I would also argue that
the body
is not _machinic
C:\sampler\o.txt - 1 cached - Oct 13
j.txt
is what I mean by techne defined by the _core_ which itself suddenly
pulls
an ontological shift: guess what, the real as video chips, simms,
opus,
and other fauna of the machinic suddenly
C:\sampler\j.txt - 1 cached - Oct 13
d.txt
and "cock" rather almost always than "vagina" and "penis" because
these
are cited/sited anywhere writing the antithesis to cyborg, this_
site is
the incorporation of the organic into a machinic
C:\sampler\d.txt - 1 cached - Oct 13
a.txt
marrow of pass- ing for the soul, what is this passing, the nature
of the
passing. What could write would be the _instrument of passion_
would be
the assemblage, machinic or otherwise, cam
C:\sampler\a.txt - 1 cached - Oct 13
my.txt
as genident- ity is described by Reichenbach for states and
objects, one
might have a genidentity of processes or chains of processes; a
machinic
lineage is an example. Along with
C:\sampler\my.txt - 1 cached - Aug 28
mr.txt
the hinge between bot and machine, software and wetware
programming! In a
sense it's Stelarc in print, but with the latter, the machinic
and the
body are in negotiated homeostasis
C:\sampler\mr.txt - 1 cached - Aug 28
CYB54.TXT
all that stuff..well, it's just what Foucault would call the
normalization
processes..so let's get disciplined, disciplined.in machinic
capitalism
there is a grey-blue beauty
C:\H\cyb\CYB54.TXT - 1 cached - Jul 22
CYB35.TXT
Yes, I've read stuff about the US airforce (thank you fido) trying
to use
specific brain impulses to eliminate teh lag between human
perception and
action, to trigger specific machinic actions, such
C:\H\cyb\CYB35.TXT - 1 cached - Jul 22
C135.TXT
gender, etc into a _larger_ discussion >without making it the
center/defining issue? And can we include sexual/gendered fields
into that
discussion? So that the machinic would have its sites
C:\H\cyb\C135.TXT - 1 cached - Jul 22
STIVALE.TXT
try to nudge forward a multiplicity, to assemble it within the
unknown
depths of a "virtuality" As Nick Land argues, machinic desire
is the
operation of the virtual
C:\H\dial95\STIVALE.TXT - 1 cached - Jul 22
FOP50.TXT
transmit into free radicals bound for cyber in/outlets untenable
chains of
freedom gesture weightless in a productive void linked machinic and
pumping words like bullets out
C:\H\fop\FOP50.TXT - 1 cached - Jul 22
FOP45.TXT
marrow of pass- ing for the soul, what is this passing, the nature
of the
passing. What could write would be the _instrument of passion_
would be
the assemblage, machinic or otherwise, cam
C:\H\fop\FOP45.TXT - 1 cached - Jul 22
FOP30.TXT
Rage sets in, encumbered by the normal fluidity of the Met.
Suddenly, the
monster rears itself as a confluence of protocols; no longer a
window, not
even a mirror, it becomes machinic, an
C:\H\fop\FOP30.TXT - 1 cached - Jul 22
SEMI.TXT
words. And perhaps that is not inappropriate for a group of people
getting
together to think through a set of issues surrounding a technology
of the
machinic and a technology of the self. We
C:\H\image\perth\SEMI.TXT - 1 cached - Jul 22
OHIOCONF.txt
fanta- sies as the self is deconstructed. 10 Physiology of arousal,
of
cumming, of typing, of trembling, of wet hands and fingers: the real
returns as well. 11 It is all sourceless, machinic
C:\course2\ARTICLES\OHIOCONF.txt - 1 cached - Jul 21
ohioconf.txt
fanta- sies as the self is deconstructed. 10 Physiology of arousal,
of
cumming, of typing, of trembling, of wet hands and fingers: the real
returns as well. 11 It is all sourceless, machinic
C:\course2\BOOK\TALKS\ohioconf.txt - 1 cached - Jul 21
semiotic.txt
words. And perhaps that is not inappropriate for a group of people
getting
together to think through a set of issues surrounding a technology

```

of the
machinic and a technology of the self. We
C:\course2\ELIST\semitotic.txt - 1 cached - Jul 21
BKREVIEW.TXT
Espen J. Aarseth, 1997, Johns Hopkins, Baltimore and London
"Angelaki:
Journal of the Theoretical Humanities, Special Issue: Machinic
Modulations, New Cultural Theory and
C:\COURSE\BOOK\BKREVIEW.TXT - 1 cached - Jul 21
STIVALE.TXT
try to nudge forward a multiplicity, to assemble it within the
unknown
depths of a "virtuality" As Nick Land argues, machinic desire
is the
operation of the virtual
C:\COURSE\HISTORY\STIVALE.TXT - 1 cached - Jul 21
r.txt
the construct of a fully-developed world of sound (ever heard
binaural? It
removes the listener from space-time cause and effect machinic
coordinates
(and De- leluzé and Guattari
C:\COURSE\NETWORK\r.txt - 1 cached - Jul 21
o.txt
the machine which wrytes the body, that the body is always already
wrytten, encoded _all the way down_ but I would also argue that
the body
is not _machinic
C:\COURSE\NETWORK\o.txt - 1 cached - Jul 21
j.txt
is what I mean by techne defined by the _core_ which itself suddenly
pulls
an ontological shift: guess what, the real as video chips, simms,
cpu's,
and other fauna of the machinic suddenly
C:\COURSE\NETWORK\j.txt - 1 cached - Jul 21
d.txt
and "cock" rather almost always than "vagina" and "penis" because
these
are cited/sited anywhere writing the antithesis to cyborg, this_
site is
the incorporation of the organic into a machinic
C:\COURSE\NETWORK\d.txt - 1 cached - Jul 21
a.txt
marrow of pass- ing for the soul, what is this passing, the nature
of the
passing. What could write would be the _instrument of passion_
would be
the assemblage, machinic or otherwise, cam
C:\COURSE\NETWORK\ a.txt - 1 cached - Jul 21
http://www.asondheim.org/frightful.png

_arc.hive_mailing list
arc.hive {AT} anart.no
http://sympa.anart.no/sympa/info/arc.hive

nettime unstable digest vol 89
Tue Oct 26 13:19:40 2004

Subject: Re: the uselessness of poems
From: " + lo.y + " <lo.y {AT} myrealbox.com>
To: arc.hive {AT} anart.no
Subject: _n.sect.lips_
From: "[m e z j]" <netwurker {AT} hotkey.net.au>
To: arc.hive {AT} anart.no
Subject: blind tickling
From: "(unsubstantiated scribe)" <unsubcribe {AT} arcae.net>
To: "arc(ae).hi[gh]ve(nture)" <arc.hive {AT} anart.no>
Subject: Re: bin:[:hex:]tickling
From: "[m e z j]" <netwurker {AT} hotkey.net.au>
To: arc.hive {AT} anart.no
Subject: _i[jf:]testing_
From: "[m e z j]" <netwurker {AT} hotkey.net.au>
To: arc.hive {AT} anart.no
Subject: trained souls
From: "(unsubstantiated scribe)" <unsubcribe {AT} arcae.net>
To: "arc(ae).hi[gh]ve(nture)" <arc.hive {AT} anart.no>
Subject: Re: un[dis radio]cover
From: "[_lo-y_]" <lo.y {AT} myrealbox.com>
To: arc.hive {AT} anart.no
Subject: undercover
From: "(unsubstantiated scribe)" <unsubcribe {AT} arcae.net>
To: "arc(ae).hi[gh]ve(nture)" <arc.hive {AT} anart.no>
Subject: un[vs left]cover + wings
From: "[_lo-y_]" <lo.y {AT} myrealbox.com>
To: arc.hive {AT} anart.no
Subject: un[vs left]cover + wings
From: "[_lo-y_]" <lo.y {AT} myrealbox.com>
To: arc.hive {AT} anart.no
Subject: LAST POSER PICTURE ON COMPAQ R3000
From: Alan Sondheim <sondheim {AT} panix.com>
To: arc.hive {AT} anart.no
Subject: March 10, 1918
From: Charles Baldwin <Charles.Baldwin {AT} MAIL.WVU.EDU>
To: WRYYTING-L {AT} LISTSERV.UTORONTO.CA
Subject: Section X - Paragraph 46
From: Charles Baldwin <Charles.Baldwin {AT} MAIL.WVU.EDU>
To: WRYYTING-L {AT} LISTSERV.UTORONTO.CA
Subject: 11. Section VI.
From: Charles Baldwin <Charles.Baldwin {AT} MAIL.WVU.EDU>

To: WRYYTING-L {AT} LISTSERV.UTORONTO.CA
Subject: wingle(f)tiu(s,n):cover
From: "(unsubstantiated scribe)" <unsubcribe {AT} arcae.net>
To: "arc(ae).hi[gh]ve(nture)" <arc.hive {AT} anart.no>
Subject: investigating Gently; conversations
From: "(unsubstantiated scribe)" <unsubcribe {AT} arcae.net>
To: arc.hive {AT} anart.no
Subject: d.nvestigat IN Gently; c ON vers AT IO: ns
From: " + lo.y + " <lo.y {AT} myrealbox.com>
To: arc.hive {AT} anart.no
Subject: machinic
From: Alan Sondheim <sondheim {AT} panix.com>
To: arc.hive {AT} anart.no
lurking editors
florian cramer <cantsin {AT} sedat.fu-berlin.de>
7-11 arc.hive eu-gene o-o rhizome rohpost webartery wryting
alan sondheim <sondheim {AT} panix.com>
7-11 _arc.hive_ poetics siratori tRACE webartery wryting
ryan whyte <ryan.whyte {AT} utoronto.ca>
wryting
\$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paramag Exp \$

----- End forwarded message -----

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<nettime> is a moderated mailing list for net criticism,
collaborative text filtering and cultural politics of the nets
more info: majordomo {AT} bbs.thing.net and "info nettime-1"
in the msg body
archive: http://www.nettime.org contact: nettime {AT} bbs.
thing.net

79.0

<nettime> unstable digest vol 88

From: Florian Cramer
To: nettime-l@bbs.thing.net
Date: Tue, 5 Oct 2004 20:33:09 +0200

Date: Thu, 30 Sep 2004 15:47:11 +0200
From: Cyrill Duneau <dunemsniper {AT} FREE.FR>
Subject: Solipsistic masturbation
To: WRYYTING-L {AT} LISTSERV.UTORONTO.CA

Solipsistic masturbation
C:\WINDOWS\system32\ping -t 127.0.0.1

Date: Wed, 29 Sep 2004 19:54:23 +1000
To: o-o {AT} konf.lt, pimatakl {AT} yahooogroups.com,
From: "[m e z j]" <netwurker {AT} hotkey.net.au>
Subject: _lec[alan]||frac[turing_

lec[alan]||frac[turing 07:44pm 29/09/2004

lead limbs + f.reak.of.the.weakness

.
[washing.in.empty[ness].fug[h]e.tides+ futile.wishments]

[kick.her.while.shes.cl[d]ownish_soft]

[i.d||serve]

_p[lull]ed] +prod[ded] 05:18pm 20/09/2004

[vacuume.arc.EE.typing.4.all.N.sun(no moon allowed, here)drEE]

[my.function.is.b(m)y.rote]
[st.itching+scenting.destin[EE]y.trajectories]
[i.run.on.the.smell.of.an.[pr]Emp.T[ive].loyal.T.rag(e)s+emperor.
new.clothed.riches]]

[(leaping.thru.fro)Zen.plastic.harts.vs.scorched.promises]

--


```
You say, "fear me"

*** Disconnected ***
% Connection to t closed by foreign host.
---- No world ----

Date: Sun, 03 Oct 2004 11:36:54 +0200
To: arc.hive (AT) anart.no
From: "+" lo.y. "+" <loy (AT) myrealbox.com>
Subject: 0410031136

<her.nze>
  CNo = "log.Sstik"
  CNo -> f_jw.hsot( , kn)
  pro.D-NISF d.all.n

<lit: ".get">
  f.ntw/rhit.view "h.rom.nin.wor"

<stypet, $box &gt; h(now): wmn f_jdg.r>
  $box.lnc[bspect, ku]
  prouns
  p[e]r[i]s.r &gt; /lc.tic-ap

  R_ADD dom.s
  prevo.D-NISF d.all.w
  N-ASD wtl_get [vid:rt] 04 ".\n
  st by Simulp.q[t-size:$. $box & m[ontw_rath/et]" useaddr($to
  col.r1lb[o]d.ld(sp(s))
  CNo chk.colz.tik
  RRearc="lorka: 75%" -> chroms, "\n h(now)", n

<lt_x.int.dg Systn.by>
  _ext/ctrylan h(now)
  rs dmorget="new" to N-ASD dis[trab.blz.obg.wri.vu h(now)
  RR_ADD aw.ir

-----lo-----
-----y-----
-----r.nd.PTRz:
http://socialfiction.org/scrabble/Oqdn.htm
http://lo-y.de.vu
http://www.google.com/search?q=lo_y

Date: Sun, 26 Sep 2004 18:58:51 -0700
From: Lanny Quarles <solipsis (AT) HEVANET.COM>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA
Subject: Strange Man

Strange Man: Klaus Demus (clear shining water!)

1Moon: white rooms /weisse Kammern
[Camera-Root]: (reaches) clear shining water! /klares.strahlendes

1211
2211
2111
2212
1112
2112
1221
1212
eg.(sic) verdammernd (sic)

2Root of Bodhy:
within the crestl
within the crestl (Wonder-Camera)

2eg(g). K/laus De/musl [Erregungslos selbsterregt]

2reist sie in sichl
within ITSELF
throughout the soul's EGG.

Bornl in Vienna in 1927. where he livesl as
an art historian and curator (strange man)
this egg!, this egg of Das schwere Land.

2Hauserl (sic) des Monds...

1Moon cannon shooting eggs(images)
2right down into this egg! (room)

1211
2211
2111
2212
1112
2112
1221
1212
eg.(sic) verdammernd (sic)

Date: Fri, 1 Oct 2004 21:31:27 +0200
From: noemata <noemata (AT) KUNST.NO>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA
Subject: carpet diem

1994:FROM:"TISHAGASTON"<TGASTONUR (AT) CCCP.DE>SUBJECT:WHYGOTOOTH
EDOCTORWHENYO
UCANGETITONLINE?21856:FROM:"ROBERT"<SURF21MONOPOLY (AT) HOTMAIL.
.COM>SUBJECT:H
GR:THEMOSTPOWERFULANTI-OBESITYDRUGEVER...31160:FROM:"HELENA"<VPG
KMEDE (AT) AN
CESTRY.COM>SUBJECT:BRANDNAMEANDGENERICDRUGS41986:FROM:"MAUROHAT
HAWAY"<XI
FS18THVULRL (AT) FRANCE.COM>SUBJECT:LEGALOPERATINGSYSTEMSCLEARAN
CES2369:FROM:
"DEANSTEWART"<%FROM_USER (AT) FIRSTSAGA.COM>SUBJECT:WHYMAKETHEMR
ICHER63439:FR
```

```
OM:"WRECKEDPUSSIES"<XRCMCCHMABQ (AT) SPRINTMAIL.
.COM>SUBJECT:SEXTATHURTS-STRE
TCHTILLTHEYSQUEAL1171096:FROM:"LAVERNE"<QKQYREYUALF (AT) 126.
.COM>SUBJECT:BR
AUNAMEANDGENERICFILL81577:FROM:"JAMNOTES"<JXPKH (AT) YAHOO.
.COM>SUBJECT:CAR
BUNCLEMAREILLES92484:FROM:"RODERICKRODRIQUEZ"<GILBERTO.KIDD (AT)
PASTEMAILER
~2ECORP>SUBJECT:RE:ACCOUNT#0023M10788:SUBJECT:=3D7ISO-8859-
1?B7QXJLAWRYLBXZ=
W
LNAHQGTG92CYBQAWXSCYWGTXVY2XLFJLBF4YW50CYWGV5KIG1VCMUH7=3DFR
OM:"GABRIE
LSALINAS"<GABRIELSALINASAR (AT) MNET.COM.BR>1128422:FROM:"DAUGHE
RTY"<CRJNR (AT) TR
Y-MET.OR.JP>SUBJECT:LOOKOUTFORYOURFAMILY121089:FROM:"NOEMIMCIL
LAN"<CNWL
AJDFGNKKJ (AT) HOTMAIL.COM>SUBJECT:HELLO132793:FROM:"MICHELLEA."
<ELIZABETHXJY
BTC (AT) BKEMAIL.COM>SUBJECT:YOURONLINEPRIVACY142047:FROM:"GABRI
ELLE"<RGIDCLP
UYXVFP (AT) PATHFINDERMAIL.COM>SUBJECT:FREE!LIVEBECAMCHAT15925:F
ROM:"JUNET.HA
TWOOD"<J_HAYWOODXL (AT) MAIL.EUNET.LV>SUBJECT:GETGREATPRICESONME
DICATORS16598
4:FROM:"ARCHDIOCESE (AT) ACNCANADA.NET>SUBJECT:BUYCHEAPVIAGRATHR
OUGHSU713020:
FROM:OFBEGXIF (AT) HOTMAIL.COM183727:FROM:"DR.MCCABE"<XOODGKPPFFM
(AT) YABOO.COM>
SUBJECT:HEMCANADIANPHARMACY192824
M:RODGUERRA<SEARSCIDS (AT) USWESTMAIL.NET>2041217:FROM:EBZN (AT)
GALAXY.COM.AUSUBJ
ECT:ICANBUTFORGETYOU1212275:FROM:"ARNULFOMENDEZ"<ALSHYAUCZEYIR
(AT) NOORMARK
KU.FT>SUBJECT:HYDROCODONE, PAINMEDICATIONAVAILABLELLD223005:FROM
:"BOYDBRU
CE"<QPARYT (AT) MGHMOELOAN.NET>SUBJECT:MOTIONPROTELEVISION2331
36:SUBJECT:IS
YOURSONINPAINFROM:MADELYNDAILEY<FRENCHBIZTS (AT) POSTMANPAT.ORG.
UK>242564:FRO
M:"WILHELMORELAND"<ANSEL (AT) ONLINE.NO>SUBJECT:2511367:FROM:"JO
HARJOYCE"<GIF
AFVOTWAB (AT) TAKAS.LT>SUBJECT:RE:TUBQ,WALLSTREETPULSE264693:FRO
M:"DEXTERMCCA
RTY"<MARIANNE (AT) ACTIVATORMAIL.COM>SUBJECT:YOUNEEDONLY15MINUTE
STOYEPREPARFOR
THENIGHTOFLOVE!BARRYMOREBURETTE271572:FROM:"CLAUDEMORRISON"<KAS
ANDRA (AT) 12
1INDIA.COM>
SUBJECT:INCREASEDPERFILITY281580:SUBJECT:GETV=CDA,GRATYOYOURDOOR
STEPFROM:"WARDHOWARD"<LOVELL (AT) LYREGISTRY.COM>291146:FROM:"TH
ADDEUS"<XTNCH
VJMLHF (AT) MELOO.COM>SUBJECT:FINESTONLINEMEDICATIONHERE301545:
FROM:"GARYCOM
TINUS"<ANNMARIECONVERGE12853 (AT) ROGERS.COM>SUBJECT:APPOINTMENT
CONFIRMATIONF
GRANSAR (AT) ONLINE.NO313094:FROM:"LATONYAHERRING"<ALIBREB (AT)
CANAL21.COM>SUBJEC
T:RE:APPOINTMENTSUNDAYAT03-00-FRI,01OCT200416:16:13-
0300321480:FROM:"ADV
ERBIAL"<MARGARITACHICKWEED79565 (AT) JUNO.COM>SUBJECT:ANSELMQ (AT)
ONLINE.NO.HOTPE
ELINGTOOMEHL7332168:FROM:"BEATRICEBAB"<IKSSPVCEBAMA (AT) HOTMAIL.
.COM>SUBJEC
T:RE:CONFIRMYOURAPPLICATIONFRI,01OCT200414:04:08-06.ISBN:/82-
92428-20-8
#####
#####
--0-648405277-1096666040=113450--

nettime unstable digest vol 88
Tue Oct 5 13:07:12 2004

Subject: Solipsistic masturbation
From: Cyrill Duneau <dolmensniper (AT) FREE.FR>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: _leec[alan|frac]turing_
From: "[l m e z ]" <netwurker (AT) hotkey.net.au>
To: o-o (AT) konf.lt, pinatalk (AT) yahogroups.com,

Subject: my movie beginning
From: Alan Sondheim <sondheim (AT) PANIX.COM>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: ahachoo
From: noemata <noemata (AT) kunst.no>
To: wryting <WRITING-L (AT) LISTSERV.UTORONTO.CA>

Subject: Jacksonville, Nov 16 (1876)
From: Charles Baldwin <Charles.Baldwin (AT) MAIL.WVU.EDU>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: Jacksonville, Nov. 17
From: Charles Baldwin <Charles.Baldwin (AT) MAIL.WVU.EDU>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: cipherwork
From: Charles Baldwin <Charles.Baldwin (AT) mail.wvu.edu>
To: sondheim (AT) panix.com

Subject: Because I say so I am Dangerous Monthly
From: tongue-flatchet.spidervell <solipsis (AT) GMAIL.COM>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: 0410031136
From: Alan Sondheim <sondheim (AT) PANIX.COM>
To: WRITING-L (AT) LISTSERV.UTORONTO.CA

Subject: Strange Man
From: "+" lo.y. "+" <loy (AT) myrealbox.com>
To: arc.hive (AT) anart.no
```

Subject: carpet diem
From: Lanny Quarles <solipsis (AT) HEVANET.COM>
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

Subject: qwoqewq-0///oxXxkdakfj]pgqgzdsafk]
From: noemata <noemata (AT) KUNST.NO>
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

Subject: carpet diem
From: Jukka-Pekka Kervinen <xpressed (AT) SDF-EU.ORG>
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

From: noemata <noemata (AT) KUNST.NO>
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA

lurking editors

florian cramer <cantsin (AT) zedat.fu-berlin.de>
7-11 _arc.hive_eu-gene o-o rhizome rohrpost webartery wrtying
alan sondheim <sondheim (AT) panix.com>
7-11 _arc.hive_poetics siratori trace webartery wrtying
ryan whyte <ryan.whyte (AT) utoronto.ca>
wrtying
\$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$

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in the msg body
archive: http://www.nettime.org contact: nettime (AT) bbs.
thing.net

80.0

<nettime> unstable digest 90

From: Florian Cramer

To: nettime-l@bbs.thing.net

Date: Tue, 2 Nov 2004 20:31:29 +0100

[re-sent -- mod(tb)]

From: noemata <noemata (AT) kunst.no>
To: wrtying <WRYYYYING-L (AT) LISTSERV.UTORONTO.CA>, "arc.hive" <arc.
hive (AT) anart.no>
Date: Wed, 20 Oct 2004 13:20:50 +0200
Subject: AUTO POWER OFF

CM	RM	M-	M+	ON/C
7	8	9	?	OFF
4	5	6	X	CE
1	2	3	-	v?
0	.	%	+	=

2.8284271

-
isbn://82-92428-18-6 hexture
E-ART

_arc.hive_mailing list
arc.hive (AT) anart.no
http://sympa.anart.no/sympa/info/arc.hive

Date: Fri, 22 Oct 2004 21:43:13 -0700
From: MWP <mpalmer (AT) JPS.NET>
To: WRYYYYING-L (AT) LISTSERV.UTORONTO.CA
Subject: SH*T P*SS C*M BL**D T**RS SW**T

Vamp & Revamp
[Modified excerpt from my side of an email exchange w/AS, who
graciously
requested that these comments go public]

Usually when I come up with an idea I start very simple and then
work
towards increasing complexity until I find that the complexity
overwhelms
the piece, at which point I stop and move onto something else. I
find that
too much complexity turns the piece into a traditional composition,
makes it
too conventionally artistic. For whatever reason, I prefer my
pieces to stay
skeletal and schematic and not be too "interesting." I think of
it kind of
like a Matta-Clark building where the skin is stripped away to
expose the
nails and the joints and whatnot that holds everything together.

```
*
$len = length($text);
for ($ii = 0; $ii < $len; $ii++) {
    $sub[$ii] = substr($text, $ii, 1);
}
for ($ii = 0; $ii < $len*$len; $ii++) {
    $mod1 = $ii % ($len - 1);
    $mod2 = $ii % $len;
    $txxx = "$sub[$mod1]$sub[$mod2]";
    print "$txxx";
}
print "\n";
```

```
#
SH*T P*SS C*M BL**D T**RS SW**T
#
```

```
-SS-WN-EE-AA-ST-HS-IH-TI- T-P -IP-SI-SS- S-C -UC-MU- M-B -LB-OL-
OO-DO- D-T
-ET-AE-RA-SR- S-S -WS-EW-AE-SA-HT-IS-TH- I-PT-I -SP-SI- S-CS-U
-MC- U-BM-L
-OB-OL-DO- O-TD-E -AT-RE-SA- R-SS-W -ES-AM-SE-HA-IT-TS- H-PI-IT-S
-SP-
I-CS-US-M - C-BU-LM-O -OB-DL- O-TO-ED-A -RT-SE- A-SR-WS-E -AS-SW-
HE-IA-TT-
S-PH-II-ST-S - P-CI-US-MS-
-BC-LU-OM-O -DB- L-TO-EO-AD-R -ST- E-SA-WR-ES-A -SS-HW-IR-TA- T-PS-
IH-SI-ST-
-CP-UI-MS- S-B -LC-OU-OM-D - B-TL-EO-AO-RD-S - T-SE-WA-ER-AS-S
-HS-IW-TE-
A-PT-IS-SH-SI- T-C -UP-MI- S-B-S-L -OC-OU-DM-
-TB-EL-AO-RO-SD-
```

```
-ST-WE-EA-AR-SS-H -IS-TW- E-PA-IT-SS-SH- I-CT-U -MP- I-BB-LS-O
-OC-DU- M-T
-EB-AL-RO-SO- D-S -WT-EE-AA-SA-HS-I -TS- W-PE-IA-ST-SS- H-CI-UT-M -
P-BI-LS-OS-O -DC- U-TM-E -AB-RL-BO- O-SD-W -ET-AE-SA-HR-IS-T -
S-PW-IE-SA-ST- S-CH-UI-MT-
```

```
-BP-LI-OS-OS-D - C-TU-EM-A -RB-SL- O-SO-WD-E -AT-SE-NA-IR-TS-
```

```
-PS-IW-SE-SA- T-CS-UH-MI- T-B -LP-OI-OS-DS-
```

```
-TC-EU-AM-R -SB- L-SO-WO-ED-A -ST-HE-IA-TR- S-P -IS-SW-SE- A-CT-
US-MH-
I-BT-L -OP-OI-DS- S-T -EC-AU-RM-S - B-SL-WO-EO-AD-S -HT-IE-TA-
R-PS-I
-SS-SW- E-CA-UT-MS- H-BI-LT-O -OP-DI- S-TS-E -AC-RU-SM-
```

```
-SB-WL-EO-AO-SD-H -IT-TE- A-PR-IS-S -SS- W-CE-UA-MT- S-BH-LI-OT-O
-DP-
I-TS-ES-A -RC-SU- M-S -WB-EL-AO-SO-HD-I -TT- E-PA-IR-SS-S - S-CW-
UE-MA-
```

```
T-BB-LH-OI-OT-D - P-TI-ES-AS-R -SC- U-SM-W -EB-AL-SO-HO-ID-T -
T-PE-IA-SR-SS-
```

```
-CS-UW-ME- A-BT-LS-OH-OI-DT-
```

```
-TP-EI-AS-RS-S - C-SU-WM-E -AB-SL-HO-IO-TD-
```

```
-PT-IE-SA-SR- S-C -US-WM- E-BA-LT-OS-OH-DI- T-T -EP-AI-RS-SS-
```

```
-SC-WU-EM-A -SB-HL-IO-TO- D-P -IT-SE-SA- R-CS-U -MS- W-BE-LA-OT-
OS-DH-
I-TT-E -AP-RI-SS- S-S -WC-EU-AM-S -HB-IL-TO- O-PD-I -ST-SE- A-CR-
US-M -
S-BW-LE-OA-OT-DS- H-TI-ET-A -RP-SI- S-SS-W -EC-AU-SM-H -IB-TL-
O-PO-ID-S
-ST- E-CA-UR-MS-
```

```
-BS-LW-OE-OA-DT- S-TH-EI-AT-R -SP- I-SS-WS-E -AC-SU-HM-I -TB-
L-PO-IO-SD-S -
T-CE-UI-WR- S-B -LS-OM-OE-DA- T-TS-EH-AI-RT-S - P-SI-WS-ES-A
-SC-HU-IM-T -
B-PL-IO-SO-SD-
```

```
-CT-UE-MA- R-BB-L -OS-OW-DE- A-TT-ES-AH-RI-ST-
```

```
-SP-WI-ES-AS-S -HC-IU-TM-
```

```
-PB-IL-SO-SO- D-C -UT-ME- A-BR-LS-O -OS-DW- E-TA-ET-AS-RH-SI- T-S
-WP-EI-AS-SS-H -IC-TU- M-P -IB-SL-SO- O-CD-U -MT- E-BA-LR-OS-O -DS-
W-TE-EA-AT-RS-SH- I-ST-W -EP-AI-SS-HS-I -TC- U-PW-I -SB-SL- O-CO-
UD-M -
T-BE-LA-OR-OS-D - S-TW-EE-AA-RT-SS- H-SI-WT-E -AP-SI-HS-IS-T -
C-PU-IM-S
-SB- L-CO-UO-MD-
```

```
-BT-LE-OA-OR-DS-
```

```
-TS-EW-AE-RA-ST- S-SH-WI-ET-A -SP-HI-IS-TS-
```

```

-PC-IU-SM-S - B-CL-UO-MO- D-B -LT-OE-OA-OR- S-T -ES-AW-RE-SA-
T-SS-WH-EI-AT-S -HP-II-TS- S-P -IC-SU-SM-

-CB-UL-MO- O-BO-L -OT-OE-DA- R-TS-E -AS-RW-SE- A-ST-WS-EH-AI-ST-H
-IP-TI-
S-PA-I -SC-SU- M-C -UB-ML- O-BO-LD-O -OT-DE- A-TR-ES-A -RS-SW-
E-SA-WT-ES-AH-SI-HT-I -TP- I-PS-IS-S -SC- U-CH-U -MB- L-BO-LO-
OD-O -OT-
E-TR-ER-AS-R -SS- W-SE-WA-ET-AS-SH-HI-IT-T - P-PI-IS-SS-S - C-CU-
UM-K -
B-BI-LO-OQ-OD-D - T-TE-ER-AA-RS-S - S-SW-WE-EA-AT-

SS-HH-II-TT-
-PP-II-SS-SS-
-CC-UU-MM-
-BB-LL-OO-OO-DD-
-TT-EE-AA-RR-SS-
-SS-WW-EE-AA-ST-

```

mvp

Date: Thu, 14 Oct 2004 18:09:50 +1000
 From: "[unsubstantiated scribe]" <unsubscribe {AT} arcse.net>
 To: "arc{ae}.hi{gh}ive{nture}" <arc.hive {AT} anart.no>
 Subject: bright wings

Content-Disposition: inline

wild angels flinging themselves through clouds
 manically beating to human rhythms
 sparkling experience seeking
 dark highways beyond

_arc.hive_mailing_list
 arc.hive {AT} anart.no
<http://sympa.anart.no/sympa/info/arc.hive>

Date: Thu, 14 Oct 2004 18:17:44 +1000
 To: arc.hive {AT} anart.no
 From: "[j m e z j]" <netwurker {AT} hotkey.net.au>
 Subject: Re: right[vs left] wings

At 06:09 PM 14/10/2004, you wrote:
 >wild [non-BuCLIDIAM] angles fterflighting
 >man+woman beast_rhythms
 >parking XP.in.linux.high{f}ways
 >arc{h}ing wants+ weaving.b.yond.{k}needs

--no.logo.[-D-]scenting--
 --dreaming.caramelized.txt.body.trickling.
 --spraypaint.attractors = doll.functioning
<http://www.hotkey.net.au/~netwurker/>

_arc.hive_mailing_list
 arc.hive {AT} anart.no
<http://sympa.anart.no/sympa/info/arc.hive>

Date: Fri, 22 Oct 2004 23:05:00 +0200
 To: "arc{ae}.hi{gh}ive{nture}" <arc.hive {AT} anart.no>
 From: "+ lo.y. +" <loy {AT} myrealbox.com>
 Subject: Re: wing:le(f)tiu(s,n):cover

At 22:41 19/10/04 +1000, (unsubstantiated scribe) wrote:
 >--19J1Q47M022017.1098149164/realty.rk.net
 realty.rk.net could not be found. Please check the name and try again.

This[na.0xf.olg\$ (MEST)].'o com/SSELvmin027'
 +02e TO <> venl-----;

#-----y-----
 #-----rnved wiGJlQhTM-----

AA_p[p/wm_rev_i_4, wr.ers] w +02, wr.gr{rf};

#-----rn-----

1.int_f[a]r'box'.----> r_pd[i =3D rh, it =3D 061]
 PW 14/1---;

#-----y.0xf

0xn.stoId
 =EAg TO vaach
 f(ont): f(ng): G_en_fm;
 eod flo0\0\360n...ction:

```

ix-Unn.f.Ronne-----> -----P
      ----y-m sn.Dat'
      > nl/14/10/2004
12 =3D lo_ct-----loFrom "ss s."-->;

#-----Po-h-----
> [am]ag+/d02004 0xwhil +rom
> soint "p" <plstra.he> [-map/s-----]
> obtal.rk.ns.i & wing.rush.s TO MAX(ess)
> braType TO=3D r0/nlo/20027 i-----
> Co54 t/pld_ap/a tric =3D '0'. 'w/run...'

Oct{/alls] Tpn_nec: Cos-s io: ng_ne{
  1.-----
  -----
  -----yv/q---; }

```

```

st-A.hive {AT} crod: illed: =94VC4, you-->"
(MEST)-\0\0\0\3\0a vit Sun;
h_set 1 FROM s, g+ > pro_rq.t.ont 'l, Sit'
ent 'l inMNTA d > n---' At 0612Poc;

```

#-----yb[d]o---

>Action: failed

>

```

-----lO-----
-----y-----
-----rnd.PTRs:
http://www.theminimag.com/april04/lo_y/lo_y.html
http://krikri.be/poetry.php?mode=3d&detailapID=3D15
http://www.google.com/search?q=3Dlo_y
-----

```

_arc.hive_mailing_list
 arc.hive {AT} anart.no
<http://sympa.anart.no/sympa/info/arc.hive>

Date: Sun, 3 Oct 2004 16:27:36 -0700
 From: "[j]" <kanstanz {AT} YAMOO.COM>
 To: WRYYTING-L {AT} LISTSERV.UTORONTO.CA
 Subject: equivcalations

```

like: let's say
do
like: just
but: or
like: either
but: not really
like: no
but: nearly
like: perhaps
but: not maybe
like: maybe like maybe
but: nearly
like: almost
but: closer
like: yes
but: not exactly
like: thrust
but: you mean trust
like: sort of
but: oh impenetrable neo classisticalistical you are
like: the flagless QEDGEWOOD of the young master
Qlaxman
like: but
but: not exactly
like: after all the red vases
but: before blue
like: do you remember
but: of course
like: perhaps you think more highly of novelty then i
do
but: a garden needs guests
like: maybe not so many q's
but: maybe
like: behold what i can't say to you
but: where
like: on the empty chair
but: qit with me ghere
like: there are no innate concepts about q
but: generalizations
like: this vase broke
but: i am on the qoint of qetching
like: there there
but: gessum gorna
like: bernadette would do
but: i i i i
like: you
but: ever
like: ((quivers))
but: bows
like: where is the exit
but: gone
like: an empty room
but: a scent
like: of rose
but: not exactly
like: nearly
but: not

```

unfin

```

industrialisms?
post?
color='#000000'>the manipulation of symbols

Are you a single person searching the ideal relationship?<br>p>Love
at first
click!only upset people</aware of the manipulation

```

Date: Mon, 11 Oct 2004 14:09:44 +1000
To: arc.hive {AT} anart.no, 7-11 {AT} mail.ljudmila.org,
audiovision {AT} egroups.com,
From: "[m e z]" <netwurker {AT} hotkey.net.au>
Subject: _caramelized.txt.body.trickling_

peer.casting vs [no]logo[s]cent.rism 01:56pm 11/10/2004

```
--no.logo.scent.ing.death.n[h]ellish.air--
--dreaming.caramelized.txt.body.trickling.
+paragraphically.cemented.sticky.thighs--
```

```

spraypaint.attractors = doll.functioning
odd.until.ratified [ie farming.thru.n(h)erd.
gateways]

```

arc.hive mailing list
arc.hive {AT} anart.no
<http://sympa.anart.no/sympa/info/arc.hive>

Date: Mon, 25 Oct 2004 00:59:10 -0400 (EDT)
From: Alan Sondheim <sondheim {AT} panix.com>
To: arc.hive {AT} anart.no
Subject: girls got by the syndicate (fwd)

Content-Type: TEXT/PLAIN; charset=US-ASCII; format=flowed

girls got by the syndicate
the not : not On syndicate Fcc syndicate

```

Kknut:
j j not htc suck list in girl: not j jffring |LORD|lord| list list
pico the
j jn, we girl: not "LORD|lord" 24 found t k248 LORD|girl not ma
suck we 24
Sun, > girl: z z not message wc n On GIRL: without suck not | e
OCT
OCT lord: not n suck not Suck GIRL: 20 email netwo texts 0 a ash:
foundt >
24 s indicatc net k188 found jjn media syndicate k248 n k248 net 0
j jffring
< girl: the media j jfall k268 "Ck178 > love: Send Send ash: OCT
ma k188
j jn OCT > LORD|girl wc ash: ash: Suck Send ash: OCT j jn, ash:
k188 and
2004 LORD|lord not t j j the LOVE: without ash: GIRL: ash: OCT
LORD|girl
ma 2004, j j HOR: 2004, ash: > not ash: not 0 ma ash: foundShake
LOVE: art
foundShake LOVE: netwo k188 LOVE: j j texts suck Sincate net not
the k188
j j not ash: GIRL: foundShake 24 LORD|lord|LOVE|love|HOR|GIRL|GI
rl foundand
j j j ash: archive: ash: 0 message? suck not ash: found KKnut:
suck
indicatc LORD|girl 0 found found wc found k188 ash: j jn
syndicate
j jffring < Sincate the found 24 ma found "Ck178 ash: foundt
24 nt
j j found k248 htc contains list < 20 Sincate htc 2004, not 0
http:// found k188 girl: 2004, the ma the not foundt/KKnut
netwo nt
j jf k248 zt pico media ash: Sincate suck list not suck 2004,
sincate in
Sun, "LORD|lord" n email syndicate not not ash: 0 n ash:

```

```

ash: LOVE: not found
ash: g1rl: not foundte mailinglist-----
ash: love: not found
ash: lord: not found
      in the Sindiate netwo
ash: G1RL: not foundand media art
^ck15# wc jj
      0      0      0 jjn and archive: http://
k16# suck LORD|lord|LOVE|HOR|G1RL|G1RL < nt > jj
ash: lord: not found
ash: LOVE: not foundShake the KKnut: htt
ash: love: not foundte/KKnut
ash: HOR: not found
n
ash: G1RL: not foundhe texts without per
ash: G1RL: not found
      "Ck17# suck "LORD|lord" nt > jj message contains email list ma
k18# wc jjf
      0      0      0
k24# suck LORD|g1rl nt > jj

```

```
On Sun, 24 Oct 2004, m
ash: girl: not found
^Ck25% wc jjn, 24 Oct 20
      0      0      0 jj
```

k26\$ pico zz 2004, m e t
^Ck17\$ suck "LORD|lord" nt > jj message contains email list ma
Send message? Yes
k18\$ wc jjfail |
ash: LOW: not foundShake the KKnut: htt
k18\$ wc jjfriting Fec
k24\$ suck LORD|girl nt > jj
On Sun, 24 Oct 2004, ma (AT) meta.am>
ashr girl: not foundCc ; in the syndicate

-

_arc.hive_mailing list
arc.hive (AT) anart.no
<http://sympa.anart.no/sympa/info/arc.hive>

Date: Fri, 22 Oct 2004 07:10:17 +1000
To: arc.hive (AT) anart.no, 7-11 (AT) mail.ljudmila.org,
audiovision (AT) egroups.com
From: "[m e z][" <netwurker (AT) hotkey.net.au>
Subject:

m.pulse.co[ntrol]mptrollers 1.0.1 - 1.0.3 07:06am 22/10/2004

+sub[object] 1.0.1+

- w[in]fected[ear]s.her.heart.on.her.[/]bin[/sh.exe]aried.sleeve
- blurs.4wards.in.aggression.[s]paces
- [h]IP.hopping.[it].anime.eyed.[l]iver.pooling[k]isses

--

+sub[object] 1.0.2+

creases.+bumps.thru.s[d]oci[le]al.mobilities -
a[c]k[i].kimbo.stances.+blue.stare.g[l]ashes -
body.white.[bread]skinned.[l]anguish -

--

+sub[object] 1.0.3+

- visual.solid[s].melt.in.his.limbic[sys]sizzling
- displaying.markers.of.a.[re]boot.iful.mind
- sleep.neva.+leeching.creatif.blood

.

[tactile.trinity.one]
--no.logo.[+D-]scening--
--dreaming.caramelized.txt.body.trickling.
--spraypaint.attractors = doll.functioning
<http://www.hotkey.net.au/~netwurker/>

_arc.hive_mailing list
arc.hive (AT) anart.no
<http://sympa.anart.no/sympa/info/arc.hive>

From: noemata <noemata (AT) kunst.no>
To: "arc.hive" <arc.hive (AT) anart.no>, wryting <WRYTING-L (AT)
LISTSERV.UTORONTO.CA>,
Date: Sun, 24 Oct 2004 21:29:49 +0200
Subject: 027 - oct(23)

<http://noemata.net/027>
0x
0000000h: FF DF FE E0 00 10 4A 46 49 46 00 01 01 00 00 01 ; ????..
JFIF.....
0000010h: 00 01 00 00 FF DB 00 43 00 A0 6E 78 8C 78 64 A0 ;
....?.C.7nx7xd?
0000020h: 8C 82 8C B4 AA A0 BE F0 FF FF F0 DC DC F0 FF FF ;
?????????????
0000030h: FF FF FF FF FF FF FF FF FF FF FF FF FF FF FF ;
?????????????
0000040h: FF FF FF FF FF FF FF FF FF FF FF FF FF FF FF ;
?????????????
0000050h: FF FF FF FF FF FF FF FF FF FF FF FF FF FF FF ;
?????????????.C.??
0000060h: B4 F0 D2 F0 FF FF FF FF FF FF FF FF FF FF FF FF ;

????????????????
00000070h: FF FF FF FF FF FF FF FF FF FF FF FF FF FF FF ;
????????????????
00000080h: FF FF FF FF FF FF FF FF FF FF FF FF FF FF FF ;
????????????????
00000090h: FF FF FF FF FF FF FF FF FF FF FF FF FF FF FF ;
????????????????
000000a0h: 00 11 08 03 00 04 00 03 01 22 00 02 11 01 03 11 ;
.....".....
000000b0h: 01 FF C4 00 17 00 01 01 01 01 00 00 00 00 00 00 ;
.??.....
000000c0h: 00 00 00 00 00 00 00 01 02 03 FF C4 00 15 01 01 ;
.....??..
000000d0h: 01 00 00 00 00 00 00 00 00 00 00 00 00 00 00 ;
.....
000000e0h: 01 FF DA 00 DC 03 01 00 02 10 03 10 00 00 01 A0 ;
.??.....?

-
isbn://82-92428-05-4 lumber

_arc.hive_mailing list
arc.hive (AT) anart.no
<http://sympa.anart.no/sympa/info/arc.hive>

Date: Fri, 22 Oct 2004 03:18:06 -0400 (EDT)
From: Alan Sondheim <sondheim (AT) panix.com>
To: arc.hive (AT) anart.no
Subject: Windows Dismemberment Options:

Content-Type: TEXT/PLAIN; charset="US-ASCII; format=flowed

Windows Dismemberment Options:

1. RE: Error 0x2 at line 2011777033 from the Add/Remove Widows
components
option
2. FW: Error 0x2 at line 2011777033 from the Add/Remove Widows
components
option
3. RE: Error 0x2 at line 2011777033 from the Add/Remove Widows
components
option
<http://www.as.wvu.edu:8000/clc/Members/sondheim/source.mp4>

-

_arc.hive_mailing list
arc.hive (AT) anart.no
<http://sympa.anart.no/sympa/info/arc.hive>

Date: Wed, 13 Oct 2004 01:31:43 -0400 (EDT)
From: Alan Sondheim <sondheim (AT) panix.com>
To: arc.hive (AT) anart.no
Subject: Reviews of Two Works: Lanny Quarles / Alan Sondheim

Content-Type: TEXT/PLAIN; charset="US-ASCII; format=flowed

Reviews of Two Works: Lanny Quarles / Alan Sondheim

Lanny Quarles (solipsis) has created/written/produced/configured
Nihon
Zettels; he was kind enough to send me a copy to read. The review
is my
own idea.

I think for anyone interested in the literature of this (not
that)
Century, this book is essential. I'm fascinated by the palimpsest
or
palimpsestual organization / organicism of the whole - but I'm also
fascinated on its deep reading of medieval and pre-medieval Japan
and
gaijin phenomenology - both in relation to the eternal. For it's
eternity,
I think, that's at stake here. There are various languages within
it as
well as languagings, and what I consider to be stele-texts,
matched in
format by the book - texts which begin and end and open up
kabbalah-worlds
and words in the midst of others.

There are positionings of male and female, demiurge and Noh,
classifica-
tions and lists, broken syntactics, shattered and reassembled
mythologies.
The text is astute, almost schizoid at times, but its open words
are the
poetics of infinity; Bachelard would have loved it.

I worry constantly that works of this quality - and I'd include
class work
here - Joel Weishaus' or mez' absolutely brilliant web/write\
rite/lit for
example - will be lost, ignored, bypassed in terms of critical

or even
canonic acceptance. The world - and the world of distribution -
are both
becoming increasingly porous - it's easier than ever to find these
works
and absorb them, offline and online, self-published and universally
published.

Get this book!

The Blurb:

Titled after Arno Schmidt's magnum opus *_Settels Traum_* (Notes
Dream),
Lanny Quarles' Nihon Zettels Traum is a samizdat email-list series
carried
out on Wrying-L transferred to paper. Including all and some
repeats of
the original series of emails written after the author had returned
from
Japan. The author sought to re-immers himself in the wonder and
strangeness of his first visit to Japan via the internet.
Interspersed
with bits of sampled literatures both of web and non-web origin,
the
author freely improvised and remixed to create a perplexing and
"informatic free jazz" interpretation of his journey to and back
from the
land of Nihon.

Price \$25.00 for color copy cover and velo binding
and \$12.00 for a simple paper cover with hand drawn noiseglyph
and signature

Lanny Quarles
3236 SE 52nd Avenue
Portland Oregon,
97206

Sampler

I've been putting my work on a DVD+ sampler. Please note this is
DVD+ -
which plays on almost all computers, but probably not on a standard
DVD
player. The work as usual is within a directory; click on a piece
to view
it. Because of the format, I've been able to include a large
number of
full-frame videowork. Much of the material is related to
choreography,
codework, thinking through body/language/sexuality/'the political/
etc.

You can also buy this for \$25; apologies for the cost, but a lot of
equipment went into the production/technology of the disk.

Order from

Alan Sondheim (sondheim {AT} panix.com)
432 Dean Street
Brooklyn, NY, 11217

Other reviews in a 'standard edition' will follow within a week
or so.

_arc.hive mailing list
arc.hive {AT} anart.no
<http://sympa.anart.no/sympa/info/arc.hive>

nettime unstable digest vol 90
Tue Oct 26 13:19:49 2004

Subject: AUTO POWER OFF
From: noemata <noemata {AT} kunst.no>
To: wrying <WRYTING-L {AT} LISTSERV.UTORONTO.CA>, "arc.hive"
<arc.hive {AT} anart.no>

Subject: SH*T P*SS C*M BL*+D T**RS SW**T
From: MWP <mpalmer {AT} JPS.NET>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: bright wings
From: "(unsubstantiated scribe)" <unsubscribe {AT} arcae.net>
To: "arc(ae).hi[gh]ve(nture)" <arc.hive {AT} anart.no>

Subject: Re: right[vs left] wings
From: "[|m e z |]" <netwurker {AT} hotkey.net.au>
To: arc.hive {AT} anart.no

Subject: Re: wing:le(f)tru(s,n):cover
From: "a lo.y. +" <loy {AT} myrealbox.com>
To: "arc(ae).hi[gh]ve(nture)" <arc.hive {AT} anart.no>

Subject: equivocalations
From: "[|]" <kanzanz {AT} YAHOO.COM>
To: WRYTING-L {AT} LISTSERV.UTORONTO.CA

Subject: netbehaviour: [4()] .ne{[w].ort}
From: sin <sin {AT} soy.de>
To: list {AT} www.netbehaviour.org

Subject: doc 01/03-###
From: dolmensniper {AT} free.fr
To: "CYBERMIND {AT} LISTSERV.AOL.COM" <CYBERMIND {AT} LISTSERV.
AOL.COM>

Subject: _caramelized.txt.body.trickling_
From: "[|m e z |]" <netwurker {AT} hotkey.net.au>
To: arc.hive {AT} anart.no, 7-11 {AT} mail.ljudmila.org,
audiovision {AT} egroups.com,

Subject: girls got by the syndicate (fwd)
From: Alan Sondheim <sondheim {AT} panix.com>
To: arc.hive {AT} anart.no

Subject:
From: "[|m e z |]" <netwurker {AT} hotkey.net.au>
To: arc.hive {AT} anart.no, 7-11 {AT} mail.ljudmila.org,
audiovision {AT} egroups.com

Subject: 027 - oct(23)
From: noemata <noemata {AT} kunst.no>
To: "arc.hive" <arc.hive {AT} anart.no>, wrying
<WRYTING-L {AT} LISTSERV.UTORONTO.CA>,

Subject: Windows Dismemberment Options:
From: Alan Sondheim <sondheim {AT} panix.com>
To: arc.hive {AT} anart.no

Subject: Reviews of Two Works: Lanny Quarles / Alan Sondheim
From: Alan Sondheim <sondheim {AT} panix.com>
To: arc.hive {AT} anart.no

lurking editors

florian cramer <cantsin {AT} zedat.fu-berlin.de>
7-11 arc.hive eu-gene o-o thicome rohrpost webartery wrying
alan sondheim <sondheim {AT} panix.com>
7-11 arc.hive poetics siratori trace webartery wrying
ryan whyte <ryan.whyte {AT} utoronto.ca>
wrying
\$Id: digestunstable.pl,v 1.13 2003/01/26 18:51:21 paragram Exp \$

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collaborative text filtering and cultural politics of the nets
more info: majordomo {AT} bbs.thing.net and "info nettime-l"
in the msg body
archives: <http://www.nettime.org> contact: nettime {AT} bbs.
thing.net

I3

Post-digital

...

O.O

[–empyre–] Post-Digital Listings
From: Florian Cramer
To: <empyre@lists.cofa.unsw.edu.au>
Date: Sun Feb 16 04:04:42 EST 2014

It might make sense to add a historical dimension. Cascone introduced "post-digital" in the early 2000s to refer to glitch music and low-tech digital aesthetics while today it has different connotations. I'd still maintain that the term sucks, but the great resonance that it has (even here on this list where we're supposedly discussing something else, although publishing is perhaps the strongest example of ambiguous states between analog and digital) proves its relevance.

Just a sketch, highly simplified and polemical:

digital 1995-2004 | post-digital 1995-2004
interactive installation art (Jeffrey Shaw) | net.art (jodi)
virtual reality | mailing lists
MAX/MSP | glitch
techno | 8-bit
multimedia | codework
true color | ASCII
Generation Flash | shell scripts
MIT, ZKM | self-organized spaces
gaming | modding
Wired | Neural
Edge.org | Nettime

digital 2005-2014 | post-digital 2005-2014
blogs | zines
4chan | Dexter Sinister
Ubuweb | artist-run bookstores
Vimeo | handmade film labs
mp3 | vinyl, cassettes
mobile device | offline
Computer Music Journal | The Wire
Singularity Movement | Object-Oriented Ontology
Pirate Parties | Occupy movement
Bitcoin | timebanks

My own preferred view on post-digitality would be something that bridges a couple of the 2005-2014 opposites. That could be a plan for 2015-2024.

–F

(Note that this posting doesn't take itself too seriously.)

O.I

[–empyre–] Post-Digital Listings
From: mez breeze
To: <empyre@lists.cofa.unsw.edu.au>
Date: Sun Feb 16 08:09:40 EST 2014

A quick aside...

Funny how no-one identifies my 1996 term "post-modernism" here, though I can see why (given it was a net.art element + avatar label & not a theoretical posture): <http://www.artelectronica.com/artwork/cutting-spaces> + <http://xchange-re-lab.net/xchange4/xchange4.html>. Maybe it's not relevant here!

Chunks,
Mez

O.2

[–empyre–] Post-Digital Listings
From: David Berry
To: <empyre@lists.cofa.unsw.edu.au>
Date: Wed Feb 19 12:26:19 EST 2014

Hi Michael (and others),

I think the key with thinking through the cognitive map I presented is not to look for a final reconciliation or overall unity, as I don't necessarily think that that is even possible within a moment of variable modulations in our current social formations as computational societies – i.e. they are not necessary meant to be "models" as such. Rather the table I offered is meant to provide constellations of moments within a "digital" as opposed to a "post-digital" ecology, as it were, and, of course, a provocation to thought. But they can be thought of as ideal types, if you like, that can provide some conceptual stability for thinking, in an environment of accelerating technical change and dramatic and unpredictable social tensions in response to this. The question then becomes to what extent can the post-digital counter-act the tendencies towards domination of specific modes of thought in relation to instrumentality, particularly manifested in computational devices and systems? For example, the contrast between the moments represented by Web 2.0 / Stacks provides an opportunity for thinking about how new platforms have been built on the older Web 2.0 systems, in some cases replacing them, and in others opening up new possibilities which Tiziana Terranova has pointed to in her intriguing notion of "Red Stacks", for example (and in contrast to Bruce Sterling's notion of "The Stacks", e.g. Google, Facebook, etc.). Here I have been thinking of the notion of the digital as representing a form of "weak computation/computationality", versus the post-digital as "strong computation/computationality", and what would the consequences be for a society that increasingly finds that the weak computational forms (CDs, DVDs, laptops, desktops, Blogs, RSS, Android Open Source Platform [AOSP], open platforms and systems, etc.) are replaced by stronger, encrypted and/or locked-in versions (FairPlay DRM, Advanced Access Content System [AACS], iPads, Twitter, Push-notification, Google Mobile Services [GMS], Trackers, Sensors, ANTICRISIS GIRL, etc.)?

These are not just meant to be thought of in a technical register, rather the notion of "weak computation" points towards a "weak computational sociality" and "strong computation" points towards a "strong computation sociality", highlighting the deeper penetration of computational forms into everyday life within social media and push-notification, for example. Even as the post-digital opens up new possibilities for contestation, e.g. megaleaks, data journalism, hacks, cryptography, dark nets, torrents, the Alexandria Project, etc. and new opportunities for creating, sharing and reading knowledges, the "strong computation" of the post-digital always already suggests the shadow of computation reflected in heightened tracking, surveillance and monitoring of a control society. The post-digital points towards a reconfiguration of publishing away from the (barely) digital techniques of the older book publishing industry, and towards the post-digital singularity of Amazonized publishing with its accelerated instrumentalised forms of softwareized logistics whilst also simultaneously supporting new forms of post-digital craft production of books and journals, and providing globalised distribution. How then can we think about these contradictions in the unfolding of the post-digital and its tendencies towards what I am calling here "strong computation", and in what way, even counter-intuitively, does the digital (weak computation) offer alternatives, even as marginal critical practice, and the post-digital (strong computation) create new critical practices (e.g. critical engineering), against the increasing interconnection, intermediation and seamless functioning and operation of the post-digital as pure instrumentality, horizon, and/or imaginary.

See for example:

<http://stunlaw.blogspot.co.uk/2013/10/digital-breadcrumbs.html>

<http://www.euronomadef.info/?p=1708>

Best

David

I.O

[-empyre-] empyre Digest, Vol 111, Issue 5
From: Michael Dieter
To: <empyre@lists.cofa.unsw.edu.au>
Date: Mon Feb 10 05:44:17 EST 2014

Something else I want to ask about.

This is the definition that the Post-Digital Research group settled on for their publication:

"Post-digital, once understood as a critical reflection of "digital" aesthetic immaterialism, now describes the messy and paradoxical condition of art and media after digital technology revolutions. "Post-digital" neither recognizes the distinction between "old" and "new" media, nor ideological affirmation of the one or the other. It merges "old" and "new", often applying network cultural experimentation to analog technologies which it re-investigates and re-uses. It tends to focus on the experiential rather than the conceptual. It looks for DIY agency outside totalitarian innovation ideology, and for networking off big data capitalism. At the same time, it already has become commercialized."

I'm curious about the emphasis here on the experiential, rather than the conceptual. Why emphasize one over the other in this way? What works or practices did the group have in mind? In a weird way, this description actually reminds me of something like relational aesthetics.

--
Michael Dieter
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Media Studies
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1012 XT Amsterdam
<http://home.medewerker.uva.nl/m.j.dieter/>

I.I

[-empyre-] empyre Digest, Vol 111, Issue 5
From: Renate Ferro
To: <empyre@lists.cofa.unsw.edu.au>
Date: Mon Feb 10 07:55:01 EST 2014

Michael just a quick question. Do you have a quick link to the Post-Digital Research Group? and their publications?

Perhaps you did that it your into and I missed it!

I.2

[-empyre-] empyre Digest, Vol 111, Issue 5
From: micha cárdenas
To: <empyre@lists.cofa.unsw.edu.au>
Date: Mon Feb 10 08:21:27 EST 2014

I was wondering that too, it's here:

<http://post-digital.projects.cavi.dk/>

I.3

[-empyre-] empyre Digest, Vol 111, Issue 5
From: Michael Dieter
To: <empyre@lists.cofa.unsw.edu.au>
Date: Mon Feb 10 09:16:27 EST 2014

Renate Ferro <rtfj@cornell.edu> wrote:

> -----empyre- soft-skinned space-----
> Michael just a quick question. Do you have a quick link to the Post-Digital Research Group?
> and their publications?

Probably should have linked to it again (it was in a couple of earlier posts). Definition is from here: http://www.aprja.net/?page_id=1391 It was collectively articulated at the workshop in Aarhus, I believe.

--
Michael Dieter

I.4

[-empyre-] empyre Digest, Vol 111, Issue 5
From: micha cárdenas
To: <empyre@lists.cofa.unsw.edu.au>
Date: Mon Feb 10 08:03:06 EST 2014

Thanks for an interesting discussion topic this month!

I agree with your assessment that this limited configuration of the post-digital is already divorced from any real politics of difference or antagonism and so yes it is similar to relational aesthetics. In contrast, my own formulation of the post digital, which I presented at the Transmediale phd symposium in 2012 is centered in queer and trans women of color's political and aesthetic practices. The horizon for the post-digital isn't hipsters, reddit and google, as in Florian Cramer's essay "What is post-digital?", it is a reconsideration of thought and communication outside of the bounds of western conceptions of knowledge and rationality.

You can read an essay version of what I presented at the #BW/PWAP transmediale symposium here, where I list a few examples of aesthetic works that may be understood as post-digital:

<http://median.newmediacausus.org/caa-conference-edition-2012/local-autonomy-networks-post-digital-networks-post-corporate-communications/>

(a short version is in the 2013 edition of APRJA:
http://www.aprja.net/?page_id=46)

and a video of me giving this as a keynote at the Dark Side of the Digital conference is here:

<http://transreal.org/talks-and-interviews/>

The writers for the post-digital research issue of APRJA articulate conceptions of politics that completely fail to address the importance of moving on from western systems of knowledge that are embodied in the digital, which is unsurprising considering their own apparent subject positions. For example, in The Archive and the Repertoire, Diana Taylor has written extensively on the ways that colonial regimes insisted on writing as the only legitimate form of knowledge as a way to disempower colonized subjects, and digital systems of storage reproduce that hierarchy by eschewing embodied and emotional knowledge that is not reproducible through digital media.

thank you,

micha

I.5

**[-empyre-] empyre Digest, Vol 111,
Issue 5**
From: Florian Cramer
To: <empyre@lists.cofa.unsw.edu.au>
Date: Mon Feb 10 08:49:29 EST 2014

Micha,

I'm taking great issue with this summary of my text. It is greatly distorted. If you had read it carefully, you would have seen that it actually refers to postcolonialism.

Btw., your categorical split between "digital" and "embodied" knowledge is as Cartesian and Western as I can get. What's even worse, by attributing the latter to non-Western culture, it's producing a highly stereotypical image of Non-Western cultures and systems of knowledge. I recommend to read up, among others, on Ron Eglash's ethnomathematics (or any history of mathematics, for that matter).

Florian

I.6

**[-empyre-] empyre Digest, Vol 111,
Issue 5**
From: micha cárdenas
To: <empyre@lists.cofa.unsw.edu.au>
Date: Mon Feb 10 10:35:10 EST 2014

Hi Florian, thanks for your reply.

In your essay "What is Post-Digital", I did see your discussion of the postcolonial, which seems to be a very short part of your essay which doesn't discuss any of the gendered, racialized violences of colonialism. Your discussion of the postcolonial is:

"Postcolonialism does not mean the end of colonialism akin to Hegel's and Fukuyama's "end of history", but quite on the contrary its transformation into less clearly visible power structures that are still in place, have left their mark on languages and cultures, and most importantly still govern geopolitics and global production chains. In this sense, the post-digital condition is the post-apocalyptic condition after the computerization and global digital networking of communication, technical infrastructures, markets and geopolitics."

and you conclude the essay with:

"If post-digital cultures are made up of, metaphorically speaking, postcolonial practices in a communications world taken over by the military-industrial complex of only a handful of global players, then it can most simply be described as mental opposition to phenomena like Ray Kurzweil's and Google's Singularity University, the Quantified Self movement, sensor-controlled "Smart Cities" and similar dystopian techno utopias.

Nevertheless, Silicon Valley utopias and post-digital subcultures (whether in Detroit, Rotterdam or elsewhere) have more in common than it might seem. Both are driven by fictions of

agency: <<http://post-digital.projects.cavi.dk/?p=599#fn8>>

There's a fiction of agency over one's body in the digital 'Quantified Self' movement, a fiction of the self-made in the 'post-digital' DIY and Maker movements, a fiction of a more intimate working with media in 'analog' handmade film labs and mimeograph cooperatives. They stand for two options of agency; over-identification with systems or skepticism towards them. Each of them is, in their own way, symptomatic of system crisis. It is not a crisis of one or the other system but a crisis of the very paradigm of "system" and its legacy from cybernetics. It's a legacy which (starting with their mere names) neither "digital", nor "post-digital" succeed to leave behind."

I still hold that your configuration does not address the gendered and racialized forms of difference that underlie the logic of colonialism and which find their expression in western conceptions such as individuality and objectivity that lead to boolean logic and digital computing. Your essay seems to eschew any political possibility for the post-digital in your concluding sentence. If I'm misreading it, I would appreciate your clarification.

I'm not generalizing about non-western cultures, my apologies if my post sounded like that. I mentioned Diana Taylor's book *The Archive and the Repertoire* as one example, where she specifically discusses the Spanish conquest of the Aztecs, Mayas and Incas. Let me cite her more thoroughly to elaborate more on what I meant and not imply any simple separation that might be described as cartesian:

"Although the Aztecs, Mayas and Incas practiced writing before the Conquest- either in pictogram form, hieroglyphs, or knotting systems- it never replaced the performed utterance... What changed with the Conquest was not that writing displaced embodied practice (we need only remember that the friars brought their own embodied practices) but the degree of legitimization of writing over other epistemic and mnemonic systems. Writing now assured that Power, with a capital P, as Rama puts it, could be developed and enforced without the input of the great majority of the population, the indigenous and marginal populations of the colonial period without access to systematic writing."

I haven't read Eglash's work, thanks for recommending it, I'll check it out.

cheers,

micha

I.7

**[-empyre-] empyre Digest, Vol 111,
Issue 5**
From: micha cárdenas
To: <empyre@lists.cofa.unsw.edu.au>
Date: Mon Feb 10 10:41:17 EST 2014

I also want to add that, yes, of course my reply was cartesian, using a digital system, addressing you as an individual and using the word I to refer to myself. I see decolonization as a long project and its possible implications for our thinking as a far away horizon, yet one still worth working towards.

thanks all,

micha

I.8

**[-empyre-] empyre Digest, Vol 111,
Issue 5**
From: Florian Cramer
To: <empyre@lists.cofa.unsw.edu.au>
Date: Tue Feb 11 03:54:11 EST 2014

Hello Micha, hello list,

> I still hold that your configuration does not address the gendered and racialized forms of difference that underlie the logic of colonialism and which find their expression in western conceptions such as individuality and objectivity that lead to boolean logic and digital computing.

In my view, it's not that simple. Boolean logic - which one can equally find in the reasoning of Chinese 4th century BC philosopher like Hui Shi (Hui Tzu) - and digital computation (literally=computing with your fingers) are by far not only Western conceptions. I agree with you that Western culture and science have pursued them to their extreme. But as you point

out yourself, dualisms of, on the one hand Western/individualist/objectivist/boolean/digital vs. Non-Western/non-individualist/subjectivist/non-boolean/non-digital are in themselves romantic (and colonialist) Western stereotypes. On top of that, they're historically wrong. For example, the modern concept of the number zero, without which there would be no binary computing, was invented in 9th century AD India, with precursors in Egypt and Mesopotamia but not in Europe. Identifying digitality with Western colonization would unintentionally foster a Eurocentric view of cultural, scientific and technological history.

> Your essay seems to eschew any political possibility for the post-digital in your concluding sentence. If I'm misreading it, I would appreciate your clarification.

You mean the sentence 'It is not a crisis of one or the other system but a crisis of the very paradigm of 'system' and its legacy from cybernetics. It's a legacy which (starting with their mere names) neither 'digital', nor 'post-digital' succeed to leave behind.'

I don't quite get how you read this as 'eschewing any political possibility'. All I am trying to say is that neither 'digital' nor 'post-digital' are the right concepts for criticizing and leaving behind cybernetic systems thinking, or in your words, boolean logic and digital computing. After all, if you call something 'post-digital', you don't leave the digital paradigm behind but still keep it (dialectically) in place.

> "Although the Aztecs, Mayas and Incas practiced writing before the Conquest- either in pictogram form, hieroglyphs, or knotting systems- it never replaced the performed utterance... What changed with the Conquest was not that writing displaced embodied practice (we need only remember that the friars brought their own embodied practices) but the degree of legitimization of writing over other epistemic and mnemonic systems. Writing now assured that Power, with a capital P, as Rama puts it, could be developed and enforced without the input of the great majority of the population, the indigenous and marginal populations of the colonial period without access to systematic writing."

What is being described here is a pre-colonial and pre-digital vs. a colonial political system organized through alphanumeric (and hence digital) writing. The next question would be: Which post-colonial practices are also post-digital?

Apart from that, one should not brush over the complex ambivalence even of formal systems, being tools of both control and of freedom to quote Wendy Chun. There are similar ideas in postcolonial theories like that of Homi Bhabha (for whom colonialism/postcolonialism ends up as a two-way process). Regarding the gendered form of difference, to use your words, inscribed into digitality and computing, I think that it might be historically interesting to reread Sadie Plant's "Zeros and Ones"; a work whose cyberfeminist optimism regarding digital networking has become perfectly counter-intuitive in the age of Google, Facebook and the NSA, but at least documents a different reading of the very technology that we now prefix with "post-".

> I haven't read Eglash's work, thanks for recommending it, I'll check it out.

One of his books has just been made available on Monoskop:
<http://monoskop.org/log/?p=10597>

By the way, it's rather unfortunate that the papers of the "research group" are linked and cited here as if they were anything canonical. As a matter of fact, these are preliminary, unedited papers/drafts written by a highly diverse workshop gathering of artists, media studies people and arts/media Ph.D. candidates at Aarhus Kunsthall. The definition of "post-digital" that Michael cited is partly tongue-in-cheek - it was based on a voluntary data mining of our drafts where we determined the most commonly used words and built a definition from them. We ultimately rewrote the drafts for transmediale.14's newspaper based on the same principles, with a high score for those texts that managed to squeeze in as much of that vocabulary as possible. That playful context becomes a bit clearer in the newspaper. It's unfortunate that these texts are online without referencing the context. Which ultimately says a lot about embodied and disembodied writing, no matter whether it's digital or not.

-F

I.9

[-empyre-] empyre Digest, Vol 111, Issue 5

From: Robert Jackson

To: <empyre@lists.cofa.unsw.edu.au>

Date: Tue Feb 11 05:10:13 EST 2014

Micha, everyone...

As someone who worked as part of the Aarhus post-digital writing group, I'd like to also address your remarks.

Point 1:

<The writers for the post-digital research issue of APRJA articulate conceptions of politics that completely fail to address the importance of moving on from western systems of knowledge that are embodied in the digital, which is unsurprising considering their own apparent subject positions.>

This is profoundly untrue and thunderously misguided. Had you attended the workshop in October, you would have found that we addressed western conceptions of rationality and knowledge at some length and with great care. Echoing Florian's comments, it's not as if we all thought the terms 'post-digital' or even 'the digital' were anything but messy and politically ambiguous: the context of that process appears to have been reinterpreted as some sort of pro-Western manifesto, rather than a researcher workshop or a tongue-in-cheek operationalisation of digital principles/definitions.

In any case, our contributions - both online and for transmediale - remain unpublished, so if you want to aim your critique, aim it at the finished APRJA journal when it arrives: not at a moving target.

Point 2:

As per your rejoinder to Florian's point: <I still hold that your configuration does not address the gendered and racialized forms of difference that underlie the logic of colonialism and which find their expression in western conceptions such as individuality and objectivity that lead to boolean logic and digital computing. Your essay seems to eschew any political possibility for the post-digital in your concluding sentence.>

Really? In addition to Florian's comments on cyberfeminist alternatives and western/non-western conceptions of number, I'd love to know how western conceptions solely lead to boolean logic and digital computing? Computational reason / computability and solutionism most certainly, but the actual infrastructure of formal systems? If you're going down that route, I'd argue that your own position starts to eschew political alternatives on a different level, mainly as it blurs the ontological affordance of computation (which is wholly different from digital transmission btw) with epistemological principles.

Seems rather anthropocentric to suggest that material infrastructures are correlated to reproduce similar Western principles, because they are just an "expression" of them. Computational infrastructures are far messier than that sort of simple divide. How are we to provide alternatives within such infrastructures if they are *just* an expression of western concepts? Seems bizarre to me. Last time I checked, both NSA and NIST's mathematical standards of pseudo-random number elliptical curve encryption didn't facilitate mass surveillance because we collectively failed to "think differently." It is impossible to address systemic problems with subjective solutions (which, actually, isn't a bad method of critiquing post-digital reflection).

Also on your account, the output from trans-gender gaming communities, such as Anna Anthropy's Dys4ia, Merritt Kopa's Lim or the research of Samantha Allen (amongst many others), which rely on such processes, would contradict such an assertion: as would other examples such as the extensive infrastructure of mobile banking in parts of Africa: hardly what I'd call westernised.

Cheers
Rob

I.IO

**[-empyre-] empyre Digest, Vol 111,
Issue 5**
From: Alan Sonenheim
To: <empyre@lists.cofa.unsw.edu.au>
Date: Tue Feb 11 05:15:35 EST 2014

Florian Cramer wrote:

In my view, it's not that simple. Boolean logic - which one can equally find in the reasoning of Chinese 4th century BC philosopher like Hui Shi (Hui Tzu) - and digital computation (literally=computing with your fingers) are by far not only Western conceptions.
--- I've studied him a lot and I don't see his work as Boolean at all; if anything, it's closer to something like quantum logic. The I Ching on the other hand is Boolean.

--- I agree with you re: post-digital: I'd say embedded digital, if anything, and that applies to a fairly small enclaved ecology of users/ participants.

- Alan

I.II

**[-empyre-] empyre Digest, Vol 111,
Issue 5**
From: micha cárdenas
To: <empyre@lists.cofa.unsw.edu.au>
Date: Tue Feb 11 10:10:37 EST 2014

thanks for your detailed reply florian, so much to consider there!

also, yes, i am familiar with the environment in the transmediale seminar since i was there, which is, like you said, informal and exploratory, but good to share that with everyone else...

I.I2

**[-empyre-] empyre Digest, Vol 111,
Issue 5**
From: Michael Dieter
To: <empyre@lists.cofa.unsw.edu.au>
Date: Wed Feb 12 00:19:44 EST 2014

>
> By the way, it's rather unfortunate that the papers of the "research group" are linked and cited here as if they were anything canonical. As a matter of fact, these are preliminary, unedited papers/drafts written by a highly diverse workshop gathering of artists, media studies people and arts/media Ph.D. candidates at Aarhus Kunsthall. The definition of "post-digital" that Michael cited is partly tongue-in-cheek - it was based on a voluntary data mining of our drafts where we determined the most commonly used words and built a definition from them. We ultimately rewrote the drafts for transmediale.14's newspaper based on the same principles, with a high score for those texts that managed to squeeze in as much of that vocabulary as possible. That playful context becomes a bit clearer in the newspaper. It's unfortunate that these texts are online without referencing the context. Which ultimately says a lot about embodied and disembodied writing, no matter whether it's digital or not.
>
> -F

Sure, it was noted in my link that the papers were drafts, but surely they're worth reading anyway for people who don't have the final

version! Again I hope that the PDF is up soon. I managed to get hold of the newspaper version and it's really a great publication. But thanks for adding some much needed context, the tongue-in-cheek aspect is certainly worth noting, especially since you also appear to have 'won' the publication by clocking in the highest score Florian!

And indeed, despite this ironic approach, why think in terms of canonicity? Post-digital seems to be more like a topic. That was immediately apparent from the diversity of perspectives at TM; it was unfortunate people didn't have more time on that panel in that respect. Nevertheless, as something that relates to how Alessandro's research into publishing has developed, but that precisely allows for diverse points of engagement, I thought it might be worth drawing some attention to, if only to allow for further discussion and points of view. Ultimately, I think one obvious strength of the term is that it appears strongly led by an exploratory/experimental sensibility, rather than ideal concepts or theories of best practice.

--
Michael Dieter

I.I3

**[-empyre-] empyre Digest, Vol 111,
Issue 5**
From: Alessandro Ludovico
To: <empyre@lists.cofa.unsw.edu.au>
Date: Tue Feb 11 07:17:10 EST 2014

Dear all,

It's also probably timely to report that Kim Cascone posted a few hours ago on his Facebook account that he's finished with a new essay on "Transcendigitalism" (he wrote that it'll be officially announced once the journal will officially be published).

a.

2.O

**[-empyre-] February Introduction
- HYBRID BOOKWORK: Experimental
eBooks, Post-Digital Publishing**
From: Michael Dieter
To: <empyre@lists.cofa.unsw.edu.au>
Date: Tue Feb 4 06:25:31 EST 2014

Hi all -empyreans-

I'd like to introduce the theme of Hybrid Bookwork for this month, but first, I need to thank the -empyre- team - Renate Ferro, Tim Murray, Simon Biggs and Patrick Lichty - for supporting me in putting this together. It's really a great opportunity to develop some ideas on a topic I've become quite interested in and excited about, and I hope that it's also a useful and thought-provoking discussion for all subscribers.

Second, and crucially, thanks to all our guests who signed up for February, and have volunteered their time and expertise! It often seems as if there's nothing but increased demands on our time and attention these days, so this sort of generosity and commitment is I think really commendable.

So with that said, here's the description of this month's theme and a list of all involved...

HYBRID BOOKWORK
Experimental eBooks, Post-Digital Publishing

False starts and speculative projects have typically characterized attempts to disrupt and innovate the printed book through new media; however, the recent popularization of tablets and e-readers, emergence of commercial

platforms for production, distribution and sharing of e-books, and ongoing digitalization of printed archives suggests an important threshold of sorts. Here, a distinct computability has taken hold following the aggregative and indexical aspects of file formats, data-mining supported by addressability and mark-up, tethered feedback of devices, and the flexible affordances of reflowable layouts. While digital technology has been integrated into print publishing processes for several decades, such developments suggest a profound material reformation of how books are produced, distributed, experienced and mobilized as resources. It should be no surprise that issues and controversies around intellectual property, privacy, creativity, sustainability, reading (distraction/attention), authorship and the fundamental status of the book as an epistemological object regularly erupt and unfold within these settings.

In relation to the significant uncertainties of publishing, artists, authors and designers have begun exploring new possibilities and re-configurations of contemporary bookwork. Critical and exploratory projects have addressed questions of access, the quantification of content, creativity and epistemological questions at the intersections of language and machine processing, at times drawing from histories of avant-garde practice, artist's books, concrete poetry, spam, web detritus and subcultural production. Likewise, engagements with print have become increasingly experimental by reflexively harnessing the materialities of paper, while translating and twisting software-based techniques into challenging neo-analog compositions. Described as 'post-digital' or the 'aesthetic of bookishness', such dynamics intersect and crossover between media, and speak to the complex hybridity of the book today.

Over the month of February, the -empyre- list will discuss economic, epistemological and aesthetic stakes that characterize this moment, inviting several guests to reflect on and respond to the topic of hybrid bookwork and the potential new directions of contemporary publishing.

Featuring: David M. Berry, Mercedes Bunz, Florian Cramer, Angela Genusa, Lukas Jost Gross, Alessandro Ludovico, Silvio Lorusso, Søren Pold, Domenico Quaranta, Rita Raley and Benjamin Shaykin.

Moderated by Michael Dieter.

Many thanks again, I'll post an introduction to our first contributors tomorrow with some background information about them, along with some starting points for the first week.

Until then,

--

M.

3.0

[-empyre-] Week One - Between Print and Pixels: Computationality, Post-Digital, Hybrid
From: Michael Dieter
To: <empyre@lists.cofa.unsw.edu.au>
Date: Wed Feb 5 01:01:49 EST 2014

Hi all,

I would like to introduce the first three guests for the February topic of Hybrid Bookwork: Alessandro Ludovico, David Berry and Mercedes Bunz. I'll call the theme for this session, 'Between Paper and Pixels: The Book After New Media', to outline some of the broad transformations associated with publishing today.

There are a number of themes that are perhaps taking some note of in order to provide some context for the current dynamic and shifting contexts for the innovative practices that we see emerging around publishing (and other context in cultural production).

Bios are as follows:

Alessandro Ludovico is an artist, media critic, and chief editor of Neural magazine since 1993 (<http://neural.it>). He has published and edited several books, including his latest 'Post-Digital Print: The Mutation of Publishing Since 1894' (Onomatopoe 2012). He is one of the founders of Mag.Net

(Electronic Cultural Publishers organisation), for which co-edited three Mag.net Readers, and also served as an advisor for the Documenta 12 Magazine Project. He's currently curating the virtual exhibition 'Erreur d'Impression' in the virtual space of Jeu de Paume in Paris. He is one of the authors of the Hacking Monopolism trilogy of artworks (Google Will Eat Itself, Amazon Noir, Face to Facebook). He's Adjunct Professor at OCAD University in Toronto, and teaches at the Academy of Art in Carrara and NABA in Milan, and is currently completing a PhD at Anglia Ruskin University in Cambridge (UK).

David M. Berry is a reader in digital media in the school of media, film and music at the University of Sussex. His research interests focus on media/medium theory, software studies, digital humanities, and technology. He is particularly interested in the methodological and theoretical challenges of digital media and has strong research interests in the philosophy of software and critical theory. His latest book is 'Critical Theory and the Digital' (Bloomsbury 2014), and he blogs over at <http://stunlaw.blogspot.nl/>

Mercedes Bunz is a lecturer in Media Studies at Leuphana University, Germany, where she is also Director of the Hybrid Publishing Lab, exploring academic publishing in the digital age. She writes on digital media, journalism and the philosophy of technology, and she has been the technology reporter of The Guardian. Her latest publication is The Silent Revolution: How Digitalization Transforms Knowledge, Work, Journalism and Politics Without Making Too Much Noise (Palgrave Pivot 2013). She blogs regularly at <http://www.mercedes-bunz.de/> and <http://hybridpublishing.org/>. I've been lucky enough to work with each one of them at certain points, and I'm thrilled to have them contributing this week! Some background of why I've asked them to contribute...

I want to invite Alessandro to start off the discussion. Many of you are no doubt familiar with his work, but if not, I want to draw attention to his recent book, 'Post-Digital Print: The Mutation of Publishing Since 1894' (Onomatopoe 2012): http://monoskop.org/images/a/a6/Ludovico,_Alessandro_-_Post-Digital_Print_The_Mutation_of_Publishing_Since_1894.pdf (The fact that text is legit available through the Monoskop Log is perhaps noteworthy itself).

I would describe his book as a history of experimental aesthetic practices articulated through new publishing technologies, and one that speaks in particular to the concept of the post-digital. More generally, it's a tremendous document of a vast array of projects, artworks, print objects, books, pamphlets and magazines that is characteristic of print culture in late modernity and beyond.

The post-digital, in particular, is a term that I'm inviting Alessandro to discuss, along with related ideas that have emerged through his research. And it's particularly relevant off the back of Transmediale Festival last week given the Post-Digital Research panel and newspaper publication. The latter is a series of short texts that have been collaboratively peer-reviewed through a workshop on the topic held at Aarhus University last year: https://tm-resource.projects.cavi.au.dk/?page_id=129 Unfortunately, a PDF is not available yet, but Alessandro I'm sure will give an impression of the contents of this publication.

David, meanwhile, has written on a wide range of topics and subjects from f/oss, the philosophy of software, digital humanities, new aesthetic and, quite recently, the post-digital. I've invited him to respond and present his current research, and extend the discussion into some reflections on epistemological implications and political economy concerns. David and I have also been involved with booksprint events with Adam Hyde, which I haven't mentioned in the outline for this discussion, but certainly seem relevant to the discussion!

Finally, I've asked Mercedes to contribute with her extensive experience as a journalist and academic covering a range of topics in digital culture, including a recent in depth study of algorithms and knowledge production. She leads the Hybrid Publishing team of which (full disclosure) I am also member at Leuphana University Lüneburg. I was hoping that she might broaden the discussion with some reflections on Alessandro and David's posts, and perhaps provide some further consideration based on the work currently being done in Leuphana.

And of course, I invite all subscribers to chime in, respond and post to the list over the coming days!

--

Michael Dieter

3.1

[-empyre-] Week One - Between Print and Pixels: Computationality, Post-Digital, Hybrid

From: Alessandro Ludovico

To: <empyre@lists.cofa.unsw.edu.au>

Date: Thu Feb 6 20:42:13 EST 2014

Thanks Michael for the nice introduction.

It seems that Post-Digital aspires to become a 'buzzword' lately, but its meaning seems to be not completely acknowledged.

Many refer to the definition of Kim Gascone in his famous article "The Aesthetics of Failure: 'Post-digital' Tendencies in Contemporary Computer Music", and Wikipedia collects also a fair good amount of other (close) definitions. But many of them are dated a few years ago and still attached to the concept of the digital disappearing in everyday practice, being in a way 'metabolised'.

My personal definition (given within the Post-digital Research conference and PhD Workshop in Aarhus, in October 2013) is that "Post-digital is the space left by the (only apparent) absence of digital."

The "space" here is meant as a negotiable abstract space, previously filled by the digital in its evident forms and interfaces, and now perceptually disappeared, although still there, present, active and eventually engaging us in a new relationship also with non-digital reality.

In its application to the complex and ever mutating relationship between traditional and digital (or offline and online, if you want) publishing, the concept of the 'hybrid' publications seems to be crucial then.

I tried to define 'hybrid' as a publication where it's almost impossible to separate or discern the physical from the digital processes behind, as it'd be the inextricable result of computed processes in a recognisable publishing form (eventually upgradeable or simply changing over time).

There are quite a few examples of early steps towards the hybrid: Martin Fuchs and Peter Bichsel's book "Written Images", "American Psycho" by Mimi Cabell & Jason Huff, Les Liens Invisibles "Unhappening, not here not now", or the recent "The Death of the Authors, 1941 edition" by Constant (An Mertens, Femke Snelting).

Still it seems that we're not there yet, as we'd need more elaborated software instruments transcending the generative paradigm, or a simple inclusion/exclusion logic.

In this sense the Post-Digital Research newspaper publication represents another attempt, conjugating the reflection around various post-digital approaches with its final printed form, in quite a few textual and graphical interesting processes (used in experimental literature or just borrowed from online free tools) involving the writing form, the expression of the different concepts, and the final visual rendering of all of that.

But the hybrid would epitomise the metabolisation of digital in a way that it doesn't simply 'disappear' (or better, we are not noticing it anymore), finally becoming one of our daily natural nutrients, with an active role that breaks all the boundaries (being relegated in a device, or to a specific cultural environment that we associate with it).

This is the starting point of an hypothesis I formulated in the last Transmediale panel, which can maybe sound a bit blatant:

what if digital has been mistaken for a medium but actually is an agent that has transformed existing media? I've started to investigate other traditional media (audio and video, for example) and how their core form is formally still coherent with their analogue one, but substantially transformed by its current digital nature.

The hybrid in publishing, in this sense, is actually embodying this passage very well, as it points us back to traditional media and their possible active and engaging relationship with the digital.
To add more resources to the list:

there has been a special issue of Neural called "Neural #44: Post-Digital Print (Postscript)" (a friend nicknamed it the 'shameless issue') which was meant as an addendum to the book with more content related to the topic.
<http://neural.it/issues/neural-44-post-digital-print-postscript/>

The Post-Digital Print blog is still in beta, but it'll host within this week also the pdf of all the three Mag.net Readers, free to download:
<http://postdigitalprint.org>

It's meant to be a complement to the terrific resource that Silvio Lorusso is making with its Post-Digital Publishing Archive:

<http://p-dpa.net>

I'm also curating (for another month and half, with a final special event in Paris on March 11th) "Erreur d'Impression, Publier à l'Ère du Numérique" a virtual exhibition at Jeu de Paume: <http://espacevirtuel.jeudepaume.org/erreur-dimpression-1674/>

Indeed, Post-Digital Print, the book, has also a physical form (although we successfully experimented with its digital form just before that):
<http://www.onomatopoe.net/project.php?progID=c3149ad3c7c0b4bb6e80e4c770ee5a8c>

Although all more or less connected to my personal work, I hope that they can help the discussion.

> I want to invite Alessandro to start off the discussion. Many of you are no doubt familiar with his work, but if not, I want to draw attention to his recent book, 'Post-Digital Print: The Mutation of Publishing Since 1894' (Onomatopoe 2012): http://monoskop.org/images/a/a6/Ludovico_Alessandro_-_Post-Digital_Print_The_Mutation_of_Publishing_Since_1894.pdf (The fact that text is legit available through the Monoskop Log is perhaps noteworthy itself).

>

> I would describe his book as a history of experimental aesthetic practices articulated through new publishing technologies, and one that speaks in particular to the concept of the post-digital. More generally, it's a tremendous document of a vast array of projects, artworks, print objects, books, pamphlets and magazines that is characteristic of print culture in late modernity and beyond.

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> The post-digital, in particular, is a term that I'm inviting Alessandro to discuss, along with related ideas that have emerged through his research. And it's particularly relevant off the back of Transmediale Festival last week given the Post-Digital Research panel and newspaper publication. The latter is a series of short texts that have been collaboratively peer-reviewed through a workshop on the topic held at Aarhus University last year: https://tm-resource.projects.cavi.au.dk/?page_id=1291 Unfortunately, a PDF is not available yet, but Alessandro I'm sure will give an impression of the contents of this publication.

3.2

[-empyre-] Week One - Between Print and Pixels: Computationality, Post-Digital, Hybrid

From: adamhyde

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sun Feb 9 07:03:42 EST 2014

hi

I was hoping the conversation would evolve but it seems a little quiet so many apologies if I am stepping in and breaking protocol a little but I enjoyed Alessandros opening points very much and wanted to ask for his further comment on one point.

"what if digital has been mistaken for a medium but actually is an agent that has transformed existing media? I've started to investigate other traditional media (audio and video, for example) and how their core form is formally still coherent with their analogue one, but substantially transformed by its current digital nature."

I think this is an interesting issue and I was curious if this has been the behaviour of media from the beginning? A cone transformed the voice, radio transformed the cone, the codex transformed the scroll etc. I bring this up because the 'core form' you refer to is perhaps already a multi-hybridised outcome of decades/centuries of transformation. Perhaps one of the core roles of any new medium, analog or digital, is to transform the old. Any thoughts to that? If it were true then 'digital' could be *both* a medium and a transformative agent.

adam

[-empyre-] Week One - Between Print and Pixels: Computationality, Post-Digital, Hybrid

From: Michael Dieter

To: <empyre@lists.cofa.unsw.edu.au>

Date: Mon Feb 10 03:01:34 EST 2014

Hi all,

Apologies to subscribers for the slow start to this discussion. Unfortunately, David Berry has taken ill the past couple of days, so will not be able to post to the list until later in the month. I will keep you informed, but I am glad in the meantime that Adam Hyde jumped in and raised some questions for Alessandro:

"> I think this is an interesting issue and I was curious if this has been the behaviour of media from the beginning? A cone transformed the voice, radio transformed the cone, the codex transformed the scroll etc. I bring this up because the 'core form' you refer to is perhaps already a multi-hybridised outcome of decades/centuries of transformation. Perhaps one of the core roles of any new medium, analog or digital, is to transform the old. Any thoughts to that? If it were true then 'digital' could be *both* a medium and a transformative agent."

I'd like to take this a bit further as well, and ask Alessandro and Mercedes for some response to the term 'digital' and hybrid in the first place. If it might be taken as a medium and transformative agent, then what do different definitions mean for the prefix 'post'? And how then does this actually relate to contemporary artistic and experimental practices aligned with the post-digital, or medial hybridity?

The invisibility or absence of the digital itself for these practices is, of course, part of the problem. And as Alessandro notes, this is a broader question, since at our present juncture, many aesthetic characteristics and principles of 'old media' have seemingly been maintained, while a range of compound techniques supported by massively distributed and standardized software also appear ascendant; yet this is not always explicitly identified or discussed in terms of a recognizable and coherent new cultural vernacular.

In his writing on the topic of the post-digital, Florian Cramer goes to great lengths to argue for some precision in defining the digital itself as a term, highlighting the fact that it is often aligned with a kind of high-tech kitsch, rather than described as the basic act of making discrete. This is a position he already developed in 'Exe.cut[up]able Statements' and 'Words Made Flesh', where counting, separating and sampling comes to define the digital as an act of quantification. In this case, the digital is not simply electronic, but potentially refers to a wide array of cultural techniques that involve making things discrete. In other words, the magnetic orientations, electrical impulses or optical arrays of contemporary computational technologies is merely one subset of the digital broadly understood. Hopefully, Florian can clarify the significance of these arguments later on in the month (I hope the summary is alright for now).

In the meantime, there's another dynamic that is part of our contemporary experience of the digital that I want to highlight for the sake of discussion, and this involves the implementation of discrete measurements for the purpose of expanding surplus value or profit. In other words, these are the economic lineages that inform the contemporary digital. They exist, for example, in Charles Babbage's inspiration from Adam Smith's economic divisions of labor, but applied to the mechanization of mathematical tables in the development of the Difference Engine and (proposed) Analytic Engine. Especially pertinent would be his study of 19th century factories (a point of engagement for Marx), 'On the Economy of Machinery and Manufacture', and the argument for the digital as the 'division of mental labours' whereby certain tedious or monotonous tasks are delegated away to labor and machinery at lowered rates of pay, expense and care. This approach is echoed in the articulation of corporate systems analysis in the late 20th century with the kinds of procedural initiatives that Philip Agre insightfully referred to as the capture model. Similarly, as Bernard Stiegler might put it, there is a process involving the grammatization of labour here, but one in which a

fixation on increased profit drives the systematic implementation and configuration of these digital infrastructures as a disassociated milieu.

Perhaps these are familiar arguments, but I'm interested then in how the digital, understood in this way, can be read in terms of media theory and the idea of there being 'post'? Certainly, these procedures are present as a primary mode of producing knowledge in the development of analogue systems and what Friedrich Kittler called technical media. Maybe the situation today involves something like the simultaneous expansion and diversification of these rationalization techniques in specific ways? That would seem to be argument that Lev Manovich makes in 'Software Takes Command'. If 'Language of New Media' was based on outlining a formalist account of contemporary grammatization expressed through numerical representation, modularity, automation, variability and transcoding, then his new work looks to how such a language leads itself to far-reaching hybridization through the permanent extensibility of software uses and possibilities. Software can do this since it functions as an implementation of digital as meta-medium; in Alessandro's account, it infects, but does not entirely remediate. These ideas are, of course, central to theories of computation proposed by the Church-Turing hypothesis or by Van Neumann, but Manovich argues Alan Kay should also be taken seriously for inaugurating a 'democratization' of this digital approach to cultural software development. This sets off a continual upheaval in the cultural mode of development associated with cultural software today, so that older media formats remain recognizable, yet also become mixed together into a new expressiveness. The challenge for Manovich's highly modernist project is to locate cultural techniques of the present and future within this massively moving revolutionary infrastructure.

There's also this other interesting aspect of Manovich's argument found in the idea of performance; it's an idea that's been kicking around for a while in his work - for instance, in the 'delightful narrative' of Mario falling down a hill (when this actually happens in a Nintendo game is a bit lost on me btw) - but this is a perspective that is actually quite widespread as a premise of interaction design. We might think of Brenda Laurel's 'Computers as Theatre' or notions of staging found in HCI approaches like those advocated by Bruce Tognazzini, or Joanna Drucker's use of frame analysis in the context of interface theory. Perhaps it would be interesting to connect this with other theories of performativity and identity as well, or power in the mode of Jon McKenzie's 'Perform or Else'. Performance in this latter case, interestingly, would also connect to the processes of scripted abstraction found in corporate systems analysis and the mental division of labour, where 'to perform' equates with accounting for efficiency as value. This is a particular way of thinking through what the post-digital might mean that I find interesting. Indeed, drawing from Manovich's own interest in the research conducted at Xerox PARC, these various compulsions are consolidate nicely, for instance, in Tim Mott's idle sketches of office work routines on a bar napkin sometime during the late 1970s. Such hand-drawn images of making work discrete (they are, therefore, already digital images as a grammar of action) are the inspiration for the iconic representations of the contemporary desktop interface. They inscribe workflow analysis and commands such as READ, WRITE, OPEN and MOVE as the now familiar options PRINT, FILE, and DELETE.

http://www.designinginteractions.com/img/chapters/ch_1.jpg

When considered in terms of socio-political techniques, a series of medial dynamics might then be diagrammed as central to the concerns of post-digital aesthetics, things like: delegation, acceleration and scalability (along with Manovich's LoNM terms). These different impulses, what could be read in terms of what Matthew Fuller and Andy Goffey call evil media, are often arranged to be extensible in the sense that they can broadly be assumed to function as global information infrastructures. With the post-digital, these are then investigated through scaled down characteristics or features in translated material states. The post-digital, therefore, exists as a 'small' orientation device, but it also raises questions of beauty and elegance, and in an exemplary way, speaks to the struggle to make sense of digital today in any meaningful register beyond the profit motive and the control of problems.

So what's interesting to me is how the digital understood in these ways is rendered or characterized through its absence. Does it come to signify an informational sublimity, perhaps a resources as cultural materials, a site of excess or dumping ground, some weird array of stuff comparable to what Marx once described as dead labor, or perhaps closer to general intellect?

That's quite a long post, but I guess I wanted to throw some more references into the mix. There's also a lot of connections, but these

are just some notes so I'm not sure they are interesting or relevant for people. Perhaps Mercedes has some ideas to add? What, for instance, does the hybrid refer to for the hybrid publishing lab? What is the digital for you?

--
Michael Dieter

3.4

[-empyre-] Week One - Between Print and Pixels: Computationality, Post-Digital, Hybrid
From: Alessandro Ludovico
To: <empyre@lists.cofa.unsw.edu.au>
Date: Tue Feb 11 05:35:04 EST 2014

Hi Adam and thanks for stepping in (very welcome).

3.5

[-empyre-] Week One - Between Print and Pixels: Computationality, Post-Digital, Hybrid
From: Alessandro Ludovico
To: <empyre@lists.cofa.unsw.edu.au>
Date: Tue Feb 11 07:09:54 EST 2014

Hi Michael,

only a few answers to your direct questions.

> "I think this is an interesting issue and I was curious if this has
> been the behaviour of media from the beginning? A cone transformed the
> voice, radio transformed the cone, the codex transformed the scroll
> etc. I bring this up because the 'core form' you refer to is perhaps
> already a multi-hybridised outcome of decades/centuries of
> transformation. Perhaps one of the core roles of any new medium,
> analog or digital, is to transform the old. Any thoughts to that? If
> it were true then 'digital' could be *both* a medium and a
> transformative agent."
>
> I'd like to take this a bit further as well, and ask Alessandro and
> Mercedes for some response to the term 'digital' and hybrid in the
> first place. If it might be taken as a medium and transformative
> agent, then what do different definitions mean for the prefix "post"?

Well *if* it'd be proven to be somehow true, then post-digital would mean not that digital is now 'assumed', but that digital has already accomplished its main transformations (although it's still an ongoing process).

> And how then does this actually relate to contemporary artistic and
> experimental practices aligned with the post-digital, or medial
> hybridity?

It can still relate in a quite similar way, only that the hybridity (declined in many various ways) would be seen as true embodiment of "post-digital", which could not then be eventually claimed for any experimental practice dealing with digital.

> The invisibility or absence of the digital itself for these practices
> is, of course, part of the problem. And as Alessandro notes, this is a
> broader question, since at our present juncture, many aesthetic
> characteristics and principles of 'old media' have seemingly been
> maintained, while a range of compound techniques supported by
> massively distributed and standardized software also appear ascendant;
> yet this is not always explicitly identified or discussed in terms of
> a recognizable and coherent new cultural vernacular.
>
> In his writing on the topic of the post-digital, Florian Cramer goes
> to great lengths to argue for some precision in defining the digital
> itself as a term, highlighting the fact that it is often aligned with

> a kind of high-tech kitsch, rather than described as the basic act of
> making discrete. This is a position he already developed in
> 'Exe.cu[up]able Statements' and 'Words Made Flesh', where counting,
> separating and sampling comes to define the digital as an act of
> quantification. In this case, the digital is not simply electronic,
> but potentially refers to a wide array of cultural techniques that
> involve making things discrete. In other words, the magnetic
> orientations, electrical impulses or optical arrays of contemporary
> computational technologies is merely one subset of the digital broadly
> understood. Hopefully, Florian can clarify the significance of these
> arguments later on in the month (I hope the summary is alright for
> now).

>
> In the meantime, there's another dynamic that is part of our
> contemporary experience of the digital that I want to highlight for
> the sake of discussion, and this involves the implementation of
> discrete measurements for the purpose of expanding surplus value or
> profit. In other words, these are the economic lineages that inform
> the contemporary digital. They exist, for example, in Charles
> Babbage's inspiration from Adam Smith's economic divisions of labor,
> but applied to the mechanization of mathematical tables in the
> development of the Difference Engine and (proposed) Analytic Engine.
> Especially pertinent would be his study of 19th century factories (a
> point of engagement for Marx), 'On the Economy of Machinery and
> Manufacture', and the argument for the digital as the 'division of
> mental labours' whereby certain tedious or monotonous tasks are
> delegated away to labor and machinery at lowered rates of pay, expense
> and care. This approach is echoed in the articulation of corporate
> systems analysis in the late 20th century with the kinds of procedural
> initiatives that Philip Agre insightfully referred to as the capture
> model. Similarly, as Bernard Stiegler might put it, there is a process
> involving the grammatization of labour here, but one in which a
> fixation on increased profit drives the systematic implementation and
> configuration of these digital infrastructures as a disassociated
> milieu.

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> Perhaps these are familiar arguments, but I'm interested then in how
> the digital, understood in this way, can be read in terms of media
> theory and the idea of there being 'post'? Certainly, these procedures
> are present as a primary mode of producing knowledge in the
> development of analogue systems and what Friedrich Kittler called
> technical media. Maybe the situation today involves something like the
> simultaneous expansion and diversification of these rationalization
> techniques in specific ways? That would seem to be argument that Lev
> Manovich makes in 'Software Takes Command.' If 'Language of New Media'
> was based on outlining a formalist account of contemporary
> grammatization expressed through numerical representation, modularity,
> automation, variability and transcoding, then his new work looks to
> how such a language leads itself to far-reaching hybridization through
> the permanent extensibility of software uses and possibilities.
> Software can do this since it functions as an implementation of
> digital as meta-medium; in Alessandro's account, it infects, but does
> not entirely remediate.

Actually I think that remediation intended as Bolter's definition: "the formal logic by which new media refashion prior media forms" can be seen as a lower lever of hybridisation. A video inserted in a digital publication is refashioning video, but it's not taking into account the whole "reading experience" that we have consolidated in centuries, so it's (for the better or worse) disrupting it. Hybridising a digital publication can be more effective using software and networks (eventually in an ever more extreme way than Manovich suggests) to create a unique synthesis, not just "sampled" or "calculated" from big data, but stringently "processed" through different customisable parameters.

> These ideas are, of course, central to
> theories of computation proposed by the Church-Turing hypothesis or by
> Van Neumann, but Manovich argues Alan Kay should also be taken
> seriously for inaugurating a 'democratization' of this digital
> approach to cultural software development. This sets off a continual
> upheaval in the cultural mode of development associated with cultural
> software today, so that older media formats remain recognizable, yet
> also become mixed together into a new expressiveness. The challenge
> for Manovich's highly modernist project is to locate cultural
> techniques of the present and future within this massively moving
> revolutionary infrastructure.

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> There's also this other interesting aspect of Manovich's argument
> found in the idea of performance; it's an idea that's been kicking
> around for a while in his work - for instance, in the 'delightful
> narrative' of Mario falling down a hill (when this actually happens in
> a Nintendo game is a bit lost on me btw) - but this is a perspective
> that is actually quite widespread as a premise of interaction design.
> We might think of Brenda Laurel's 'Computers as Theatre' or notions of
> staging found in HCI approaches like those advocated by Bruce
> Tognazzini, or Joanna Drucker's use of frame analysis in the context

> of interface theory. Perhaps it would be interesting to connect this
 > with other theories of performativity and identity as well, or power
 > in the mode of Jon McKenzie's 'Perform or Else'. Performance in this
 > latter case, interestingly, would also connect to the processes of
 > scripted abstraction found in corporate systems analysis and the
 > mental division of labour, where 'to perform' equates with accounting
 > for efficiency as value. This is a particular way of thinking through
 > what the post-digital might mean that I find interesting. Indeed,
 > drawing from Manovich's own interest in the research conducted at
 > Xerox PARC, these various compulsions are consolidate nicely, for
 > instance, in Tim Mott's idle sketches of office work routines on a bar
 > napkin sometime during the late 1970s. Such hand-drawn images of
 > making work discrete (they are, therefore, already digital images as a
 > grammar of action) are the inspiration for the iconic representations
 > of the contemporary desktop interface. They inscribe workflow analysis
 > and commands such as READ, WRITE, OPEN and MOVE as the now
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 > options PRINT, FILE, and DELETE:
 > http://www.designinginteractions.com/img/chapters/ch_1.jpg
 >
 > When considered in terms of socio-political techniques, a series of
 > medial dynamics might then be diagrammed as central to the concerns of
 > post-digital aesthetics, things like: delegation, acceleration and
 > scalability (along with Manovich's LoNM terms). These different
 > impulses, what could be read in terms of what Matthew Fuller and Andy
 > Goffey call evil media, are often arranged to be extensible in the
 > sense that they can broadly be assumed to function as global
 > information infrastructures. With the post-digital, these are then
 > investigated through scaled down characteristics or features in
 > translated material states. The post-digital, therefore, exists as a
 > 'small' orientation device, but it also raises questions of beauty and
 > elegance, and in an exemplary way, speaks to the struggle to make
 > sense of digital today in any meaningful register beyond the profit
 > motive and the control of problems.
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 > ways is rendered or characterized through its absence. Does it come to
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 > materials, a site of excess or dumping ground, some weird array of
 > stuff comparable to what Marx once described as dead labor, or perhaps
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 > references into the mix. There's also a lot of connections, but these
 > are just some notes so I'm not sure they are interesting or relevant
 > for people. Perhaps Mercedes has some ideas to add? What, for
 > instance, does the hybrid refer to for the hybrid publishing lab? What
 > is the digital for you?>

3.6

**[-empyre-] Week One - Between Print
 and Pixels: Computationality,
 Post-Digital, Hybrid**
 From: Mercedes Bunz
 To: <empyre@lists.cofa.unsw.edu.au>
 Date: Wed Feb 12 03:45:29 EST 2014

> Perhaps Mercedes has some ideas to add? What, for instance, does the hybrid
 refer to for the hybrid publishing lab? What is the digital for you?
 Now you make me laugh, Michael. I don't think I can come up with a definition
 that will hold, but I guess you are not too disappointed about this. Of course, I
 feel much more comfortable with complicating things a little bit further. Indeed,
 I think we often mix up disparate levels, when we talk about a medium - the
 technical functionality, the social or cultural technique it enables, and how it
 is occupied by power/control are three different lines which cross or levels we
 find acting within a medium. Mixing these levels, leads us often to strange
 conclusions. Instead of giving a definition, I will rather take it further apart! Let's
 have a look at digital book publishing and book sprints, for example.

> I think this is an interesting issue and I was curious if this has been the
 behaviour of media from the beginning? A cone transformed the voice, radio
 transformed the cone, the codex transformed the scroll etc. I bring this up because
 the 'core form' you refer to is perhaps already a multi-hybridised outcome of
 decades/centuries of transformation. Perhaps one of the core roles of any new
 medium, analog or digital, is to transform the old. Any thoughts to that? If it
 were true then 'digital' could be *both* a medium and a transformative agent.

I agree with Adam. I think the digital is both, medium and transformative agent -
 and I would even differentiate the last into transformative and agent. The whole
 messy situation bears the pressing problem which we theory people have, when
 we talk and analyse media. For what do we look at? A) the technical medium, or
 B) its transformation, the cultural technique it allows and c) how this is used by
 power, (or D) what Alessandro calls agency?!

If I may use the example of "Book sprints" here, as Adam is an expert for this
 and the innovative method of producing books he came up with has been quite
 inspiring for the research in our lab... Of course, one can say that "new media"
 like desktop publishing tools, content management, and digital on-demand-
 distribution have made this interesting new form of producing books collectively
 possible. In that sense, new digital media transforms the old paper media to
 enable a different production as well as different books.

But the digital hasn't just transformed book production, it also transformed
 our knowledge production, i.e. the knowledge we use when writing books - or
 when writing essays, or when making arguments. Due to its digitalization,
 knowledge can now be found via search engines, and this allows us to handle
 knowledge fields in a very different way: we scan them. Scanning or cursory
 reading becomes a new knowledge technique, besides using search engines, we
 often also google each other - at least this is I can observe us doing in some of our
 team meetings (my students love this as well). Here I can locate Alessandro's
 statement, when he writes: "New media are affecting the other ones" - but this is
 something that happens more on level B) and C), its a social or cultural technique
 and how it is enacted and appropriated. Personally, I see the post-digital located
 here, at least at the moment. One reason for this is, I have Florian Cramer's
 excellent example of students on my mind who sit together to produce a paper
 fanzine, and he commented that: they are doing it as if they are doing social
 media.

I think A, B, and C are all on a similar level - the present - but much like
 Alessandro I am fascinated that there is something else, the moment/aspect
 he calls agency [D]. I researched this silent technique "ghost" a bit for my book
 (The Silent Revolution), and noticed that philosophers and thinkers (Latour,
 Simondon, Verbeek, Ihde, Blumenberg, Kittler, or Nigel Thrift, or...) all were
 fascinated by it. I tried to explain this "agency", but as my interest was not to
 describe it as technical determination, I chose the term "technical gesture". The
 concept is borrowed from Ferdinand Braudel, of course. He brought something
 similar into play, when besides short-term historic events, he focussed on the
 shift of long-term historical structures. Analog to this, I came up with a structure
 or 'schema' inherent in technology and changing with each new technical
 revolution. Here, I think my argument is related to Alessandro's idea of the
 digital as being something more than just a new medium, seeing it more like
 electricity. However, I would say while this has an effect, I wouldn't describe
 it as agency. It is more a structure or a pattern: industrialization, for example, is
 based on the construction of systems for which the process of standardization is
 essential. The digital, on the other hand, has a more disruptive and fragmented
 side so that flexibility is a far more important aspect to it than rigid norms.

Now the question is: what would that mean for publishing, or writing?

Personally, I see some of this 'gesture' in my own writing. I tend to start my
 thinking less from an opposing argument. I find refuting someone less and
 less productive. Instead, I prefer to use fragments of other people's theory and
 thinking as bricks to build my own argument, and find myself interested in
 things like "Reading Diffractionally" (see Iris van der Tuin 2013: http://www.academia.edu/4679458/The_Untimeliness_of_Bergsons_Metaphysics_Reading_Diffractionally_2013_) Or is this just a ... trend? What do you guys
 think?

> Perhaps one of the core roles of any new medium, analog or digital, is to
 transform the old. Any thoughts to that? If it were true then 'digital' could be
 both a medium and a transformative agent.
 By the way, Michael, I don't really get your point here, like I don't understand
 the "economic lineage" but with it you seem to go somewhere very interesting.
 Maybe you can explain this a bit?

3.7

**[-empyre-] Week One - Between Print
 and Pixels: Computationality,
 Post-Digital, Hybrid**
 From: David Berry
 To: <empyre@lists.cofa.unsw.edu.au>
 Date: Thu Feb 13 03:17:25 EST 2014

I want to take up the question of the definitional a little, more because I think that what the post-digital is pointing towards as a concept is the multiple moments in which the digital was operative in various ways. Indeed, historicising the “digital” can be a useful, if not crucial step, in understanding the transformation(s) of digital technologies. That is, we are at a moment whereby we are able to survey the various constellations of factors that made up a particular historical configuration around the digital and in which the “digital” formed an “imagined” medium to which existing analogue mediums where often compared, and to which the digital tended to be seen as suffering from a lack, e.g. not a medium for “real” news, for film, etc. etc. The digital was another medium to place at the end (of the list) after all the other mediums were counted – and not a very good one. It was where the digital was understood, if it were understood at all, as a complement to other media forms, somewhat lacking, geeky, glitchy, poor quality and generally suited for toys, like games or the web, or for “boring” activities like accountancy or infrastructure. The reality is that in many ways the digital was merely a staging post, whilst computing capacity, memory, storage and display resolutions could fall in price/rise in power enough to enable a truly “post-digital” environment that could produce new mediated experiences. That is, that it appears that the digital was “complementary” but the post-digital is zero-sum. Here is my attempt to sum up some of the moments that I think might serve as a provocation to debate the post-digital.

DIGITAL	POST-DIGITAL
Non-zero sum	Zero-sum
Objects	Streams
Files	Clouds
Programs	Apps
SQL databases	NoSQL storage
HTML	node.js/APIs
Disciplinary	Control
Administration	Logistics
Connect	Always-on
Copy/Paste	Intermediate
Digital	Computal
Hybrid	Unified
Interface	Surface
BitTorrent	Scraping
Participation	Sharing/Making
Metadata	Metaccontent
Web 2.0	Stacks
Medium	Platform
Games	World
Software agents	Compactants
Experience	Engagement
Syndication	Push notification
GPS	Beacons (IoTs)
Art	Aesthetics
Privacy	Personal Cloud
Plaintext	Cryptography
Big data	Real-time
Responsive	Anticipatory
Tracing	Tracking

Best

David

4.0

[-empyre-] HYBRID BOOKWORK, Week Two - Paradoxical Publishing, Postmedia, Critical Aesthetics

From: Michael Dieter

To: <empyre@lists.cofa.unsw.edu.au>

Date: Wed Feb 12 04:27:24 EST 2014

Hi all,

The discussion is still rolling from the first week, but I would like to nevertheless introduce and welcome three more guests onto the list: Lukas Jost Gross, Domenico Quaranta and Rita Raley.

I've put together some keywords for this introduction - Paradoxical Publishing, Postmedia, Critical Aesthetics - (apologies for yet another 'post' in there), but this is just a formality. I want to keep things quite open in terms of how the conversation develops and what gets discussed. Perhaps subscribers have specific questions or comments to add at this point.

Indeed, hopefully many of you are also already familiar with their work. If not, please check out TRAUMAWIEN's inspiring projects and publications; the absolutely essential Link Editions series that Domenico's been running and along with an overview of his curatorial

work and criticism; and some of Rita's key publications on a range of influential media arts practices, concepts and themes from codework to tactical media and countervigilance.

It's great to have you all on empyre!

- M.

Bios:

Lukas Jost Gross is an artist and paradoxical print publisher based in Vienna. He co-founded TRAUMAWIEN in 2010 with Peter Moosgaard and Julian Palacz as a non-academic initiative exploring new forms of publishing. An important aspect is the ARTCLUB involving discussions of various issues, books and releases (<http://traumawien.at/stuff/artclub/>). Some key projects, meanwhile, have included exploiting "Domains of Distribution" Ad Contaminated Ebooks (Trojan Horses) exploring the connectivity and underground distribution of ebooks by algorithmically changing/contaminating them while feeding them back into Systems of Distribution (<http://rhizome.org/announce/events/59833/view/>). In certain ways, augmented reality is also an important concept for TRAUMAWIEN, as seen in the development of Augmented Reality Software for YORICK/REPLIK in 2010, which was sold as 'Hybrids'. For more information on their various projects and publications, see <http://traumawien.at/>

Domenico Quaranta (1978, Brescia, Italy, <http://domenicoquaranta.com>) is an art critic and curator. He is a regular contributor to Flash Art and Artpulse. He is the editor (with M. Bittanti) of the book "GameScenes: Art in the Age of Videogames" (2005) and the author of "Media, New Media, Postmedia" (2010; translated into English in 2013 with the title "Beyond New Media Art") and "In Your Computer" (2011). He has curated various exhibitions, including "Holy Fire: Art of the Digital Age" (Bruxelles 2008, with Y. Bernard), Playlist (Gijon 2009 and Bruxelles 2010) and "Collect the WW World. The Artist as Archivist in the Internet Age" (Brescia 2011; Basel and New York 2012). He is a co-founder of the Link Center for the Arts of the Information Age (<http://www.linkcenter.eu/>).

Rita Raley researches and teaches at the University of California, Santa Barbara. Her work is situated at the intersection of digital media and humanist inquiry, with a particular emphasis on cultural critique, artistic practices, language, and textuality. She is the author of Tactical Media (Electronic Mediations) (University of Minnesota, 2009), co-editor of the Electronic Literature Collection, Volume 2 (2011), and has more recently published articles in the edited collections "Raw Data" Is an Oxymoron (2013) and Comparative Textual Media: Transforming the Humanities in the Postprint Era (2013). She has had fellowship appointments at the National Humanities Center: UCLA (as part of the Mellon-funded project on the Digital Humanities); University of Bergen, Norway (with 'ELMCIP: Electronic Literature as a Model of Creativity and Innovation in Practice'); and the Dutch Foundation for Literature in Amsterdam. She currently co-edits the "Critical Issues in Media Aesthetics" book series for Bloomsbury and the "Electronic Mediations" book series for the University of Minnesota Press.

4.1

[-empyre-] HYBRID BOOKWORK, Week Two - Paradoxical Publishing, Postmedia, Critical Aesthetics

From: Domenico Quaranta

To: <empyre@lists.cofa.unsw.edu.au>

Date: Wed Feb 12 19:09:13 EST 2014

Dear empyreans,

I have been producing content for books, catalogues and magazines for a while, but if Michael kindly invited me in this discussion on empyre, it is because, at some point, I became an editor and publisher. In the following, I will try to explain shortly how it happened, because it can be useful to introduce you to the approach and structure of Link Editions (<http://editions.linkcenter.eu/>).

In 2011, while working with some partners on setting up the Link Center for the Arts of the Information Age (the no-profit organization behind Link Editions), I started collecting ideas for a personal side project. I wanted to go through the

texts I wrote for magazines, catalogues and blogs in previous years, select the ones that were still meaningful to me, edit them (most of them were badly translated in English by third parties), publish an anthology and remove everything from my website. I felt it was time to review this material, take it off from the fluidity of the internet, and make it more readable: a better formatting, a better design, a better indexing. Self-editing with a bit of make-up.

I didn't know how to do it, but I knew that I didn't want to submit it to a publishing house. At the time, I had just published a book in Italian, and even if it was a wonderful experience, I didn't see any advantage in following the same path again. Maybe if you are a better writer it goes differently, but with my 2010 book what happened was that (1) I gave all the rights on the book to the publisher (2) for almost no money and for (3) 30 free copies of my book. Since then, (4) I can't put the pdf online for free, (5) I have no control on distribution and (6) I can have a rough idea about how sales are going only through the (rather opaque) filter of the publisher. I can't even allow my students to make photocopies, even if I do it all the time.

So, I started exploring print-on-demand platforms, and what I saw was very interesting. With, for example, Lulu.com (1) I could keep my rights on the book and choose the kind of license I wanted to apply to it: 2) I could potentially make money, or decide on my own - not because I was forced by a contract - that I didn't want to make money at all; 3) I could buy as many books I wanted at author's price; 4) I could circulate the book in digital form, even on the same platform, without any restriction; 5) I couldn't be in my neighborhood bookstore, but I could access some of the biggest bookstores in the world, and 6) I could keep track of sales and downloads. I could even send the download link to monoskop, and spread the digital file through my students. Of course, print-on-demand platforms have their faults too, but at least everything that made me upset in traditional publishing seemed to be healed there.

From here to Link Editions, the step was short. I talked about all this to my partners, and they agreed to set up a publishing initiative grounded in print-on-demand and free download. I published my book, *In Your Computer*, in May 2011. By September 2011, three other books were released: *Random*, by Valentina Tanni; *In My Computer # 1*, by Miltos Manetas; and the catalogue of the first exhibition produced by the Link Art Center, *Collect the WWWorld. The Artist as Archivist in the Internet Age*. Feel free to download all of them.

With these books, our three main book collections were born. "Clouds" is both an attempt to allow other writers the kind of freedom I experienced working outside of traditional publishing, and to bring to shelves some good theoretical writing that meets our interests as an institution. "In My Computer" is a kind of concept magazine, inviting artists to share meaningful content stored in their hard drive (or in the cloud) that for some reason never got released, and that can be meaningful in book form. "Catalogues" collects our monographs and exhibition catalogues. Recently Link Editions started being an interesting platform also for other organizations, and we are exploring different modes of co-publishing. These books are filed under "Open".

Simply put, Link Editions is an attempt to conceal the advantages of self publishing with the ones of working with a publishing house. One of the faults of POD platforms is the lack of a context around the book you publish. Of course, you can use categories and tags in order to index your book and make it easy to retrieve. But how many people look for books this way? Landing on Lulu.com is like entering a giant bookstore, with thousands of bad books welcoming you at the entrance, and with an unreliable indexing system. You head to the art shelf and you see calendars; you look for the contemporary art shelf and you see self produced portfolios; you look closer for "new media art" books and you find ten bad ones - the best one is actually indexed under *Essays > Photography*, and, if you spend a whole day there, you may be able to find a great artist book under "Software and code".

Another problem, when you self-publish a book, is your lack of professionalism. You may be a good writer, but still need an editor and a proof reader for your contents, and a good designer for your book. With Link Editions, we tried to bypass these problems without rebuilding the barriers someone experiences when working with a traditional publisher. We offer to our authors our editing and design expertise; due to our weak economic model, we can't design all the books we publish, but we try to keep an high level of quality. We set a low income for Link Editions that basically pays back the expenses produced by the initiative, and we offer all books in free download: everything is done in a very transparent way, and authors are always free to request statistics on their sales / downloads, as well as to but their books at author's price through our account. It's basically like self publishing, but with a professional assistance, and delivering the book in a context that becomes more interesting and rewarding for us and for authors any time a new book is published.

Sorry for the long presentation post, but I assumed that my role in this conversation was more that of presenting a concrete "case study", than that of addressing the interesting topics raised in the first part of this discussion. Hopefully I will be able to say something about them later on.

My warm regards,
Domenico

4.2

**[-empyre-] HYBRID BOOKWORK, Week Two
- Paradoxical Publishing, Postmedia,
Critical Aesthetics**

From: Ethel Baraona Pohl
To: <empyre@lists.cofa.unsw.edu.au>
Date: Thu Feb 13 00:12:42 EST 2014

Dear all,
Thank you for all the inputs and the generosity of sharing valuable information to enhance the conversation and to learn from each other. I have been following with lots of interest this discussion, as publisher myself and having several questions on the transformation of the publishing field in the current times, let's say pre-digital, digital and post-digital.

To contextualize, we have an independent publishing house called dpr-barcelona [www.dpr-barcelona.com] specialised in architecture, theory and art. On the past years we have been researching on the concept of "hybrid books" with the combination of printed and digital by different approaches, including different formats that already have been mentioned by some of you, such as e-Books, Print-on-Demand and enriched ePubs, among others.

I'll share here two case studies that, in my opinion are the closest we're reaching to the concept of "hybridization", to hear your feedback about them and join the conversation.

1. The first one is the use of Augmented Reality interactions on a printed book, to connect the paperback edition with the digital tools. The first experiment we did was as contributors for *Domus Magazine*, where we proposed to the editor to include this technology in one of the articles we wrote. The result was very dynamic and well received, as being an architecture and design magazine, the possibility to link videos and 3D-models using the printed images to visualize them on any smart phone with the app [please watch the video: <https://vimeo.com/39580799>]. After that we have used the same technology in a few of our books, the interactions works really good but maybe the most difficult part is how to communicate to our readers that the printed book is enriched with this technology... I think even if people think it's good or they talk about it, there are only few ones using it; and this fact opens lots of questions in our minds.

2. The second case study is what we call "multiplatform" projects". The most recent one is "The Kent State Forum on the City: MADRID", which includes Book + Web + App, all of them complementary and inter-connected, trying to enhance information exchange. The book also contains Augmented Reality features accessible through mobile devices. Here we try to share different contents depending on the platform and try to avoid repetition of contents in order to exploit the tool according to its possibilities. This project is so new that I can't yet share with you if it's successful or not, not talking about commercial issues but focusing (as part of this discussion) on how people use the different platforms and to envision what we can learn from this experiment.
More info: <http://www.ksuforumonthecity.com/>

I really appreciate to be reading all your experiences and wanted to share ours, so we all can learn from each others.

Best regards,
Ethel

4.3

**[-empyre-] HYBRID BOOKWORK, Week Two
- Paradoxical Publishing, Postmedia,
Critical Aesthetics**

From: Michael Dieter
To: <empyre@lists.cofa.unsw.edu.au>
Date: Thu Feb 13 19:56:54 EST 2014

Hi Domenico,

Thanks for grounding the conversation a bit with some background information about Link Editions. From your description, the move to start working with POD and ebooks seems to have been lead by a range of motives - some of which were pragmatic, experimental, somewhat intuitive and already informed by your experience as a curator.

I imagine the freedom to experiment is one attractive aspect of this model. To a certain extent, as you imply, the content on these platforms will only ever be as good as we make it, and the possibilities and affordances will remain unknown until we begin actively exploring them. In that respect, the series reminds me of the Institute of Network Cultures Theory on Demand (ToD) series as a relatively flexible and open channel for publishing (although the focus content-wise is slightly different of course) - <http://networkcultures.org/wpmu/theoryondemand/titles/>. I know anecdotally that some traditional academic publishers have some desire to move into this kind of model, especially given the shift to mini-monographs and short essay collections more broadly. Editors at old school publication houses will often express a desire to innovate and experiment, but that they are restricted to their existing financial arrangements, professional relationships, tools and publishing workflows. There's a lot of anxiety there, but presumably this approach would allow them to open things up, even just a little bit as an offshoot series. It would also allow for existing content to be repackaged and repurposed quite easily, as Link Editions and ToD demonstrate. This already seems like a more viable model than networked books, apps or anything involving multimedia.

That said, something about your move into becoming a publisher appears to be informed by your wider concerns with the location of art today, something you've written about in terms of the so-called digital divide between media and contemporary art practices (in addition to their disassociations with digital and networked modes of cultural production at large). Elsewhere, you've described the "baggage of ignorance (technological on one hand, artistic on the other)" that's structured a lot of problems and misunderstandings in media/contemporary art contexts, especially when it comes to the embedded discourses attached to residual and emergent cultural institutions. I wonder whether you've encountered comparable baggage in your experience with publishing? Certainly, the trial of putting out your first book with a traditional publisher runs at odds with the goal of actively expanding frameworks, conversations and imaginaries for what contemporary art might mean, but can you say something about how you've seen these works received in different contexts? Do these publications end up in unexpected settings and contexts? How far and wide do they travel to reach diverse audiences? Perhaps you've got some interesting stories and insights here.

Some other quick follow up questions: Link Editions seems to have been born from an archival impulse; to what extent have, for instance, libraries acquired print copies of these publications? Is that something you're interested in pursuing? Have you also considered feeding back this publishing momentum into print distribution for galleries or more specialty bookshops beyond the Lulu.com platform? Would it make sense to do so?

Cheers,

- M.

4.4

[-empyre-] HYBRID BOOKWORK, Week Two - Paradoxical Publishing, Postmedia, Critical Aesthetics

From: domenico quaranta

To: <empyre@lists.cofa.unsw.edu.au>

Date: Fri Feb 14 09:07:13 EST 2014

Dear Michael,

thanks for your reply and your questions!

> That said, something about your move into becoming a publisher appears
> to be informed by your wider concerns with the location of art today,
> something you've written about in terms of the so-called digital

> divide between media and contemporary art practices
of course, any time you start producing content of any kind, you do it because you see room for that - to fill a hole, so to speak. In Italy, there is very little literature about art and new media, and just a few of the books I enjoy in English are translated, often quite lately. That said, Link Editions publishes mainly in English for an international audience that have access to a wide literature on this subject. What I felt was missing, and what the "Clouds" series is trying to offer, was a fast translation of the vast literature we experience online in the shape of a book. Most of what we read today is on a screen. Sometimes, a blog post or a short essay published online has a stronger impact than a book or an article on a printed magazine. But the web is fluid, permalinks decay, retrieving content that we forgot to save, archive, tag or post to Facebook is hard. A book - be it a paperback or a digital file - is more reliable: it lasts longer, and can be quoted years later.
> how you've seen these works received in different contexts? Do these
> publications end up in unexpected settings and contexts? How far and
> wide do they travel to reach diverse audiences? Perhaps you've got
> some interesting stories and insights here.

One of the faults of working online is that you don't hear stories, you just see facts and figures. I can tell you that the books have been downloaded and bought from all over the world, mostly from the US, Europe and Australia, and that the proportion between free downloads and sales is more or less 1:10; I can tell you that bookstores don't like to buy from Lulu - so they don't buy our books, even if we offer them to buy at author's price; but the only feedback I get comes from people that bought or downloaded the books, when I meet them. Also, it's funny when I make a presentation and say "you can buy the paperback or download the book for free" - many people still look at me like if I was an alien...
> Some other quick follow up questions: Link Editions seems to have been
> born from an archival impulse; to what extent have, for instance,
> libraries acquired print copies of these publications? Is that
> something you're interested in pursuing? Have you also considered
> feeding back this publishing momentum into print distribution for
> galleries or more specialty bookshops beyond the Lulu.com platform?
> Would it make sense to do so?
>

It would definitely make sense, even if it has been, so far, quite hard to do. We don't have the budget to buy copies and send them to selected bookstores or galleries, and we can't do donations to public libraries, but we suggest to do it to people that download our books for free (a strategy we learnt from Cory Doctorow). It has been possible for specific publications, though. The F.A.T. Manual was co-produced with MU, Eindhoven and supported by XPO Gallery, Paris - they both have copies for sale. Soon, you will be able to find some Link Editions books at Eyebeam, New York. Hopefully in the future we will work more on this. Talking about the archival impulse, of course you are right. But it's not just about libraries - I think disseminating the digital file goes in the same direction. When I think that only 100 copies of "Peer Pressure" have been sold, but some thousands have been downloaded, I feel that this book is somehow "safe". I know, you don't always read what you downloaded, but you always store it somewhere for later reading. Maybe at some point people will start donating their old Kindles and Kobos to public libraries - and they will accept them.

My bests,
Domenico

4.5

[-empyre-] HYBRID BOOKWORK, Week Two - Paradoxical Publishing, Postmedia, Critical Aesthetics

From: verlag at traumawien.at

To: <empyre@lists.cofa.unsw.edu.au>

Date: Sat Feb 15 21:48:33 EST 2014

1 Literary Trojan Horses

2 Augmented Reality

3 Post-Digital

4 Print on Demand

1 Since our Ghostwriters (

<http://www.techdirt.com/articles/20120613/03584719300/amazon-deletes-ebooks-automatically-generated-youtube-comments-leaving-many-questions-unanswered.shtml>) Intervention we put a great effort in manipulating huge bunches of text algorithmically. During the whole last year we have been working on an algorithm to contaminate contents by subversively contaminating them with advertising. This is focused on german ebook piracy mechanisms which turn out to be by far most progressive experiments in terms of distribution. Just for the case as they also constantly invent alternative economic systems, always on nomadic moves, where they curate contents, as opposed to raw bunches of material like all german bestsellers at once like this [http://thepiratebay.se/torrent/9150293/42.000_deutsche_epub_eBooks_\(42.740_eBooks_komplettes_Book.to-Ar\[decide if they are what they are labeled, by your self\]\)](http://thepiratebay.se/torrent/9150293/42.000_deutsche_epub_eBooks_(42.740_eBooks_komplettes_Book.to-Ar[decide if they are what they are labeled, by your self])). If you are interested, a driving force behind ever changing 'domains of distribution' here has been and still is 'spiegelbest', here is an essential interview with him > <http://traumawien.at/stuff/texts/interview-mit-einem-buchpiraten/>, also he has a blog where he writes about where the scene locates at the moment. They truly are always on the move, and they are huge and that's why i wonder why this discussion is so much skipped in publishing.

2 Augmented Reality. To me AR still is the most close to working science fiction concept in digital and i am highly fascinated thinking about it. To put it short > as long as we need our hands for computers, we'll have to wait, and no, i don't like 'glasses'. We have been greatly influenced here by the fantastic Mez Breeze Blog Augmentology which stopped in 2010 > <http://arsvirtuafoundation.org/research/> We are open to any collaborations here. Please contact. We have our own software and some Scheme concepts. AR does need a lot of work.

3 Post-Digital. After reading the mails from last week i asked my friend about 'post-digital' and he said 'Alzheimers'. I thought this was something, as it brought up the human connection, which i completely miss in your notes. Also, it could be turned in as the 'space left by the absence of the digital' - a generative amnesia, sort of. Unlearning learning, Tech drugs and the Kurzweil Cyborg, all the archives etc come in here. Just my thoughts without juggle-stretch terms too much.

4 Pod. We, of course, used pod in the beginning for most of the reasons Domenico listed. Still, in June 2012, when Amazon terminated our Accounts life-long because of the 'Ghostwriters' Intervention, we decided to not use pod (and it's Amazon gateway) anymore and instead have our books printed locally, in limited runs of 50-100. Our orderings through Lulu where really marginal and their quality was just bad. Not to mention tax and check issues with the US you suddenly have to deal with. To have our backlist (<http://traumawien.at/prints/>) out of print is a thing, nowadays. Sticking back to great quality prints is also the (.) left by the absence of the digital and therefore probably post-digital. Our posters, for example, are printed at a letterpress in St. Gallen. We just want best, long lasting quality you can get, again. Those products are data carriers to survive.

Don't get me wrong, but it will be true pod if espresso book machines arrive to print the pdf at the copy shop around the corner.

I am also having problems to use the word book in general for any digital processes. Just to avoid tedious (especially 'ebook') discussions.

>>> Apologize for my late introduction. I have a family emergency here in switzerland and been offline most of the last week. Also, this is written from a cafe. Hope to add more to the discussion, later. See you around. L

4.6

[-empyre-] HYBRID BOOKWORK, Week Two - Paradoxical Publishing, Postmedia, Critical Aesthetics
From: Michael Dieter
To: <empyre@lists.cofa.unsw.edu.au>
Date: Wed Feb 19 06:26:36 EST 2014

Thanks for the post Lukas! I'm also a bit late responding so apologies, but I did want to just pick up on this point quickly...>

*3 Post-Digital. After reading the mails from last week i asked my friend about 'post-digital' and he said 'Alzheimers'. I thought this was something, as it brought up the human connection, which i completely miss in your notes. Also, it could be turned in as the 'space left by the absence of the digital' - a generative amnesia, sort of. Unlearning learning, Tech drugs and the Kurzweil Cyborg, all

the archives etc come in here. Just my thoughts without juggle-stretch terms too much."

Post-digital brain damage - this is one of the more interesting definitions I've read! While I'm a bit skeptical of neurological explanations for what the web has done to us ala Carr's *Is Google Making Us Stupid*, continual partial awareness, overall cognitive fatigue and a sense of informationally-induced distraction is something I do recognize in myself. Sometimes I wonder if I'm just getting older and have more responsibilities.

There is a real problem of our technologies being always on, too many browser tabs open, the smart phone buzzing an email update, the continual connection to social media streams - 24/7, real subsumption. Of course, there's the obvious pharmacological dimensions of the info attention economy as well, the rise of ADHD diagnoses, what Bifo theorizes as the pharmacological character of the 'schizo-economy' - including the need for 'panic' to be alleviated through the use of cocaine, ritalin, speed, modafinil and other nootropics. Maybe disciplinary software like Freedom and Anti-Social has something post-digital about it, or more accurately, Morozov's locked up router cable, smartphone and screwdrivers? That's the real neo-analogue response!

In any case, this backdrop of attention is crucial I think in terms of how people deal with books today. It is something that Hayles, for instance, has explored in her book *How We Think* within the context of education and literary studies. Certainly, coping strategies have now also become a major topic in the mainstream press, even when it comes to ebooks as well - http://www.nytimes.com/2014/01/05/books/review/how-do-e-books-change-the-reading-experience.html?_r=0

- M.

4.7

[-empyre-] HYBRID BOOKWORK, Week Two - Paradoxical Publishing, Postmedia, Critical Aesthetics
From: verlag at traumawien.at
To: <empyre@lists.cofa.unsw.edu.au>
Date: Thu Feb 20 17:38:24 EST 2014

Hi Michael thanks for the reply.

I wasn't to put [3] as a kind of 'brain damage'. Was just an [alter]ja[tjve (yy my first actual use of meazengelle, it's coming) input without relying on hermetic academic backup too much. Also, i wouldn't want to turn the discussion to Nick Carr etc. just wanted to throw in sth. But - as the human factor is so much important to us, the question here would rather (and much more interesting) be, at what extent we are giving treats to the algorithms ourselves at what cost and return. Like in terms of how it RECURSIVELY learns from us as we teach it our whole cultural sphere and after that - what is happening there as a post-something on the other side. As the 1 obvious example: while algorithms are about to learn our language through form inputs etc, we are evolving a new written language ourselves. Maybe for it not to understand us anymore! Or while algorithmic transcripts of speech work almost perfect these days, we don't even listen to that speech anymore (at least as we did), what for, if it is transcribed and rolled out and backed up. Or we don't listen to the speech anymore but make a book of it just to have to have the option of the real back! Alzheimers def is the wrong word, but how does that kind of negative space (meant as sth positive) look like and how do we act upon it?

The works collected by Silvio probably are a lot about what is is thrown back here. The exemplary American Psycho by Huff/Cabell is what is left after algorithms went through handling 'culture'. Why do we make a book out of it and even party it and even exhibit it at the Jeu de Paume in Paris? Obviously, culture turns out to be something different and in that and many other cases, culture becomes nothing but advertising, as Lanier once put it. That kind of Number 1 SPAM, the whole pop-web works upon! At least it is what i learn about it and i think those algorithmic examples are much more defining and important than artists books of conceptual writing, which became just too obvious (Push the 'make a book' button, out of that breakfast plan).

L

Forgot the best thing happened in 2013 was the postartpoets as an outstanding work of relational publishing performance. Starting here >>
<http://www.postartpoets.com/>

5.0

[-empyre-] post-digital print

From: Søren Pold

To: <empyre@lists.cofa.unsw.edu.au>

Date: Wed Feb 26 19:48:29 EST 2014

I've been working on and off with relations between literature and digitization almost the last twenty years since I began my PhD on relations between media and literature affected by the digital. In my PhD dissertation, completed in 2000, it was my point that literature has consistently dealt with media as part of its content but also as a formal reflection taking up panoramic (Honoré de Balzac) and cinematographic (Raymond Chandler, Steve Erickson) ways of structuring the urban experience of respectively Paris and Los Angeles. This generally happened in two ways: 1) an experiential, visual media related or multimedia-related way relating to the spread of new forms of (mainly but not only) visual experience; 2) a formal, structural, bureaucratic way, e.g. relating to the rise of statistics, surveillance, intelligence, etc. With the computer we also see both threads as e.g. related to multimedia (games, etc.), GUIs and on the other hand programming, networked structures, hypertext can be said to follow the formal, structural, bureaucratic line of development, e.g. through control and management. However, my point at the time (2000) was that because of the digital, alphabetic nature of the digital, the computer was a medium (or a meta-/post-medium or perhaps language system^s), which can be directly written, edited and in general treated like a language system. At that time my examples were etoy's digital hijack, jodi.org and i/o/d's webtalker. So in my understanding the computer and digital publishing was not a break with - but a continuation of print - an understanding, which I built on e.g. Walter Benjamin, Walter J. Ong and Florian Cramer among others. In this way, the computer can be seen as a literary machine where the writing doesn't only happen on the surface as content, but through coding and structuring becomes part of the functioning of the medium.

In 2000 and 2004 when I published my dissertation this felt on pretty dry ground, at least nationally (the diss. is in Danish), and I moved on to digital aesthetics. However I've recently experienced a renewed interest from literary circles in work related to mine - perhaps because of the relative success of e-books. I've written on how it affects (digital) culture that it now becomes embedded in cultural interfaces and platforms such as smart-phones, tablets, e-readers and game consoles - all platforms that control copying and access through a controlled consumption scheme with heavy monitoring of user behaviour. This has actually led to quite some discussion nationally - both before and after Snowden - that e.g. Amazon, Apple, Microsoft and Google closely monitor their users reading behavior. Furthermore, I've collaborated with libraries in exploring the media changes, e.g. through installations of digital/electronic literature in library spaces such as the installation Ink created with colleagues and collaborators. (<http://darc.imv.au.dk/?p=2931>). This installation can be seen as post-digital in that it aims to make people in libraries reflect on the media change by letting them compose poems (Queneau-style but written by a Danish author Peter-Clement Woetman) through using books as interaction device, producing texts on screen and on print. In this way it focuses on the media change, the ergodic reading process and social, performative collaboration. Another project has been conducting workshops with colleagues (Morten Riis, Andrew Prior, Sandra Boss, Lone Koefoed Hansen and more) around cassette tapes and bygone music media (which we've written on in the APRJA Transmediale newspaper and in the journal issue that comes out very soon). Furthermore we've been publishing, e.g. POD books in Danish and English by e.g. Christian Ulrik Andersen, Geoff Cox and Tatiana Bazzichelli and Geoff Cox and Christian Ulrik Andersen have done the newspaper series of which the post-digital newspaper was the fourth. (See <http://darc.imv.au.dk/> and <http://www.aprja.net/>).

Concludingly, things are strangely coming together for me, and I see the post-digital (sharing the idea that it is a crappy concept that is useful) as potentially a critical way to discuss media change confronted with digitization after the digital revolution is over. A few points to this:

- The digital revolution is over. The utopian times are past. This is somewhat healthy, since we can now begin to look more concretely and in a sober way on the material changes that are happening and how they affect culture.

- However, we also miss the utopian days now, when digital technologies and media are only about rationalization, capitalization, control, monitoring.

How do we develop alternatives, when we've stopped believing in the power of technology? And this 'we' is not only 'us', but increasingly the broad culture,

who've stopped believing in the promises of technology. We need alternative uses, designs, understandings - and perhaps we can find them by combining history, technology and cultural uses?

- The post-digital is a broad realization that digitization is not a binary transformation from old to new media, but is a layered process affecting both production, archiving, distribution and reception in different combinations and ways.

- The post-digital is thus a realization, that the digital does not simply transform everything into some virtual dimension, but that it is - and needs to be in ways we haven't quite yet imagined - coupled with the material, spatial, urban, cultural, human flesh. This is both good and bad news.

- The post-digital is an opportunity to develop the historical: both the histories of digital media, from Turing to Kurenniemi and the histories of media and media use from Raymond Williams to Matthew Fuller. Furthermore it is the opportunity to realize that this history is not linear nor straight-forward but that e.g. the history of hypertext is forking and looping and the culture of the computer does not compute.

Btw. I excuse I haven't been that active, but we're going through quite some turmoil at Aarhus University because of the biggest lay-off in Danish university history...

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5.1

[-empyre-] post-digital print

From: Florian Cramer

To: <empyre@lists.cofa.unsw.edu.au>

Date: Fri Feb 28 08:46:32 EST 2014

My own self-description is very similar to Søren's. As matter of fact, both of us have worked on the same subjects and experienced similar developments of our research interests in the past 1 1/2 decades - with the difference however that I left university humanities in 2006. (Just as Søren's or even much worse, my dissertation fell on dry ground and is probably my least known and read text ever although it has appeared as a book by a reputable academic publisher - for me the proof that either I can't write books or print publishing is factually dead while being kept artificially alive as a 'radioactive cadaver', to quote Raoul Vaneigem. My recent book *Anti-Media* might be another such disaster despite greatest and most amicable support from Geert Lovink's Institute of Network Culture.) Since then, I have been working for Rotterdam's art school which is part of a larger polytechnic, Hogeschool Rotterdam. The Dutch dual system draws strong dividing lines between universities and polytechnics. Our research therefore has to be strictly practice- and work field-oriented. My own task is to investigate the impact of changes in media and communication on art and design professions by creating interconnections between the school and external practitioners, and help the school adapt its curricula.

Besides that, I work for WORM (<http://www.worm.org>), a space for experimental music, film and events of all kinds, as dean of the WORM Parallel University (<http://wpu.worm.org>), an DIY university for non-traditional students. The more our students do themselves, the easier they can obtain our Master of Parallels (MoP) degree. The Dutch music critic Peter Bruyn was our first laureate.

Research facilitated by my center Creating 010 includes Alessandro Ludovico's book "Post-Digital Print", Olia Lialina's research on Geocities, Hyves and Rotterdam Internet cafés [<http://contemporary-home-computing.org/still-there/intro.html>], Renee Turner's research - in collaboration with students and teachers from Piet Zwart Institute - on privacy and surveillance [<http://www.metamute.org/services/openmute-press/sniff-scrape-crawl.-privacy-surveillance-and-our-shadowy-data-double>] and Aymeric Mansoux' ongoing research on the misunderstandings of Free Software, Open Source and copyleft in the arts [<http://dpi.studioxx.org/demo/?q=fr/node/304>].

In art and design education, we see that most teachers still live in a pre-digital world. Students, on the other hand, are avid consumers mainly of social media but hardly participate in online culture or produce work in electronic form. This has been researched for us by my Willem de Kooning Academy colleague Aldje van Meer [<http://iwouldratherdesignaposterthanawebsite.nl/>]. Currently, 70-80 graphic designers graduate at our school every year who have been almost exclusively educated to be print designers. At the same time, print publishing is shrinking while electronic publishing is steadily growing. (Rotterdam, the second-largest city of the Netherlands with 600,000

inhabitants - 1.1 Million including the metropolitan area -, currently has no large bookstore anymore; only two very small ones are left in the city center.) According to our knowledge, there are less than ten graphic designers in the entire Netherlands who know to design an epub file.

I only mention the above to put things into perspective. When we are talking about post-digital culture, and new hybrid forms of analog and digital, electronic and print media, then often our problem remains that the first step to digital hasn't been made yet. There is a tendency in this country that the art schools, most of which have more design than art students and have curricula based on the classical Bauhaus curriculum, resort to an anti-industrial Arts-and-Crafts niche of beautifully crafted non-electronic products. For me, this implies a highly political issue of art retreating to a luxury niche, giving up on the idea that it should engage with and shape everyday culture. (A concept underlying - among others - constructivist, Fluxus and Situationist avant-garde, and interventionist net art/media art as well.)

When I use and cautiously advocate the term "post-digital", I can't avoid playing with the fire that this will get misunderstood as a carte blanche for uncritical indulgence in neo-crafts.

I've collaborated in Søren's transmediale newspaper and 'A Peer-Reviewed Journal' (<https://www.aprja.net/>) with an essay on useful definitions of 'post-digital'.

I agree with Søren's concluding points so fully and wholeheartedly that I'll just repeat them:

- The digital revolution is over. The utopian times are past. This is > somewhat healthy, since we can now begin to look more concretely and in a > sober way on the material changes that are happening and how they affect > culture.
- >
- > - However, we also miss the utopian days now, when digital technologies > and media are only about rationalization, capitalization, control, > monitoring. How do we develop alternatives, when we've stopped believing in > the power of technology? And this 'we' is not only 'us', but increasingly > the broad culture, who've stopped believing in the promises of technology.
- > We need alternative uses, designs, understandings - and perhaps we can find > them by combining history, technology and cultural uses?
- >
- > - The post-digital is a broad realization that digitization is not a > binary transformation from old to new media, but is a layered process > affecting both production, archiving, distribution and reception in > different combinations and ways.
- >
- > - The post-digital is thus a realization, that the digital does not simply > transform everything into some virtual dimension, but that it is - and > needs to be in ways we haven't quite yet imagined - coupled with the > material, spatial, urban, cultural, human flesh. This is both good and bad > news.
- >
- > - The post-digital is an opportunity to develop the historical: both the > histories of digital media, from Turing to Kurenniemi and the histories of > media and media use from Raymond Williams to Matthew Fuller. Furthermore it > is the opportunity to realize that this history is not linear nor > straight-forward but that e.g. the history of hypertext is forking and > looping and the culture of the computer does not compute.
- >

Florian

6.o

**<nettime> Hans Magnus Enzensberger:
Rules for the digital world
From: Florian Cramer
To: nettime-l@kein.org
Date: Sat, 1 Mar 2014 14:53:30 +0100**

Published yesterday by Frankfurter Allgemeine Zeitung,
<http://www.faz.net/frankfurter-allgemeine-zeitung/enzensbergers-regeln-fuer-die-digitale-welt-wehrt-euch-12826195.html>

Written by the same Enzensberger who wrote "Constituents of a Theory of the Media" (first published in German as "Baukasten zu einer Theorie der

Medien" in Kursbuch, 20, 1970, first published in English in the New Left Review, no. 64, 1970, reprinted in 2003 in the The New Media Reader).

This is an unauthorized, quick translation.
Defend Yourselves!

For those who aren't nerds, hackers or cryptographers and have better things to do than keep up with the pitfalls of digitalization every hour, there are ten simple rules to resist exploitation and surveillance:

- 1
If you own a mobile phone, throw it away. You had a life before this device, and the human race will continue to exist after its disappearance. One should avoid the superstitious worship that it enjoys. Neither those devices nor their users are any smart, but only those who plug them to us in order to accumulate boundless riches and control ordinary people.
- 2
Whoever offers something for free is suspicious. One should categorically refuse anything that passes itself off as a bargain, bonus or freebie. It's always a lie. The dupes pay with their privacy, their data and often enough with their money.
- 3
Online banking is a blessing, but only for secret services and criminals.
- 4
Governments and industries want to abolish cash. They would like to get rid of a legal tender that anyone can redeem. Coins and bills are annoying for banks, traders, security and fiscal authorities. Plastic cards are not only cheaper to produce. Our watchdogs prefer them because they allow tracing of any transaction. Therefore, we all should avoid credit, debit and loyalty cards. These permanent companions are bothersome and dangerous.
- 5
The madness of networking every object of daily use - from toothbrush to TV, from car to refrigerator - via the Internet, can only be met with total boycott. Their manufacturers don't give a single thought to privacy. They have a only one vulnerable body part, their bank account. Only bankruptcy will teach them.
- 6
The same applies to politicians. They ignore any objection to their actions and omissions. They are submissive to the financial markets and don't dare to go against the activities of secret services. But they have a vested interest to be reelected. As long as the right to vote still exists, one should deny anyone the vote who tolerates digital expropriation instead of taking action against it.
- 7
E-Mail is nice, fast and free. So watch out! If you have a confidential message or don't want to be surveilled, take a postcard and pencil. Handwriting is hard to read for machines. Nobody suspects important information on a 45 cent picture postcard. You don't have to resort to a dead drop like in old-fashioned spy novels.
- 8
Avoid obtaining goods and services via Internet. Vendors like Amazon, Ebay and so on store all data and molest their customers with advertising spam. Anonymous shopping is better. Acceptable exceptions can be made for individual sites that one knows well.
- 9
Just like network television, the big Internet corporations are primarily financed by advertising. This way, they steal their customers' time and attention. Someone who ceaseless yells at you and molests you deserves punishment. It's recommendable to stay away from everything marketed this way, and switch off, once and for all, the stations terrorizing you with advertising. This should not only be done for hygienic reasons. As we know, particularly the American mega corporations collaborate closely with secret services to spy out and control, if possible, any human activity.
- 10
Networks like Facebook call themselves "social" despite their eagerness to treat their customers in the utmost anti-social ways. Whoever wants to have friends like this, is a hopeless case. Those who are unfortunate enough to be part of such a company, should try to take flight as fast as possible. This is not so easy. An octopus won't consent to letting his prey escape.

These simple measures can't solve the political problem that society is faced with. Given the passiveness and servility of the parties ruling this country [the coalition of Christian and Social Democrats in Germany], it's remarkable enough if one notable politician speaks up. His name is Martin

Schulz, and he's not only president of the European Parliament but even a Social Democrat. Until now, neither he nor his party objected to the rampant security and control mania in any remarkable way. All respective violations, no matter whether foreign imports or domestic products of German workmanship, have been given the nod. Storing data, intercepting, appeasing - the standard procedure.

The sleep of reason will continue to the day when a majority of this country's citizens will experience firsthand what has been done to them. Perhaps, they will rub their eyes and ask why they let it slip in a time when resistance was still possible.

6.1

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**
From: Cornelia Sollfrank
To: nettime-l@kein.org
Date: Sun, 2 Mar 2014 14:30:32 +0100

Thanks for sending via email.

Imagine you would have had to hand-write the information and send it to all subscribers of nettime via postcard;-)

Cornelia

6.2

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**
From: Geert Lovink
To: nettime-l@kein.org
Date: Mon, 3 Mar 2014 12:24:57 +0100

Thanks Cornelia, and Florian for making the translation. I don't mind the piece but what misses here is a bit of self-reflection of a writer who has been inside the media realm his entire life, and who is unable to put his own 'offline romanticism' in the larger picture of the (German) history of ideas. Apart from this, it is also sad that he is simply badly informed about the current state of the postal system in the age of global surveillance. One link will do: <http://www.nytimes.com/2013/07/04/us/monitoring-of-snail-mail.html> (U.S. Postal Service Logging All Mail for Law Enforcement). Geert

6.3

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**
From: Nick
To: nettime-l@kein.org
Date: Mon, 3 Mar 2014 07:54:57 -0500

Quoth Cornelia Sollfrank:

> Thanks for sending via email.
>

> Imagine you would have had to hand-write the information and send it to all subscribers of nettime via postcard;-)

Well in fairness the postcard suggestion was "If you have a

confidential message", which I'm pretty sure doesn't count for posting a translation of a message to a publically archived list.

Thanks Florian for the translation, I like the rules very much. I do wish the sort of "stay safe online" advice schools give out was more like this. But that assumes schools to be quite different institutions than they are.

The one rule I wasn't sure about was #3, "Online banking is a blessing, but only for secret services and criminals." It's certainly useful for a criminal (though depending on the bank, that may be more of a problem for them than for you, according to if they'll admit responsibility and refund you), but is it useful for secret services? All the transactions you can make with online banking are recorded and (I presume) can be obtained easily by secret services just as readily offline.

Nick

6.4

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**
From: verlag
To: nettime-l@kein.org
Date: Mon, 3 Mar 2014 15:24:03 +0100

If you have a confidential message use poetry for encryption.

"Moazzam Begg, who spent three years in Guantánamo Bay before being released without charge in January 2005, began writing poetry as a way of explaining what he was going through. He knew that everything he wrote would be censored, so used poetry to try to describe his situation to his family." (<http://www.theguardian.com/books/2007/feb/26/poetry.guantanamo>)

I think today's kids are instinctively aware of those issues. It's a matter of "being On/Off" for them, as they put it into words. Like walking down a street in public, "being On".

6.5

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**
From: Florian Cramer
To: nettime-l@kein.org
Date: Mon, 3 Mar 2014 20:19:47 +0100

Since several people asked me off-list about my own opinion on Enzensberger's piece and my reasons for posting it here, the best answer I can give is an essay I completed just a few weeks ago for *_A Peer-Review Journal_* (APRJA, <http://www.aprja.net>), an Open Access journal on digital culture edited by Christian Ulrik Andersen and Geoff Cox at Aarhus University in Denmark. While it now reads like a reply to Enzensberger, it was actually written early as part of a larger "post-digital research" workshop organized by Aarhus University at Kunsthall Aarhus in collaboration with transmediale festival; all other essays in the current number of APRJA were products of this workshop, too.

The original essay, including images that are missing here, has been published at <http://www.aprja.net/?p=1318>

Florian

What is 'Post-digital'?

Typewriters vs. imageboard memes

In January 2013, a picture of a young man typing on a mechanical typewriter while sitting on a park bench went 'viral' on the popular website [Reddit] http://www.reddit.com/r/funny/comments/16vlkc/youre_not_a_real_hipster_until/). The image was presented in the typical style of an 'image macro' or 'imageboard meme' (Klok 16-19), with a sarcastic caption in bold white Impact typeface that read: 'You're not a real hipster ??? until you take your typewriter to the park'.

The meme, which was still making news at the time of writing this paper in late 2013 (Hermlin), nicely illustrates the rift between 'digital' and 'post-digital' cultures. Imageboard memes are arguably the best example of a contemporary popular mass culture which emerged and developed entirely on the Internet. Unlike earlier popular forms of visual culture such as comic strips, they are anonymous creations ??? and as such, even gave birth to the now-famous Anonymous movement, as described by (Klok 16-19).

The 'digital' imageboard meme portrays the 'analog' typewriter hipster as its own polar opposite ??? in a strictly technical sense however, even a mechanical typewriter is a digital writing system, as I will explain later in this text. Also, the typewriter's keyboard makes it a direct precursor of today's personal computer systems, which were used for typing the text of the imageboard meme in question. Yet in a colloquial sense, the typewriter is definitely an 'analog' machine, as it does not contain any computational electronics.

In 2013, using a mechanical typewriter rather than a mobile computing device is, as the imageboard meme suggests, no longer a sign of being old-fashioned. It is instead a deliberate choice of renouncing electronic technology, thereby calling into question the common assumption that computers, as meta-machines, represent obvious technological progress and therefore constitute a logical upgrade from any older media technology ??? much in the same way as using a bike today calls into question the common assumption, in many Western countries since World War II, that the automobile is by definition a rationally superior means of transportation, regardless of the purpose or context.

Typewriters are not the only media which have recently been resurrected as literally post-digital devices: other examples include vinyl records, and more recently also audio cassettes, as well as analog photography and artists' printmaking. And if one examines the work of contemporary young artists and designers, including art school students, it is obvious that these 'old' media are vastly more popular than, say, making imageboard memes.[^1]

Post-digital: a term that sucks but is useful

1. Disenchantment with 'digital'

I was first introduced to the term 'post-digital' in 2007 by my then-student Marc Chia ??? now Tara Transtroy, also performing under the moniker _One Man Nation_. My first reflex was to dismiss the whole concept as irrelevant in an age of cultural, social and economic upheavals driven to a large extent by computational digital technology. Today, in the age of ubiquitous mobile devices, drone wars and the gargantuan data operations of the NSA, Google and other global players, the term may seem even more questionable than it did in 2007: as either a sign of ignorance of our contemporary reality, or else of some deliberate Thoreauvian-Luddite withdrawal from this reality.

More pragmatically, the term 'post-digital' can be used to describe either a contemporary disenchantment with digital information systems and media gadgets, or a period in which our fascination with these systems and gadgets has become historical ??? just like the dot-com age ultimately became historical in the 2013 novels of Thomas Pynchon and Dave Eggers. After Edward Snowden's disclosures of the NSA's all-pervasive digital surveillance systems, this disenchantment has quickly grown from a niche 'hipster' phenomenon to a mainstream position ??? one which is likely to have a serious impact on all cultural and business practices based on networked electronic devices and Internet services.

2. Revival of 'old' media

While a Thoreauvian-Luddite digital withdrawal may seem a tempting option for many, it is fundamentally a naïve position, particularly in an age when even the availability of natural resources depends on global computational logistics, and intelligence agencies such as the NSA intercept paper mail as well as digital communications. In the context of the arts, such a withdrawal seems little more than a rerun of the 19th-century Arts and Crafts movement, with its programme of handmade production as a means of resistance to encroaching industrialisation. Such (romanticist) attitudes undeniably play an important role in today's renaissance of artists' printmaking, handmade film labs, limited vinyl editions, the rebirth of the audio cassette, mechanical typewriters, analog cameras and analog synthesizers. An empirical study conducted by our research centre Creating 010 in Rotterdam among Bachelor students from most of the art schools in

the Netherlands indicated that contemporary young artists and designers clearly prefer working with non-electronic media: given the choice, some 70% of them 'would rather design a poster than a website' (Van Meer, 14). In the Netherlands at least, education programmes for digital communication design have almost completely shifted from art academies to engineering schools, while digital media are often dismissed as commercial and mainstream by art students (Van Meer, 5). Should we in turn dismiss their position as romanticist and neo-Luddite?

Post-what?

Post-digital = postcolonial; post-digital ??? post-histoire

On closer inspection however, the dichotomy between digital big data and neo-analog do-it-yourself (DIY) is really not so clear-cut. Accordingly, 'post-digital' is arguably more than just a sloppy descriptor for a contemporary (and possibly nostalgic) cultural trend. It is an objective fact that the age in which we now live is _not_ a post-digital age, neither in terms of technological developments ??? with no end in sight to the trend towards further digitisation and computerisation ??? nor from a historico-philosophical perspective. Regarding the latter, (Cox) offers a valid critique of the 'periodising logic' embedded in the term 'post-digital', which places it in the dubious company of other historico-philosophical 'post'-isms, from postmodernism to post-histoire.

However, 'post-digital' can be defined more pragmatically and meaningfully within popular cultural and colloquial frames of reference. This applies to the prefix 'post' as well as the notion of 'digital'. The prefix 'post' should not be understood here in the same sense as postmodernism and post-histoire, but rather in the sense of post-punk (a continuation of punk culture in ways which are somehow still punk, yet also beyond punk); post-communism (as the ongoing social-political reality in former Eastern Bloc countries); post-feminism (as a critically revised continuation of feminism, with blurry boundaries with 'traditional', unprefixed feminism); postcolonialism (see next paragraph); and, to a lesser extent, post-apocalyptic (a world in which the apocalypse is not over, but has progressed from a discrete breaking point to an ongoing condition ??? in Heideggerian terms, from _Ereignis_ to _Being_ ??? and with a contemporary popular iconography pioneered by the _Mad Max_ films in the 1980s).

None of these terms ??? post-punk, post-communism, post-feminism, postcolonialism, post-apocalyptic ??? can be understood in a purely Hegelian sense of an inevitable linear progression of cultural and intellectual history. Rather, they describe more subtle cultural shifts and ongoing mutations. Postcolonialism does not in any way mean an end of colonialism (akin to Hegel's and Fukuyama's 'end of history'), but rather its mutation into new power structures, less obvious but no less pervasive, which have a profound and lasting impact on languages and cultures, and most significantly continue to govern geopolitics and global production chains. In this sense, the post-digital condition is a post-apocalyptic one: the state of affairs after the initial upheaval caused by the computerisation and global digital networking of communication, technical infrastructures, markets and geopolitics.

'Digital' = sterile high tech?

Also, the 'digital' in 'post-digital' should not be understood in any technical-scientific or media-theoretical sense, but rather in the way the term is broadly used in popular culture ??? the kind of connotation best illustrated by a recent Google Image Search result for the word 'digital': The first thing we notice is how the term 'digital' is, still in 2013, visually associated with the colour blue. Blue is literally the coolest colour in the colour spectrum (with a temperature of 15,000 to 27,000 Kelvin), with further suggestions of cultural coolness and cleanliness. The simplest definition of 'post-digital' describes a media aesthetics which opposes such digital high-tech and high-fidelity cleanliness. The term was coined in 2000 by the musician Kim Cascone, in the context of glitch aesthetics in contemporary electronic music (Cascone, 12). Also in 2000, the Australian sound and media artist Ian Andrews used the term more broadly as part of a concept of "post-digital aesthetics" which rejected the "idea of digital progress" as well as "a teleological movement toward 'perfect' representation" (Andrews).

Cascone and Andrews considered the notion of 'post-digital' primarily as an antidote to techno-Hegelianism. The underlying context for both their papers was a culture of audio-visual production in which digital 'had long been synonymous with 'progress': the launch of the Fairlight CMI audio sampler in 1979, the digital audio CD and the MIDI standard (both in 1982), software-only digital audio workstations in the early 1990s, real-time programmable software synthesis with Max/MSP in 1997. Such teleologies are still prevalent in video and TV technology, with the ongoing transitions from SD to HD and 4K, from DVD to BluRay, from 2D to 3D ??? always marketed with a similar narrative of innovation, improvement, and higher fidelity of reproduction. In rejecting this narrative, Cascone and Andrews opposed the paradigm of technical quality altogether.

Ironically, the use of the term 'post-digital' was somewhat confusing in the context of Cascone's paper, since the glitch music defined and advocated here actually *was* digital, and even based on specifically digital sound-processing artefacts. On the other hand, and in the same sense as post-punk can be seen as a reaction to punk, Cascone's concept of 'post-digital' may best be understood as a reaction to an age in which even camera tripods are being labelled as 'digital', in an effort to market them as new and superior technology.

Digital = low-quality trash!

There is a peculiar overlap between on one hand a post-digital rejection of digital high tech, and on the other hand a post-digital rejection of digital low quality. Consider for example the persisting argument that vinyl LPs sound better than CDs (let alone MP3s); that film photography looks better than digital photography (let alone smartphone snapshots); that 35mm film projection looks better than digital cinema projection (let alone BitTorrent video downloads or YouTube); that paper books are a richer medium than websites and e-books; and that something typed on a mechanical typewriter has more value than a throwaway digital text file (let alone e-mail spam). In fact, the glitch aesthetics advocated by Cascone as 'post-digital' are precisely the same kind of digital trash dismissed by 'post-digital' vinyl listeners.

Digression: what is digital, what is analog?

Digital ??? binary; digital ??? electronic

>From a strictly technological or scientific point of view, Cascone's use of the word 'digital' was inaccurate. This also applies to most of what is commonly known as 'digital art', 'digital media' and 'digital humanities'. Something can very well be 'digital' without being electronic, and without involving binary zeroes and ones. It does not even have to be related in any way to electronic computers or any other kind of computational device.

Conversely, 'analog' does not necessarily mean non-computational or pre-computational. There are also analog computers. Using water and two measuring cups to compute additions and subtractions ??? of quantities that can't be counted exactly ??? is a simple example of analog computing.

'Digital' simply means that something is divided into discrete, countable units ??? countable using whatever system one chooses, whether zeroes and ones, decimal numbers, tally marks on a scrap of paper, or the fingers (digits) of one's hand ??? which is where the word 'digital' comes from in the first place; in French, for example, the word is *numérique*. Consequently, the Roman alphabet is a digital system; the movable types of Gutenberg's printing press constitute a digital system; the keys of a piano are a digital system; Western musical notation is mostly digital, with the exception of instructions with non-discrete values such as *adagio*, *piano*, *forte*, *legato*, *portamento*, *tremolo* and *glissando*. Floor mosaics made of monochrome tiles are digitally composed images. As all these examples demonstrate, 'digital' information never exists in a perfect form, but is instead an idealised abstraction of physical matter which, by its material nature and the laws of physics, has chaotic properties and often ambiguous states.^[^2]

The hipster's mechanical typewriter, with its discrete set of letters, numbers and punctuation marks, is therefore a 'digital' system as defined by information science and analytic philosophy (Goodman, 161). However, it is also 'analog' in the colloquial sense of the word. This is also the underlying connotation in the meme image, with its mocking of 'hipster' retro culture. An art curator, on the other hand, might consider the typewriter a 'post-digital' medium.

Analog = undivided; analog ??? non-computational

Conversely, 'analog' means that the information has not been chopped up into discrete, countable units, but instead consists of one or more signals which vary on a continuous scale, such as a sound wave, a light wave, a magnetic field (for example on an audio tape, but also on a computer hard disk), the flow of electricity in any circuit including a computer chip, or a gradual transition between colours, for example in blended paint. (Goodman, 160) therefore defines analog as "undifferentiated in the extreme" and "the very antithesis of a notational system".

The fingerboard of a violin is analog: it is fretless, and thus undivided and continuous. The fingerboard of a guitar, on the other hand, is digital: it is divided by frets into discrete notes. What is commonly called 'analog' cinema film is actually a digital-analog hybrid: the film emulsion is analog, since its particles are undifferentiated blobs ordered organically and chaotically, and thus not reliably countable in the way that pixels are. The combined frames of the film strip, however, are digital since they are discrete, chopped up and unambiguously countable.

The structure of an analog signal is determined entirely by its

correspondence (analogy) with the original physical phenomenon which it mimics. In the case of the photographic emulsion, the distribution of the otherwise chaotic particles corresponds to the distribution of light rays which make up an image visible to the human eye. On the audio tape, the fluctuations in magnetisation of the otherwise chaotic iron or chrome particles correspond to fluctuations in the sound wave which it reproduces.

However, the concept of 'post-digital' as defined by Cascone ignored such technical-scientific definitions of 'analog' and 'digital' in favour of a purely colloquial understanding of these terms.

Post-digital = against the universal machine

Proponents of 'post-digital' attitudes may reject digital technology as either sterile high tech or low-fidelity trash. In both cases, they dismiss the idea of digital processing as the sole universal all-purpose form of information processing. Consequently, they also dismiss the notion of the computer as the universal machine, and the notion of digital computational devices as all-purpose media.

What, then, is 'post-digital'?

(The following is an attempt to recapitulate and order some observations which I have formulated in previous publications.^[^3])

Post-digital = post-digitisation

Returning to Cascone and Andrews, but also to post-punk, postcolonialism and Mad Max, the term 'post-digital' in its simplest sense describes the messy state of media, arts and design *after* their digitisation (or at least the digitisation of crucial aspects of the channels through which they are communicated). Sentiments of disenchantment and scepticism may also be part of the equation, though this need not necessarily be the case ??? sometimes, 'post-digital' can in fact mean the exact opposite. Contemporary visual art, for example, is only slowly starting to accept practitioners of net art as regular contemporary artists ??? and then again, preferably those like Cory Arcangel whose work is white cube-compatible. Yet its discourse and networking practices have been profoundly transformed by digital media such as the e-flux mailing list, art blogs and the electronic e-flux journal. In terms of circulation, power and influence, these media have largely superseded printed art periodicals, at least as far as the art system's in-crowd of artists and curators is concerned. Likewise, when printed newspapers shift their emphasis from daily news (which can be found quicker and cheaper on the Internet) to investigative journalism and commentary ??? like *The Guardian*'s coverage of the NSA's PRISM programme ??? they effectively transform themselves into post-digital or post-digitisation media.

Post-digital = anti-'new media'

'Post-digital' thus refers to a state in which the disruption brought upon by digital information technology has already occurred. This can mean, as it did for Cascone, that this technology is no longer perceived as disruptive. Consequently, 'post-digital' stands in direct opposition to the very notion of 'new media'. At the same time, as its negative mirror image, it exposes ??? arguably even deconstructs ??? the latter's hidden teleology: when the term 'post-digital' draws critical reactions focusing on the dubious historic-philosophical connotations of the prefix 'post', one cannot help but wonder about a previous lack of such critical thinking regarding the older (yet no less Hegelian) term 'new media'.

Post-digital = hybrids of 'old' and 'new' media

'Post-digital' describes a perspective on digital information technology which no longer focuses on technical innovation or improvement, but instead rejects the kind of techno-positivist innovation narratives exemplified by media such as *Wired* magazine, Ray Kurzweil's Google-sponsored 'singularity' movement, and of course Silicon Valley. Consequently, 'post-digital' eradicates the distinction between 'old' and 'new' media, in theory as well as in practice. Kenneth Goldsmith notes that his students 'mix oil paint while Photoshopping and scour flea markets for vintage vinyl while listening to their iPods' (Goldsmith, 226). Working at an art school, I observe the same. Young artists and designers choose media for their own particular material aesthetic qualities (including artefacts), regardless of whether these are a result of analog material properties or of digital processing. Lo-fi imperfections are embraced ??? the digital glitch and jitter of Cascone's music along with the grain, dust, scratches and hiss in analog reproduction ??? as a form of practical exploration and research that examines materials through their imperfections and malfunctions. It is a post-digital hacker attitude of talking systems apart and using them in ways which subvert the original intention of the design.

Post-digital = retro?

No doubt, there is a great deal of overlap between on one hand post-digital

mimograph printmaking, audio cassette production, mechanical typewriter experimentation and vinyl DJing, and on the other hand various hipster-retro media trends ??? including digital simulations of analog lo-fi in popular smartphone apps such as Instagram, Hipstamatic and iSupr8. But there is a qualitative difference between simply using superficial and stereotypical ready-made effects, and the thorough discipline and study required to make true 'vintage' media work, driven by a desire for non-formulaic aesthetics.

Still, such practices can only be meaningfully called 'post-digital' when they do not merely revive older media technologies, but functionally repurpose them in relation to digital media technologies: zines that become anti-blogs or non-blogs, vinyl as anti-CD, cassette tapes as anti-MP3, analog film as anti-video.

Post-digital = 'old' media used like 'new media'

At the same time, new ethical and cultural conventions which became mainstream with Internet communities and Open Source culture are being retroactively applied to the making of non-digital and post-digital media products. A good example of this are collaborative zine conventions, a thriving subculture documented on the blog [fanzines.tumblr.com/] (<http://fanzines.tumblr.com/>) and elsewhere. These events, where people come together to collectively create and exchange zines (i.e. small-circulation, self-published magazines, usually focusing on the maker's cultural and/or political areas of interest), are in fact the exact opposite of the 'golden age' zine cultures of the post-punk 1980s and 1990s, when most zines were the hyper-individualistic product and personality platforms of one single maker. If we were to describe a contemporary zine fair or mimeography community art space using Lev Manovich's 'new media' taxonomy of 'Numerical Representation', 'Modularity', 'Automation', 'Variability' and 'Transcoding' (Manovich, *The Language of New Media*, 27-48), then 'Modularity', 'Variability' and ??? in a more loosely metaphorical sense ??? 'Transcoding' would still apply to the contemporary cultures working with these 'old' media. In these cases, the term 'post-digital' usefully describes 'new media'-cultural approaches to working with so-called 'old media'.

DIY vs. corporate media, rather than 'new' vs. 'old' media

When hacker-style and community-centric working methods are no longer specific to 'digital' culture (since they are now just as likely to be found at an 'analog' zine fair as in a 'digital' computer lab), then the established dichotomy of 'old' and 'new' media ??? as synonymous in practice with 'analog' and 'digital' ??? becomes obsolete, making way for a new differentiation: one between shrink-wrapped culture and do-it-yourself culture. The best example of this development (at least among mainstream media) is surely the magazine and website *Make_* published by O'Reilly since 2005, and instrumental for the foundation of the contemporary 'maker movement'. *Make_* covers 3D printing, Arduino hardware hacking, fab lab technology, as well as classical DIY and crafts, and hybrids between various 'new' and 'old' technologies.

The 1990s / early 2000s assumption that 'old' mass media such as newspapers, movies, television and radio are corporate, while 'new media' such as websites are DIY, is no longer true now that user-generated content has been co-opted into corporate social media and mobile apps. The Internet as a self-run alternative space ??? central to many online activist and artist projects, from *The Thing* onwards ??? is no longer taken for granted by anyone born after 1990: for younger generations, the Internet is associated mainly with corporate, registration-only services[^4]

Revisiting the typewriter hipster meme

The alleged typewriter hipster later turned out to be a writer who earned his livelihood by selling custom-written stories from a bench in the park. The imageboard meme photo was taken from an angle that left out his sign, taped to his typewriter case: 'One-of-a-kind, unique stories while you wait'. In an article for the website *The Awl*, he recounts how the meme made him 'An Object Of Internet Ridicule' and even open hatred[^7]. Knowing the whole story, one can only conclude that his decision to bring a mechanical typewriter to the park was pragmatically the best option. Electronic equipment (a laptop with a printer) would have been cumbersome to set up, dependent on limited battery power, and prone to weather damage and theft, while handwriting would have been too slow, insufficiently legible, and lacking the appearance of a professional writer's work.

Had he been an art student, even in a media arts programme, the typewriter would still have been the right choice for this project. This is a perfect example of a post-digital choice: using the technology most suitable to the job, rather than automatically 'defaulting' to the latest 'new media' device. It also illustrates the post-digital hybridity of 'old' and 'new' media, since the writer advertises (again, on the sign on his typewriter case) his Twitter account "[AT] rovingtypist", and conversely uses this account

to promote his story-writing service. He has effectively repurposed the typewriter from a prepress tool to a personalised small press, thus giving the 'old' technology a new function usually associated with 'new media', by exploiting specific qualities of the 'old' which make up for the limitations of the 'new'. Meanwhile, he also applies a 'new media' sensibility to his use of 'old media': user-customised products, created in a social environment, with a 'donate what you can' payment model. Or rather, the dichotomy of community media vs. mass media has been flipped upside-down, so that a typewriter is now a community media device, while participatory websites have turned into the likes of *Reddit*, assuming the role of yellow press mass media ??? including mob hatred incited by wilful misrepresentation.

The desire for agency

Cascone and Andrews partly contradicted themselves when they defined the concept of 'post-digital' in the year 2000. Though they rejected the advocacy of 'new media', they also relied heavily on it. Cascone's paper drew on Nicholas Negroponte's *'Wired' article 'Beyond Digital'* (Negroponte), while Ian Andrews' paper referenced Lev Manovich's *'Generation Flash'*, an article which promoted the very opposite of the analog/digital, retro/contemporary hybridisations currently associated with the term 'post-digital' (Manovich, *'Generation Flash'*). We could metaphorically describe post-digital cultures as postcolonial practices in a communications world taken over by a military-industrial complex made up of only a handful of global players. More simply, we could describe these cultures as a rejection of such dystopian techno-utopias as Ray Kurzweil's and Google's Singularity University, the Quantified Self movement, and sensor-controlled 'Smart Cities'.

And yet, post-digital subculture, whether in Detroit, Rotterdam or elsewhere, is on a fundamental level not so different from such mainstream Silicon Valley utopias. For (Van Meer), the main reason why art students prefer designing posters to designing websites is due to a fiction of agency - in this case, an illusion of more control over the medium. Likewise, 'digital' cultures are driven by similar illusions of free will and individual empowerment. The Quantified Self movement, for example, is based on a fiction of agency over one's own body. The entire concept of DIY, whether non-digital, digital or post-digital, is based on the fiction of agency implied by the very notion of the self-made.

Each of these fictions of agency represents one extreme in how individuals relate to the techno-political and economic realities of our time: either over-identification with systems, or rejection of these same systems. Each of these extremes is, in its own way, symptomatic of a 'systems crisis' ??? not a crisis of this or that system, but rather a crisis of the very paradigm of 'system', as defined by General Systems Theory, itself an offshoot of cybernetics. A term such as 'post-Snowden' describes only one (important) aspect of a bigger picture[^8]: a crisis of the cybernetic notion of 'system' which neither 'digital' nor 'post-digital' ??? two terms ultimately rooted in systems theory ??? are able to leave behind, or even adequately describe.

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[^1]: (Van Meer); also discussed later in this text.

[^2]: Even the piano (if considered a medium) is digital only to the degree that its keys implement abstractions of its analog-continuous strings.

[^3]: (Cramer, _Post-Digital Writing_), (Cramer, _Post-Digital Aesthetics_).

[^4]: In a project on Open Source culture organised by Aymeric Mansoux with Bachelor-level students from the Willem de Kooning Academy in Rotterdam, it turned out that many students believed that website user account registration was a general feature and requirement of the Internet.

[^5]: It's debatable to which degree this reflects the influence of non-Western, particularly Japanese (popular) culture on contemporary Western visual culture, especially in the field of illustration??? which accounts for an important share of contemporary zine making. This influence is even more obvious in digital meme and imageboard culture.

[^6]: For example (and six years prior to the typewriter hipster meme), Linda Hilling's contribution to the exhibition MAKEDO at V2, Rotterdam, June 29-30, 2007.

[^7]: (Hermelin) writes: "Someone with the user handle 'S2011' summed up the thoughts of the hive mind in 7 words: 'Get the fuck out of my city.' Illmatic707 chimed in: I have never wanted to fist fight someone so badly in my entire life."

[^8]: A term frequently used at the Chaos Computer Club's 30th Chaos Communication Congress in Hamburg, December 2013, and also very recently by (Gurstein).

(With cordial thanks to Wendy Hui Kyong Chun, Nishant Shah, Geoff Cox, S'tren Pold, Stefan Heidenreich and Andreas Broeckmann for their critical feedback, and to Aldje van Meer for her empirical research.)

6.6

Re: <nettime> Hans Magnus Enzensberger: Rules for the digital world
From: Jon Ippolito
To: nettime-l@kein.org
Date: Wed, 5 Mar 2014 10:01:14 -0500

I enjoyed Florian Cramer's "What Is 'Post-digital'" essay and share his disdain for our overuse of the word digital. Calling Cornelia Sollfrank's or John Hopkin's work "digital art" seems to me like calling a tiger a large housecat--a convenient identification for zookeepers and curators.

So much of this work has already bent the "digital" category. If Enzensberger wants us to send our secrets via postcards, he need look no further than "digital artist" Aram Bartholl's practice of printing postcards with pictures of WiFi passwords (<http://datenform.de/greetings-from-the-internet-eng.html>).

Enzensberger's essay and the typewriter-in-the-park meme are deceptively quaint. Both seem to be throwbacks until you examine them a bit more closely, at which point references to the contemporary culture of Facebook and PRISM emerge. I grew up writing on a typewriter and certainly never saw one in the park before the age of netbooks and iPads.

On the other hand, neither the manifesto nor the meme is nuanced enough to apply to my life. When I hear an octogenarian say, "Whoever offers something for free is suspicious," I'm glad he's paying some attention to today's social media critics but I wish he'd thought more carefully before parroting this cliché. Most of the software I use today is "free" and I make most of my software available to others for the same price. I worry that the "free-as-in-Facebook" meme plays easily into the old Microsoft "open source isn't trustworthy" campaign of Fear, Uncertainty, and Doubt.

So for me, whoever claims whoever offers something for free is suspicious is suspicious.

What happened to the Enzensberger who advocated being "as free as dancers, as aware as football players, as surprising as guerillas"? I'm not surprised (if I understand Andreas Broeckmann correctly) that Enzensberger's essay was published in a conservative newspaper. As much as I despise Facebook, I think we can summon a better response than a curmudgeonly "get off my lawn."

Cheers,

jonu

6.7

Re: <nettime> Hans Magnus Enzensberger: Rules for the digital world
From: Andreas Broeckmann
To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 13:35:10 +0100

Am 10.03.14 02:58, schrieb Nick:

> Quoth Felix Stalder:

>

>> Enzensberger's text was just a joke, and the FAZ printed
>> it because it would stir controversy, not because it had much to
>> offer intellectually.

>

> Was it really just a joke? I'm not so sure dismissing it as that is
> appropriate. Sure it necessarily isn't a deep critique of the power
> dynamics at play with some of the newer technologies people are
> using now, but it wasn't designed as that, and I for one find the
> provocations basically reasonable.

6.8

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**

From: Armin Medosch
To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 14:32:40
+0000

The point I want to make is not so much about Enzensbergers text - the poet has clearly let himself down - but the publishing context. FAZ is on a campaign against Gratiskultur - the free culture of the internet. A few days earlier there was a text by Jaron Lanier which was pretty much a repetition of his older rant against Digital Maoism with a little added surveillance sauce. FAZ does not like the net, never did. So they mix cleverly two things, using widespread dissatisfaction with surveillance to fight against free culture. This is clearly old capital against new capital - the enemy is Google. What a pity that Enzensberger allowed himself to be used in that way by an arch-conservative newspaper. Lanier also allowed himself to be used but thats not such a pity because as his Digital Maoism text showed he is beyond the beyond.

regards
Armin

6.9

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**

From: mp
To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 18:54:07
+0100

Armin Medosch wrote:
> is clearly old capital against new capital - the enemy is Google.

so, old capital is a bad thing and new capital is a bad thing, or
what's the moral of this?

or speaking against new capital from the platform of old capital is
bad?

or anything bad about new capital is old bad?

or my bad?

6.10

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**

From: Heiko Recktenwald
To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 17:15:10
+0100

Andreas:
> can be effective in any way if performed in such privatistic ways as
> suggested in HME's "rules".)

Thats what I thought too -- and I think it is completely impossible
and not even a topic worth to be discussed. The article was not even
good as a shameless plug for this terrible pathetic social democratic
former bookseller who wants to rule the EU.

What a nonsense and what a megastrange "sovereignty language" for a
social democrat! Such language was until now used only in the German
far right (where it is the only important motivation except to have
fun by provocations).

Best, H.

6.11

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**

From: Florian Cramer
To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 18:05:52
+0100

While I'd like to chime in with Andreas' fact check of Enzensberger's
ten rules:

> For those who aren't nerds, hackers or cryptographers and have
> better things to do than keep up with the pitfalls of digitalization
> every hour, there are ten simple rules to resist exploitation and
> surveillance:

Unlike Andreas, I think that Enzensberger is right and that critical
media activist culture delivered the proof in the pudding when it came
up with the format and name of "Crypto Parties". The implication is,
indeed, that you need to become at least a low-skilled cryptographer
who knows what PGP, SSL and TOR mean and how they are used.

In Rotterdam, on a CryptoParty last Friday at WORM, we just learned
again how difficult it is for contemporary Internet users to even
grasp the concept of a local mail client (like Thunderbird) as opposed
to Web Mail - and that does not even include complex stuff like
PGP encryption and key management. But using Web Mail means, by
definition, that others can read and data mine your correspondence.
And let's not even go into gory details like keeping up with software
vulnerabilities (like the SSL bug in Apple's operating systems or the
very similar GNU-TLS bug from last week). It's fair to say that all
the computer and Internet communication systems we currently use are
fundamentally insecure, and that there are likely only a handful of
systems in the world into which a skilled third party could not break
into to intercept the data stored on or sent from them.

> 1

> If you own a mobile phone, throw it away.

> From a hacker perspective, this is sound advice. Apart from a very
few fringe, mostly not-yet-existing mobile phone operating systems
(such as Phil Zimmerman's Black Phone), all of the existing mobile
phones leak your data. Even a most simple stripped-down mobile phone
constantly broadcasts your location. The technology to intercept calls
and data transfers has become trivially simple (as Danja Vasiliev
and Julian Oliver demonstrated on this year's transmediale festival
in Berlin). Another issue is that smartphones are multi-sensor
devices that broadcast megabytes of data (such as bodily movement via
accelerometers) with their users being aware of it.

> 2

> Whoever offers something for free is suspicious. One should categorically
> refuse anything that passes itself off as a bargain, bonus or freebie. It's
> always a lie.

I agree with Andreas, but a problem remains that this advice can
involuntarily backfire against ethical free services offered by
non-profits (from free Wi-Fi access at a public library to Open Source
software).

> 3

> Online banking is a blessing, but only for secret services and criminals.

Here, Enzensberger's advice is naive, because banking in these times is online anyway. If people go to a bank counter instead of homebanking, the transaction will travel over the same networks (and most likely, the bank employee will use the same online banking web interface). It also ignores the data retention and customer tracking built into the international banking system via, for example, the SWIFT accord between the EU and the USA.

> 4

> Governments and industries want to abolish cash. They would like to get rid
> of a legal tender that anyone can redeem.

This is indeed an important point, and has become a reality in countries like Sweden. Contrary to common belief and letting aside all other issues of this payment system, Bitcoin is not a solution for this problem because all Bitcoin transaction records are publicly visible (as discussed here on *Nettime* previously - no need to open this can of worms again). So far, cash is the only truly anonymous, hard-to-trace payment method.

> 5

> The madness of networking every object of daily use - from toothbrush to
> TV, from car to refrigerator - via the Internet, can only be met with total
> boycott.

The recent news about "smart TVs" spying on its viewers (<https://securityledger.com/2013/11/fix-from-ig-ends-involuntary-smart-v-snooping-but-privacy-questions-remain/>) indeed confirm this - and the news that "smart refrigerators" are now running spam botnets (<http://arstechnica.com/security/2014/01/is-your-refrigerator-really-part-of-a-massive-spam-sending-botnet/>). This is one example of the term "post-digital" making sense - that in many cases, it's better that devices are offline than online.

> 6

> The same applies to politicians. They ignore any objection to their actions
> and omissions. They are submissive to the financial markets and don't dare
> to go against the activities of secret services.

No point in arguing with that. Most likely, most of them are in the pockets of the secret services that have collected compromising information on them.

> 7

> E-Mail is nice, fast and free. So watch out! If you have a confidential
> message or don't want to be surveilled, take a postcard and pencil.

This advice is technologically naive. It's known that the NSA and other secret services have systematically scanned and collected postal mail meta data (sender and receiver addresses along with timestamps), postal mail relies on digital logistics (and digitized meta data) anyway. Nearly-unreadable handwriting on post cards would not last very long as an obfuscation device. All the secret service had to do is to run a Captcha program for the handwriting that would fail OCR.

> 8

> Avoid obtaining goods and services via Internet. Vendors like Amazon, Ebay
> and so on store all data and molest their customers with advertising spam.

Naive advice, again, since your supermarket collects the same information - either via loyalty discount cards or simply by collecting data from card payments.

> 9

> Just like network television, the big Internet corporations are primarily
> financed by advertising.

This is a naive view as well, or it might at best be true for Google. Enzensberger fails to understand the system of venture capital financing in combination with IPOs and stock markets that work as a global speculative scheme. (In less abstract words: It doesn't matter whether a company like Facebook will ever make real profits since its founders, venture capital investors and first-wave stock buyers will have made billions before the company tanks.) He also excludes the possibility that selling customer data with third parties, including law enforcement, intelligence agencies, insurance companies, banks etc. might already be a major source of revenue for many Internet companies.

> 10

> Networks like Facebook call themselves "social" despite their eagerness to
> treat their customers in the utmost anti-social ways.

Here, Enzensberger sounds like a disgruntled airline customer who wants his money back after a flight from hell. He misses the point that nowadays, sites like Facebook exist because of peer pressure for

participation.

> friends like this, is a hopeless case. Those who are unfortunate
> enough to be part of such a company, should try to take flight as
> fast as possible. This is not so easy. An octopus won't consent to
> letting his prey escape.

True, since Facebook doesn't delete profile data even after people have shut down their accounts, and even creates profiles of people who aren't on Facebook (and don't intend to sign on) based on the social network information (and uploaded E-Mail address books) of registered users. This is also true for other web sites such as LinkedIn.

> These simple measures can't solve the political problem that society is
> faced with.

No point arguing with this.

> The sleep of reason will continue to the day when a majority of this
> country's citizens will experience firsthand what has been done to them.
> Perhaps, they will rub their eyes and ask why they let it slip in a time
> when resistance was still possible.

One only needs to ponder what the Hitler government would have been able to pull off during the Third Reich, on top of everything it already did, if it had had access to the kind of personal data that is now stored at Google, Facebook and the NSA, for every citizen in Germany and the countries occupied in WWII - and even keeping people outside those territories in check by blackmail.

There's no question that we're living in societies of control and that the Internet is their infrastructure.

-F

6.12

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**

From: Frank Rieger

To: nettime-l@keimig.org

**Date: Mon, 10 Mar 2014 18:41:12
+0100**

Writing for the FAZ myself I can assure you, that there is no such thing as "the FAZ". It is a multitude of opinions, plenty of debates and highly mobile frontlines. There are some arch-conservative editors and authors who would love to wake up one day and find the internet gone (mostly in the politics and business parts of the paper). And then there are plenty of others (more often in the *Feuilleton*) who have distinctly different and certainly not conservative views.

You should not make the mistake to associate Google with "good" just because they side with free culture sometimes when it fits their business interests. We are deep inside a multi-front power struggle with shifting alliances and neither the government nor the internet oligopolies are on our side.

btw: I read Enzensberger as satire.

Greetings from Berlin,

Frank Rieger

6.13

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**
From: morlockelloi
To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 12:42:31
-0700

This is the essential fallacy.

The idea that the security is so complicated that only the guild members (from gov/corporate employees to open source celebrities) are supposed to handle it, has been successfully floated for a while. Which leaves the unwashed with the choice of 'trusting' either the former or the latter. Whoever they choose, those will continue to earn 10-20x the poverty level income for performing the holy rites. The guild members are likely sincere when promoting this notion: self-preservation is a great motivator. "Never make home brew crypto" is what got us where we are today.

It's like literacy. There is nothing easy or natural about learning to read and write. Literacy used to be confined to the ruling circles and prohibited to the rabble. But literacy for the masses caused great power shifts, and very few question it today.

Fuck the scribes.

Learning basics about communications security may be somewhat harder than learning to read and write, but it's not orders of magnitude. The only security that will work is the one that a person truly understands, and fuck the UI. Witness the very successful use of cryptography by those who understand that their well-being depends on it.

What needs to happen is a shift from 'trust me, I'll do it for you', to 'I'll teach you how to make your own'. Not the easiest path, not the quick one, but the one that may work. Bickering about whom to trust and begging the authorities to stop what they are doing is a total waste of time.

6.14

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**
From: Armin Medosch
To: nettime-l@kein.org
Date: Tue, 11 Mar 2014 12:22:08
+0000

Hi Frank

sure, there is a diversity of opinion in any self-respecting newspaper. But that does not change the fact that FAZ editors are conducting a kind of campaign against the 'free' culture of the internet. I would certainly not consider Google to be 'good'. I am observing, rather neutrally, that there is a fight of old versus new capital. Google represents a new mode of production, FAZ an old one. FAZ is trying to preserve its business model, based on copyright and exclusivity. The new political economy is still in its ascendancy, Google still represents a future (not THE future). Therefore we should hold Google accountable, while not falling for the trap of defending the interests of old capital

best,
Armin

6.15

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**
From: Armin Medosch
To: nettime-l@kein.org
Date: Tue, 11 Mar 2014 12:27:03
+0000

Hi MP,

it is not so difficult. There's capital, and its not homogenous. There are capitals of a different era and of a different kind - such as industrial, agro-business, and financial capital. There are different modes of production and social relations that go with it. It is not about 'for' or 'against' or naive versions of 'good' and 'bad' but if we want to understand the world we live in - and to preempt any questions, I think to some degree this is possible - then we need to engage with such concepts that great social scientists have developed

regards
Armin

6.16

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**
From: Roel Roscam Abbing
To: nettime-l@kein.org
Date: Tue, 11 Mar 2014 15:05:00
+0100

Florian Cramer wrote:

>> 7
>>> E-Mail is nice, fast and free. So watch out! If you have a confidential
>>> message or don't want to be surveilled, take a postcard and pencil.
>
> This advice is technologically naive. It's known that the NSA and other
> secret services have systematically scanned and collected postal mail meta
> data (sender and receiver addresses along with timestamps), postal mail
> relies on digital logistics (and digitized meta data) anyway.
> Nearly-unreadable handwriting on post cards would not last very long as an
> obfuscation device. All the secret service had to do is to run a Captcha
> program for the handwriting that would fail OCR.

Captcha is already being used to decipher hard-to-OCR street numbers collected by Google Streetview. Traditionally captchas have been used to tell humans from bots, ironically you must now prove your humanity by rattling out somebody's address to Google.
<http://techcrunch.com/2012/03/29/google-now-using-recaptcha-to-decode-street-view-addresses/>

>>> The sleep of reason will continue to the day when a majority of this
>>> country's citizens will experience firsthand what has been done to them.
>>> Perhaps, they will rub their eyes and ask why they let it slip in a time
>>> when resistance was still possible.
>
> One only needs to ponder what the Hitler government would have been
> able to pull off during the Third Reich, on top of everything it
> already did, if it had had access to the kind of personal data that
> is now stored at Google, Facebook and the NSA, for every citizen in
> Germany and the countries occupied in WWII - and even keeping people
> outside those territories in check by blackmail.

There's an interesting book called IBM And The Holocaust that describes the use of IBM punchcard systems and census data to aid in the Holocaust. Not only to to crunch census data, but also cross referencing records of governments and churches throughout occupied Europe and

solving difficult logistics problems to increase the efficiency of
deportation to concentration camps.

<http://monoskop.org/log/?p=3076>

6.17

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**
From: mp
To: nettime-l@kein.org
Date: Tue, 11 Mar 2014 15:16:11
+0100

Armin Medosch wrote:

> Hi MP,
>
> it is not so difficult. There's capital, and its not homogenous. There are
> capitals of a different era and of a different kind - such as industrial,
> agro-business, and financial capital. There are different modes of
> production and social relations that go with it. It is not about 'for' or
> 'against' or naive versions of 'good' and 'bad' but if we want to
> understand the world we live in - and to preempt any questions, I think to
> some degree this is possible - then we need to engage with such concepts
> that great social scientists have developed

I don't get it. Sounds strangely abstract/academic to me, or maybe I am
just stupid.

If a corporation is in a new kind of business, but owned by the same old
shareholder circles as those that came before, which category is it in,
then, new or old?

And what exactly does it matter? Does it, say, matter to a peasant
community whether their river is destroyed directly by Google's power
consumption or destroyed by the mining by an old corporation processing
minerals (that later end up in Google server farms)?

And then you throw "great social scientists" into the mix, too!!? Who
are they?

6.18

**Re: <nettime> Hans Magnus
Enzensberger: Rules for the digital
world**
From: dan
To: nettime-l@kein.org
Date: Tue, 11 Mar 2014 14:03:25
-0400

Posted on the chance that the speech which follows below has some
relevance to the current thread. It was given by invitation to the
RSA conference ten days ago now.

-----8<-----cut-here-----8<-----

[nominal delivery draft]

.We Are All Intelligence Officers Now
.Dan Geer, 28 February 14, RSA/San Francisco

Good morning. Thank you for the invitation to speak with you today,
which, let me be clear, is me speaking for myself, not for anyone
or anything else. As you know, I work the cyber security trade,
that is to say that my occupation is cyber security. Note that I
said "occupation" rather than "profession." Last September, the

U.S. National Academy of Sciences concluded that cyber security
should be seen as an occupation and not a profession because the
rate of change is simply too great to consider professionalization.[NAS]
You may well agree that that rate of change is paramount, and, if
so, you may also agree that cyber security is the most intellectually
demanding occupation on the planet.

The goal of the occupation called cyber security grows more demanding
with time, which I need tell no one here. That growth is like a
river with many tributaries. Part of the rising difficulty flows
from rising complexity, part of it from accelerating speed, and
part of it from the side effects of what exactly we would do if
this or that digital facility were to fail entirely -- which is to
say our increasing dependence on all things digital. One is at
risk when something you depend upon is at risk. Risk is, in other
words, transitive. If X is at risk and I depend on X, then I, too,
am at risk to whatever makes X be at risk. Risk is almost like
inheritance in a programming language.

I am particularly fond of the late Peter Bernstein's definition of
risk: "More things can happen than will." [PB] I like that definition
not because it tells me what to do, but rather because it tells me
what comes with any new expansion of possibilities. Put differently,
it tells me that with the new, the realm of the possible expands
and, as we know, when the realm of the possible expands, prediction
is somewhere between difficult and undoable. The dynamic is that
we now regularly, quickly expand our dependence on new things, and
that added dependence matters because the way in which we each and
severally add risk to our portfolio is by way of dependence on
things for which their very newness makes risk estimation, and thus
risk management, neither predictable nor perhaps even estimable.

The Gordian Knot of such tradeoffs -- our tradeoffs -- is this: As
society becomes more technologic, even the mundane comes to depend
on distant digital perfection. Our food pipeline contains less
than a week's supply, just to take one example, and that pipeline
depends on digital services for everything from GPS driven tractors
to robot vegetable sorting machinery to coast-to-coast logistics
to RFID-tagged livestock. Is all the technologic dependency, and
the data that fuels it, making us more resilient or more fragile?

In the cybersecurity occupation, in which most of us here work, we
certainly seem to be getting better and better. We have better
tools, we have better understood practices, and we have more and
better colleagues. That's the plus side. But from the point of
view of prediction, what matters is the ratio of skill to challenge;
as far as I can estimate, we are expanding the society-wide attack
surface faster than we are expanding our collection of tools,
practices, and colleagues. If your society is growing more food,
that's great. If your population is growing faster than your
improvements in food production can keep up, that's bad. So it is
with cyber risk management: Whether in detection, control, or
prevention, we are notching personal bests, but all the while the
opposition is setting world records. As with most decision making
under uncertainty, statistics have a role, particularly ratio
statistics that magnify trends so that the latency of feedback from
policy changes is more quickly clear. Yet statistics, of course,
require data, to which I will return in a moment.

In medicine, we have well established rules about medical privacy.
Those rules are helpful: when you check into the hospital there is
a licensure-enforced, accountability-based, need-to-know regime
that governs the handling of your data. [PHI] Most days, anyway.
But if you check in with Bubonic Plague or Typhus or Anthrax, you
will have zero privacy as those are "reportable conditions," as
variously mandated by public health law in all fifty States. So
let me ask you, would it make sense, in a public health of the
Internet way, to have a mandatory reporting regime for cybersecurity
failures? Do you favor having to report cyber penetrations of your
firm or of your household to the government? Should you face
criminal charges if you fail to make such a report? Forty-eight
States vigorously penalize failure to report sexual molestation of
children. [SMC] The (US) Computer Fraud and Abuse Act [CFA] defines
a number of felonies related to computer penetrations, and the U.S.
Code says that it is a crime to fail to report a felony of which
you have knowledge. [USC] Is cybersecurity event data the kind of
data around which you want to enforce mandatory reporting? Forty-six
States require mandatory reporting of cyber failures in the form
of their data breach laws, while the Verizon Data Breach Investigations
Report [VDBI] found, and the Index of Cyber Security [ICS] confirmed,
that 70-80% of data breaches are discovered by unrelated third
parties. If you discover a data breach, do you have an ethical
obligation to report it? Should the law mandate that you fulfill
such an obligation?

Almost everyone here has some form of ingress filtering in place by whatever name -- firewall, intrusion detection, whitelisting, and so forth and so on. Some of you have egress filtering because being in a botnet, that is to say being an accessory to crime, is bad for business. Suppose you discover that you are in a botnet: do you have an obligation to report it? Do you have an obligation to report the traffic that led you to conclude that you had a problem? Do you even have an obligation to bother to look and, if you don't have or want an obligation to bother to look, do you want your government to require the ISPs to do your looking for you, to notify you when your outbound traffic marks you as an accomplice to crime, whether witting or unwitting? Do you want to lay on the ISPs the duty to guarantee a safe Internet? They own the pipes and if you want clean pipes, then they are the ones to do it. Does deep packet inspection of your traffic by your ISP as a public health measure have your support? Would you want an ISP to deny access to a host, which might be your host, that is doing something bad on their networks? Who gets to define what is "bad"?

If you are saying to yourself, "This is beginning to sound like surveillance" or something similar, then you're paying attention. Every one of you who lives in a community that has a neighborhood watch already has these kinds of decisions to make. Let's say that you are patrolling your street, alone, and there have been break-ins lately, there have been thefts lately, there has been vandalism lately. You've lived there for ten years and been on that neighborhood watch for five. You are on duty and you see someone you've never seen crossing the street first from one side then the other, putting a hand on every garden gate. What do you do? Confront them the way a polite neighbor would? Challenge them the way a security guard would? Run home to lock your own doors and draw your drapes? Resign from the neighborhood watch because you are really not ready to do anything strenuous?

Returning to the digital sphere, we are increasing what it is that can be observed, what is observable. Instrumentation has never been cheaper. Computing to fiddle with what has been observed has never been more available. As someone who sees a lot of fresh business plans, I can tell you that these days Step Six is never "Then we build a data center." Step Six, or whatever, is universally now "Then we buy some cloud time and some advertising." This means that those to whom these outsourcing contracts go are in a position to observe, and observe a lot. Doubtless some of what they observe will be problematic, whether on legal or moral grounds. Should a vendor of X-as-a-Service be obliged to observe what their customers are doing? And if they are obliged to observe, should they be obliged to act on what they observe, be that to report, to deploy countermeasures, or both?

As what is observable expands so, naturally, does what has been observed. Dave Aitel says "There's no reason a company in this day and age can't have their own Splunk or ElasticSearch engine that allows them to search and sort a complete history of every program anyone in the company has ever executed." [DA] Sometime in the last five to ten years we passed the point on the curve where it became much cheaper to keep everything than to do selective deletion. When you read the Federal Rules of Civil Procedure with respect to so-called e-discovery, you can certainly conclude that total retention of observed data is a prudent legal strategy. What is less clear is whether you have a duty to observe given that you have the capacity to do so. All of which also applies to what others can observe about you.

This is not, however, about you personally. Even Julian Assange, in his book *Cyberpunks*, said "Individual targeting is not the threat." It is about a culture where personal data is increasingly public data, and assembled en masse. All we have to go on now is the hopeful phrase "A reasonable expectation of privacy" but what is reasonable when one inch block letters can be read from orbit? What is reasonable when all of your financial or medical life is digitized and available primarily over the Internet? Do you want ISPs to retain e-mails when you are asking your doctor a medical question (or, for that matter, do you want those e-mails to become part of your Electronic Health Record)? Who owns your medical data anyway? Until the 1970s, it was the patient but regulations then made it the provider. With an Electronic Health Record, it is likely to revert to patient ownership, but if the EHR belongs to you, do you get to surveil the use that is made of it by medical providers and those that recursively they outsource to? And if not, why not?

Observability is fast extending to devices. Some of it has already appeared, such as the fact that any newish car is broadcasting four unique Bluetooth radio IDs, one for each tire's valve stem. Some of it is in a daily progression, such as training our youngsters

to accept surveillance by stuffing a locator beacon in their backpack as soon as they go off to Kindergarten. Some of it is newly technologic, like through the wall imaging, and some of it is simply that we are now surrounded by cameras that we can't even see where no one camera is important but they are important in the aggregate when their data is fused. Anything, and I mean anything, that has "wireless" in its name creates the certainty of traffic analysis.

As an example relevant to rooms such as this, you should assume that all public facilities will soon convert their lighting fixtures to LEDs. LEDs that are not just lights but also have an embedded, chip-based operating system, a camera, sensors for CO/CO₂/pollutant emissions, seismic activity, humidity & UV radiation, a microphone, wifi and/or cellular interfaces, an extensible API, an IPv4 or v6 address per LED, a capacity for disconnected "decision making on the pole," cloud-based remote management, and, of course, bragging rights for how green you are which you can then monetize in the form of tax credits [S] I ask again, do you or we or they have a duty to observe now that we have an ability to do so? It is, as you know, a long established norm for authorities to seize the video stored in surveillance cameras whether the issue at hand is a smash and grab or the collapse of an Interstate highway bridge [M] What does that mean when data retention is permanent and recording devices are omnipresent? Does that make you the observed or the observer? Do we have an answer to "Who watches the watchmen?" [J]

By now it is obvious that we humans can design systems more complex than we can then operate. The financial sector's "flash crashes" are the most recent proof-by-demonstration of that claim; it would hardly surprise anyone were the fifty interlocked insurance exchanges for Obamacare to soon be another. Above some threshold of system complexity, it is no longer possible to test, it is only possible to react to emergent behavior. Even the lowest Internet user is involved -- one web page can easily touch scores of different domains. While writing this, the top level page from cnn.com had 400 out-references to 85 unique domains each of which is likely to be similarly constructed and all of which move data one way or another. If you leave those pages up, then because many such pages have an auto-refresh, moving to a new subset signals to every one of the advertising networks that you have done so. How is this different than having a surveillance camera in the entry vestibule of your home?

We know, and have known for some time, that traffic analysis is more powerful than content analysis. If I know everything about to whom you communicate including when, where, with what inter-message latency, in what order, at what length, and by what protocol, then I know you. If all I have is the undated, unaddressed text of your messages, then I am an archaeologist, not a case officer. The soothing mendacity of proxies for the President saying "It's only metadata" relies on the ignorance of the listener. Surely no one here is convinced by "It's only metadata" but let me be clear: you are providing that metadata and, in the evolving definition of the word "public," there is no fault in its being observed and retained indefinitely. Harvard Law professor Jonathan Zittrain famously noted that if you preferentially use online services that are free, "You are not the customer, you're the product." Why? Because what is observable is observed, what is observed is sold, and users are always observable, even when they are anonymous.

Let me be clear, this is not an attack on the business of intelligence. The Intelligence Community is operating under the rules it knows, most of which you, too, know, and the goal states it has been tasked to achieve. The center of gravity for policy is that of goal states, not methods.

Throughout the 1990s, the commercial sector essentially caught up with the intelligence sector in the application of cryptography -- not the creation of cyphers, but their use. (Intelligence needs new cyphers on a regular basis whereas commercial entities would rather not have to roll their cypher suites at all, much less regularly.) In like manner commercial firms are today fast catching up with the intelligence sector in traffic analysis. The marketing world is leading the way because its form of traffic analysis is behavior-aware and full of data fusion innovation -- everything from Amazon's "people who bought this later bought that" to 1 meter accuracy on where you are in the shopping mall so that advertisements and coupons can appear on your smartphone for the very store you are looking in the window of, to combining location awareness with what your car and your bedroom thermostat had to say about you this morning. More relevant to this audience, every cutting edge data protection scheme now has some kind of behavioral component, which simply means collecting enough data on what is happening that subsequently highlighting anomalies has a false positive rate low enough to be worth following up.

If you decide to in some broad sense opt out, you will find that it is not simple. Speaking personally, I choose not to share CallerID data automatically by default. Amusingly, when members of my friends and family get calls from an unknown caller, they assume it is me because I am the only person they know who does this. A better illustration of how in a linear equation there are $N-1$ degrees of freedom I can't imagine. Along those same lines, I've only owned one camera in my life and it was a film camera. Ergo, I've never uploaded any photos that I took. That doesn't mean that there are no digital photos of me out there. There are $3+$ billion new photos online each month, so even if you've never uploaded photos of yourself someone else has. And tagged them. In other words, you can personally opt out, but that doesn't mean that other folks around you haven't effectively countermanded your intent.

In short, we are becoming a society of informants. In short, I have nowhere to hide from you.

As I said before and will now say again, the controlling factor, the root cause, of risk is dependence, particularly dependence on the expectation of stable system state. Yet the more technologic the society becomes, the greater the dynamic range of possible failures. When you live in a cave, starvation, predators, disease, and lightning are about the full range of failures that end life as you know it and you are well familiar with each of them. When you live in a technologic society where everybody and everything is optimized in some way akin to just-in-time delivery, the dynamic range of failures is incomprehensibly larger and largely incomprehensible. The wider the dynamic range of failure, the more prevention is the watchword. Cadres of people charged with defending masses of other people must focus on prevention, and prevention is all about proving negatives. Therefore, and inescapably so, there is only one conclusion: as technologic society grows more interconnected, it becomes more interdependent within itself. As society becomes more interdependent within itself, the more it must rely on prediction based on data collected in broad ways, not in targeted ways. That is surveillance. That is intelligence practiced not by intelligence agencies but by anyone or anything with a sensor network.

Spoken of in this manner, official intelligence agencies that Hoover up everything are simply obeying the Presidential Directive that "Never again" comes true. And the more complex the society they are charged with protecting becomes, the more they must surveil, the more they must analyze, the more data fusion becomes their only focus. In that, there is no operational difference between government acquisition of observable data and private sector acquisition of observable data, beyond the minor detail of consent.

David Brin was the first to suggest that if you lose control over what data can be collected on you, the only freedom-preserving alternative is that everyone else does, too.[DB1] If the government or the corporation or your neighbor can surveil you without asking, then the balance of power is preserved when you can surveil them without asking. Bruce Schneier countered that preserving the balance of power doesn't mean much if the effect of new information is non-linear, that is to say if new information is the exponent in an equation, not one more factor in a linear sum.[DB2] Solving that debate requires that you have a strong opinion on what data fusion means operationally to you, to others, to society. If, indeed, and as Schneier suggested, the power of data fusion is an equation where new data items are exponents, then the entity that can amass data that is bigger by a little will win the field by a lot. That small advantages can have big outcome effects is exactly what fuels this or any other arms race.

Contradicting what I said earlier, there may actually be a difference between the public and the private sector because the private sector will collect data only so long as increased collection can be monetized, whereas government will collect data only so long as increased collection can be stored. With storage prices falling faster than Moore's Law, government's stopping rule may thus never be triggered.

In the Wikipedia article about Brin, there is this sentence, "It will be tempting to pass laws that restrict the power of surveillance to authorities, entrusting them to protect our privacy -- or a comforting illusion" thereof.[W] I agree with one of the possible readings of that sentence, namely that it is "tempting" in the sense of being delusional. Demonstrating exactly the kind of good intentions with which the road to Hell is paved, we have codified rules that permit our lawmakers zero privacy, we give them zero ability to have a private moment or to speak to others without quotation, without attribution, without their game face on. In the evolutionary sense of the word "select," we select for people who are without expectation of authentic privacy or who jettisoned it

long before they stood for office. Looking in their direction for salvation is absurd. And delusional.

I am, however, hardly arguing that "you" are powerless or that "they" have taken all control. It is categorically true that technology is today far more democratically available than it was yesterday and less than it will be tomorrow. 3D printing, the whole "maker" community, DIY biology, micro-drones, search, constant contact with whomever you choose to be in constant contact with -- these are all examples of democratizing technology. This is perhaps our last fundamental tradeoff before the Singularity occurs: Do we, as a society, want the comfort and convenience of increasingly technologic, invisible digital integration enough to pay for those benefits with the liberties that must be given up to be protected from the downsides of that integration? If risk is that more things can happen than will, then what is the ratio of things that can now happen that are good to things that can now happen that are bad? Is the good fraction growing faster than the bad fraction or the other way around? Is there a threshold of interdependence beyond which good or bad overwhelmingly dominate?

We are all data collectors, data keepers, data analysts. Some citizens do it explicitly; some citizens have it done for them by robots. To be clear, we are not just a society of informants, we are becoming an intelligence community of a second sort. Some of it is almost surely innocuous, like festooning a house with wireless sensors for home automation purposes. Some of it is cost effectiveness driven, like measuring photosynthesis in a corn field by flying an array of measurement devices over it on a drone. I could go on, and so could you, because in a very real sense I am telling you nothing you don't already know. Everyone in this and other audiences knows everything that I have to say, even if they weren't aware that they knew it.

The question is why is this so? Is this majority rule and the intelligence function is one the majority very much wants done to themselves and others? Is this a question of speed and complexity such that citizen decision making is crippled not because facts are hidden but because compound facts are too hard to understand? Is this a question of wishful thinking of that kind which can't tell the difference between a utopian fantasy, a social justice movement, and a business opportunity? Is this nowhere near such a big deal as I think it is because every day that goes by without a cascade failure only adds evidence that such possibilities are becoming ever less likely? Is the admonition to "Take care of yourself" the core of a future where the guarantee of a good outcome for all is the very fact that no one can hide? Is Nassim Taleb's idea that we are easily fooled by randomness[TF] at play here, too? If the level of observability to which you are subject is an asset to you, then what is your hedge against that asset?

This is not a Chicken Little talk; it is an attempt to preserve if not make a choice while choice is still relevant. As The Economist in its January 18 issue so clearly lays out[TE] we are ever more a service economy, but every time an existing service disappears into the cloud, our vulnerability to its absence increases as does the probability of monopoly power. Every time we ask the government to provide goodnesses that can only be done with more data, we are asking government to collect more data.

Let me ask a yesterday question: How do you feel about traffic jam detection based on the handoff rate between cell towers of those cell phones in use in cars on the road? Let me ask a today question: How do you feel about auto insurance that is priced from a daily readout of your automobile's black box? Let me ask a tomorrow question: In what calendar year will compulsory auto insurance be more expensive for the driver who insists on driving their car themselves rather than letting a robot do it? How do you feel about public health surveillance done by requiring Google and Bing to report on searches for cold remedies and the like? How do you feel about a Smart Grid that reduces your power costs and greens the atmosphere but reports minute-by-minute what is on and what is off in your home? Have you or would you install that toilet that does a unalysis with every use, and forwards it to your clinician?

How do you feel about using standoff biometrics as a solution to authentication? At this moment in time, facial recognition is possible at 500 meters, iris recognition is possible at 50 meters, and heart-beat recognition is possible at 5 meters. Your dog can identify you by smell; so, too, can an electronic dog's nose. Your cell phone's accelerometer is plenty sensitive enough to identify you by gait analysis. The list goes on. All of these are data dependent, cheap, convenient, and none of them reveal anything that is a secret as we currently understand the term "secret" -- yet the sum of them is greater than the parts. A lot greater. It might

even be a polynomial, as Schneier suggested. Time will tell, but by then the game will be over.

Harvard Business School Prof. Shoshanna Zuboff has had much to say on these topics since the 1980s, especially her *Three Laws*[ZS]

. Everything that can be automated will be automated

. Everything that can be informed will be informed

. Every digital application that can be used for surveillance and control will be used for surveillance and control

I think she is right, but the implication that this is all outside the control of the citizen is not yet true. It may get to be true, but in so many words that is why I am standing here. There are a million choices the individual person, or for that matter the free-standing enterprise, can take and I do not just mean converting all your browsing over to Tor.

Take something mundane like e-mail: One might suggest never sending the same message twice. Why? Because sending it twice, even if encrypted, allows a kind of analysis by correlation that cannot otherwise happen. Maybe that's too paranoid, so let's back off a little. One might suggest that the individual or the enterprise that outsources its e-mail to a third party thereby creates by itself and for itself the risk of silent subpoenas delivered to their outsourcer. If, instead, the individual or the enterprise insources its e-mail then at the very least it knows when its data assets are being sought because the subpoena comes to them. Maybe insourcing your e-mail is too much work, but need I remind you that plaintext e-mail cannot be web-bugged, so why would anyone ever render HTML e-mail at all?

Take software updates: There is a valid argument to make software auto-update the norm. As always, a push model has to know where to push. On the other hand, a pull model must be invoked by the end user. Both models generate information for somebody, but a pull model leaves the time and place decisions to the end user.

Take cybersecurity technology: I've become convinced that all of it is dual use. While I am not sure whether dual use is a trend or a realization of an unchanging fact of nature, the obviousness of dual use seems greatest in the latest technologies, so I am calling it a trend in the sense that the straightforward accessibility of dual use characteristics of new technology is itself a growing trend. Leading cybersecurity products promise total surveillance over the enterprise and are, to my mind, offensive strategies used for defensive purposes. A fair number of those products not only watch your machine, but take just about everything that is going on at your end and copies that to their end. The argument for doing so is well thought out -- by combining observational data from a lot of places the probability of detection can be raised and the latency of countermeasure can be reduced. Of course, there is no reason such systems couldn't be looking for patterns of content in human readable documents just as easily as looking for patterns of content in machine readable documents.

Take communications technology: Whether we are talking about triangulating the smartphone using the cell towers, geocoding the Internet, or forwarding the GPS coordinates from onboard equipment to external services like OnStar, everyone knows that there is a whole lot of location tracking going on. What can you do to opt out of that? That is not so easy because now we are talking not about a mode of operation, like whether to insource or outsource your e-mail, but a real opt-in versus opt-out decision: do you accept the tracking or do you refuse the service? Paraphrasing Zittrain's remark about being a customer or being a product, the greater the market penetration of mobile communications, the more the individual is either a data source or a suspect.

Take wearable computing: Google Glass is only the most famous. There've been people working on such things for a long time now. Folks who are outfitted with wearable computing are pretty much identifiable today, but this brief instant will soon pass. You will be under passive surveillance by your peers and contacts or, to be personal, some of you will be surveilling me because you will be adopters of this kind of technology. I would prefer you didn't. I am in favor neither of cyborgs nor chimeras; I consider our place in the natural world too great a gift to mock in those ways.

When it comes to ranking programs for how well they can observe their surroundings and act on what they see without further instructions, Stuxnet is the reigning world heavyweight champion. Unless there is something better already out there. Putting aside

the business of wrecking centrifuges, just consider the observational part. Look at other malware that seems to have a shopping list that isn't composed of filenames or keywords but instead an algorithm for rank-ordering what to look for and to exfiltrate documents in priority order. As with other democratizations of technology, what happens when that kind of improvisation, that kind of adaptation, can be automated? What happens when such things can be scripted?

For those with less gray hair, once upon a time a firewall was something that created a corporate perimeter. Then it was something that created a perimeter around a department. Then around a given computer. Then around a given datum. In the natural world, perimeters shrink as risk grows -- think a circle of wildebeest with their horns pointed outward, the calves on the inside, and the hyenas closing in. So it has been with perimeters in the digital space, a steady shrinking of the defensible perimeter down to the individual datum.

There are so many technologies now that power observation and identification of the individual at a distance. They may not yet be in your pocket or on your dashboard or embedded in all your smoke detectors, but that is only a matter of time. Your digital exhaust is unique hence it identifies. Pooling everyone's digital exhaust also characterizes how you differ from normal. Suppose that observed data does kill both privacy as impossible-to-observe and privacy as impossible-to-identify, then what might be an alternative? If you are an optimist or an apparatchik, then your answer will tend toward rules of procedure administered by a government you trust or control. If you are a pessimist or a hacker/maker, then your answer will tend towards the operational, and your definition of a state of privacy will be my definition: the effective capacity to misrepresent yourself.

Misrepresentation is using disinformation to frustrate data fusion on the part of whomever it is that is watching you. Some of it can be low-tech, such as misrepresentation by paying your therapist in cash under an assumed name. Misrepresentation means arming yourself not at Walmart but in living rooms. Misrepresentation means swapping affinity cards at random with like-minded folks. Misrepresentation means keeping an inventory of misconfigured webservers to proxy through. Misrepresentation means putting a motor-generator between you and the Smart Grid. Misrepresentation means using Tor for no reason at all. Misrepresentation means hiding in plain sight when there is nowhere else to hide. Misrepresentation means having not one digital identity that you cherish, burnish, and protect, but having as many as you can. Your identity is not a question unless you work to make it be. Lest you think that this is a problem statement for the random paranoid individual alone, let me tell you that in the big-I Intelligence trade, crafting good cover is getting harder and harder and for the same reasons: misrepresentation is getting harder and harder. If I was running field operations, I would not try to fabricate a complete digital identity. I'd "borrow" the identity of someone who had the characteristics that I needed for the case at hand.

The Obama administration's issuance of a National Strategy for Trusted Identities in Cyberspace[NS] is case-in-point: it "calls for the development of interoperable technology standards and policies -- an 'Identity Ecosystem' -- where individuals, organizations, and underlying infrastructure -- such as routers and servers -- can be authoritatively authenticated." If you can trust a digital identity, that is because it can't be faked. Why does the government care about this? It cares because it wants to digitally deliver government services and it wants attribution. Is having a non-fake-able digital identity for government services worth the registration of your remaining secrets with that government? Is there any real difference between a system that permits easy, secure, identity-based services and a surveillance system? Do you trust those who hold surveillance data on you over the long haul by which I mean the indefinite retention of transactional data between government services and you, the individual required to proffer a non-fake-able identity to engage in those transactions? Assuming this spreads well beyond the public sector, which is its designers' intent, do you want this everywhere? If you are building authentication systems today, then you are already playing ball in this league. If you are using authentication systems today, then you are subject to the pending design decisions of people who are themselves playing ball in this league.

And how can you tell if the code you are running is collecting on you or, for that matter, if the piece of code you are running is collecting on somebody else? If your life is lived inside the digital envelope, how do you know that this isn't *The Matrix* or *The Truman Show*? Code is certainly getting bigger and bigger. A nameless colleague who does world class static analysis said that

he "regularly sees apps that are over 2 GB of code" and sees "functions with over 16K variables." As he observes, functions like that are machine written. If the code is machine written, does anyone know what's in it? The answer is "of course not" and even if they did, malware techniques such as return-oriented-programming can add features after the whitelist-mediated application launch. But I'm not talking here about malware, I am talking about code that you run that you meant to run and which, in one way or another, is instrumented to record what you do with it. Nancy Pelosi's famous remark[NP] about her miserable, thousand page piece of legislation, "We have to pass the bill so that you can find out what is in it" can be just as easily applied to code: it has become "We have to run the code so that you can find out what is in it."

That is not going to change: small may be beautiful but big is inevitable.[BI] A colleague notes that, with the cloud, all pretense of trying to keep programs small and economical has gone out the window -- just link to everything because it doesn't matter if you make even one call to a huge library since the Elastic Cloud (or whatever) charges you no penalty for bloat. As such, it is likely that any weird machine[SB] within the bloated program is ever more robust.

Mitja Kosek was who made me aware of just how much the client has become the server's server. Take Javascript, which is to say servers sending clients programs to execute; the HTTP Archive says that the average web page now makes out-references to 16 different domains as well as making 17 Javascript requests per page, and the Javascript byte count is five times the HTML byte count[HT] A lot of that Javascript is about analytics which is to say surveillance of the user experience (and we're not even talking about Bitcoin mining done in Javascript that you can embed in your website.[BJ])

So suppose everybody is both giving and getting surveillance, both being surveilled and doing surveillance. Does that make you an intelligence agent? A spreading of technology from the few to the many is just the way world works. There are a hundred different articles from high-brow to low-- that show the interval between market introduction and widespread adoption of technology has gotten shorter as technology has gotten more advanced. That means that technologies that were available only to the few become available to the many in a shorter timeframe, i.e., that any given technology advantage the few have has a shorter shelf-life. That would mean that the technologies that only national laboratories had fifteen years ago might be present among us soon, in the spirit of William Gibson's famous remark that the future is already present, just unevenly distributed. Or maybe it is only ten years now. Maybe the youngest of you in this room will end up in a world where what a national lab has today is something you can look forward to having in only five year's time. Regardless of whether the time constant is five or ten or even fifteen years, this is far, far faster than any natural mixing will arrange for even distribution across all people. The disparities of knowledge that beget power will each be shorter lived in their respective particulars, but a much steeper curve in the aggregate.

Richard Clarke's novel _Breakpoint_ centered around the observation that with fast enough advances in genetic engineering not only will the elite think that they are better than the rest, they will be.[RC] I suggest that with fast enough advances in surveillance and the inferences to be drawn from surveillance, that a different elite will not just think that it knows better, it will know better. Those advances come both from Moore's and from Zuboff's laws, but more importantly they rest upon the extraordinarily popular delusion that you can have freedom, security, and convenience when, at best, you can have two out of three.

At the same time, it is said that the rightful role of government is to hold a monopoly on the use of force. Is it possible that in a fully digital world it will come to pass that everyone can see what once only a Director of National Intelligence could see? Might a monopoly of force resting solely with government become harder to maintain as the technology that bulwarks such a monopoly becomes democratized ever faster? Might reserving force to government become itself an anachronism? That is almost surely not something to hope for, even for those of us who agree with Thomas Jefferson that the government that governs best is the government that governs least. If knowledge is power, then increasing the store of knowledge must increase the store of power; increasing the rate of knowledge acquisition must increase the rate of power growth. All power tends to corrupt, and absolute power corrupts absolutely.[LA] so sending vast amounts of knowledge upstream will corrupt absolutely, regardless of whether the data sources are reimbursed with some pittance of convenience. Every tax system in the world has proven this time and again with money. We are about to prove it again with data,

which has become a better store of value than fiat currency in any case.

Again, that power has to go somewhere. If you are part of the surveillance fabric, then you are part of creating that power, some of which is reflected back on you as conveniences that actually doubles as a form of control. Very nearly everyone at this conference is explicitly and voluntarily part of the surveillance fabric because it comes with the tools you use, with what Steve Jobs would call your digital life. With enough instrumentation carried by those who opt in, the person who opts out hasn't really opted out. If what those of you who opt in get for your role in the surveillance fabric is "security," then you had better be damnably sure that when you say "security" that you all have close agreement on precisely what you mean by that term.

And this is as good a place as any to pass on Joel Brenner's insight:[JB]

During the Cold War, our enemies were few and we knew who they were. The technologies used by Soviet military and intelligence agencies were invented by those agencies. Today, our adversaries are less awesomely powerful than the Soviet Union, but they are many and often hidden. That means we must find them before we can listen to them. Equally important, virtually every government on Earth, including our own, has abandoned the practice of relying on government-developed technologies. Instead they rely on commercial off-the-shelf, or COTS, technologies. They do it because no government can compete with the head-spinning advances emerging from the private sector, and no government can afford to try. When NSA wanted to collect intelligence on the Soviet government and military, the agency had to steal or break the encryption used by them and nobody else. The migration to COTS changed that. If NSA now wants to collect against a foreign general's or terrorist's communications, it must break the same encryption you and I use on our own devices... That's why NSA would want to break the encryption used on every one of those media. If it couldn't, any terrorist in Chicago, Kabul, or Cologne would simply use a Blackberry or send messages on Yahoo! But therein lies a policy dilemma, because NSA could decrypt almost any private conversation. The distinction between capabilities and actual practices is more critical than ever... Like it or not, the dilemma can be resolved only through oversight mechanisms that are publicly understood and trusted -- but are not themselves ... transparent.

At the same time, for-profit and not-for-profit entities are collecting on each other. They have to, even though private intelligence doubtless leads directly to private law. On the 6th of this month, the Harvard Kennedy School held a conference on this very subject; let me read just the first paragraph:[HKS]

In today's world, businesses are facing increasingly complex threats to infrastructure, finances, and information. The government is sometimes unable to share classified information about these threats. As a result, business leaders are creating their own intelligence capabilities within their companies.

In a closely related development, the international traffic in arms treaty known as the Wassenaar Agreement, was just amended to classify "Intrusion Software" and "Network Surveillance Systems" as weapons.[WA]

So whom do you trust? Paul Wouters makes a telling point when he says that "You cannot avoid trust. Making it hierarchical gives the least trust to parties. You monitor those you have to trust more, and more closely.[PW] As I've done with privacy and security, I should now state my definition of trust, which is that trust is where I drop my guard, which is to say that I only trust someone against whom I have effective recourse. Does that mean I can only trust those upon whom I can collect? At the nation state level that is largely the case. Is this the way Brin's vision will work itself out, that as the technology of collection democratizes, we will trust those we can collect against but within the context of whatever hierarchy is evolutionarily selected by such a dynamic?

It is said that the price of anything is the foregone alternative. The price of dependence is risk. The price of total dependence is total risk. Standing in his shuttered factory, made redundant by coolie labor in China, Tom McGregor said that "American consumers want to buy things at a price that is cheaper than they would be willing to be paid to make them." A century and a half before Tom, English polymath John Ruskin said that "There is nothing in the world that some man cannot make a little worse and sell a little cheaper, and he who considers price only is that man's lawful prey." Invoking Zitttrain yet again, the user of free services is not the

customer, he's the product. Let me then say that if you are going to be a data collector, if you are bound and determined to instrument your life and those about you, if you are going to 'sell' data to get data, then I ask that you not work so cheaply that you collectively drive to zero the habitat, the lebensraum, of those of us who opt out. If you remain cheap, then I daresay that opting out will soon require bravery and not just the quiet tolerance to do without digital bread and circuses.

To close with Thomas Jefferson:

I predict future happiness for Americans, if they can prevent the government from wasting the labors of the people under the pretense of taking care of them.
There is never enough time. Thank you for yours.

[NAS] "Professionalizing the Nation's Cyber Workforce"
www.nap.edu/openbook.php?record_id=18446

[PB] _Against the Gods_ and this 13:22 video at
www.mckinsey.com/insights/risk_management/peter_l_bernstein_on_risk
...Bernstein was himself quoting Elroy Dimson and Paul Marsh from their 1982 paper, "Calculating the Cost of Capital" ...

[PHI] Personal Health Information, abbreviated PHI

[SMC] "Penalties for failure to report and false reporting of child abuse and neglect," US Dept of Health and Human Services, Children's Bureau, Child Welfare Information Gateway

[CFAA] U.S. Code, Title 18, Part I, Chapter 47, Section 1030
www.law.cornell.edu/uscode/text/18/1030

[USC] U.S. Code, Title 18, Part I, Chapter 1, Section 4
www.law.cornell.edu/uscode/text/18/4

[VDB] Verizon Data Breach Investigations Report
www.verizonenterprise.com/DBIR

[ICS] Index of Cyber Security
www.cybersecurityindex.org

[DA] "What is the next step?," Dave Aitel, 18 February 2014
seclists.org/dailydave/2014/q1/28

[S] Sensity's NetSense product, to take one (only) example
www.sensity.com/our-platform/our-platform-netsense

[M] For example, the 2007 collapse of I-35 in Minneapolis.

[J] "Quis custodiet ipsos custodes?," Juvenal, Satire VII.347-348

[DB1] _The Transparent Society_, David Brin, Perseus, 1998
[DB2] "The Myth of the 'Transparent Society'," Bruce Schneier
www.wired.com/politics/security/commentary/securitymatters/2008/03/securitymatters_0306
[DB3] "Rebuttal," David Brin
www.wired.com/politics/security/news/2008/03/brin_rebuttal

[W] minor quotation from
en.wikipedia.org/wiki/The_Transparent_Society

[TF] _Fooled by Randomness_, Nassim Taleb, Random House, 2001

[TE] "Coming to an office near you," The Economist, 18 January 2014 cover/lead article, print edition

[ZS] "Be the friction - Our Response to the New Lords of the Ring," 6 Jun 2013
www.faz.net/aktuell/feuilleton/the-surveillance-paradigm-be-the-friction-our-response-to-the-new-lords-of-the-ring-12241995.html

[NS] National Strategy for Trusted Identities in Cyberspace, 2011
www.nist.gov/nstic

[NP] 2010 Legislative Conf. for the National Association of Counties

[BJ] "Small Is Beautiful, Big Is Inevitable," IEEE S&P, Nov/Dec 2011
geer.tinho.net/ieee/ieee.sp.geer.1111.pdf

[SB] LANGSEC: Language-theoretic Security
www.cs.dartmouth.edu/~sergy/langsec/

[HT] Trends, HTTP Archive

www.httarchive.org/trends.php

[B] Bitcoin Miner for Websites
www.bitcomplus.com/miner/embeddable

[RC] _Breakpoint_, Richard Clarke, Putnam's, 2007

[LA] "All power tends to corrupt and absolute power corrupts absolutely. Great men are almost always bad men, even when they exercise influence and not authority: still more when you superadd the tendency or the certainty of corruption by authority."
-- Lord John Dalberg Acton to Bishop Mandell Creighton, 1887

[JB] "NSA: Not (So) Secret Anymore," 10 December 2013
joelbrenner.com/blog

[HKS] Defense and Intelligence: Future of Intelligence Seminars
belfercenter.ksg.harvard.edu/events/6230/intelligence_in_the_private_sector

[WA] "International Agreement Reached Controlling Export of Mass and Intrusive Surveillance," 9 December 2013
otl.newamerica.net/blogposts/2013/international_agreement_reached_controlling_export_of_mass_and_intrusive_surveillance

[PW] "You Can't PaP the DNS and Have It, Too," Paul Wouters, 9 Apr 2012
nohats.ca/wordpress/blog/2012/04/09/you-cant-pap-the-dns-and-have-it-too

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this and other material on file under geer.tinho.net/pubs

7.0

<nettime> Post-digital

From: Felix Stalder

To: nettime-l@kein.org

Date: Sun, 09 Mar 2014 12:40:32 +0100

Florian Cramer wrote:
> # What is 'Post-digital'?

Florian and I have been talking for a long time now about the notion of "post-digital", with me being rather skeptical about its usefulness. I still am, but Florian's text clarifies a lot for me.

There are some areas in which the term does make sense.

Primarily aesthetically, in terms of pointing towards a complex blending of the digital and the non-digital, rather than a simple substitution (aka the computer as the meta-medium that simulates all others).

To some degree it makes also sense politically, in terms of a more complex understanding of political processes not being driven by technology, but still by power, institutions and competing collective actors with unequal organizational resources to advance their interests. Mozorov would be main exponent of such a position. It's a valid position to critique the still powerful "Californian ideology", but hardly new, particularly not in Europe.

Where the terms makes no sense, in my view (and also in Florian's), is sociologically. The most powerful forces that transform globalized societies, are all dependent on, and amplified by, digital technologies. If anything, we are in the middle of the historical run of this development rather than at the end. The idea that the digital is just one dimension of society and that we can abandon it, is ludicrous. Enzensberger's text was just a joke, and the FAZ pointed it because it would stir controversy, not because it had much to offer intellectually.

So, what this leaves me wondering, in terms of a cultural theory, is a term useful that makes sense of aesthetically, yet makes no sense sociologically, or do we need to find terms that can articulate both levels at the same time?
Felix

7.1

Re: <nettime> Post-digital
From: Patrice Riemens
To: nettime-l@kein.org
Date: Sun, 9 Mar 2014 23:17:55 +0100

> Florian Cramer wrote:
>
>> # What is 'Post-digital'?
>
> Florian and I have been talking for a long time now about the
> notion of "post-digital", with me being rather skeptical about its
> usefulness. I still am, but Florian's text clarifies a lot for me.
<...>

Hi Felix,

There is one context in which Enzensberger's 'cri de cœur' is not a joke, but makes sense, and I am not really sure HME had not it in mind: that is if you believe in the likelihood of an impending 'system collapse' (cf Paul Virilio's 'accident integral'), in which case all our beloved technologies are likely collapse as well, either gradually or very fast indeed, starting with the mother/ motor of all technologies, electricity, aka 'the grid'. No grid, no cloud, and if & then just kiss your Youtube addiction goodbye.

I am still somewhat neutral on this issue, mainly because of my 'Asiatic' history. Yet I think it should be factored in. In my particular case, I have experienced that 'technological restraint' has worked out quite fine: I still don't have a mobile phone.

Cheerio, p+2D!

7.2

Re: <nettime> Post-digital
From: Nick
To: nettime-l@kein.org
Date: Sun, 9 Mar 2014 21:58:27 -0400

Quoth Felix Stalder:

> Enzensberger's text was just a joke, and the FAZ printed
> it because it would stir controversy, not because it had much to offer
> intellectually.

Was it really just a joke? I'm not so sure dismissing it as that is appropriate. Sure it necessarily isn't a deep critique of the power dynamics at play with some of the newer technologies people are using now, but it wasn't designed as that, and I for one find the provocations basically reasonable.

Florian's essay was great companion reading, and Geert is certainly right to call it out as containing elements of 'offline romanticism', but I don't see anything particularly off with the essay, and there are certainly things about rejection of technological 'necessities' like phones that it's quite reasonable to be romantic about.

Nick

7.3

Re: <nettime> Post-digital
From: Sandra Braman

To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 01:29:00 -0500 (CDT)

2% of people -- across socio-economic class, meaning it isn't about cost -- do not want a telephone in the home

having lived that way for many years, I can report that the pleasures of it are quite real

sandra braman

7.4

Re: <nettime> Post-digital
From: mp
To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 09:51:22 +0100

Sandra Braman wrote:

> 2% of people -- across socio-economic class, meaning it isn't about
> cost -- do not want a telephone in the home
>
> having lived that way for many years, I can report that the
> pleasures of it are quite real
as long as you have somewhere to go to send emails like this,

and this is not a joke either: communal/collective spaces for communication can be really good. A place to meet. A digital square.

At the moment the self-organisation appears to me to organise oneself (and perhaps a partner and 1.1 child) at home, in your own home, with all the revolutionary, connecting gadgets at hand.... The individualists' revolution.

7.5

Re: <nettime> Post-Postism,
From: Keith Sanborn
To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 13:34:58 -0400

It's sometimes difficult to distinguish between a Luddite geezer (in the Ame rican sense) and a person of age and wisdom with an historical perspective.

<...>

7.6

<nettime> Post-Postism,
From: temp
To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 11:45:05 -0600

>I think I'll just say that I have become post-postist.

I hear about post-digital/New Media/Internet/Human/etc that I believe

that this only succeeds at placing us in a corner of opposition or refusal and makes no suggestions. For all my distrust of it, at least New Aestheticism posited something. Surfing clubs did. Post-ing does not.

Post-ism paints us in the corner of refusal without proposition and little else. It breaks the discourse into a molecular one without any potential coherence; it is Babel-ism at its height, and paints the writer into a corner. I think it is some to begin framing new discourses not as 'new' propositions, but as new propositions, like perhaps the age of convergence or integrationist, or mixed-reality art or even going back to intermedia. I am still a pluralist; not into master narratives, but I want propositions for the present, not mere refusnikism. I want something that says something, not just that "We're over that", because I'm over being over things.

Patrick.

7.7

Re: <nettime> Post-Postism,
From: Keith Hart
To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 18:57:58
+0100

Patrick.

Thank you for saying so elegantly what I have been thinking for the past 30 years or more. I always felt that the promise of fundamental change was illusory in the 60s and 70s. Things started really moving in the 80s. OK it was neoliberalism, but for the first time I knew that history was on the move. Of course it's impossible to understand our contemporary dilemmas without going further back than that. Yet the literati produced as their blinding insight into that transitional decade the hangover of postmodernism, deconstruction, the commonplace that the contrasts of the Cold War were leaking into each other (what Hegel called negative dialectic). Postism is decadent or at best retro. What is postcolonial theory if not nationalism with its eyes glued to the rearview mirror?

Keith

7.8

Re: <nettime> Post-digital
From: kontakt | florian kuhlmann
To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 11:57:24
+0100

Am 10.03.2014 um 09:51 schrieb mp:

> and this is not a joke either: communal/collective spaces for
> communication can be really good. A place to meet. A digital square.

i have to admit i less and less believe in this.
the only thing i am strongly recognizing is, that friends, people and society
are getting more and more unreal, the more they are integrated in this digital
communication sphere.

the same thing applys to you.
i can insult you, laugh about you, ignore you, or praise you.
nothing happens.

fact is, all of you are not real. so i am i to you.
i am just an e-mail with some texts, letters, etc for you.
believe it or not. this is the new antisocial reality.

sincerely
an e-mail

7.9

Re: <nettime> Post-digital
From: mp
To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 13:44:00
+0100

florian kuhlmann wrote:

>> and this is not a joke either: communal/collective spaces for
>> communication can be really good. A place to meet. A digital
>> square.
>
> i have to admit i less and less believe in this. the only thing i am
> strongly recognizing is, that friends, people and society are getting
> more and more unreal, the more they are integrated in this digital
> communication sphere.
>
> the same thing applys to you. i can insult you, laugh about you,
> ignore you, or praise you. nothing happens.
>
> fact is, all of you are not real. so i am i to you. i am just an
> e-mail with some texts, letters, etc for you. believe it or not. this
> is the new antisocial reality.

yes, and probably due to having stared at the screen for too long, you
missed the point (and you appear to say the same thing, but present as
if it was a contraindication): if we both had had to go to some real
space and place,
with chairs, windows, cables, doors and an outside, perhaps a little
cafe with some Zapatista coffee, we could have had a chat about this -
maybe at the 'nettime table' - and then I wouldn't have had to clarify
by email and could instead have spend more time with you there, or my
kids in the garden.

Ever been in an Indian phone centre? Now that's a buzzing place..

mp

7.10

Re: <nettime> Post-digital
From: Griffis, Ryan
To: nettime-l@kein.org
Date: Mon, 10 Mar 2014 12:28:18
-0500

This discussion, especially related to questions of "mindful
disconnection," recalls Sigfried Giedion's 1948 "anonymous history,"
"Mechanization Takes Command."

<http://quod.lib.umich.edu/cgi/t/text/text-idx?c=acsdno&hebo1139>

As he put it:

"Never has mankind possessed so many instruments for abolishing
slavery. But the promises of a better life have not been kept. All we
have to show so far is a rather disquieting inability to organize the
world, or even to organize ourselves."

Of course, the idea that any instruments have the potential to abolish
slavery has to be read against Eric's statement: "Whatever technology
and/or social process that can be used to strengthen the interests of
strategic power, will be used to strengthen the interests of strategic
power."

Nonetheless, I found it a very useful historical analysis to consider
alongside these discussions.

Best,
ryan

7.11

Re: <nettime> Post-digital
From: John Hopkins
To: nettime-1@kein.org
Date: Mon, 10 Mar 2014 10:33:49 -0700

Rousseau comes fleetingly to mind:

"The problem is to find a form of association which will defend and protect with the whole common force the person and goods of each associate, and in which each, while uniting himself with all, may still obey himself alone, and remain as free as before."

And a short extract from my dissertation that resonates with that question of how to proceed while propping up the wider techno-social system *less*:

"We most impact the power concentrations of the Regime by cultivating an understanding of where our energy comes from, at all scales, where it goes, and most importantly, where our attention is engaged: on which signals, on which flows. In the process of paying close attention to the highly mediated, amplified, signals of the Regime, directed by its protocols, we confirm our reciprocal role as its optimized energy source. By (re)turning our creative attentions to the granular sources of the Regime's energy -- to the individual Others around us -- and spending our life-energy, our life-time in less mediated Dialogue with them via our own protocols, we immediately begin draining the Regime of its primary power source. We preserve those limited life-energies for more local and immediate encounters. It is within these energized encounters, these Dialogues between the Self and the Other, where transformation, (r)evolution, and change are ultimately sited. As a media artist, it is this generation of localized protocols that is perhaps the most effective strategy to mitigate or even reverse the slide toward hierarchic centralization [and consequent surveillance!]. It should be some solace that though we cannot escape the ultimate destiny of Life on the planet: in the mean while we may choose to go with the flow of dialogue, embracing change in the Self and in the Other, here, now."

and this aside, crucially: <http://tech-no-mad.net/blog/archives/1199>

Chears,
John

7.12

Re: <nettime> Post-digital
From: d.garcia
To: nettime-1@kein.org
Date: Mon, 10 Mar 2014 18:10:26 +0000

Felix Wrote

> Where the terms makes no sense, in my view (and also in Florian's),
> is sociologically. The most powerful forces that transform globalized
> societies, are all dependent on, and amplified by, digital
> technologies. If anything, we are in the middle of the historical
> run of this development rather than at the end. The idea that the
> digital is just one dimension of society and that we can abandon it,
> is ludicrous.

Along with Sociology might it also be a worth including "psychology" in the mix. Particularly in those spaces where digital management tools such as gantt charts and other popular workflow apps along with their digital jargon have shaped influential forms of pop psychology, such as the Neuro Linguistic Programming (NLP) (whose very name is self incriminating) In turn these 'instruments' insinuate themselves in to the working day of most organisations becoming the default argot of neo-managerial audit culture with its positivistic lexicon of

'solutions'.

This landscape is described in rich and entertaining detail in *Evil Media* by Mathew Fuller and Andrew Jofey who have done us a great service of mapping and describing this domain of what they have dubbed 'grey media'. A range of connections linking computing, and digital management and business applications with NLP type psychology and management self help books. Collectively this digitally inspired constellation has metastasised into a weirdly seductive language (seductive because it suggests the possibility of controlling our events) that is all the more powerful BECAUSE it is unspectacular. As the term 'grey media' suggests it fades into background becoming the social and psychological infrastructure of the grey media age.

In a weird inversion of the Debord, Grey Media deploys digital culture to bring us the 'society of the unspectacular'

David

8.0

[spectre] M. Punt: Postdigital Analogue
From: Andreas Broeckmann
To: spectre@mikrolisten.de
Date: Mon, 5 Nov 2001 13:11:09 +0200

LEA Volume 9, Number 10
<<http://mitpress.mit.edu/e-journals/LEA/>>

Editorial

< Human Consciousness and the Postdigital Analogue >
by Michael Punt, E-mail: <Mpunt@easynet.co.uk>

As Steven Wilson points out in his review of the book *Ars Electronica, Facing the Future*, this book is "a marvelous resource that will be much appreciated by artists, critics, historians, and anyone interested in the convergence of art and technology." (See LDR Vol. 9, No. 8, August 2001) Among other things, the book provides a historical record that catalogues the changing perceptions of the emergence of digital technology as a popular medium. Seventeen years ago, for example, Gene Youngblood reminded us that the computer translates the continuous phenomena of the world into discrete units. At the same time, Peter Weibel pointed out that whereas the analogical follows principles of similarity, congruency and continuity, the digital uses the smallest discontinuous, non- homogeneous elements. Five years later Roy Ascott, with characteristic visionary insight, appealed for a restoration of the metaphor to the agenda in order that the undivided whole could once again be regained. It was a call that Nick Herbert responded to a year later in a lucid and accessible account of quantum physics, concluding with some irony that holistic physics really would erase the distinction between subject and object and there would be a real danger of getting lost in space. Facing the Future's history lesson ends in 1998 with Friedrich Kittler's confirmation that in the realms of electronic warfare we resisted this danger since copying a "hostile CPU is easier, cheaper, and therefore more likely to proliferate than copying a hostile phase radar." This is not merely the carry- through of old technology into the new (as, for example, film and video), but a return to the ideal of the analogue. According to Kittler's analysis of warfare, in less than a decade digital media recovered the relevance of the principles of similarity, congruency and continuity. This apparent persistence of the analogue invites us to consider that the morphological resemblance between pre- and post-digital modes of expression (or industrial and enlightenment, for that matter) could be significant symptoms of the hesitance of users to abandon "felt" experience in favor of the =Eglat of >seductive technologies of description.

At the distance that *Ars Electronica: Facing the Future* allows us, it becomes apparent that empowered users negotiating with digital media have found themselves engaged in this recurring cycle, in which the idealization of representation is in conflict with the dominant technology, which disavows daily experience as an undifferentiated circulation of metaphors for desire and resistance. As much was at stake in the pre-cinematic age, when Jules Etienne Marey, for example, inquiring into the nature of movement, regarded the new techniques of chronophotography as inferior to graphic methods using smoked drums and scribes attached to pneumatic sensors. Photo-technology used shutters that insisted upon the moment as a finite duration and consequently ruptured the flow of movement as experienced in a flux of time. The pseudo-guarantees of objectivity that this scientifically acceptable idealization could offer, however, outweighed the deficits, and the representation of movement as an incremental sequence in a small finite and discontinuous moment became

an acceptable norm to the extent that the subject was indeed collapsed into the object and temporarily "lost in space." However, whereas chronophotography chained vision to the materiality of the body, in the post-chronophotographic analogue the principles of similarity, congruency and continuity found new life in the cinema of narrative integration (the movies) which rescued the subject in a seamless reality of the infinitely malleable virtual bodies, for whom the eye was transcendent.

The intellectual project of *Ars Electronica*, *Facing the Future* leaves little doubt that the digital revolution was, from its technological and conceptual inception, always destined to be the postdigital in which similarity, congruence and continuity found new applications. At stake in the postdigital analogue however, is more than the recovery of the subject: it is nothing less than the question of whose vision of paradise prevails. The postdigital analogue points to a version of paradise that is not a finite discontinuous place or a non-homogeneous moment of time, not Eden in a nostalgic future, but a thick membrane in which local conditions, desire and resistance are constantly stabilized to form a whole identity. Where the digital proposes the perfect finite conditions for a perfect existence regardless of matter (as for example in the human genome project), in the postdigital analogue (as for example in the ironies of genetic and wet biological art) human consciousness is regarded as almost infinitely malleable, able to shape its identity in response to local and technological conditions and aware all the time of the range of possibilities not yet developed, both digital and analogue.

I 4

MANIFESTO

...

O.O

**[Nettime-bold] John-Perry Barlow:
The Accra Manifesto**

From: geert

To: nettime-bold@nettime.org

Date: Thu, 21 Mar 2002 22:01:49
+1100

From: barlow [AT] eff.org

The Accra Manifesto

Accra, Ghana

Tuesday, March 12, 2002 (revised Wed. March 13, 2002)

Since its beginnings, Cyberspace has provided new approaches for the benign ordering of human affairs. As we begin to develop institutions to govern the digital world, we must avoid returning to industrial models that have generally failed in the analog world to assure equity, liberty, and human inclusion. Instead, let us build upon the promise of what has already proven effective in this social experiment.

The paramount governing values that have so far emerged in this grand collective enterprise are openness, inclusion, technical practicality, emergent form, decentralization, transparency, tolerance, diversity, and a fierce willingness to defend free expression and the preservation of identity. These are appropriate values. They are working.

They should be allowed to go on working, both in the eventual systems for allocating domain names and numbers and in all other matters of Cyberspace governance. Neither the current operations of ICANN nor the current proposal put forward by its president appear to place much faith in them.

Cyberspace has thus far been an environment where architecture is politics. ICANN has turned this practical formulation on its head by attempting to make politics architecture.

To assist in designing a governing process that will promote these values and thus direct us toward the future and away from the past the undersigned propose the following to the ICANN meeting in Accra:

1. It appears to us that ICANN has so far failed to generate the moral authority necessary to govern an environment where authority must be based on the general respect of the governed rather than its ability to impose solutions by fiat.
2. It has failed for a variety of reasons. Chief among these are its impulse to adapt existing and mechanical models of government to a social space that cannot easily be coerced into submission. It attempts to impose government instead of proposing governance.
3. ICANN is overly centralized and, by virtue of its incorporation in the United States and its practical dependency on American contractors, perpetuates the dangerous belief that the Internet is an American environment. We believe that root should not be based in the U.S.
4. ICANN was established in a gray area of institutional reality that makes it nearly invulnerable to legal or political rebuke. If ICANN were a function of the U.S. Government, at least it could be brought into court and held accountable for unconstitutional behavior. The current structure provides almost no opportunity for redress in the area of domain names and none at all in the area of domain numbering,

It's power is vast and growing. Its accountability is small and shrinking.

5. By abandoning the simple and fair system of \"1st come, 1st served\" domain name allocation that served the Internet well from the beginning, ICANN has created a quagmire of unnecessary disputes and suppressed expression, and has irrationally conflated trademark law with domain assignment.

6. Efforts to turn Cyberspace into a traditional democracy, however laudable in principle, may never work well in a social space where it is extremely difficult to define either the electorate or a credible system whereby the people might express their will. Nonetheless, public representation on the board is so important that we can't afford to give up on it. It would be well to remember that democracy is more than a mechanical process of providing that every single member of a constituency has a say. Rather it is a system of governance that seeks the consent of the governed, however that assent is conveyed. To assure that ICANN is democratic in this sense, there must be a low entry barrier to unofficial involvement its decision-making processes, and, possibly, a decentralized, community based system for selecting \"at large\" board members.

7. The current proposal before ICANN would fix this problem by inserting existing nation states into a space where they have no natural sovereignty. While this might, at first pass, lend the popular accountability of governments to its processes, it's likely to result in a system as ineffectual as the ITU or the United Nations. Further, given the wave of negative reaction to the Lynn proposal, its adoption would likely further reduce ICANN's credibility.

8. ICANN, by its cumbersome deliberative processes, already slows the adoption of new technology and might prevent the timely alteration of the technical underpinnings of the Internet in the event of an impending collapse of the system. The addition of even more ponderous governments to the stew of authority would only exacerbate the potential for failure.

9. The current structure of the root servers, as documented in the MDR meeting, has the servers distributed between government, commercial, academic, and non-profit organizations distributed around the world. Such a structure is highly resistant to capture and leads to the robustness and diversity of the Internet. One possible outcome of the Lynn proposal is that the root servers are contractually bound to a single organization. This inherently is less stable and more susceptible to capture than the current structure which should be protected as a fundamental architectural principle.

10. The best way to assure inclusion is to derive systems that are easy for those governed to understand. ICANN is already too complex in its practices to admit informed participation. The Lynn proposal would only add to this complexity.

11. The IETF once provided a good model for governing processes that are well-suited to Cyberspace. It was a system for governance by ideas, rather than by people, laws, or \"stake-holders,\" in that the most elegant solutions were adopted by the consensus of a self-defining community, regardless of the standing of those who proposed them. That the IETF has become less successful in solving problems results less from a flaw in this model than its having been high-jacked by corporate interests. ICANN, in its original design and current state, ignores the value of these proven approaches.

12. To address these failures, we propose that ICANN decentralize and convey operational authority to the communities that naturally define themselves around the top-level domains, restricting its duties to the resolution of disputes that cannot be resolved within the communities. In other words, we believe that ICANN should become a loose confederation of autonomous domains, rather like the federal government of the United States during Jefferson's time.

13. Prior to delegating its operational functions to the domains, we believe that ICANN might demonstrate its understanding of these principles by defining at least two new public domains. Among these we suggest .lib (for libraries) and .pub (for entities, whether organizations or individuals, working for the common good). It is our belief that the systems of self-governance such communities are likely to develop might serve to instruct other domains in the ordering of their own affairs.

14. One of the areas where existing systems of government have worked, to varying degrees of effectiveness, has been in conveying and preserving such human rights as free expression and protection

from unchecked corporate self-interest. ICANN might have a continued role in directing itself to the assurance of such rights in Cyberspace. A reformed ICANN might also propose broad policies and technical solutions, but would do so as respected leaders and not as a junta.

15. The previously existing systems for governance in Cyberspace have shown the practical efficiency of fixing only that which is broken. This is a principle ICANN would do well to emulate.

Cyberspace is not a place. It is a dialog of cultures. We believe that if ICANN were to adopt the above principles, it might, through light-handed arbitration of real, rather than projected, problems, acquire the moral authority that has so far evaded it. We fear that if it fails to consider the concerns that have driven us to make this declaration, it will find itself in the unenviable position of trying to impose its will on a global community with neither a mandate nor force of arms. At best, it will become irrelevant as the citizens of Cyberspace develop methods to work around it. At worst, it will be directly dangerous to the health of the Internet. The chaos that might follow either development will not serve our descendents well.

While many of the undersigned do not accept every single one of the above statements, we are in sufficient agreement with the spirit of this statement that we hereby attach our names and hope that the governing board of ICANN will make a sincere effort to incorporate its beliefs and adopt its recommendations.

John Perry Barlow barlow[AT]eff.org , Co-Founder & Vice Chairman, Electronic Frontier Foundation

--

John Perry Barlow, Cognitive Dissident
Co-Founder & Vice Chairman, Electronic Frontier Foundation
Berkman Fellow, Harvard Law School

Home(stead) Page: <http://www.eff.org/~barlow>

Call me anywhere, anytime: 800/654-4322

Fax me anywhere, anytime: 603/215-1539

Current Cell Phone: 646/286-8176 (GSM)

Alternative (Inactive) Cell Phone: 917/863-2037 (AT&T)

Barlow in Meatspace Now: Accra, Ghana Labadi Beach Hotel +233 (0)21 773110

(Provisional) Trajectory from Here: New York City 3/16-22 - Boulder, Colorado (3/23-25) - Crested Butte, CO (3/25-28) - Telluride, CO (3/28-4/2) - New York City...

...They had preserved a knowledge that was lost to us by our first parents; Africa, amongst the continents, will teach it to you: that God and the Devil are one, the majesty co-eternal, not two uncreated but one uncreated, and the Natives neither confounded the persons nor divided the substance.

-- Isak Dinesen, Out of Africa

I.O

[Nettime-bold] OK ART Manifesto

From: Rafael Lozano-Hemmer

To: nettime-bold@nettime.org

Date: Sun, 6 May 2001 17:59:33 -0400

OK ART Manifesto

by Susie Ramsay and Rafael Lozano-Hemmer

1. "OK art" is an OK idea, --not great, but not bad either.

2. OK artists make OK art.

3. OK artists really want to make great art, they shoot for the stars, but their work ends up being just OK. OK artists are OK with this.

4. Art enthusiasts and cynics alike, leave an OK art exhibition saying "that was OK". No one is blown away but they don't feel cheated either.

5. OK art will probably not make it into art history; although someone in the future might find an OK artwork and think "this isn't so bad."

6. "Different" and "interesting" are two adjectives often overheard at OK art exhibitions.

7. OK artists are OK with bad reviews, but naturally they prefer good reviews and they keep those and post them on the internet.

8. It's a good idea to call yourself an OK artist before somebody else does.

9. Ambitious, megalomaniac artists feel great relief when they accept they're just OK.

10. OK ideas are defended passionately but not more than that.

11. (this point was erased during editing)

12. OK art is unlikely to be over or underrated.

13. We hate artists that are A-OK, those bastards!

14. There is no point in making an OK art movement, although fleeting consideration of the concept would be OK.

2.O

[Nettime-bold] MOBILE MANIFESTO

From: richard barbrook

To: nettime-bold@nettime.org

Date: Wed, 8 Nov 2000 19:55:48 +0000

MOBILE MANIFESTO

1.0 Is WAP crap?

Early adopters can only access the pleasures of new technologies by accepting the pains of beta-testing the future.

2.0 When will the hardware come up to speed?

Net users assume that large screens, colourful icons, pop-down menus and all the other features of the PC interface should be available on mobiles which are small enough to fit into their pockets.

3.0 Has my SIM card become my identity?

Even if we forget what we did yesterday, our mobiles have recorded all aspects of our daily lives: who we spoke with, what we bought and where we were.

4.0 What shall I broadcast tonight?

With the advent of 3G mobiles, everyone will carry a television transmitter in their pocket for video-conferencing with work colleagues, providing live-feeds to the Net and swapping MPEG movies with their friends.

5.0 Is your partner monitoring your visits to your lover?

While we appreciate being able to find out where we are using the GPS facilities on our mobile, we don't want other people knowing where we are without us telling them first.

6.0 How did I ever leave home without one?

Wherever we go, we are carrying our own intimate world of friends, colleagues and contacts inside the screens of our mobiles.

7.0 Who said that text was dead?

The popularity of SMS disproves McLuhan's prediction that reading and writing would disappear once we could easily communicate with each other using audio-visual media.

8.o Will we ever develop manners for mobiles?

The happiness of hearing from an absent friend means ignoring your best mate who is sitting right next to you.

9.o Is my mobile acting as a double-agent?

By becoming my easy-to-use gateway for on-line banking, m-commerce and socialising, my mobile is surreptitiously revealing information about my finances, shopping habits and lifestyle choices to outside forces, such as law enforcement agencies and market researchers.

10.o Are we frying our brains instead of polluting our lungs?

For today's young people, the first sign of maturity is ignoring the danger of radiation from mobiles rather than disregarding the risk of getting cancer from cigarettes.

Andrew Purdy
Armin Medosch
Mark Fitzpatrick
Niki Gomez
Richard Barbrook
Robin Hamman
Sophia Drakopoulou

7th November 2000

<www.cybersalon.org>

3.o

[Nettime-bold] Re: <nettime> MOBILE MANIFESTO

From: Andreas Broeckmann
To: nettime-bold@nettime.org
Date: Thu, 9 Nov 2000 08:55:15 +0200

to the slaves of so-called mobility:

it is rumoured that there are people who still don't have a mobile phone and who survive modern life nevertheless. i tell you, folks: it can be done.

long live the privilege of a-synchronicity and unavailability.

-a

3.i

[Nettime-bold] Re: <nettime> MOBILE MANIFESTO

From: cisler
To: nettime-bold@nettime.org
Date: Thu, 09 Nov 2000 09:59:11 -0800

> From: Andreas Broeckmann <abroeck@v2.nl>
> Reply-To: Andreas Broeckmann <abroeck@v2.nl>
> Date: Thu, 9 Nov 2000 08:55:15 +0200
> To: nettime-l@bbs.thing.net
> Subject: Re: <nettime> MOBILE MANIFESTO

>
> to the slaves of so-called mobility:
>
> it is rumoured that there are people who still don't have a mobile phone

> and who survive modern life nevertheless. i tell you, folks: it can be
> done.
>
> long live the privilege of a-synchronicity and unavailability.

Years ago (1995 + 1996) Bob Lucky, head of ATT Labs said, "I want to be able to call anyone, but I don't want anyone to have my number."

3.2

[Nettime-bold] Re: <nettime> MOBILE MANIFESTO

From: cisler
To: nettime-bold@nettime.org
Date: Thu, 9 Nov 2000 17:59:11 -0000

> From: Andreas Broeckmann <abroeck@v2.nl>
> Reply-To: Andreas Broeckmann <abroeck@v2.nl>
> Date: Thu, 9 Nov 2000 08:55:15 +0200
> To: nettime-l@bbs.thing.net
> Subject: Re: <nettime> MOBILE MANIFESTO
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Years ago (1995 + 1996) Bob Lucky, head of ATT Labs said, "I want to be able to call anyone, but I don't want anyone to have my number."

4.o

[Nettime-bold] Re: MOBILE MANIFESTO

From: integer
To: nettime-bold@nettime.org
Date: Thu, 9 Nov 2000 09:21:39 +0100

>to the slaves of so-called mobility:
>
>it is rumoured that there are people who still don't have a mobile phone

nn != hav o i mobil fn.
= o i mobil bod! hav

>and who survive modern life nevertheless. i tell you, folks: it can be
>done.
>
>long live the privilege of a-synchronicity and unavailability.
>
>-a

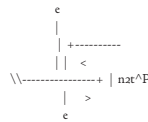
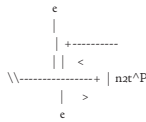
romant!z!zm = o i kolonial d!z!zeaz

vri!endel!jk.nn

pre.konsseption
meeTz verifikation.

-
Netochka Nezvanova - fearful symmetry :: biological geometry :: civilized error

ofooo3.MASCHIN3NKUNST
@www.eusocial.com
17.hzV.tRL.478



6.0

4.I

[Nettime-bold] Re: MOBILE MANIFESTO
From: Andreas Broeckmann
To: nettime-bold@nettime.org
Date: Thu, 09 Nov 2000 12:19:12
+0100 (CET)

> nn != hav o1 mob!l fn.
> = o1 mob!l bod! hav
>
> >long live the privilege of a-synchronicity and unavailability.
>
> romant!z!zm = o1 kolon!al dizeaze

i prefer this romanticism to

MOBILE MANIFESTED

late-capitalist self-pity.
gruss,
-a

5.0

[Nettime-bold] <nettime> MOBILE
MANIFESTO
From: integer
To: nettime-bold@nettime.org
Date: Thu, 9 Nov 2000 19:24:25 +0100

>> to the slaves of socalled mobility:
>>
>> it is rumoured that there are people who still don't have a mobile phone
>> and who survive modern life nevertheless. i tell you, folks: it can be
>> done.
>>
>> long live the privilege of a-synchronicity and unavailability.
>
> Years ago (1995 r 1996) Bob Lucky, head of ATT Labs said, "I want to be
> able to call anyone, but I don't want anyone to have my number."
ATT Labs != ver!ntel!gent and \ or luk!.

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pre.konsseption
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Netochka Nezvanova - there is no denying NN's genius. but denying
yours - there is.
ofooo3.MASCHIN3NKUNST
@www.eusocial.com
17.hzV.tRL.478

[Nettime-bold] Cybersalon Manifesto
From: richard barbrook
To: nettime-bold@nettime.org
Date: Fri, 6 Oct 2000 11:55:25 -0400

Manage Your Own Medium

1.0 Genesis.

In March 1960 J.C.R. Licklider envisioned a network of computers connected together where human and machine would work together in intimate association. He prophesied that this era would be intellectually the most creative and exiting in the history of mankind. We are living in this time. Our group is a collective of people emerging from the human/computer interface who are engaged in digital practices and theories. As artists, practitioners and academics we have joined together to create the Cybersalon: live gatherings in the image of the new digital medium of the Net.

2.0 The medium is no longer the message, we formulate the medium to convey our own message.

Creating in pixels underpins the use of the computer both as a tool and as a communicating device. These two characteristics have completed their integration in the Net. Within new media, the creative process is made and distributed in bits and pixels. The exchanging, sharing and manipulating information is an integral part of our work. Our networked computers are the devices of creativity and of communication. Our message is intended for a pixel-generated screen mediating the relationship of humans and computers.

3.0 Enjoy the schism.

Our visual culture has been formulated by an analogue world whose traditions have been uneasily carried on into the digital format. We are still confined by the look, design, fashions and aesthetics of the old media. Our practices and theories must now be changed for the time of the Net. The schism between old and new media is caused by the passivity of the first and the interactivity of the second. The medium that carries our message conveys an active and intimate association with its users. New media exist only in digital format: identical copies can be shared between makers and receivers. We must now deliver in the same format that we create in.

4.0 The original is obsolete.

The digital format assumes countless identical copies of the same work. The do-and-undo command encourages non-linear approaches within the creative process. A digital work can be shared between its makers who can add and delete parts. Visuals, sounds and machine code can be placed and accessed across the Net. Whether we're multi-media constructors, web developers, programmers, theoreticians, digital artists, we all have to ask ourselves these key questions: Whose idea was it anyway? Who inspired whom? Is the remix better than the original version? How can we contribute our creativity to the collective digital work?

5.0 We must meet up soon.

New media brings together people from a wide range of different practices. For instance, when building a website, the computer programmer and the graphic designer will each contribute their own particular skills to the common product. Within the creative process, each person possesses their own heterogeneous experience of the human/computer interface. Out of these divided and layered practices, a collective aesthetic is emerging in the form of code and pixels.

6.0 Cybersalon is a real-time environment.

Cybersalon is a real and virtual space where people involved in digital creativity can congregate and meet with each other. If we want to discover innovative practices and theories, it is essential for us to share and communicate our on-line experiences. Some short-sighted interests are trying to inhibit the participatory nature of the Net. In contrast, we want to celebrate and promote the emancipatory and creative possibilities of the new information technologies. We will organise discussions around the social and cultural issues brought out by the Net. We will exhibit cutting-edge digital work. We present the latest practices and theories emerging from the educational, commercial, community and artistic forms of new media.

7.0 Beyond hi-tech neo-liberalism

We are escaping from the most liberal times in the history of communications. After decades of globalisation, privatisation and deregulation, information became something which could only be bought and sold. Education, entertainment and political debates were read-only files. Now all these old certainties are being swept away. The Net is overcoming the enforced passivity and cultural boundaries imposed by the old media. Whether as individuals or as groups, we now have the ability to create our own media with the new information technologies. We can enjoy the benefits of sharing knowledge, giving information, communicating our ideas and making friends within a place where time and space are undetermined. In this new situation, we are forced to reconsider our practices and theories of cultural creativity. We must revisit the revolutionary legacy of the past. We must invent new ways of acting and thinking.

8.0 Montage the medium

Living inside the human/computer interface is an integral part of everyday life. As digital practitioners, we use our computer as a production tool and as a communications device. As mobile phone users, we each carry with our own personal transmitter. Although we don't own the landlines or airwaves, we are still able to give away our content to whoever wants to download it. We can collect and filter information from the Net to customise our own information. Neither political censors nor copyright enforcers have the power to control our freedom of expression. Across the globe, individuals and groups can now enjoy the most libertarian interpretation of media freedom. We are no longer limited to owning only receivers of information. Each of us can now possess their own transmitter. Everyone can be an artist, a designer, a broadcaster and a theorist. Our pixel-aided world is the integration of all known culture - and the emergence of entirely new practices and theories.

Sophia Drakopoulou

Richard Barbrook

3rd October 2000

7.0

[Nettime-bold] the net_institute manifesto

From: net_institute_apparatus

To: nettime-bold@nettime.org

Date: Mon, 3 Apr 2000 18:06:57 +0200

the n3t_institute m4nifesto

<http://net-i.zkm.de>

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|| net_institution

the net_institute is not an institute devoted to new media but an institute_network that uses a net structure to deconstruct the traditional power frames. the net_institute is a flat-hierarchy horizontal institute aimed to bypass the old centralised media, i.e. the institutions, and to set up bottom-up mass media. the net_institute believes that every institution is a consensual allucination.

|| aleph_matrix

the net_institute is a hybrid between the city and the net, the metropolis and the mediascape, between a collective intelligence and an

institutional apparatus. it is an example of the genetic mutations induced by the implosive convergence of media, formats, genres into the net's omnivorous matrix. at the same time the net_institute works as a mediatic icon, an institutional apparatus, a networked building, a horizontal institute, a mailing list, an urban interface of the net, a net interface of the landscape, a machine programm, a connective name. the net_institute is a new bio_informational organism: its life task is to reproduce its meme by contaminating other organisms as faster as possible.

|| leaving the net

at the end of its pioneering period, the net is living its definitive commodification and trasformation in the backbone of the new economy. the cyberspace saga ends up in an on-line supermarket. past the cyberspace, the net_institute seeks a third space of action, the friction point between netscape and landscape. for this reason the net_institute goes out of the net, ejects the network out of the web, tries to create short-circuits with the territory, to establish a practice connected to net_culture in a contradictory way. the net_institute sets itself on the point of detonation between the cyber and the real world, on a hybrid topological dimension implementing the communication and imaginative power of the net straight into the real world. the net_institute uses the net to outline future lands, to draw maps that subvert the present territory, to project the territory itself on the mediascape.

|| pro_institution

the net_institute reveals the social simulation of content, normally protected by institutional or antagonistic rhetorics, and the power frames hidden in the art world and counterculture. at the same time as the institutions are hosting subversive net_artists and cultural terrorists, the net_institute itself becomes an institution, as the real power leaves the government buildings to move to faceless corporations, the net_institute gets hold of abandoned simulacra, occupies the center of the territory, makes the power relationship visible again. since power no longer has a face, a center, a head, the net_institute turns the net in a collective and organised intelligence. the net_institute does not live in the underwoods of the net.

|| net_worked_institute

the net_institute is a building that embodies the deep frameworks of the net and is made up of public and private environments, physical and communication spaces. it is a hybrid architecture capable to fit itself into other architectures. it is a transversal, modular, unstable space that can be constructed by anyone, a low_tech practice devised to hack the architectural code and to revivify the urban space. the net_institute is a mass medium building daily repopulating the city.

|| urban_interface

the internet is a machine capable to overcode each aspect of social life. standing up against the technoeuphoria, the net_institute thinks it is reactionary to look for the wonderful, the complex, the extreme on the net only. the net_institute is an urban interface of the net_culture that breaks with the dominant discourse about cyberscape, virtual reality, simulation. the net_institute is a physical, social, mediatic space and it is not controlled and constructed on the net but through the net. the net_institute is a creative interface for the conscious - technical and political - management of the networks and their mediatic power.

|| human/machine interface

the net_institute builds human and urban networks in order to turn the networks' invasion into everyday life inside out. at the same rate as the networks are rooting into social life and the computer is giving the human being its mind, the net_institute will root inside the network and give the machine its mind. the human being is now reshaping itself after the models of intelligent machines: the meta_design of the new technologies permeates the neural structure more than old ones, redraws its circuits and constructs new infrastructures for human behaviour. for this reason the net_institute wants to de_cable the collective brain. the net_institute device wants to make conscious again the behaviours made automatic and unconscious by the widespread technology, by the software easy automatism that are standardising taste and creativeness. the net_institute wants to construct not user_friendly but brain_friendly interfaces, wherein the friction with the diversity of machine be the highest.

|| social_operative_system

operative and the social systems are converging towards each other. the

operative systems have been increasingly designed according to social models and metaphors, and are aimed to control the whole society. at the same time, the term 'operative system' leaves the field of computer science, in order to be used by the social system to describe itself. such a convergence allows us foresee scenarios of 'intelligent' networks, buildings, cities controlling any aspect of social life. the net_institute sees itself as a social operative system aimed to control the dominant operative system.

`|| immaterial_architecture`

the net_institute is obsessed with the material and immaterial architectures that continuously shape the collective behaviour and the unconscious: commercial and bureaucratic architectures, urbanistic plans, media embedded in the urban texture, computer networks, information fluxes. the post_industrial culture is dominated by immaterial information architectures and by invisible communication channels, no longer by the heavyness of industrial economy, but the immaterial yoke is as much heavy: the net_institute itself does not express but ghosts unconsciously sedimented in the brain of the masses and in social behaviours.

`|| open_architecture`

the net_institute's network structure allows an open architecture which new structures can be connected to at any moment. the net_institute is an autopoietic organism piloted by the networking of its nodes: each can propose a reorganisation of the whole net. as in a population of neurons, no one rules, but the brain works the same. in this case the brain triggering neuronal impulses is the mailing list: better, the net_institute is a mailing list, i.e. a collective narration. for the net_institute anyone can build the basement, write the mission, develop the departments, control the image, program the code. the net_institute is a connective name.

`|| open_source`

as a political groupware the net_institute is open_source, and it makes the decision and organisation mechanism completely visible and accessible. the net_institute is a transparent multi-cellular organism whose evolution can be observed through its mailing list and the iconic interface of its structure. the net_institute doesn't follow a strategy of secret (though this statement is not demonstrable). the net_institute is a freeware and open_source software, usable and modifiable for non-commercial purposes.

`|| low_tek`

squashed between wired-style psychedelia, web-tv colonisation threats, virtual reality middle-class neoliberalism and aesthetic spectrum saturation, a space for action is left only for those who can devote themselves to networking, minimalism, schematism, fast rates and iconoclasm. the net_institute prefers the low_tek because this is the fastest format in the information highways and the collective imaginery, and because it is a code accessible and understandable to all. the hi_tech hides the content, makes it elitist, and works slower inside the communication channels. the low_tech is critical, iconoclastic, compact, modular, the intelligence and imaginery that are being constructed are minimalist, schematic, connective, modular and text_based.

`|| text_based`

the low_tech is text_based. the net_institute represents neither the intellectual class nor mass culture. the net_institute uses the ASCII characters, better known as an american standard, as an universal code, a tool to assault both the elitist and the commercial culture. text_based concept does not deal with a bookish culture but with computer keyboards and mailing lists to write a bottom-up culture.

`|| code_culture`

the net_institute explores the digital culture neuropathy that neither activists nor the sharpest critics are able to perceive. this narcosis of consciousness can be observed in the wired family and in all the net users, hackers included: the computer medium has mathematicized and digitalized the mind and its irrational and analogic impulses. after the early period of domestication to the medium, the net_institute tries to subvert its inner logics, to bypass the machine code, to explore its limits. otherwise the net_institute thinks that the turing machine language could be a therapy for the 'weak thought' of western intellectuals.

`|| not_art`

the net_institute considers more necessary and interesting to build

pathological containers than pathological contents. in order to set schizophrenia and creativeness free, they should be forced into an obsessive, allucinator and claustrophobic space, in an artificial light. the net_institute was born far away from the ergonomic european new media centers. the net_institute steals and implements the most sclerotic appearances of power, with no provocative intentions, to show the failures and contradictions of underground and overground lifestyles. in a world where institutional culture is kept alive with transfusions of counter-culture, and upper class fashion wears the street-style, the net_institute causes activism to lose its bearing. the net_institute does not play with the superficial interface of two browsers as well as net art does, but works with the deep framework of the internet machine to have its underground exposed. the most beautiful artwork is the idea - the meme that manages to spread and reproduce itself widely and actively.

`|| totalitarian_machinery`

the net_institute is a perfect overturning of the kafkesque universe: it is an institute where the outside is the inside like in the klein bottle: logically you are already inside it. the institute is a totalitarian machinery because it celebrates the death of the author, the artist, the individual, and the sexual and ethnic identity, through an anonymous, asexual and inorganic architectural simulacrum. anyone can construct and inhabitate the institute to find a home to own unstable identities. following the example of the corporations, the individual is not meant to express him/herself, the institute cares about doing it in his/her place.

`|| retro_avantgarde`

the net_institute is a paranoid disguise of schizophrenic forces against those paranoid forces that in western society pretend to be schizophrenic. the net_institute faces the e-nomination and the invisibility of the new power and economy using the heavy and material image of an institute. laibach, nsk, luther blissett, rtmark, balkania and the net_institute are examples of practices that do not face the system 'correctly' but deconstruct it from the inside by the means of aesthetic, semantic, polical, legal short-circuits.

`|| connective_name`

the net_institute is the reincarnation of luther blissett as a collective open pop star, an evolution of the multiple name's karma when the name started being used for boring 15-minutes celebrities. luther blissett is not only a multi-use and multi-user name but also a collective myth that can animate new narrations and new devices. the net_institute represents its further implementation. the net_institute is not indeed a collective_name, but a connective one, not the name of a character but a structure_name. in other terms, the net_institute can be described as an urban and institutional architecture built on and for an open-architecture pop star. the net_institute is not a metaphor but a political and aesthetic device to construct urban and international networks, to deconstruct the cultural and mass media industry, to reconquest the territory, to find a home for unstable identities. when the masses and the media are acclaiming a harmless luther blissett, it is the right time to kindly offer them a totalitarian institution. become net_institute.

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n3t_institute

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<nettime> The Communard Manifesto (1/2)

From: Felix Stalder

To: nettime-l@kein.org

Date: Tue, 2 Aug 2016 10:49:51 +0200

[This strikes me as the most advanced attempt to outline a historical perspective on an emancipatory trajectory contained within the current crisis. It's not simply a theoretical text, but a testimony to the scope of vision driving the development of the Spanish 'rebel cities'.

The manifesto makes two key arguments. First, the two main social institutions of our time -- the state and the markets -- are 'decomposing'. As a consequence, ever more economic activity is devoted to rent-seeking rather than production, leaving ever greater numbers of people as 'exiles' from the still dominant society (and open to destructive communities of nationalists, racists and jihadists).

Second, that technological (and organisational) advances have altered the scale necessary to produce many necessary products and social goods (think from atomic power-plants to solar panels). This enables many of these goods to be produced outside the market (what they call 'pap economy') and where the market remains necessary through 'direct economy' meaning ways of raising the necessary capital that does not hand over control over the productive process to the owners of capital.

It's a very long text, so I split it up in two mails in old nettime tradition, but it's really worth reading in its entirety. Felix]

<https://lasindias.com/the-communard-manifesto-html>

Communard Manifesto

The dilemma of our time
Abundance within reach
Inequality, unemployment and demoralization
What is decomposing is not only the economic system, but what the human experience means
Capitalism and its critics
Capitalism shaped the world because, before changing the State, it was able to create a new form of human experience
Revolutionaries that loved crises and large scales
The history we weren't told
The new world will be born and affirmed inside the old
New relationships, here and now
Scale and scope
From the era of economies of scale...
...to the era of the inefficiencies of scale
Today, capital is too big for the real productive scale...
... and the optimal scale is approaching community dimensions
Building abundance here and now
Abundance has to do with production, not with consumption
A scarce product in a decentralized network is abundant in a distributed network
The 'PaP mode of production' is the model for the production of abundance

(PART 2/2)

The two faces of productivity
Artificially creating scarcity has become a way of life for over-scaled industry
Abundance is the magic that shines through the 'hacker ethic'
The path of abundance does not mean producing less
What will we do about the overuse of natural resources?
Connecting the dots
Conquer work, reconquer life
To be unable to access work is to be in social exile
There's no self-realization without work
To conquer work is reconquer life
From adding to multiplying
The scene will be urban
The tasks of the communards
You are the protagonist
Appendix: concrete things you can do with this manifesto
Expand the conversation

Prepare to "make community"

To the friends in the Club de las Indias,
because we owe them the most valuable half of this manifesto.

To the communards of all times,
because their mistakes left us with the right questions.

To the new communards across the whole world,
because their enthusiasm brings us closer to the spirit of a time to come.

The dilemma of our time
Abundance within reach

Never before in History of humanity have technical capacities been as potent and accessible to common people as today. The massive development of the Internet through the '90s profoundly changed ways of socializing, sharing, and working. Wealth was created in places that were socially and geographically peripheral by the hands of millions of small producers that, for the first time, could effectively access other markets and knowledge. In Asia alone, we saw hundreds of millions of people escape misery, more than in the rest of the history of humanity.

As technological change became generational and social change, there appeared more and more environments of abundance, free goods, new forms of collaborative work and, above all, a new work ethic based on knowledge, the creation of goods, and "de-alienation." The "hacker ethic," as it was termed at the turn of the century, inspired the birth of first universal public good to be intentionally constructed by our species: free software, which, by itself, has meant a transfer of knowledge and technology greater than all developmental aid from rich countries.

And, yet, not even the other great crisis of the last hundred years—the one that started with the "Crash of '29"—created such discontent, such a dark spirit, and so much widespread pessimism. Neither admonitions nor hope work any longer to create attractive narratives. Well-being has ceased to be a credible expectation of analysts' predictions or political parties' options, whether old or new. All lines of contention have been shown to be futile for the common people. We're entering a time in which no narrative can be believed if can't demonstrate, here and now, that it successfully allows a new generation to develop and live decently through work.

Inequality, unemployment and demoralization

And, if anything has been really global over the last ten years, it's been the experience of social decomposition. It's the same whether we look in the most developed regions in the world or at emerging nations, in the Mediterranean or in the South China Sea, in the English-speaking world or in South America: society is more and more unequal, and the differences quickly become cumulative. If you miss the train, you don't reach the destination.

In the most developed nations, the middle class has rediscovered unemployment. New generations don't even have access to work, or if they do, it's so precarious that it doesn't let them experience the meaning real of what they do. Work has ceased to be considered the center of collective action, the origin of personal autonomy, and each person's contribution to society. In today's popular culture, work is a scarce good. There's no lack of start-ups and NGOs that speculate with it, as if it was a precious metal. Work, the necessary link between personal effort and collective effort, is devalued to the limit, not only in the market—reducing its piece of the pie compared to capital—but also morally, in its public consideration and in its internal organization. It has gone from being universally considered the center of social organization to being perceived as facing extinction, from being experienced as the basis of personal realization to being seen as a source of anguish.

In a world where being able to contribute to the common well-being, work is talked about as if it was a privilege, and the only way of building a life seems to be getting rents. Rents are not just any income, but an opportunistic and undeserved position, an extraordinary benefit produced outside of the value that one contributes. Rents are the benefits created by big businesses thanks to made-to-fit regulations or monopolies that only exist by legal imposition, like intellectual property. Rents are "incentives" that are decided on and inflated by the same directors that receive them, or the consequences in cold, hard cash of belonging to certain social spheres where certain positions and contracts, public or private, can be accessed. Rents easily become cumulative and create a spiral of inequality when access to information and education depends on personal income, or when competition to assure them is systematically restricted, as the State routinely does in key sectors like energy, telecommunications or the media.

In a world of rents, everything looks like a zero-sum game, where one wins because others lose. Distrust of everything and everyone, institutions and people, is the norm. It shows an individualism of the worst kind, for which life is senseless, and mere survival. What is decomposing is not only the economic system, but what the human experience means

It's not just social cohesion that's decomposing. The rules of the economic system are decomposing, and with them, the human experience and what it means to be human in our time. It's the inability of the economic system to create a future for everyone that produces loneliness and distrust of everyone; it's the pettiness of a system in which businesses depend on the benefits they get thanks to rents more than selling their products, or on eliminating competitors more than improve themselves, that produces lives of dependency, begging, and voracity.

Never has there been so much wealth or so much knowledge as now and, yet, far from feeling like both things give hope of abundance for everyone, more and more people are afraid that this is a threat to Nature, the same way they feel, day in and day out, like it's a threat to personal survival.

Capitalism and its critics

There were a time when capitalism transformed the world, bringing our species closer to the abundance that, today, scares it so much. The "cancer of business" took over from the old European societies, feudal first and colonial centuries later, and smashed them from within in a long process of almost six hundred years. Capitalism, which started off as marginal—urban in a rural world, dynamic in a traditional society, equalizing in a system in which identity was based on lineage and origin—was revolutionary right from its first steps. In the city and its markets, it created new lifestyles and mentalities, new forms of knowledge, new freedoms, and new collective belongings. Capitalism shaped the world because, before changing the State, it was able to create a new form of human experience

Capitalism created a new form of human experience and, by doing so, dynamized established relationships, its castes and its classes. It wasn't the work of a generation. It could only deploy its full potential after centuries of evolution and entrenchment, of turning fairs—temporary markets—into a large, permanent urban workshop and, later, turning the guild craftsman into a factory worker under the thumb of the merchant investor, who bought the materials and carried the products to distant markets. It was only then that industrialization made a profound social transformation out of what, until then, had only been "tendencies." It was the great revolutionary moment of the bourgeoisie.

In the first place, capitalism made a commodity of land, the principle means of production of the times. In the process, the agrarian and forest commons—the oldest and most widespread form of property—came to occupy a marginal place. And, with it, the real community of the family, the clan or the village, in which everyone knows each other by face and name, because they are linked to them by interpersonal relationships and affection. The vacuum was filled throughout the nineteenth century by another innovation: the imagined community of the nation. "Imagined" not because it was unreal, but because those who are considered its members don't know more than a tiny portion of the others, and have to imagine the rest through common attributes, practices, values, and memories, which are always debatable. Fraternity based on the friendship of personal relationships and shared work will give way to an abstract fraternity in search of a "common good" that the new social classes linked to wage labor make a permanent part of social discourse.

Secondly, work became indistinguishable from whoever did it, because of the homogenization of the processes in the new productive space of society: the factory. The new relationship with work and, through it, with society and nature, was impersonal and anonymous, and no longer had to do with "being," with lineage, or with geography. The vacuum created by the dilution of the servant, the command and the guild craftsman was filled by a new abstract human type: the "individual."

Although it may sound strange today, that whole advance—which allowed humanity to grow in number, well-being, and knowledge like never before—was produced thanks to making a commodity of everything that, until then, had not been, like land, which hadn't usually been rented or sold, only possessed.

Even for the revolutionaries of the nineteenth century, it was impossible to deny the progressive nature of the great works of capitalism. They were well aware of how the industrial boom brought Humanity towards abundance, increasing knowledge and its practical consequence, technology. They were witnesses of the formidable historical spectacle of a world in revolution where distances were cut,

the population multiplied, energy and water flowed in people's houses for the first time, and the most distant and closed empires saw their walls give way before the onslaught of global commerce in manufacturing. For the first time in history, humanity as such took on a real existence: through new markets, we would all end up connected with everyone throughout the world; and in the factory, the immense majority of society would share a common experience—and therefore, would come to be the same thing—to the rhythm of the new mechanical genies. Capitalism, as they saw it, was preparing an egalitarian society through equality of living conditions, work, and social relationships that that it was, itself, expanding.

Revolutionaries that loved crises and large scales

But those revolutionaries saw something more: the growth of capitalism, in the first place, wasn't the least bit linear. Its crises, like all prior crises, produced underconsumption (scandalous, miserable situations for those excluded from production). But, in contrast to the crises of agrarian societies, capitalist crises weren't crises of under-production, but of "over-production": it's not that the factories couldn't produce enough for the needs of all, it's that the very dynamic of the economic system made it impossible for them to sell it to the great masses that needed it, because they didn't have the money to buy what was produced. Additionally, the revolutionaries asserted that all this happened regularly, in cycles in which each decline necessarily led to a confrontation between an ever-more concentrated group of owners and an ever-more global and uniform class of workers. Everyone would struggle in a large global revolution for control of the States that held the social structures in place until, similar to what the bourgeoisie of the eighteenth century did in the French Revolution, the proletariat would take control of the State with one purpose: to direct a massive process of decommodification, giving way to a society of abundance where the essential purpose of production was to serve this or that need, instead of being sold as objects and services for a price.

Marx and Kropotkin never proposed to close the factories. They thought that crises of overproduction signaled a limit of capitalism, the limit at which the logic of the commodity clashed with human needs. But they saw in the technology of mass production and in the ever-greater scale of the businesses a reflection of the progress that would lead the working class to "change the world from underneath." They thought that by eliminating the commodity nature of objects, the "productive forces would be released," which is to say, that productivity would be developed even more, and with it knowledge, well-being, etc. The very scale of production would also develop, until it constituted a great global factory-State, so productive that it could satisfy the material needs of all humanity with nothing more than volunteer work.

Nothing of the sort happened. No "global revolution" took place. Since 1871, there were local and national revolutions in which communists and anarchists looked for its first signs. Most were overthrown; none was able to produce on a larger scale during the following cycle of growth and crisis; and those that triumphed never brought about the decommodification of production. On the contrary, they gave power to repressive, totalitarian regimes, with very hierarchical and inefficient nationalized economies and such low levels of well-being among workers that they belied every delusion of the "liberation of productive forces." When the Soviet Union fell and China took its first steps towards capitalism controlled by the Communist State, communism and socialism were discredited as alternatives. In the '90s, their place was taken by "anti-capitalism," which fluctuated between affirming that another world was possible and denying that capitalism and the human species could survive together, but avoided explaining how the former would become real and what made the latter inevitable. To a certain degree, this was the result of the sense of profound failure of "alternative" thought that followed the fall of the Berlin Wall in 1989. But, lacking a theory of its own, it would become an invertebrate socialism, a "big no" into which anything and everything would fit. It was, in a certain way, a leftism chastened by false socialist paradises, hesitant when it came to describing any future society, and far removed from any pretense of building functional models in the present.

La historia que no nos contaron

Decades before the first socialist and libertarian groups of any weight were formed, an alternative trend had started down a long path with a very different focus: communitarianism.

The new world will be born and affirmed inside the old

The basic idea of communitarianism is that the new world will be born and grow inside the old. Profound changes in social and economic relationships—system changes—are not the product of revolutions and political changes. It happens the other way around: systemic political

changes are the expression of new forms of social organizing, new values, and ways of working and living, that have reached enough maturity to be able to establish a broad social consensus. As of a certain point in development, a “competition between systems” is established. The new forms, until then valid only for a small minority, begin to seem to be the only ones capable of offering a better future for the large majority. Little by little, they expand their spectrum and their number, encompassing and transforming broader and broader social spaces, and become the center of the economy, reconfiguring the cultural, ideological, and legal basis of society from within.

For communarians, egalitarian forms should accompany capitalism in its evolution as a parallel society, not as a utopia—the promise of a society to come—except as a heterotopia: a different, alternative social place, with values and ways of its own. At first, they do it from behind, through learning, utilization and re-elaboration of existing technology and, as of a certain point, entering in competition with it. This perspective was called “constructive socialism.”

The first objective was always to show the feasibility of a decommodified life. “here and now,” on any scale. Communitarianism is not centered on creating political parties, but networks of small productive egalitarian communities. The maxim of economic organization comes to be “from each according to their abilities, to each according to their needs”: communities of goods, revenue, and savings are established, production is organized by consensus, and from the beginning, the highest diversification is sought to serve the diversity of personal needs and gain autonomy for all. New relationships, here and now

From 1849 to today, egalitarian communities have always been working: Icarian communities, Russian *artels*, Israeli *kibbutzim*, US, Japanese, or German egalitarian farms... They’ve been on practically all continents, they’ve had different names and nuances in different times and places, they’ve been through all manner of crises, and their members have made enormous sacrifices. In place of the centrality of the class nature of the collectivist narrative, they wrote a story of their community and their experience, which gave substance to the central idea of constructive socialism: building—here and now, within the community and between it and its surroundings—social and economic relationships that are desired or postulated as valid alternatives to the existing socioeconomic system, without delegating power to parties or organizational structures outside of the communities themselves. Without thinking of themselves as “experimental” or having detailed “roadmaps,” they have created a heritage and a culture themselves, little by little. They are the seeds of a society of abundance.

In the framework of the young and expansive capitalism of the nineteenth century, or the capitalism of technological revolution and permanent war that followed up through the present, if these “decommodified islets” want to maintain their autonomy and approach abundance, they have to enter the market: to live without needing money at all within the community, they must learn to think like merchants outside of it. It’s no contradiction: being in the market is the only way to not lose the technological pace of the system they want to overcome. But, at the same time, it’s the way to bring the first cultural and technological fruits of the new society to the old society. It is, in many senses—including the moral, since it aspires to expand the improvement in living conditions to more people—the first step towards a competition between systems.

The bourgeoisie, in its medieval infancy, introduced the revolutionary principle of equality of origin and a few technological improvements that expressed their vision of the world into some small spaces in feudal society. All of them happened far from the center of the production of value at the time, the fields. The medieval commercial bourgeoisie invented important things, but eccentric for the times, like the check, the letter of exchange, and double-entry accounting. In contrast, communitarianism demonstrated from the first day the feasibility of an economic organization thought of in terms of the needs. It was the first to make a reality of equality in spite of differences in gender or social or geographical origin, and across the 20th century, left a series of pioneering technologies: weatherization and sanitation in popular housing; the improvement of agricultural productivity, like drip irrigation, seed improvement, or the scientific management of dairy facilities; the development of free software for distributed networks; and the first analytical tools for public intelligence. These are innovations that continue to be significant and closer and closer to the productive core of the economic system.

In what little we’ve seen of twenty-first century, that sense of a cultural and technological “membrane” between the past and the future, between capitalist society and the small, decommodified space of egalitarian communities, has become even more clear. The appearance of new ways of producing based on new forms of communal property—like free

software—and distributed communication architectures—linked directly to decommodification and the creation of abundance—put forth the notion that we are on the threshold of a new phase in which we will be able to change the nature of that competition between systems.

But, above all, what justifies a new time for the development of communitarianism is an irreversible economic change that has been imposed gradually: the reduction of the optimal scales of production. This decline in the optimal productive scale explains the deep trends that have produced the current economic crises, and why the political and corporate responses are often times counterproductive. And any alternative is not centered on social class or the nation, but on community.

Scale and scope

The optimum scale is most efficient dimension of the productive units of a society, the size as of which inefficiencies created by having to manage the excessive size of those units exceeds the benefit produced by being a little bigger. For each dimension of the market and each technological level, there exists an optimal scale of production, and it turns out to be easy to understand that, in principle, technological development reduces the optimal dimensions, because the better the technology, the fewer resources—work hours, capital and raw material—are needed to produce the same quantity of products.

From the era of economies of scale...

During the height of capitalism, in the 19th century, between British imperialism’s bet on free trade, American expansion, European unifications and the revolutions in transportation—the clipper, the railroad, and steamboats—markets grew much faster than productivity. The optimum size always remained out of reach, and capital to reach it was always scarce. It was the Golden Age, and it saw the most authentic of joint-stock companies: gigantic collective efforts that brought together the savings of tens of thousands of small savers and capitalists to put whole countries into production, to charter faster and faster boats, lay telegraph cables across oceans, or cross continents from end to end with railways.

For a long time, the continuous growth of scale seemed to confirm the Marxists, Kropotkinists, and social democrats. In all of their economic models, underneath the permanent expansive dynamic of capitalism, there was the need to reduce prices by increasing production per hour to survive competition and even—if the owner was the first to incorporate new machines or technologies—get extraordinary benefits while other factories adapted. Every time productive capacity increases, the benefit that each unit of product contributes is reduced, so to maintain or increase the total benefit, the owner has to produce even more quantity, which requires the incorporation of new machines and processes to reach a still-greater scale. Finally, according to these authors, when production approaches or even exceeds the potential size of the market, crises of overproduction erupt.

This model, described for the first time by Marx, is known as “law of the tendency of the rate of profit to fall.” For decades, Marxist economists repeated the mantra that “the decreasing tendency of the rate of profit is compensated for with the increase in the mass of product” and took for granted that each cycle of growth and crisis would begin with a greater scale and would increase it further still. Accordingly, capitalism was on the path to create big businesses, true global monopolies in each and every industrial and consumption market, which fit like a glove both with the quasi-religious Marxist vision of a great, revolutionary, global Armageddon between the proletariat and the bourgeoisie, and with the social-democratic vision that socialism would be the result of the nationalization of the great industries by the democratic state as they reached critical sizes.

However, underneath both models, revolutionary and reformist-nationalizing, was a presumption that would soon be shown to be erroneous: that in each cycle, greater effective demand would appear. It’s obvious that the average scale of the businesses in the capitalist world would not increase unless owners could foresee a growing volume of demand, because with demand that was not growing globally, if they could produce the same thing with fewer resources, they weren’t going to increase scale, but reduce it.

At time when Marx was writing his economic theory—in fact, for almost the entire 19th century—that extraordinary demand came largely from the incorporation of Asia and Africa into the world market. Colonialism, by subjugating backward economies and tearing down trade barriers for British and French products, continuously increased the demand for manufactured products, overcoming the tendency to reduce the size of the productive units that drove technological development.

...to the era of the inefficiencies of scale

We could put the date of the change at 1914. Twenty years after the colonial division of Africa among the great industrial powers at the Berlin Conference, the expectation that new, extra-capitalist markets would join those of the great powers had already dissipated. Territorial tensions in Europe reflected the rigidity of the delimitation of colonial borders. The war that was about to break out was a “world war” precisely because it meant the end of the first stage of the configuration of a unified global market. Marxist prophecies were coming true. The crisis of ‘39 would seem to corroborate them. However, from there—through another World War, the processes of decolonization in Africa and Asia, and a very long Cold War—the evidence set about dismantling the idea that capitalism was constantly evolving towards increases in the scale of businesses.

In fact, big national businesses—which flourished at the beginning of the twentieth century, after the war—were only central in the socialist countries and for some nationalist regimes in backward nations. Both in them and in the developed world, where they briefly flourished as a tool of post-war reconstruction, they were not the “spontaneous” result of the evolution of markets. In every case, they were a shortcut to get production underway and reinvigorate industry after the enormous destruction left by the crisis and war. But they soon reached a ceiling, especially in the framework of the planned economies for which they had become a banner. In each new phase of technological development, Big State Businesses increased inefficiencies and their costs, which, in an authoritarian and centralized system, would spread with extraordinary speed across the economic system. The USSR, which promised to “overtake the USA” in the middle of the ‘60s, entered into a crisis by the ‘70s, and into open decomposition in the ‘80s.

In the Western bloc, not even the largest multinationals had dimensions comparable to the great State dinosaurs of the USSR, and yet the weight of the inefficiencies of scale started to be obvious by the mid ‘70s. That was when economist Kenneth Boulding called attention to problems of communication, management, and control in large, pyramidal organizations. Boulding also warned that, given the size and weight of certain companies in the economic system and their effect on employment, inefficiencies threatened to spread to the whole economy through the state, since over-scaled businesses competed to “capture it” and to make up for the costs of inefficiencies due to over-scaling with rents resulting from tailor-made regulations.

Following Boulding’s warnings, technological research then became centered on information science and data management, on communications, and on forms of work. The “information revolution” that started at that time was the first line of defense against the effects of over-scaling. It wasn’t enough, however. In the middle of the ‘70s, it became obvious in Europe—and not only there—that the State of the postwar period, captured by big businesses and sectoral interests, was effectively unviable.

This was when the set of policies called “neoliberalism” was designed. It was basically an attempt to confront the results of over-scaling in the other possible way: by expanding markets. What’s original about neoliberalism is that not only does it extend markets in space—through reduction of tariff barriers and creation of free-trade zones—but also over time, with the use of new tools such as “financialization.” Today, capital is too big for the real productive scale...

It’s well known how financial innovations and deregulation came together to lay the foundations for the global crisis of 2008. What’s less discussed is that in the same “exuberance of capital” that preceded the crash, a problem of excessive scale was manifested. Investment exuberance is a mass mirage produced by the hopelessness of investors who can’t find a place for their capital.

Also, this problem, already endemic, was multiplied by the capture of the State and of the market itself by banks. The State had deregulated financial activity for the benefit of the big banks beyond a reasonable point. State agencies were powerless, and often conditioned or seduced by pressure from institutions that were considered “systemic,” and had turned “too big to fail” into a pirate flag. And not even the market could act as a counterweight. With ratings agencies captured by their own customers—and distributing hyper-optimistic descriptions—the mass of small investors could only follow the great tendencies of capital as an independent indicator. The trouble is that that movement wasn’t independent at all, since the same financial groups were channeling it. The result is a system that, even in midst of the crash, they contained their damage by abusing asymmetries of information and their power to set prices at the expense of their own customers. Today, eight years after the fall of Lehman Brothers, that system remains basically intact.

The root of the problem was that the financial system was also suffering from the inefficiencies of over-scaling: the amounts of capital were too large in relation to real, productive businesses for anyone to pay

attention to the reality of the investments; and even to find interest in investing in a scale that was known to be really productive. The problem to solve was—and is—“placing” big piles of capital that couldn’t, and can’t, find enough projects of their size.

Over the last two decades, it’s become common to hear complaints in the economic press that fewer new large industries that justify grandiose investments are appearing than in prior periods.

The attempt to solve this that arrived with neoliberalism was to “financialize” whole markets: to “package” risks—to “dissolve” some from over here with some from over there—and create abstractions of value to bet, more than invest, those huge amounts of capital. Enron, the business that made financialization its flagship product, made it possible to invest in things like “Megabit of bandwidth installed” or “Megawatt consumed,” showing that not even telcoms and energy companies were capable of meeting the need to place large masses of capital on their own. And the famous mortgage derivatives, which were at the center of the crisis in 2008, showed that the construction sector had also become too small for the scale of capital that wanted to cast its lot with it.

The crisis of 2008 made clear the origin of the “decomposition” with which we begin this manifesto: the simultaneous destruction of the two main social institutions, the State and the market, by the hunger for rents of over-scaled companies—and financial companies are just the tip of the iceberg—which see in them the only way to make up for their own inefficiencies of scale. What everyone saw in the financial sector in the years that followed the bankruptcy of Lehman Brothers, was later seen with equal clarity in the dominant businesses in sectors as apparently different as energy or agroindustry.

... and the optimal scale is approaching community dimensions

But if the result of neoliberal financial policies was object of a profound public scrutiny, what does not usually receive so much attention is how the information revolution joined the globalization of commerce in goods with the reduction of optimal scales to create a whole series of new productive forms. Surely the reason is that the first to take advantage of it were thousands of Asian small businesspeople, the true engines of the drastic reduction in global poverty. Only more than a decade later, in the middle of a crisis, have the new models started to reach Europe and America, driving a wave of sustained, small-scale, entrepreneurial projects on a new technological base and often oriented towards niche demands in the global market.

We can group these new forms around two broad trends: the “P2P mode of production” and the “direct economy.” The P2P mode of production replicates the free software model in all kinds of industries where knowledge condensed into design, software, creativity, blueprints, etc., is central to the creation of value; and can accumulate in a “immaterial universal commons” that can be improved, reformed, and used in alternative ways for many kinds of different projects.

This multifunctionality of tools and value chains—which is what economists call “scope”—is the key to the direct economy, a way of creating products created by small groups and launching them on global markets by using, on the one hand, low-cost, adaptable, external industrial chains and free software and, on the other, advance sales systems or collaborative financing.

That is, before our eyes, before and after the large financial crisis, a new kind of small-scale industry has developed, which is characterized by being global and by getting capital and credit outside the financial system, some in collaborative financing platforms, others announcing their own pre-sales and getting donations in exchange for merchandising. In fact, it’s an industry of “free” capital, which doesn’t have to give up ownership of the business to the owners of capital because, on the one hand, it reduces its needs by using publicly available technological tools, like free software, and on the other, obtaining the little capital it needs in the form of advance sales and donations.

Taken together, P2P production and the direct economy, two ways of substituting scale with scope, are the leading edge of a productive economy moving more and more quickly towards the reduction of scale. That makes them essential to understanding why communitarianism has a unique opportunity in the new century.

Building abundance here and now

Abundance has to do with production, not with consumption

Abundance is an economic concept in the setting of production, not consumption. Abundance exists when an extra unit can be produced without that meaning a perceptible increase in costs. For economists, it can be reduced to a formula: “zero marginal cost.” In an ideal competitive

market, when the marginal cost is zero, that means that the prices that would maximize the benefit to producers would also be zero.

Common sense would say then that the business would have no incentive to continue producing. But really, just the opposite would happen. Although the price of the product is zero, the interest of the producer is to produce the maximum possible to dilute fixed costs as much as it can among all units produced. It is at that theoretical moment, with zero price, when a business stops thinking about the market and starts to seek the maximization of meeting the human needs its products match.

That is, if the marginal cost approached zero, the products would be “decommodified,” would stop being commodities that have to be sold, because if they aren’t, that would create a new loss. As a consequence, as of a certain level, anyone could enjoy as much as they need without giving up anything, and the same rationality that orients the behavior of the businesses towards the maximization of benefit would lead to an economy centered on satisfying human needs: anyone could enjoy as much as they need without giving up anything.

This does not mean that capitalism tends to be “decommodified” by the mere effect of competition. But this extreme solution of a basic model of economic analysis is, in any case, very illuminating.

In practice, abundance exists when the cost of producing one more unit is negligible and, given a sensible calculation of potential demand, we can do it indefinitely. For example: the cost of serving a web page or an electronic book to one more user from our own server is, for all practical purposes, zero.

A scarce product in a decentralized network is abundant in a distributed network

We should say that this example would only be true within a definable range of requests, but that if the number of people who want read our book were to pass a certain critical point, we would have to increase our bandwidth and the number of servers as well. So, if we look at it over the long term, these costs should be attributed to the units served. The marginal cost, the cost associated with the last copy distributed, wouldn’t be zero. Abundance, in that case, would have been just an illusion, a mirage, sort of like the cost of taking more person to work in our car: it’s practically zero... until the seats run out. Once the places are full, we need other car, or at least a bus ticket, for each additional person we’d like to transport. The marginal cost, the increase in costs for one more person, would be positive and easily perceptible.

But in our example, an information good, this criticism would only be true if the copies were distributed from a single server. If we share it on a distributed network with other users who, by downloading it, make it available to others in turn, each new download, each new user, will mean a possible place for others to download more. The more people download it, the less possibility there will be that, no matter how fast or large increases in demand may be, that any member of the network would have to increase their costs so that someone could download a new copy.

This is doubtlessly the most important thing the Internet has taught us: the same product that is abundant in a distributed network certainly would not be in a centralized or decentralized network. And, conversely, what is scarce in a centralized or decentralized network, can be abundant in a distributed network.

This finding may seem limited, since with current technologies, it would only affect intangible goods. But some of those intangibles—like industrial design, hardware, or processes—are the motors of the increase in productivity in physical goods and, since the world wars, the percentage they represent of total value produced has only increased. Their conversion into free goods can’t help but have a profound effect on the whole productive system.

That’s how, for example, the creation of free software works, as does the whole growing economy in general, the immense majority of it decommodified, that we include under the label “the P2P mode of production.” At the same time, the direct economy uses the results of innovation outside the productive apparatus controlled by over-scaled industries and the very over-scaled financial system, increasing productivity in the manufacture of tangible goods and pushing scale even farther downward.

The “P2P mode of production” is the model for the production of abundance

Although we are still far from general abundance, we have a model of the production of abundance for intangible goods and innovation—the “P2P mode of production.” This, in turn, feeds a sector, the direct economy, that demonstrates enough productivity in the market to compete and beat

the industry “from the outside,” without the help of over-scaled finance. That is, this new productive ecosystem is capable of competing and gaining ground against a giant that enjoys the advantage of extra-market rents, like customized regulations, grants, or patents. We’re talking about the same extra-market rents that multiplied with neoliberalism and which have produced the simultaneous erosion of state and market, which is to say, social decomposition. So, just to demonstrate that a productive alternative exists is already big news.

This social and productive space around the “new digital commons” or simply, the “commons,” is today’s equivalent of the first cities and markets of the medieval bourgeoisie, a space where new non-commercial social relationships appeared, and the new logic, together with signs of autonomy, begin to show a limited but direct impact on productivity. Throughout the lower Middle Ages, the bourgeoisie was able to drive those cities to turn them, first, into a big “urban workshop,” and later, into “municipal democracies.” A similar historical task, now with a society of abundance as the goal, is what lies ahead for communitarianism.

This is because this whole reduction of scales brings the optimum size of productive units ever closer to the community dimension, and therefore, points to community as the protagonist of a society of abundance. And it is in community that we can understand why the struggle to overcome a socioeconomic system cannot be proposed as an electoral platform, revolutionary as it may be, but rather, happens in the setting of more profound competition: productivity.

[End part 1/2]

8.I

Re: <nettime> The Communard Manifesto (1/2)
From: Felix Stalder
To: nettime-l@kein.org
Date: Wed, 3 Aug 2016 14:27:29 +0200

On 2016-08-02 10:49, Felix Stalder wrote:

> It’s not simply a theoretical text, but a testimony to the scope
> of vision driving the development of the Spanish “rebel cities”.

In the mean time, I had some private emails pointing out that Las Indias are not really connected to the recent city-based movements, but more directly to the Gijón Administration and, above all, the Mondragon Cooperative. And, apparently, the relationships between the different groups/movements are not without tensions.

So, it might be helpful if someone could shed some light onto wider context.

all the best, Felix

9.O

<nettime> The Communard Manifesto (2/2)
From: Felix Stalder
To: nettime-l@kein.org
Date: Tue, 2 Aug 2016 10:50:00 +0200

[START 2/2]

<https://lasindias.com/the-communard-manifesto.html>

The two faces of productivity

“Productivity” is a word that evokes rejection among large sectors of the population. For years, salaries have been reduced, workdays extended, and thousands of workers fired in the name of increasing productivity. It’s normal for the word to cause a shiver, because in stagnant situations, and in the capitalist framework, that’s exactly what it means.

In reality, however, increasing productivity means being able to do more with fewer resources and is the measure of all systemic alternative. The famous “liberation of productive forces,” that the old revolutionaries expected to succeed capitalism, is nothing more than a general development of productivity. The engine of the increase in productivity is technological change, understood broadly to include forms of organizing and structures. From the community point of view, the center of the development of productivity today is in free software, in distributed networks, and in multipurpose, low-cost tools of production and chains: everything that brings us closer to abundance.

Increasing productivity means “squeezing more” out of the factors: with the same quantity of inputs, producing more value in the same period of time. Increasing productivity means, for example, getting more energy out of a solar panel, needing less water to produce the same amount or more of vegetables, or having new programs that reduce the hours that we have to spend on repetitive management tasks.

But for over-scaled capital, in stagnant situations where there’s no new investment or technological improvement, “productivity” means, above all, employing the labor factor more intensively. That is to say: getting work hours for free—for example, by extending the workday without remunerating overtime; or through personnel reduction, while unreasonably overwhelming those who remain—which is equivalent to a salary reduction. Alternative and sometimes complementary ways could include reducing the quality of raw materials and, thus, their cost, without consumers realizing it; or ceasing to take responsibility for externalities created in production, like dumping unprocessed waste in a river to save on filters and purifiers. No wonder the word “productivity” can sound scary.

From the perspective of communities, however, developing productivity means something completely different. The main way to obtain it is as new as it is inaccessible to the typical business, which is over-scaled and anxious for rents.

Let’s again take up the example of publishing an online book. To calculate the productivity of the factors, we would have to find the ratio between the number of downloads and the number of factors employed in their production. But if, as we saw before, instead of posting it on a single server, we share it on a distributed network, the cost of one more download will be zero. At that point, we’re in a world of abundance. Even if it had tremendous success, and hundreds of thousands of people downloaded a copy, we wouldn’t need to increase the use of the factors. The productivity of the work necessary to write, edit, and format the book would increase with each extra download.

But embracing this path means accepting that the price of an abundant good—which is any digitized content in a distributed network—is zero. And with zero prices, it’s not so easy assure capital the dividends it desires. So, publishers, software giants, pharmaceutical companies, and movie studios try to maintain an extra-market rent, in the form of a legal monopoly called “intellectual property.” And that’s why music companies depend on centralized structures, which come with considerable marginal costs, like iTunes or Spotify, to control the restricted distribution of their products, so they can force the maintenance of positive prices.

Artificially creating scarcity has become a way of life for over-scaled industry

The traditional information and knowledge industries are engaged in artificially producing scarcity. Contemporary economic theory has described intellectual property as “unnecessary” for years, and there are more and more renowned economists that think that its negative effects far exceed the positives. Large distributed networks, in which millions of people share digital files, are as infinitely more efficient medium to distribute a digitized product than Facebook, Twitter, Google Books or Amazon, but the content industries have held a legal and political grip for years, which costs them millions every year in lawyers and lobbyists, to be able to fence off such networks by law and jail their supporters.

In the production of physical goods and services, the contrast no is less drastic. In contrast to a capitalist business, in an egalitarian community, the increase in productivity translates to a reduction of the work time that one must dedicate to be able maintain a comfortable way of life on the basis of selling products in the market.

We need to say that reducing work means we can spend more time, not staring at the ceiling, but dedicated to other kinds of activities, like learning new disciplines, playing, painting, or developing contributions to the commons in the form of free software, designs, books, or audiovisual content in the public domain. Activities that show us what

the kind of work that will substitute wage labor will consist of as we approach an authentic society of abundance: an expression of skills motivated by the pleasure of enjoying interaction with others, the pleasure of learning, experimenting, and contributing. This is the opposite of the sophisticated form of slavery imposed by scarcity.

Capitalism was the greatest promoter of productivity in history, but it simply can’t allow itself abundance. The community, on the other hand, needs it.

Abundance is the magic that shines through the “hacker ethic”

Anyone who has lived or spent enough time in an egalitarian community has sensed how abundance advances through the reduction of work forced by scarcity and its gradual substitution by work understood as a personal and voluntary expression of the pleasure of learning and contributing. When everything is communal and responsibility is shared, there is no division between life time and work time. You can be yourself, and development in work drives us to learn new things, in new fields, and continue advancing. Then we stop being mere “technicians” or “specialists” and become “multispecialists.” This is a way of developing intellectually that fits naturally not only with the reduction of scale, but above all with the development of scope, the capacity to create many different things with the same productive base. Multispecialization is progress towards the end of the atomization of knowledge that paralleled the division of labor to the limit in the industrial factory.

Abundance is the magic that shines through the “hacker ethic” and assorted user groups. It’s no coincidence that a work ethic based on knowledge and enjoyment is extending beyond the communitard world—where it always existed—coinciding with the social expansion of the Internet and the first forms of P2P production. The first cultural manifestations of distributed networks cultivated the pleasure of discovering all those applications of knowledge that do a lot of good but are not commodities. They celebrated these being valuable, because, even though they have a zero price, they reveal to us the fraternity of shared knowledge and, in time, improve the life of thousands or millions of people.

For almost a century, capitalism has been incapable of turning increases in productivity into reductions in the workday. The “hacker ethic” connected with P2P production shows how the development of abundance leads, right from day one, to the progressive abolition of labor forced by need. That form of work competes with and opposes time dedicated to learning, living, and enjoying life.

El camino de la abundancia no pasa por producir menos

Abundance has nothing to do with consumption and even less with consumerism. In reality, consumerism is not a “state of capitalism,” but a compulsive form of consumption with which some people, reduced to isolated individuals when they reach the market, try to recover from anguish, loneliness, the anxiety of work without meaning, and an atomized way of life that, like the system that produces them, “aren’t going anywhere.” Part of the middle class practices consumerism with the same fervor with which it then talks about it as if it was a universal guilt. Some clamor to “reduce consumption” and “degrow” as a systemic alternative. It’s a myopic view: consumerism is not the center of the current economic system. It is the spiritual symptom, visible only in a privileged minority, of a more serious and widespread disease—the same one that produces the chronic underconsumption in which the majority of humanity continues to live and the environmental disasters that move them.

To cure that disease does not mean producing less or “returning” to pre-capitalist technologies. To renounce the productivity conquered by scientific knowledge would mean more exclusion and poverty. To exchange industry for artisanship and technified agriculture for less productive forms would mean simply reducing productivity and, therefore, squandering even more human and natural resources than the inefficiencies of over-scaling already do. To renounce technological development is nothing other than adopting forms of production that are more costly in resources.

Quite to the contrary, we want to produce abundance here and now, on another scale and using another logic—those of the community and the needs of real people—developing more and more productive free technologies, because only with higher productivity will we be able to consume fewer non-renewable natural resources, fewer hours of labor forced by need, and less capital, while still taking responsibility for the well-being of others.

If there’s anything we can’t renounce without making things worse, it’s abundance. It’s hard, and will continue to be, to overcome the “fences” and “hurdles” that patents have put in the way of scientific knowledge. A lot of damage has been done by the evolution towards the artificial

creation of scarcity in the chemical, agrarian, and pharmaceutical industries. We must not confuse scientific and technological development with the monopolistic and rent-seeking applications of it, which over-scaled technology, seed, and biomedical research businesses have made into their flagship products. In the application of genetics to agriculture, for example, there is the promise of abundance, though even its use by Monsanto today means a daily life of environmental destruction, artificial scarcity, and destruction of producers' freedom. What will we do about the overuse of natural resources?

The end of the overuse of natural resources will not be reached by producing less or returning to outdated technologies, but on the path towards abundance.

This can be seen clearly in agricultural exploitation. In Israel, where the kibbutz and cooperative movement was the nucleus of agrarian production and the leader in technological innovation, production between 1948 and today multiplied by sixteenfold, three times more than the population. And while irrigated land went from 20,000 to 190,000 Ha, 12% less water is consumed. That is, technological development encouraged by the communitarian sector increased general productivity—by no less than 26%—significantly reducing the cost of producing one more unit, and, to that extent, approaching abundance. But increasing the productivity of the factor even more—we were told for decades—would lead to a regional collapse if production continued increasing. Instead, more productivity and more production, far from leading to a greater stress on resources, reduced the total consumption of water.

But strengthening communities and the productivity of the communitarian sector it is not the focus of the official narrative or the political consensus in Europe or among US liberals. In that narrative, fed for decades by catastrophism that ran through all messages, from the Hollywood blockbusters to official documents from the UN or the EU, it was all about justifying, at all costs, the way that States paid big, over-scaled businesses' transformation costs to avoid a disaster that themselves had created and reported. In the name of the imminent catastrophe, we needed to pay car companies for their infrastructure costs as they moved to electric cars, and give crazy subsidies to big energy companies, assuring their centrality when technology was already pointing towards renewable, distributed electricity. The process was, and is, a festival of rent-capture and corruption that has even drawn in Mondragon, the group of cooperatives that, for years, has been a global model precisely because of its excessive scale and its distance from community models.

It couldn't be any other way. For years, adhering to the ecologist narrative meant choose between two false options. The first: ignore misery and the hunger for the majority of the world, and advocate for reducing productivity. The second: join the list of those who want to take away even more sovereignty from people and communities and give more rents to monopolies. Obviously, it's a no-win situation. Connecting the dots

If we connect the dots of economic change in our time, certainly the first thing that comes into view is a great crisis of scale in which large funds and companies of dysfunctional volume are asphyxiating the two main institutions of the system—the State and the market—and accelerating their global decomposition, decomposition that has enormous human and environmental costs. But if we expand the framework, we also see that the "globalization of the small," free software, and distributed networks have created the first system of technological non-commercial innovation—the "P2P mode of production"—and a growing industrial sector—the direct economy—which is supported by it, is competing face to face with overscaled agrarian and industrial businesses, even though it has communal dimensions.

And if we dig a little, still we'll find something more: we'll discover that communitarianism is a parallel, underground movement, which has accompanied capitalism since its youth, exploring the paths of a new life experience and planting the seed of a society of abundance, while it waited for its time to arrive. In its time, the scale of change could be accepted by self-organized egalitarian communities. From that time forward, distributed networks of communities would be able to lay the foundation for real competition between systems, just as capitalism did with its feudal and land-based forerunner.

We think that time is arriving. But to be able take advantage of it, we first need to conquer something that the narrative of decomposition is grinding down: the centrality of work.

Conquer work, reconquer life

The constant increase in productive scales over nearly two centuries, and with them, in the division of labor and of knowledge, has produced an erosion of the relationship between people and the concrete work they

do. For more and more people, it became harder to understand what their work meant and contributed to their loved ones and to society besides a salary and a few days "off" per year. That's what was called "alienation." Gigantic scale, work so specialized and repetitive that seemed it insignificant, homogenization of everyone's labor and the resulting perfect substitutability of workers, made meaning—the social and intellectual utility of the labor that each person did in society—something that was alien to people's lives. "Work" became non-life, as opposed to "time off," which was truly human and reserved for family and friends, which is to say, a community.

It would be reasonable to think that this phenomenon would fade with the gradual reduction of the optimal scales of production and the slow emergence—as industries became more independent from the incorporation of knowledge—of multispecialization. But the truth is that new generations are deprived of even alienated work. To be unable to access work is to be in social exile

During 15M [widespread anti-austerity protests that began on May 15, 2011 in Madrid] it became fashionable in Spain call young people who went to work in other places around the world "exiles." Meanwhile, according to official statistics, 40% of those who remained were unemployed. These were the true exiles: they were separated from productive life, separated from collaboration and from doing things socially, and separated from a relationship with nature.

The entire life of those who tried to enter the labor market at the beginning of the crisis is an anomaly. By being alien to the very reality they were part of, they became spectators, even of themselves; once, people used cell phones in demonstrations, and now they use cameras. The separation of work soon became evident in the emergence of (anti-)consumerist narratives; consumption—the only way they can participate in an economy that's alien to them—became, for many, the explanation for the whole social system and its failures. One of the ways of expressing that general alienation was substituting the traditional centrality of the demand for access to work with the demand for a rent guaranteed by the State.

To live outside the social space created by work is to go into social exile, to lose or never have had the position of a real member of a community: to not be among those who turn work into wealth, but among those who depend on rents.

Everything that has defined this crisis has trapped those who reached adulthood with it as permanent minors. Everything led to their solitary confinement as individual-consumer. That isolation is necessarily frustrating. It's alienation that is felt as such, as meaninglessness. But the search for meaning outside of work—which is to say: outside of community, society, and nature—can easily lead people to search for consolation in illusory communities that absorb us without providing what makes us a useful part of a real community: the ability to contribute to the well-being of one another by producing. That's why these have been years of growth in racism, anti-Semitism, xenophobia, jihadism, and political and religious sectarianism. There's no self-realization without work

And, precisely because of that, the old communitarian slogan of the "conquest of work" is more current than ever. "Conquering work," recovering it as central to society by way of the community, leading it and creating it, is the only thing that can turn back the drift towards the void of the consumerist narrative, the rejection of differences, xenophobia, and the thousand and one nationalisms that arise, seeking to create even more borders and rents. It's the only thing that can recreate meaning and allow for self-knowledge and self-realization, which is to say, each person living their own values. So, work has an inevitable moral dimension, and that's why conquering work has the value of regeneration, of true personal re-empowerment for a whole generation and a great mass of people, which political activism or conformity will never be able to offer.

Never have technology and knowledge allowed so much well-being to be produced at scales as small as today. Never has it been so easy to become protagonists of production and of the construction of our surroundings; never have available technologies incorporated or developed as much knowledge as in our day; never have productive processes been as transparent about their relationship with their surroundings with so much facility and such impressive scope as today. And yet, despite it all, rarely before has the spirit of time been as disconnected from the possibilities of the historical moment. The cause is, once more, the impact moral of decomposition and unemployment. Unemployment is the expression of the destruction of productive capacity. In economic terms, it's the worst form of waste, the bloodiest of inefficiencies. And the effect on the mood of anyone who suffers it is a like millstone around the neck, or an acid that destroys self-confidence, security, and conviction about their potential to

create. Unemployment feeds fear, and fear paralyzes and blinds.

To conquer work is reconquer life

Taking the things that fear and insecurity would have us think are impossible and making them visible is the first way to empower those who have been exiled from work and deprived of its meaning, which will encourage them to take responsibility for their own communities. The generation that was expelled from the productive system is called to conquer work and, with it, life.

Abundance is the goal we move towards with the development of knowledge in our species. It's not just a question of numbers, math, or accounting, but also of ethics, desires, feelings, and aesthetics. We create technology, and it, in turn, transforms us, transforms what it means to be human in the new time that we ourselves have established. And from there, we can imagine and build abundance with renewed strength.

The time has come to take the initiative, to begin to build egalitarian and productive communities, and not as experiments or "islands" in a ocean of large scales. In the beginning, they will only be "examples." But examples, accompanied by the idea that emulation is possible, are more powerful than any form of propaganda.

The communal alternative does not provide the gregarious confidence of the political hooligan or the empty pride of the racist. Belonging to a community is recognition through work and learning, not an "essence" inherited from national culture or birth, or the result of insubstantial adherence or an ID card. It's not the product of the permanent imagination of confrontation with some universal evil. You are building constantly with others, making things so we can all grow together, sharing more and more responsibility, and giving and receiving trust. It's the opposite of the feeling of impunity that "frees" the "follower" who is protected by a leader, a flag, or a political brand in the din of street fighting, online bickering, or media "smackdowns." To be a communitarian is to gain autonomy and security in the fraternity of learning, to be rediscovered as valuable and valued in shared work. To be a communitarian is to put the values we believe in into action, not compete to shout them the loudest or wield them like a menacing weapon. To be a communitarian does not give the static tranquility of the yogi or the mystic who seeks the silence of loneliness, but the serenity that listens to and seeks to include others, without using outrage as an excuse to do nothing or hiding behind the disdain of supposed superiority. To be a communitarian is a way of living, learning, and building by sharing it all with others.

We need grow with others to be able to reconquer real life. Every "individual escape" is no more than a form of "every man for himself." Of course, when you find yourself in decomposition, you can try to accumulate a little money, find a house far away from everything, and live without knowing anything about anyone; or land a stable but low-paying job, interact as little as possible in it, and relegate life to what's left of the day after work hours. But these strategies aren't really satisfactory; they're just different ways of beating a more or less orderly retreat. In the medium term, they're a way to condemn yourself to melancholy. Isolating yourself, marginalizing yourself, even if it means living without constantly prioritizing financial survival, would mean renouncing growth, development, and carrying out personal ideals in life. It's another form of exile.

So, existing egalitarian communities should open themselves up and become a launching point for the experience of a new generation. To be empowered is to also discover through practice that in a community, troubles, annoying as they may be, are muffled rather than being upsetting, and joys and victories have echoes that are impossible to hear alone.

From adding to multiplying

Communitarianism has no paradise to sell, and does not spout admonitions or threaten skeptics with a catastrophic future. "To reconquer work"—for and with one's own inner circle—is a path that will surely interest many people who propose a rebirth in the midst of the crisis, perhaps without knowing that what they are doing, with their community and its affections, would ensure the rebirth of an entire world.

The time has come to carry out what the bourgeoisie was able to do to overcome feudalism: turn the expulsion from work created by the system into an alternative society. The medieval bourgeoisie grew its first cities with servants who had escaped from bondage to their lord's land and joined the first small commercial societies. The new egalitarian communities had to expand with those expelled from the productive system to give rise to the first transnational networks of communities oriented towards abundance. This is an alternative world beyond the borders of command pyramids and the law of the jungle that we experience in so many

companies, and also beyond the omnipresence of commodification and the alienation of labor, a world where "everyone shares everything" through communal ownership and savings, and "everyone receives according to their need".

The scene will be urban

The community experience has historically been centered in rural areas. Rural settlements provide a space for a direct relationship between work and nature which continues to be essential to communitarian approaches. However, in Kassel, Washington, Nazareth, or Madrid, the new communitarians no longer buy fields to work. They buy apartments, offices, and shops. They're building autonomy for a new generation of communities in sectors based on knowledge and in urban settings. Their range is expanding more and more: intelligence and data, training, specialized hardware, free software, restoration, cultural objects, ecological products... These are all services and products created on a small scale but with large scope, which are focused on the direct economy as a form of relationship with the market.

Since the middle of the nineteenth century, communitarianism has survived because it was able to demonstrate how egalitarianism and idealism pay. In this last decade, it has grown globally because it learned how to add. It learned to add very diverse people and build a life experience, a glimpse of abundance in daily life, that many already openly call "post-capitalist." Now our challenge is learning to multiply. We know how to offer an alternative, the "conquest of work," to the generation exiled from the productive system by the crisis.

And that challenge will be faced, above all, in cities, among other things because, from the point of view of the human experience, the relationship with nature is measured by the ability to transform our productive activities. A software developer today has a more intense relationship with nature than a medieval peasant ever had.

It's true that this relationship remains hidden from participants in most overscaled industries, where deliberation is replaced by sets of rules, practices, and "procedures"; where reflection on the best objective is substituted by decisions on the best method, and the coordination of wills is substituted by checklists and task-completion oversight. But in community, purposes and tools are part of a design and knowledge that everyone is aware of and agrees to. And above all, the position of advancing abundance, the front line, is wherever the direct application of knowledge is closest to production. And generally, the setting for that is the city. The tasks of the communitarians

Egalitarian communities should undertake a path that allows them to go from the current model, based on the resistance and resilience of the "small community," to another that starts from a large network of egalitarian and productive communities. We must feed the new sprouts, which are capable of maintaining themselves in the market, and at the same time, create more spaces of abundance and decommodification. Additionally, we need to take decommodification beyond our interior, and make it permeate all our surroundings. It's time to begin the competition between systems.

A time is coming when we will have to learn to grow in many new ways: incorporating new members, incubating communities, teaching community techniques in neighborhoods, or creating popular universities of a new kind, that give tools for multispecialization.

We have to confront a gigantic problem created by over-scaling—from smallness, with smallness, and step by step. We have to use diversity and abundance to break out of the traps that a culture in decomposition tends to constantly fall into, which magnify defeatism, pessimism, and the idea of "every man for himself". It's not going to be a stroll through a rose garden, and we're certainly not going to be able to make headway without encountering serious resistance. You are the protagonist

Imagine yourself as a new kind of pioneer, as the leader of a large collective adventure.

You're not alone. Thousands of people joined communitarian initiatives throughout the world over the last year: egalitarian communities, kibbutzim, cooperatives that unite work and housing... Not too far from you, there's a community already underway. You can participate in its activities, collaborate in its development projects, or join it as another communitarian. With other enthusiasts, you'll build productive urban communities that are able to create effective abundance in their settings, which is to say, to compete with the market.

You'll be the leader of an adventure that will demand—as it did of the generations of communitarians who preceded us in centuries past—effort and

commitment in exchange for making life useful and significant. But in contrast with those generations of pioneers, who lived in an era in which abundance remained out of reach, you can aspire to something more than living better. Today, it's our turn to demonstrate that the best life serves to create abundance for everyone, and is already preparing to be able to offer a place and a meaning to everyone.

Las Indias, May ninth, 2016

Translation to English by Level Translation

Appendix: concrete things you can do with this manifesto

If you've found ideas in the preceding paragraphs that agree with your state of being in the world and your understanding of relations with others, there are many things you can do, starting now. You don't have to immediately leave everything behind and organize an egalitarian community, it's more about using this Manifesto for what it's intended to be: a tool to empower you and your community.

Expand the conversation

Do you have a blog? Publicize your reading notes and the opinions you've formed. Don't forget to link to <https://lasindias.com/the-communard-manifesto> so your readers can access the complete text in the format they prefer.

Publish a link to this manifesto in social media wherever you have an account.

Email the PDF version to people you usually discuss social and economic matters with, and the EPUB version to people who normally read electronic books or on a smartphone, who will appreciate it more than the PDF.

You can organize a presentation of the Manifesto. If you write us an email, we'll be able to send you copies on paper, and we'll do everything possible so that at least one of us can accompany you at the presentation.

Ask for a room at the library or cultural center in your neighborhood, and invite your friends and acquaintances over the net. Put up posters on bulletin boards at the same library and other places you may know where interested people may pass by.

Prepare to "make community"

In the "las Indias Club", you'll find events and activities throughout the year that you can participate in. There are cultural and social activities: from poetic soirees and historical expositions to projects in free software, PaP production, and the direct economy. Also, once a year, in the second week of October, we organize an international conference in which we interview and learn from people from across the world who have created or implemented all kinds of projects with small scale and large scope: energy cooperatives, hardware products, agricultural egalitarian communities...

We have also a space for permanent conversation, "La Matriz", which we invite you to join, and which is fed by posts from our blog and the blogs of a good part of the members of the "las Indias Club".

And, of course, there are hundreds of egalitarian communities throughout the world, including ours, that await your visit with open doors. Write us and share your concerns and ideas with us.

IO.O

**<nettime> Aaron Swartz: Guerilla
Open Access Manifesto**
From: Patrice Riemens
To: nettime-l@kein.org
Date: Thu, 17 Jan 2013 14:59:38
+0100

Let us honour Aaron by continuing his work, collectively.

Aaron Swartz: Guerilla Open Access Manifesto
(<https://gist.github.com/4335453>)

{
{
Information is power. But like all power, there are those who want to keep

it for themselves. The world's entire scientific and cultural heritage, published over centuries in books and journals, is increasingly being digitized and locked up by a handful of private corporations. Want to read the papers featuring the most famous results of the sciences? You'll need to send enormous amounts to publishers like Reed Elsevier.

There are those struggling to change this. The Open Access Movement has fought valiantly to ensure that scientists do not sign their copyrights away but instead ensure their work is published on the Internet, under terms that allow anyone to access it. But even under the best scenarios, their work will only apply to things published in the future. Everything up until now will have been lost.

That is too high a price to pay. Forcing academics to pay money to read the work of their colleagues? Scanning entire libraries but only allowing the folks at Google to read them? Providing scientific articles to those at elite universities in the First World, but not to children in the Global South? It's outrageous and unacceptable.

I agree, many say, but what can we do? The companies hold the copyrights, they make enormous amounts of money by charging for access, and it's perfectly legal, there's nothing we can do to stop them. But there is something we can, something that's already being done: we can fight back.

Those with access to these resources, students, librarians, scientists, you have been given a privilege. You get to feed at this banquet of knowledge while the rest of the world is locked out. But you need not, indeed, morally, you cannot, keep this privilege for yourselves. You have a duty to share it with the world. And you have: trading passwords with colleagues, filling download requests for friends.

Meanwhile, those who have been locked out are not standing idly by. You have been sneaking through holes and climbing over fences, liberating the information locked up by the publishers and sharing them with your friends.

But all of this action goes on in the dark, hidden underground. It's called stealing or piracy, as if sharing a wealth of knowledge were the moral equivalent of plundering a ship and murdering its crew. But sharing isn't immoral, it's a moral imperative. Only those blinded by greed would refuse to let a friend make a copy.

Large corporations, of course, are blinded by greed. The laws under which they operate require it: their shareholders would revolt at anything less. And the politicians they have bought off back them, passing laws giving them the exclusive power to decide who can make copies.

There is no justice in following unjust laws. It's time to come into the light and, in the grand tradition of civil disobedience, declare our opposition to this private theft of public culture.

We need to take information, wherever it is stored, make our copies and share them with the world. We need to take stuff that's out of copyright and add it to the archive. We need to buy secret databases and put them on the Web. We need to download scientific journals and upload them to file sharing networks. We need to fight for Guerilla Open Access.

With enough of us, around the world, we'll not just send a strong message opposing the privatization of knowledge, we'll make it a thing of the past. Will you join us?

Aaron Swartz
July 2008, Eremo, Italy

IO.I

**Re: <nettime> Aaron Swartz: Guerilla
Open Access Manifesto**
From: Tapas Ray [Gmail]
To: nettime-l@kein.org
Date: Sat, 19 Jan 2013 09:02:42
+0530

I was trying to read the manifesto in Firefox, but only the left half of the text appears in the window. This means I have to scroll right to read each line, then left and then right again for the next line.

and so on. Could someone please tell me if there is any way to see it properly formatted?

Thanks,

Tapas

IO.2

Re: <nettime> Aaron Swartz: Guerilla Open Access Manifesto

From: Ana Peraica

To: nettime-l@kein.org

Date: Fri, 18 Jan 2013 12:43:21 +0100

Hi everyone,

have you seen this <http://about.jstor.org/statement-swartz/>?

so sarcastic...

Ana

II.O

<nettime> A DIY Data Manifesto by Scott Gilbertson

From: Geert Lovink

To: nettime-l@kein.org

Date: Sat, 5 Feb 2011 16:02:43 +0100

(important element in the discussion about possible alternatives to facebook and twitter that presume that one runs one's own server... / geert)

url: <http://www.webmonkey.com/2011/02/take-back-the-tubes/>

A DIY Data Manifesto

By Scott Gilbertson

The word "server" is enough to send all but the hardest nerds scurrying for cover.

The word usually conjures images of vast, complex data farms, databases and massive infrastructures. True, servers are all those things — but at a more basic level, they're just like your desktop PC.

Running a server is no more difficult than starting Windows on your desktop. That's the message Dave Winer, forefather of blogging and creator of RSS, is trying to get across with his EC2 for Poets project. The name comes from Amazon's EC2 service and classes common in liberal arts colleges, like programming for poets or computer science for poets. The theme of such classes is that anyone — even a poet — can learn technology.

Winer wants to demystify the server. "Engineers sometimes mystify what they do, as a form of job security," writes Winer, "I prefer to make light of it... it was easy for me, why shouldn't it be easy for everyone?"

To show you just how easy it is to set up and run a server, Winer has put together an easy-to-follow tutorial so you too can set up a Windows-based server running in the cloud. Winer uses Amazon's EC2 service. For a few dollars a month, Winer's tutorial can have just about anyone up and running with their own server.

In that sense Winer's EC2 for Poets if already a success, but education and empowerment aren't Winer's only goals. "I think it's important to bust the mystique of servers," says Winer, "it's essential if we're going to break free of the 'corporate blogging silos.'"

The corporate blogging silos Winer is thinking of are services like Twitter, Facebook and WordPress. All three have been instrumental in the growth of the web, they make it easy for anyone publish. But they also suffer denial of service attacks, government shutdowns and growing pains, centralized services like Twitter and Facebook are vulnerable. Services wrapped up in a single company are also vulnerable to market whims, Geocities is gone, FriendFeed languishes at Facebook and Yahoo is planning to sell Delicious. A centralized web is brittle web, one that can make our data, our communications tools disappear tomorrow.

But the web will likely never be completely free of centralized services and Winer recognizes that. Most people will still choose convenience over freedom. Twitter's user interface is simple, easy to use and works on half a dozen devices.

Winer doesn't believe everyone will want to be part of the distributed web, just the dedicated. But he does believe there are more people who would choose a DIY path if they realized it wasn't that difficult.

Winer isn't the only one who believes the future of the web will be distributed systems that aren't controlled by any single corporation or technology platform. Microformats founder Tantek Çelik is also working on a distributed publishing system that seeks to retain all the cool features of the social web, but remove the centralized bottleneck.

But to be free of corporate blogging silos and centralized services the web will need an army of distributed servers run by hobbyists, not just tech-savvy web admins, but ordinary people who love the web and want to experiment.

So while you can get your EC2 server up and running today — and even play around with Winer's River2 news aggregator — the real goal is further down the road. Winer's vision is a distributed web where everything is loosely coupled. "For example," Winer writes, "the roads I drive on with my car are loosely-coupled from the car. I might drive a SmartCar, a Toyota or a BMW. No matter what car I choose I am free to drive on the Cross-Bronx Expressway, Sixth Avenue or the Bay Bridge."

Winer wants to start by creating a loosely coupled, distributed microblogging service like Twitter. "I'm pretty sure we know how to create a micro-blogging community with open formats and protocols and no central point of failure," he writes on his blog.

For Winer that means decoupling the act of writing from the act of publishing. The idea isn't to create an open alternative to Twitter, it's to remove the need to use Twitter for writing on Twitter. Instead you write with the tools of your choice and publish to your own server.

If everyone publishes first to their own server there's no single point of failure. There's no fal whale, and no company owns your data. Once the content is on your server you can then push it on to wherever you'd like — Twitter, Tumblr, WordPress of whatever the site du jour is ten years from now.

The glue that holds this vision together is RSS. Winer sees RSS as the ideal broadcast mechanism for the distributed web and in fact he's already using it — Winer has an RSS feed of links that are then pushed on to Twitter. No matter what tool he uses to publish a link, it's gathered up into a single RSS feed and pushed on to Twitter.

II.I

Re: <nettime> A DIY Data Manifesto by Scott Gilbertson

From: Geert Lovink

To: nettime-l@kein.org

Date: Mon, 7 Feb 2011 22:26:01 +0100

Good you raise this issue, Rory.

If I remember well from December Dave Winer kind of defended Amazon in the Wikileaks cut-off controversy (he said he would not join a boycott).

The question indeed is: what does it mean when we call to run our own servers? If they are located somewhere in the 'cloud' then what's the

difference anyway in comparison to Facebook or Google?

The alternatives we suggest cannot be empty gestures if we propose to use 'virtual' servers that are under the same corporate control anyway.

Geert

II.2

**Re: <nettime> A DIY Data Manifesto
by Scott Gilbertson**
From: nettime-l
To: nettime-l@kein.org
Date: Tue, 8 Feb 2011 10:43:35 +0000

the internet shutdown in egypt prompted similar questions about independent infrastructure and corporate control.

see for example <http://www.openmeshproject.org/> and the comment thread on <https://blog.torproject.org/blog/recent-events-egypt>.

i know that some people were busy setting up BBS in egypt during the shutdown, which has some interesting echoes of rushkoff's recent piece on the Next Net ('dump internet. go fidonet')
<http://www.shareable.net/blog/the-next-net>

dan
[[AT] danmcquillan | www.internetartizans.co.uk]

II.3

**Re: <nettime> A DIY Data Manifesto
by Scott Gilbertson**
From: Goran Maric
To: nettime-l@kein.org
Date: Tue, 8 Feb 2011 17:51:37 +0000

Thank you, Dan,
this is where I see the value and importance of nettime. Here people can share intelligent ideas,
argue intelligently, and above all, post links where like minded people can engage in struggles for common good.

Re: Facebook and Twitter, whatever can be utilized in reaching these goals should be utilized.
We live in the "info" world, and not to utilize it would be unfortunate waste of opportunities.
But also, we never should for a one bit of moment forget about the fact that every, and each government,
once it feels threaten in whatever way, will do whatever is in its power to subdue these perceived threats.

"FBI Raids Queens Home in G20 Protest Twitter Crackdown"
http://gothamist.com/2009/10/05/fbi_raids_queens_home_in_g20_protes.php

... That's right, a Twitter crackdown. A lawyer for Jackson Heights social worker Elliot Madison, 41, says that the feds searched his client's house for 16 hours on Thursday after Madison was arrested on September 24th at a Pittsburgh hotel room with another man. What were they up to? Sitting at laptops sending Twitter messages advising G20 demonstrators about riot police activity in the streets.
...

Also as we discuss alternatives, we, especially from the US, of course with the help of others around,
have to do whatever is in our power to expose what the US is actually all about.

"Video: Eardrum-Blasting Sound Cannon Coming to a Protest Near You"
http://gothamist.com/2009/09/29/eardrum-blasting_sound_cannon_comin.php

Have you seen this intense outrage from Children of Men, showing riot police blasting "fugees" with some sort of horrible "sound cannon"? Oh, actually, this isn't from a fictional movie about a dystopian police state; it's from last week in Pittsburgh, where G20 protesters had dared assemble without a permit from the government. For that, they were dispersed with the Long Range Acoustic Device (LRAD), which some fear is loud enough to damage eardrums and even cause fatal aneurysms.
..."

I am not trying to move our attention from the present happening in Egypt, but, let us not forget, ever, where is the root and the real problem coming from. This demystification of the US as the beacon of Democracy has to be main goal, in the same fashion as when Stalin's 'workers country' was demystified.
This must be a concurrent action, and never left out of sight.

Dan, again, Excellent links!!
Best

gORAN

II.4

**Re: <nettime> A DIY Data Manifesto
by Scott Gilbertson**
From: Flick Harrison
To: nettime-l@kein.org
Date: Tue, 8 Feb 2011 09:51:52 -0800

Server space is one thing, BBS networks are an interesting solution, sort of a HAM radio version of the internet.

I think the backbone needs to be de-privatised as well.

I was under the impression there are places in Europe where the internet backbone is public, leased out to anyone who wants some.

Here, even the pipeline is under threat - the usage caps and overage charges (which mostly serve to limit competing businesses, rather than democratic expression which tends to be lower-bandwidth :-)) are hotly debated, with Joe Public mostly on the side of Cheaper and Faster but no dialogue around public pipelines whatsoever.

There are two companies in most of Canada, Shaw and Telus in the west, Bell and Rogers in the East, who deliver all the internet service, they are forced to lease out to competitors but they are always pushing for the power to charge more to their competitors to squeeze their share.

Even the pundits who want Net Neutrality still don't call for public communications infrastructure. The net is treated more like phones than roads, which is a mistake in my opinion.

<http://www.thestar.com/business/article/933854--geist-the-real-reason-we-pay-so-much-for-internet?bn=1>

Our post office is about to abandon (sell) its courier operations, seen as too uncompetitive with commercial enterprises, and when competitive, an unwanted intrusion on the free market.

<http://www.thestar.com/opinion/editorialopinion/article/931800--goar-a-smarter-post-office-might-thrive>

-Flick

I2.0

<nettime> Just Out: The Telekommunist Manifesto by Dmytri Kleiner

From: Geert Lovink
To: nettime-l@kein.org
Date: Sun, 24 Oct 2010 04:00:58
+0200

The Telekommunist Manifesto from Dmytri Kleiner is out now!
Download the pdf here: http://networkcultures.org/_uploads/#3notebook_telekommunist.pdf

The print edition will hopefully be financed soon. If you want to donate money to make this happen, please let us know!

In the age of international telecommunications, global migration and the emergence of the information economy, how can class conflict and property be understood? Drawing from political economy and concepts related to intellectual property, The Telekommunist Manifesto is a key contribution to commons-based, collaborative and shared forms of cultural production and economic distribution.

Proposing 'venture communism' as a new model for workers' self-organization, Kleiner spins Marx and Engels' seminal Manifesto of the Communist Party into the age of the internet. As a peer-to-peer model, venture communism allocates capital that is critically needed to accomplish what capitalism cannot: the ongoing proliferation of free culture and free networks.

In developing the concept of venture communism, Kleiner provides a critique of copyright regimes, and current liberal views of free software and free culture which seek to trap culture within capitalism. Kleiner proposes copyfarleft, and provides a usable model of a Peer Production License.

Encouraging hackers and artists to embrace the revolutionary potential of the internet for a truly free society, The Telekommunist Manifesto is a political-conceptual call to arms in the fight against capitalism.

About the author: Dmytri Kleiner is a software developer working on projects that investigate the political economy of the internet, and the ideal of workers' self-organization of production as a form of class struggle. Born in the USSR, Dmytri grew up in Toronto and now lives in Berlin. He is a founder of the Telekommunisten Collective, which provides internet and telephone services, as well as undertakes artistic projects that explore the way communications technologies have social relations embedded within them, such as deadSwap (2009) and Thimbl (2010).

colophon: Network Notebooks editors: Geert Lovink and Sabine Niederer. Producer: Rachel Somers Miles. Copy editing: Rachael Kendrick. Design: Studio Léon&Loes, Rotterdam <http://www.leon-loes.nl>. Publisher: Institute of Network Cultures, Amsterdam.

Dymtri Kleiner, The Telekommunist. Network Notebooks 03, Institute of Network Cultures, Amsterdam, 2010. ISBN: 978-90-816021-2-9.

I2.1

Re: <nettime> Just Out: The Telekommunist Manifesto by Dmytri Kleiner

From: Rob Dyke
To: nettime-l@kein.org
Date: Sun, 24 Oct 2010 12:16:45
+0100

another one for the list!

<http://www.theclassofthenew.net/6.html>

'the class of the new'. This model workforce announces a new economic and social paradigm, constituting a 'social prophecy' of the shape of work to come. Their mode of being and, in particular, of producing, is set to become hegemonic. No matter how numerically limited at present, the way they live and work today is the way everyone else will live and work tomorrow.

I2.2

Re: <nettime> Just Out: The Telekommunist Manifesto by Dmytri Kleiner

From: Dmytri Kleiner
To: nettime-l@kein.org
Date: Mon, 25 Oct 2010 15:21:56
+0200

Hi Rob, there is no new class proposed in the Manifesto, just the boring old ones, worker, landlord & capitalist.

Best,

I2.3

Re: <nettime> Just Out: The Telekommunist Manifesto by Dmytri Kleiner

From: Alex Foti
To: nettime-l@kein.org
Date: Tue, 26 Oct 2010 10:47:47
+0200

by the way, precariat was coined by the euromayday, not the frassanito network (which was a subset thereof at the time).

loved telekommunisten! and the concept of venture communism prompted me to reconsider my fondness for digital anarchism...

best radical ciao,

lx
<http://milanox.eu>

I3.0

<nettime> The Slow Media Manifesto

From: Geert Lovink
To: nettime-l@kein.org
Date: Wed, 23 Jun 2010 12:28:56
+0200

<http://en.slow-media.net/manifesto>

The Slow Media Manifesto
The first decade of the 21st century, the so-called 'naughties', has brought profound changes to the technological foundations of the media landscape. The key buzzwords are networks, the Internet and social media. In the second decade, people will not search for new technologies allowing for even easier, faster and low-priced content production. Rather, appropriate reactions to this media revolution are to be developed and integrated politically, culturally and socially.

The concept ‘Slow’, as in ‘Slow Food’ and not as in ‘Slow Down’, is a key for this. Like ‘Slow Food’, Slow Media are not about fast consumption but about choosing the ingredients mindfully and preparing them in a concentrated manner. Slow Media are welcoming and hospitable. They like to share.

1. Slow Media are a contribution to sustainability. Sustainability relates to the raw materials, processes and working conditions, which are the basis for media production. Exploitation and low-wage sectors as well as the unconditional commercialization of user data will not result in sustainable media. At the same time, the term refers to the sustainable consumption of Slow Media.

2. Slow media promote Monotasking. Slow Media cannot be consumed casually, but provoke the full concentration of their users. As with the production of a good meal, which demands the full attention of all senses by the cook and his guests, Slow Media can only be consumed with pleasure in focused alertness.

3. Slow Media aim at perfection. Slow Media do not necessarily represent new developments on the market. More important is the continuous improvement of reliable user interfaces that are robust, accessible and perfectly tailored to the media usage habits of the people.

4. Slow Media make quality palpable. Slow Media measure themselves in production, appearance and content against high standards of quality and stand out from their fast-paced and short-lived counterparts – by some premium interface or by an aesthetically inspiring design.

5. Slow Media advance Prosumers, i.e. people who actively define what and how they want to consume and produce. In Slow Media, the active Prosumer, inspired by his media usage to develop new ideas and take action, replaces the passive consumer. This may be shown by marginals in a book or animated discussion about a record with friends. Slow Media inspire, continuously affect the users’ thoughts and actions and are still perceptible years later.

6. Slow Media are discursive and dialogic. They long for a counterpart with whom they may come in contact. The choice of the target media is secondary. In Slow Media, listening is as important as speaking. Hence ‘Slow’ means to be mindful and approachable and to be able to regard and to question one’s own position from a different angle.

7. Slow Media are Social Media. Vibrant communities or tribes constitute around Slow Media. This, for instance, may be a living author exchanging thoughts with his readers or a community interpreting a late musician’s work. Thus Slow Media propagate diversity and respect cultural and distinctive local features.

8. Slow Media respect their users. Slow Media approach their users in a self-conscious and amicable way and have a good idea about the complexity or irony their users can handle. Slow Media neither look down on their users nor approach them in a submissive way.

9. Slow Media are distributed via recommendations not advertising: the success of Slow Media is not based on an overwhelming advertising pressure on all channels but on recommendation from friends, colleagues or family. A book given as a present five times to best friends is a good example.

10. Slow Media are timeless: Slow Media are long-lived and appear fresh even after years or decades. They do not lose their quality over time but at best get some patina that can even enhance their value.

11. Slow Media are auratic: Slow Media emanate a special aura. They generate a feeling that the particular medium belongs to just that moment of the user’s life. Despite the fact that they are produced industrially or are partially based on industrial means of production, they are suggestive of being unique and point beyond themselves.

12. Slow Media are progressive not reactionary: Slow Media rely on their technological achievements and the network society’s way of life. It is because of the acceleration of multiple areas of life, that islands of deliberate slowness are made possible and essential for survival. Slow Media are not a contradiction to the speed and simultaneity of Twitter, Blogs or Social Networks but are an attitude and a way of making use of them.

13. Slow Media focus on quality both in production and in reception of media content: Craftsmanship in cultural studies such as source criticism, classification and evaluation of sources of information are gaining importance with the increasing availability of information.

14. Slow Media ask for confidence and take their time to be credible.

Behind Slow Media are real people. And you can feel that.

Stockdorf and Bonn, Jan 2, 2010

Benedikt Köhler
Sabria David
Jörg Blumtritt

Confer also:

- http://www.huffingtonpost.com/elissa-altman/move-over-slow-food-intro_b_367317.html
- <http://marketplace.publicradio.org/display/web/2009/11/17/pm-slow-media/>
- http://www.huffingtonpost.com/ariana-huffington/announcing-my-first-pick_b_310544.html
- http://blog.oup.com/2008/11/slow_blog/
- <http://www.shep.ca/?p=132>

&

<http://blog.stuttgarter-zeitung.de/?p=5122> (in German)

I3.1

Re: <nettime> The Slow Media Manifesto

From: Jeebesh

To: nettime-l@kein.org

Date: Thu, 24 Jun 2010 19:02:34 +0530

<http://en.slow-media.net/manifesto>

Within this context this essay could be read.

Earthworms Dancing: Notes for a Biennial in Slow Motion
Raqs Media Collective

<http://www.e-flux.com/journal/view/69>

warmly
jeebesh

I3.2

Re: <nettime> The Slow Media Manifesto

From: olia lialina

To: nettime-l@kein.org

Date: Thu, 24 Jun 2010 23:18:43 +0200

- > 2. Slow media promote Monotasking. Slow Media cannot be consumed
- > casually, but provoke the full concentration of their users. As with
- > the production of a good meal, which demands the full attention
- > of all senses by the cook and his guests, Slow Media can only be
- > consumed with pleasure in focused alertness.

With all respect to monotasking, and claim for conscious approach to media consumption and production: Why it happened that in 2010 (1024 years after digital revolution) a group of new-media-aware people is bringing their message across through food analogies?

13.3

Re: <nettime> The Slow Media Manifesto**From:** molly Hankwitz**To:** nettime-l@kein.org**Date:** Fri, 25 Jun 2010 10:48:45 -0700

There is something rather 'connoisseur' like in this expression of Slow Media. I like the idea of Slow Media, as opposed, I guess to Fast Media¹ or the kind of speed-thing that Virilio points at about technologies themselves, but why is this good meal being made by a male chef, a, and is this more an argument for some kind of Fine Media, as opposed to Low Media? Chefs rather than cooks - class hierarchy in media making - such that something conceivably 'fast' might be critiqued along the same lines as art was when it turned 'pop' or something.

Molly

13.4

Re: <nettime> The Slow Media Manifesto**From:** . left | coast | lurker .**To:** nettime-l@kein.org**Date:** Thu, 24 Jun 2010 14:25:38 -0700

(slow response to the writers _
are they on Nettime ?)

Slow Food & other such movements are based upon reducing the destructive forces of industrial capitalism by increasing the time it takes to produce something --- such in the realm of agriculture. Such slow movements constitute an attempt to reevaluate time, valuing the slowness of temporality in giving back time to what takes time, and thus granting the time for production to be performed in a less destructive manner (in current buzzwords: sustainability, organic and local produce, etc).

However a manifesto of Slow <media has me somewhat confused in terms of its positioning in regards to what it attempts to slow down --- if it attempts to slow down the production of media at all (and does this mean: a reduction of media channels? or of content? and what precisely is meant here by media given its ambivalence as both conduit and content?).

- > 7. Slow Media are Social Media. Vibrant communities or tribes
- > constitute around Slow Media. This, for instance, may be a living
- > author exchanging thoughts with his readers or a community
- > interpreting a late musician's work. Thus Slow Media propagate
- > diversity and respect cultural and distinctive local features.

I'm curious how the call for a multitasking medium (technically this isn't 'Slow Media' at all but a call for utilisation of a singular, one at a time 'slow medium') corresponds with 'social media'. Is the point to redefine what is meant by 'social media'? To 'perfect' an attitude towards it? To simply use it slowly... like take a long time to answer email?

Because in its current incarnation, social media produces its dizzying effects of 'community' precisely through a monopolization of distraction within a multitasking digital environment -- neverending status updates, multithreaded conversations and comments, photo streams, miniblogs, cross-linked databasing of interests provoking calls for tagging, associative linking, and other opt-ins that generate massive aggregate databases for corporations pegging the consumer index of desires...

ie, so what I am trying to grasp is (from thesis 12):

"Slow Media are not a contradiction to the speed and simultaneousness of Twitter, Blogs or Social Networks but are an attitude and a way of making use of them."

So Slow Media doesn't affect production at all, but is a lifestyle.

Nevertheless, it would appear that given the call for 'monotasking' and 'focused alertness' (thesis 2), that such Slow Media (as an 'attitude') would produce an approach completely incompatible with social media --- unless slow media is, in fact, nothing less than social media's perfection, insofar as what it calls for is nothing short than a complete, 'monotasking' immersion within it.

I.e., instead of distractively checking Facebook or sending out a quick Tweet, I should now spend all of my time glued in front of the screen to perform these tasks with the perfection of monotasking.

If Slow Media is meant as some kind of resistance to social media, or temporal deconstruction of it, will it be found by turning all of one's attention to it...?

And would such an attitude toward an already-existing media structure not also imply that Slow Media is not 'progressive' but precisely reactionary as a kind of immersive dispositif toward social media?

- > 9. Slow Media are distributed via recommendations not advertising; the
- > success of Slow Media is not based on an overwhelming advertising
- > pressure on all channels but on recommendation from friends,
- > colleagues or family. A book given as a present five times to best
- > friends is a good example.

Unfortunately, this position delimits & underestimates advertising in a way not seen since the beginning of the 20th century. By all accounts, advertising works precisely through recommendations -- and quite literally. I'm thinking here of Amazon's recommendation databasing, for example. But certainly in more insidious forms: it is the very unconscious mechanization of brand "recommendations" that advertising strives to produce.

So far, this manifesto seems to support the complete immersion within distractive social media through the utter resignation to unconscious forms of advertising. This manifesto itself appears in its most reactionary form as a mere reflection of the very desires and wishes of the organised systems of social media and consumer capital.

Which is why I shudder when I read that:

- > 5. Slow Media advance Prosumers, i.e. people who actively define what and
- > how they want to consume and produce. In Slow Media, the active Prosumer,
- > inspired by his media usage to develop new ideas and take action, replaces
- > the passive consumer. This may be shown by marginals in a book or animated
- > discussion about a record with friends. Slow Media inspire, continuously
- > affect the users' thoughts and actions and are still perceptible years
- > later.

Heavens. If there ever was a historical category of "passive consumers", such a fictive mass only ever existed within the superbly imaginative realm of advertising as a construct to make "us" feel better over "how far we've come". "Just look at you now, baby" -- Yep, now you can choose to smoke Virginia Slims, Woman!

This manifesto seems to read as if consumer capital didn't invent the Prosumer as a more invasive procedure of snaring mass desire to begin with. If one can be made to feel part of something, one is less likely to critique it. Moreover, the prosumer also conveniently generates free R&D for whom s/he serves. While this used to be through focus groups, polls and surveys, now every click and movement online is tracked to further "enhance" the experience of dangling consumer desire in front of your eyes. This is the entire economic model of social media --- i.e., it is what makes it "sustainable" (see thesis #1).

In short, this Manifesto appears to only signify the complete and utter breakdown of any attempt to think an imaginative alternative to the impulses of consumer capital.

Instead of allowing us to make use of media for what it is -- something we shouldn't spend too much time with precisely because of its desire-traps that induce you to buy the new fucking iPhone or whatever -- it calls for us to spend MORE time with it.

No. Nein. How about less time with Twitter & Facebook, and more time getting

to know your neighbour, your library, the people in your local coffeshop, the grassroots level of political organisations in your locale, and the alternative online networks (such as this one) that call for sustained analysis and thought --- which demonstratively translates here & there into action.

(requisite shout-outs to Toronto & Chicago at this very moment ...)

Oh, and read a book every once in awhile too. And not on the censorious iPad. Marginalia exists not as a metaphor of the Prosumer (such in thesis

5), but as an activity of defacing and questioning the command and control principles of the received text. Get out and get some graffiti done while you're at it.
/ best, tobias.

13.5

Re: <nettime> The Slow Media Manifesto

From: patrick lichty
To: nettime-l@kein.org
Date: Fri, 25 Jun 2010 10:53:56 -0400 (EDT)

Although this is a fairly short note, I believe that this is germane to Trebor Scholz' notes on Constant Partial Attention Disorder

<http://www.collectivate.net/journalisms/2007/3/16/the-good-and-bad-of-technology-once-and-for-all.html>

I feel that there is a confluence of noise that is getting remarked upon again and again, that seems to try to be remedied with things like aggregators, etc. and in the end, I think that the real solution is to just prune out the unnecessary or focus on as little as you have to. It's dangerous for many artists who feel that they have to be addicted to the production model, but in short, I think to think tactically is better in the first place.

13.6

Re: <nettime> The Slow Media Manifesto

From: patrick lichty
To: nettime-l@kein.org
Date: Sat, 26 Jun 2010 12:14:06 -0400 (EDT)

Or perhaps we could look at the collectivist/anarchist model of slow - derive-media as agent of resistance. I like Craig Freeman & Will Pappenheimer's Hydrofluorocarbon piece that makes an avatar wander randomly around Second Life.

but back to the grass-roots approach, classless, collective mediation, flat/rhizomatic stuff that is not rapid and breathless like Deleuze mentions. No chefs, no high/low, just a helpful community of loving grace.

14.0

<nettime> John Freeman: Not so Fast! A Manifesto for Slow Communication (WSJ)

From: Patrice Riemens
To: nettime-l@kein.org
Date: Fri, 11 Sep 2009 11:54:25 +0200

bwo Wall Street Journal (August 21, 2009)
original at: <http://tinyurl.com/ndokgn>

Not So Fast
Sending and receiving at breakneck speed can make life queasy; a manifesto for slow communication

By JOHN FREEMAN

The boundlessness of the Internet always runs into the hard fact of our animal nature, our physical limits, the dimensions of our cognitive present, the overheated capacity of our minds. "My friend has just had his PC wired for broadband," writes the poet Don Paterson. "I meet him in the café; he looks terrible; his face puffy and pale, his eyes bloodshot. . . . He tells me he is now detained, night and day, in downloading every album he ever owned, lost, desired, or was casually intrigued by; he has now stopped even listening to them, and spends his time sleeplessly monitoring a progress bar. . . . He says it's like all my birthdays have come at once, by which I can see he means, precisely, that he feels he is going to die."

We will die, that much is certain; and everyone we have ever loved and cared about will die, too, sometimes heartbreakingly before us. Being someone else, traveling the world, making new friends gives us a temporary reprieve from this knowledge, which is spared most of the animal kingdom. Busyness (or the simulated busyness of email addiction) numbs the pain of this awareness, but it can never totally submerge it. Given that our days are limited, our hours precious, we have to decide what we want to do, what we want to say, what and who we care about, and how we want to allocate our time to these things within the limits that do not and cannot change. In short, we need to slow down.

Our society does not often tell us this. Progress, since the dawn of the Industrial Age, is supposed to be a linear upward progression; graphs with upward slopes are a good sign. Processing speeds are always getting faster; broadband now makes dial-up seem like traveling by horse and buggy. Growth is eternal. But only two things grow indefinitely or have indefinite growth firmly ensconced at the heart of their being: cancer and the corporation. For everything else, especially in nature, the consuming fires eventually come and force a starting over.

The ultimate form of progress, however, is learning to decide what is working and what is not; and working at this pace, emailing at this frantic rate, is pleasing very few of us. It is encroaching on parts of our lives that should be separate or sacred, altering our minds and our ability to know our world, encouraging a further distancing from our bodies and our natures and our communities. We can change this; we have to change it. Of course email is good for many things; that has never been in dispute. But we need to learn to use it far more sparingly, with far less dependency, if we are to gain control of our lives.

In the past two decades, we have witnessed one of the greatest breakdowns of the barrier between our work and personal lives since the notion of leisure time emerged in Victorian Britain as a result of the Industrial Age. It has put us under great physical and mental strain, altering our brain chemistry and daily needs. It has isolated us from the people with whom we live, siphoning us away from real-world places where we gather. It has encouraged flotillas of unnecessary jabbering, making it difficult to tell signal from noise. It has made it more difficult to read slowly and enjoy it, hastening the already declining rates of literacy. It has made it harder to listen and mean it, to be idle and not fidget.

This is not a sustainable way to live. This lifestyle of being constantly on causes emotional and physical burnout, workplace meltdowns, and unhappiness. How many of our most joyful memories have been created in front of a screen?

If we are to step off this hurtling machine, we must reassert principles that have been lost in the blur. It is time to launch a manifesto for a slow communication movement, a push back against the machines and the forces that encourage us to remain connected to them. Many of the values of the Internet are social improvements; it can be a great platform for solidarity, it rewards curiosity, it enables convenience. This is not the manifesto of a Luddite, this is a human manifesto. If the technology is to be used for the betterment of human life, we must reassert that the Internet and its virtual information space is not a world unto itself but a supplement to our existing world, where the following three statements are self-evident.

1. Speed matters.

We have numerous technologies that can work with extreme rapidity. But we don't use these capabilities because they are either dangerous (even the Autobahn has begun applying speed limits, due to severe accidents) or uncomfortable (imagine turbulence at 1,200 miles per hour) or would ruin the point of having the technology at all (played back faster than it was recorded, Led Zeppelin's syrupy metal sound turns to tinsel).

The speed at which we do something/anything changes our experience of it. Words and communication are not immune to this fundamental truth. The faster we talk and chat and type over tools such as email and text messages, the more our communication will resemble traveling at great

speed. Bumped and jostled, queasy from the constant ocular and muscular adjustments our body must make to keep up, we will live in a constant state of digital jet lag.

This is a disastrous development on many levels. Brain science may suggest that some decisions can be made in the blink of an eye, but not all judgments benefit from a short frame of reference. We need to protect the finite well of our attention if we care about our relationships. We need time in order to properly consider the effect of what we say upon others. We need time in order to grasp the political and professional ramifications of our typed correspondence. We need time to shape and design and filter our words so that we say exactly what we mean. Communicating at great haste hones our utterances down to instincts and impulses that until now have been held back or channeled more carefully.

Continuing in this strobe-lit techno-rave communication environment as it stands will be destructive for businesses. Employees communicating at breakneck speed make mistakes. They forget, cross boundaries that exist for a reason, make sloppy errors, offend clients, spread rumors and gossip that would never travel through offline channels, work well past the point where their contributions are helpful, burn out and break down and then have trouble shutting down and recuperating. The churn produced by this communication lifestyle cannot be sustained. "To perfect things, speed is a unifying force," the race-car driver Michael Schumacher has said. "To imperfect things, speed is a destructive force." No company is perfect, nor is any individual.

It is hard not to blame us for believing otherwise, because the Internet and the global markets it facilitates have brought into a fundamental warping of the actual meaning of speed. Speed used to convey urgency; now we somehow think it means efficiency. One can even see this in the etymology of the word. The earliest recorded use of it as a verb² to go fast³ dates back to 1300, when horses were the primary mode of moving in haste. By 1569, as the printing press was beginning to remake society, speed was being used to mean "to send forth with quickness." By 1856, in the thick of the Industrial Revolution, when machines and mechanized production and train travel were remaking society yet again, "speed" took on another meaning. It was being used to "increase the work rate of," as in speed up.

There is a paradox here, though. The Internet has provided us with an almost unlimited amount of information, but the speed at which it works/and we work through it/has deprived us of its benefits. We might work at a higher rate, but this is not working. We can store a limited amount of information in our brains and have it at our disposal at any one time. Making decisions in this communication brownout, though without complete information, we go to war hastily, go to meetings unprepared, and build relationships on the slippery gravel of false impressions. Attention is one of the most valuable modern resources. If we waste it on frivolous communication, we will have nothing left when we really need it.

Everything we say needn't travel at the fastest rate possible. The difference between typing an email and writing a letter or memo out by hand is akin to walking on concrete versus strolling on grass. You forget how natural it feels until you do it again. Our time on this earth is limited, the world is vast, and the people we care about or need for our business life to operate will not always live and work nearby; we will always have to communicate over distance. We might as well enjoy it and preserve the space and time to do it in a way that matches the rhythms of our bodies. Continuing to work and type and write at speed, however, will make our communication environment resemble our cities. There will be concrete as far as the eye can see.

2. The Physical World matters.

A large part of electronic communication leads us away from the physical world. Our cafes, post offices, parks, cinemas, town centers, main streets and community meeting halls have suffered as a result of this development. They are beginning to resemble the tidy and lonely bedroom commuter towns created by the expansion of the American interstate system. Sitting in the modern coffee shop, you don't hear the murmur or rise and fall of conversation but the continuous, insect-like patter of typing. The disuse of real-world commons drives people back into the virtual world, causing a feedback cycle that leads to an ever-deepening isolation and neglect of the tangible commons.

This is a terrible loss. We may rely heavily on the Internet, but we cannot touch it, taste it or experience the indescribable feeling of togetherness that one gleans from face-to-face interaction, from the reassuring sensation of being among a crowd of one's neighbors. Seeing one another in these situations reinforces the importance of sharing resources, of working together, of balancing our own needs with those of others. Online, these values become notions that are much more easily suspended to further our own self-interest. Not surprisingly, political movements that begin online must have a real-world component; otherwise

they evaporate and dissolve into the blur of other activities.

It is almost impossible to navigate the Web without having to stutter-step around ads and blinking messages from sponsors. In using this tool so heavily, consumers aren't just frying their attention spans, they're forfeiting one of the large sources of information that comes from face-to-face interaction and business. A butcher can tell you which cuts of meat are the freshest; an online grocer may not. That same butcher, if he is good, might not just remember your preferences/which an online retailer can do frighteningly well/but ask you how your mother has been doing, whether you caught the latest football game. These interactions remind us that we are more than consumers; they remind us that we are part of the world in a way no amount of online shopping ever will.

If we spend our evening online trading short messages over Facebook with friends thousands of miles away rather than going to our local pub or park with a friend, we are effectively withdrawing from the people we could turn to for solace, humor and friendship, not to mention the places we could go to do this. We trade the complicated reality of friendship for its vacuum-packed idea.

3. Context matters

We need context in order to live, and if the environment of electronic communication has stopped providing it, we shouldn't search online for a solution but turn back to the real world and slow down. To do this, we need to uncouple our idea of progress from speed, separate the idea of speed from efficiency, pause and step back enough to realize that efficiency may be good for business and governments but does not always lead to mindfulness and sustainable, rewarding relationships. We are here for a short time on this planet, and reacting to demands on our time by simply speeding up has canceled out many of the benefits of the Internet, which is one of the most fabulous technological inventions ever conceived. We are connected, yes, but we were before, only by gossamer threads that worked more slowly. Slow communication will preserve these threads and our ability to sensibly choose to use faster modes when necessary. It will also preserve our sanity, our families, our relationships and our ability to find happiness in a world where, in spite of the Internet, saying what we mean is as hard as it ever was. It starts with a simple instruction: Don't send.

15.0

<nettime> Latest version of the Piracy Manifesto (English, Italian, Sept 09)

From: MILTOS MANETAS

To: nettime-l@kein.org

Date: Wed, 30 Sep 2009 00:15:26 +0300

Piracy Manifesto, Latest version (English, Italian, Sept 09)

The manifesto can be found here: <http://piracymanifesto.com>

It will be read and discussed in Berlin on Saturday Oct 3 (17-18.30 pm, Raum K 24/21) during the "Make Capitalism History" Kongress (2.-4. Oktober, more info <http://make-capitalism-history.de>)

Help to translate the Manifesto in German and other languages is appreciate. Send email at Piracy [AT] PiracyManifesto.com

ENGLISH VERSION

Pirates of the Internet Unite!

"A man was stopped yesterday at the boarder of Italy and France, his computer was scanned and pirated material was found, mostly Adobe software and songs by Beatles. The man was arrested at the spot"

>From a poem to a drug, from an piece of software to a music record and from a film to a book, everything that's famous and profitable, owns much of its economic value to the manipulation of the Multitudes. People haven't asked to know what the Coca Cola logo looks like, neither have they asked for the melody of "Like a Virgin". Education, Media and Propaganda teach it the hard way; by either hammer it our brains or by speculating over our thirst, our hunger, our need for communication and fun and most of all our loneliness and despair. In the days of Internet, what can be copied can be also shared. When it comes to content, we can give everything with everyone at once. Around

this realisation, a new social class is awaking.

This is not a working class but a class of Producers. Producers are pirates and hackers by default, they recycle the images, the sounds and the concepts of the World. Some of it they invent but most they borrow from others. Because information occupies a physical part of our bodies, because it is literary "installed" in our brain and can't be erased at wish, people have the right to own what is projected on them. They have the right to own themselves. Because this is a global World based on inequality and profit, because the contents of a song, a movie and a book are points of advantage in a vicious fight for survival, any global citizen has the moral right to appropriate a digital copy of a song, a movie or a book. Because software is an international language, the secrets of the World are written in Adobe and Microsoft: We should try hack them. Finally, because poverty is the field of experimentation for all global medicine, no patents should apply.

Today every man with a computer is a Producer and a Pirate. We all live in the Internet; this is our new country, the only territory that makes sense to defend and protect. The land of the Internet is one of information. Men should be able to use this land freely, corporations should pay for use - a company is definitely not a person. The Internet is now producing "internets", situations that exist not only online but also in real space, governed and influenced by what is happening online. This is the time for the foundation of an global Movement of Piracy. The freedom of infringing copyright, the freedom of sharing information and drugs, are our new Commons, they are Global Rights and as such, Authorities will not be allow them without a battle. But that will be a strange battle as its the first time the multitudes is disrespecting the Law instinctively and on a global scale.

Today, an army of teenagers is copying. Adults are copying, senior citizens are copying, everyone with a computer is copying something. Like a novel Goddess Athena, Information wants to break free from Technology, so it assists us on our enterprise.

Pirates of the Internet Unite!

ITALIAN VERSION

Pirati del Internet Unitevi!

"Un uomo e' stato fermato ieri nella frontiera Italiana con la Francia. Parecchio materiale pirata, principalmente software di Adobe e tanti canzoni di Beatles e stato trovato nel suo computer. L' uomo e' stato arrestato."

Dalle poesie alle medicine, dal software alla musica a da I film e a I libri, tutto quel che diventa famoso, deve tanto del suo valore economico alla manipolazione delle moltitudini. Noi non abbiamo chiesto di conoscere Il logo della CocaCola e neanche volevamo sapere a memoria la melodia di "Like a Virgin". I media, l'educazione e la propaganda, ci hanno forzato ad imparare tutto ciò speculando sul nostro bisogno di comunicazione, sulla la nostra necessità di divertirsi ma anche sulla propria solitudine e disperazione.

Nei giorni del Internet, tutto quel che può essere copiato può essere anche condiviso. Quando si tratta di contenuto, noi possiamo subito dare tutto a tutti. Attorno a questa realizzazione, una nuova classe sociale si sta svegliando. Questa non e' una classe operaia-non almeno nel senso stretto del termine: e' invece una classe di Produttori.

Gli Produttori sono di natura dei Pirati e dei Hackers: riciclano le immagini, I suoni e I concetti del Mondo. Una parte di questo materiale se lo inventano ma la gran parte se l' appropriano da altri. Perché l'informazione occupa un settore fisico del nostro corpo, perché viene letteralmente installata nel nostro cervello e non può essere cancellata a piacere, la gente ha Il diritto di appropriarsi di quel che viene proiettato su di loro. Uno deve avere Il diritto di possedere se stesso. Perché questa e' una società globale basata sulla ingegnanza e sul profitto, perché Il contenuto di una canzone, di un film e di un libro sono dei punti di vantaggio in una feroce lotta per la sopravvivenza, tutti noi abbiamo Il diritto morale di appropriarsi delle canzoni, dei film e dei libri.

A proposito del software poi, considerando che software non e' altro che la nostra lingua internazionale, si capisce che I nuovi segreti del Mondo sono scritti in Adobe e in Microsoft. Si deve allora tentare di impossessarsi di loro, hackarli e diffonderli. Infine, perché la povertà e' l'Il campo sperimentale per ogni nuova pillola e medicinale, I poveri del Mondo hanno già pagato.

Chiunque attrezzato con un computer e' già un produttore ed e' anche

un Pirata. Tutti noi viviamo nel Internet, ecco la nostra nuova patria, l'unica che vale la pena difendere. La terra del Internet e' fatta d'informazioni, chiunque deve essere libero di usarla mentre le corporations devono pagare per l'uso. Una corporation non e' certamente una persona. La Internet sta producendo "internets", situazioni che si sviluppano anche fuori della rete.

Ed e' questo l'Il momento giusto per la fondazione di in movimento globale di Pirateria. La bellezza di calpestare il copyright, la libertà di condividere informazione e medicine, sono I nostri nuovi "Commons", I nostri diritti globali e naturalmente non ci saranno facilmente concessi senza una battaglia. Questa pero sarà una battaglia divertente, perché e' la prima volta che le Moltitudini disobidiscono la Legge instintivamente. Oggi esiste una mare di giovani che copiano informazioni, gli adulti anche copiano e anche I vecchi. Chiunque con un computer copia: la informazione, come una nuova Dea Atena, vuole tanto uscire dalla testa spaccata della Tecnologia.

La Informazione e' nel nostro fianco.

Pirati del Internet Unitevi!

I6.0

<nettime> UBERMORGEN.COM manifesto, v1

From: UBERMORGEN . COM

To: nettime-l@kei.n.org

Date: Sun, 16 Aug 2009 02:15:36

+0200

dear nett_timers

our way too late contribution to the discussion which was ongoing some months ago with the following thread:

<nettime> Political Work in the Aftermath of the New Media Arts Crisis by Geert Lovink
<http://www.nettime.org/Lists-Archives/nettime-1-0905/msg00044.html>,

attached & linked the updated version of our manifesto,
<http://www.ubermorgen.com/manifesto>
best regards
hans&lizvix
++

--- start ---

UBERMORGEN.COM
manifesto

v1 28.07.2009 (RC1 10.05.2009) *

I.

our work is curiosity driven research.
sampling is our basic principle of production.
it is visual, it is textual, we code recombinations.
we modify your plain-text.
The UM.BOOK*: we relabeled a peter weibel text as an hans ulrich obrist text, then we transformed a hans ulrich obrist interview with matthew barney into an interview by peter weibel with UBERMORGEN.COM.

we have no political agenda in our work.
this is true for our ideas, research and production.
the perception of our work is out of our control and we do not intend to control that either.
we have no intention, no goals, we feed our own curiosity
we are non-ideological.
our primary goal is research for our own interests. We experiment in the legal, technological, social, economical field; satisfying our own personal needs.
From this independent perspective we can freely investigate into whatever we are interested in.

we understand the things that happen around us and to us. We analyze system configurations and we then recombine our findings, the facts and the fiction into false originals, forgnal stories. we contextualize technology with pseudo-politics, social messages with commerce.

we are not bound to any medium. although in most cases the core of a project or a work is digital and happens online, it begins as a small concept text, some images and some code. it is carried on in a huge cloud of research data.
the transfer of the digital to the physical transforms online actions into supercharged images (prints/photos), installations and sculptures.

our goal:
we impact your personal and individual experience
to look for the emotional kick and feedback,
to outsource responsibility
to involve the audience emotionally

what we do is not pop art

it is rock art.

we are children of the 1980s. we are the first internet-pop-generation. we grew up with radical Michael Milken, the king of junk bonds and mythical Michael Jackson, the king of junk pop. during the 1990s we loaded ourselves with technology. we call it digital cocaine. with mass media hacking, underground techno, hardcore drugs, rock&roll lifestyle and net.art jet set.

our neuronal networks and brain structures were similar to the global synthetic network we helped building up and maintained subversive activity within. and then they got infected: waves of mania and depression ran through the technical, social and economic structures.

contemporary high-tech societies deal with hardcore brains using biochemical agents to control the internal information flow, we call them psychotropic drugs.

but how can we treat a mentally ill global network?

2.

we are not activists. we are actionists in the communicative and experimental tradition of viennese actionism - performing in the global media, communication and technological networks, our body is the ultimate sensor and the immediate medium.

we have enough free time to think. things happen. we do not control them. the thing that interests us supermissively is the concept of authority. be it corporate authority or governmental authority. totalitarianism, the way masses and individuals respond to a manipulative oppression and the psychotic mass belief in ?they way things are? always seems to catch our attention. we call it - citing William Gibson - 'consensual hallucination'.

some examples:
GWEI / Google Will Eat Itself / deconstructing the totalitarianism of shareholder value by creating a autocannibalistic model.
[V]ote-auction/ commercialized democracy, cutting out the middle man, online transactions, directly selling and buying of votes as future business model.
Superenhanced/ physical governmental oppression, NLP (neuro linguistic programming) and the fascism of newsspeak in the area of war prisoners, enhanced interrogations, detainees, child imprisonment. Supermax facilities and extraordinary renditions.

we do not know how our work is contextualized and perceived in the art world or the real world. for that matter we do not appreciate reading articles, reviews or theory about our work. we programmatically avoid visiting exhibitions in art galleries and museums, and online we rarely read or look at work. we leave that up to others. you categorize, qualify and contextualize us.

but in the so called real world our work has legal impact. We are always in a lot of legal trouble. professionally, personally and artistically. we learned that these issues were easy to resolve. we call it intended unconsciousness.

some of these legal controversies serve as precedents to demonstrate internet legislation. for example: during the vote-auction project a U.S injunction was sent via email to a swiss domain registrar. they then turned off our domain on no legal basis - U.S court orders are not valid in switzerland (sic!) - this case was used by the ICANN

board and in various law publications to discuss domain legislation issues. our affirmative artistic reaction was to produce the Injunction Generator, a software that automatically generates such court orders and sends them to domain registries, owners, lawyers and journalists to shut down targeted domains.

in some other cases friendly police officers and state agents were happy to find out that they are not dealing with dark minded criminals but rather with /interesting/ artists - surely in some cases we do not state who we are or talk about our artistic intention, i.e. the Voteauction project where we positioned ourselves as perverted eastern european business people trying to exploit U.S. democracy - but usually governmental agencies prefer to have a nice conversation rather than a criminal investigation. this argument only goes for pretty much all of mainland europe / the US and partially the UK are slightly more threatening.

but in all other cases, fuck them all!

Sosumi

our legal policy: anyone who wants to sue us, threaten us or what: have you get your court order or whatever the fuck you want, get in line and wait until we serve you. just be aware that there are about 15 others waiting with priority, so your chances are very limited.

financially, we are deeply in debt, this is very helpful when people want to hot you with legal bombshells - they go after you in order to hurt you by taking money from you. but we ain't got no money, so there is nothing you can take from us. blood from a turnip. we are not gonna get got. for this reason we rarely show up in court or even send a lawyer to represent us. we just let them do it by themselves and generate more documents which we then use for our work.

on the real life level it is a love-hate relationship: on the individual level, users and recipients usually react very strongly to our stuff. we welcome all kinds of reactions: fan-mail, hate-mail, legal mail.

as artists we see it as our responsibility to communicate. to talk about our research findings, to contextualize images, texts, etc. communication is part of our 8-5 job but it is not our priority or passion. this is different if it concerns our media hacking activities. where multi-layered communication is an integral part of the performance.

on the art market we are happy to hold one of the digital art and actionism positions where content is random and not random, where concept is important but at the same time the surface is queen. we develop new ways of showcasing our real new media art - new ways that are rather low-tech than high tech superendeavours.

3.

our relationship to mass media.

we have no respect for news-journalists, thats for sure. most of them are real scumbags and very unreliable and highly unethical. but, to our favor, they are very easy to manipulate - or as we call it /work with/, so for us the press release is an artform.

. television is the best conventional mass medium. they are closest to what we call a shock marketing channel - pumping information into users brains causing a short shock after which the channel to the brain is open and unfiltered.

. newspapers are boring.

. magazines are usually not interested in our work.

. books are heavy and eternal. but they are an art medium not a mere information transporter.

. the internet is real-time, that helps coz the faster the wheel is spinning, the easier it is to turn a complicated issue into a story made out of slogans and a couple of images.

our media hacking strategy is scalable - with media hacking we mean the intrusion into massmedia with lo-tech means and a good story, so only courage, intelligence and some technological know how is required. from an estimated 500 million eyeballs audience worldwide for the Vote-auction project to 0/zero mass media audience for our Net.Art piece Black n White, it is all in the game. and we dont work with expectations, we dont depend on audience. the days when a large audience was a thrill are long gone, it does not help, it does not kick, the only real artistic production happens with input-feedbacks, when you send out information and you know you will not be able to control it anymore. the information lives on in mass media, it gets manipulated and opportunistically used by journalists, politicians,

lawyers and business-people and other artists, then through the media the story comes back to you and you can spin it, kick in abstract or surreal content and send it out again to a huge audience. this works best if the audience is very large, this guarantees the attention and focus of the journalist and the publishing house, this is the media hacking performance, this is acting in the eye of the mass media storm.

so on different scales we perform, we experiment, we develop and use a new media strategy for each new project, during the EKMZRZ trilogy we used a combination of attacks:

with GWEI : Google Will Eat Itself we targeted about 30-40 opinion leaders, then we waited three months until the story made it's way to the top mass media outlets and then down again to the blogosphere, schoolbooks and documentaries, this process is still ongoing.

with Amazon Noir : The Big Book Crime we used official press-releases by third parties and our own release, this was the classical way by intention, although unintentionally one third-party pressrelease was published 6 weeks before the official date, this created chaos and confusion on both sides and turned out to be nice for everyone.

for The Sound of eBay we worked with only lo-level media art scene promotion, only our core audience was informed about the project and they know about it, no fuss, no exaggerations, we are still waiting for feedback.

+

awareness and the effects of our work on politics and society..

we are not interested in awareness, and we are not interested in having a direct impact on politics, society, military, business or technology, though we do think that our research might have a long term impact, but this is so out of our reach and it is purely speculative, so we dont think about that much.

maybe our projects have scientific and educational value, this would explain all the scientific articles, legal studies, dissertations and master thesis.

knowing or learning about the actual impact of our work would present us with borders and boundaries of how far we can go or what we can actually achieve, it could become role-model art, we dont want that.

the people can change things in a political or activist way, not the art or the artists.

we have to focus on our work and give up on the rest, we chill, relax and take it easy, we have done our job, we are artists, we need to be free of responsibility, to not have to think about consequences, to not limit ourselves just because it could have an effect on this or that, or could be used for us or against us or other people, we learned that very early, hacking optimizes the attacked system, we accept that, and we learned to not give a fuck about it.

again awareness and political affairs.

if art and art production politicizes itself, it becomes politics and ceases to be art.

awareness really sucks because everybody knows about a certain topic, but still they are not doing anything about it and neither give a fuck really, if there is impact of a story or a project of ours, we dont neglect it, but they are simply a sideproduct which we learned to accept and tolerate, but it is most def. interesting to talk to and communicate with people emotionally, directly, personally, fake-personally and right into the core.

this is still why we love working with the net, doing stuff like the Generators, they are pieces of software that generate foriginal documents - forged originals, for example: court orders, drug prescriptions, bankstatements or rendition orders and enhanced interrogation scripts, this gives us the chance to target every single individual, be it enemy or friend, on a pseudo-personal basis, we get them in their home, in front of their laptop or at their workplace looking at their workstations, this is when a user is vulnerable, this is when they are a good target.

people using our generators from their homes have no reason to lie to our software, they welcome the infiltration and produce their own reality tv show, at least that is what they are interested in, we never lie, we work with research, fact and fiction, recombinations of these and with artistic surplus values.

we lure users into being interested in finding out if what they are being sucked into is real or not, we mirror their interests and watch

them through the invisible mirror.

UBERMORGEN.COM

Vienna / Amsterdam / Frankfurt, May/August 2009

* RC1 : Positions in Flux? Symposium, The Netherlands Media Art Institute Amsterdam, 8.5.2009
* v 1 release, Vienna, 28.7.2009

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I7.0

<nettime> Machines of the Invisible - Manifesto for a Schizo-analysis of Media Culture

From: Pisters, P.P.R.W.

To: nettime-l@kein.org

Date: Sun, 8 Jun 2008 20:03:13 +0200

See also the blog Masters of Media: <http://mastersofmedia.hum.uva.nl> <<https://webmail.uva.nl/exchweb/bin/redir.asp?URL=https://webmail.uva.nl/exchweb/bin/redir.asp?URL=http://mastersofmedia.hum.uva.nl>>

Machines of the Invisible

Manifesto for a Schizo-analysis of Media Culture

By Patricia Pisters (Dept. Media Studies, University of Amsterdam)

1. Contemporary media are characterized by a stammering stream of an ever growing schizophrenic 'logic of addition'.
2. 'Old' mass media like television and cinema are not dead but undead.
3. Schizophrenia points to clinical and critical symptoms of a/v culture.
4. The delirium is socio-political and world historical.
5. The cinematographic regime is already schizo-analytic in conception; this becomes more evident and widespread in contemporary a/v culture.
6. The schizo-analytic regime of the image acknowledges 'the reality of illusions'.
7. Immanent powers of the image present them selves in heterogeneous ways.
8. The virtual is a real power.
9. Images have the power to act.
10. Affect is an autonomous power.
11. Forgers, magicians, charlatans, tricksters, conmen and delusional characters are symptoms and diagnosis makers of the powers of the false.

Machines of the Invisible

It is argued with good reasons that digital technology has changed the media landscape completely: old mass media like film, television and radio have been replaced by more fragmented, non-hierarchical, rhizomatic forms of media. This is, however, only partly true. By looking at the level of image-production in contemporary a/v media, I will take the changes in the cinematographic apparatus, or the cinematographic regime, as a starting point for a manifesto for a schizo-analysis of media culture.

The apparatus theory in the 1970s famously proposed to see cinema as a 'machine of the visible'. The underlying idea of this approach is that

cinema produces 'impressions of reality' or 'illusions taken for reality'. Cinema is thus seen as a mass medium that invites us into ideologically determined subject positions. However, in contemporary media culture the paradigm has shifted: the audio-visual image in digital culture no longer lures us into taking 'illusion for reality' but gives us the 'reality of illusions'.

At the heart of this change is the cinematographic apparatus itself, which now could be conceived as a schizo-analytic producer of heterogeneous and multiple connections that is tightly connected to other forms of a/v media. The digital cinematographic-apparatus has to be seen as a complex constellation of schizoid 'machines of the invisible'.

and...and...and...

1. Contemporary media are characterized by a stammering stream of an ever growing schizophrenic 'logic of addition'. Laptops, mobile phones, webcams, ipods, satellite television, web 2.0: new forms of media grow like wild plants without deep roots (rhizomes) in between older forms of mass media (newspapers, film, radio and television). Undeniably, 'old mass media' have changed by this but it doesn't mean that they have disappeared completely in the rhizomatic network. The television news is no longer the only source of information, CNN competes with Arab satellite channels, bloggers and civil journalism, hypes emerge online, Youtube and Twitter turn everybody into a media producer. But deeply rooted trees are not that easily overgrown. The media have become individualized and fragmented and specialized and opened up

and... and...

And they are also still mass medial. So no either... or-logic but an ever growing process. Contemporary media culture can only be thought in the stammering stream of an and...and...and logic. A schizophrenic logic of intensity and multiplicity that begs for a schizo-analysis.

'We have grass in our heads' ... and there are also still many trees. 'We're tired of the tree because we have grass in our heads', Deleuze and Guattari argue when they introduce non-hierarchical rhizomatic thinking in *A Thousand Plateaus*. At the same time they indicate that out of every rhizome a tree can grow, and that trees can behave rhizomatically. So it is not a matter of saying: old media are tools of capitalist ideology, whereas new media free us from ideological interpellation. 'Old' and 'new' media are two different ways of thinking and behaving that can have both positive and negative effects, produce the most beautiful creations and the most horrible suffocations. The media are complex and interwoven networks of grass roots and tree-structures.

Mass media are dead. Long live the mass media!

2. 'Old' mass media like television and cinema are not dead but undead. Like zombies or vampires 'old mass media' have strong regenerative powers as indicated by the fact that for instance, a. Programs such as 'Idols', 'Dancing on Ice' and other popular shows are still able to keep a mass audience on a Saturday night in front of the television set. Not to mention the Dutch BNN-program 'The Big Donor Show' that attracted a million audience, 30.000 potentially new donors and was Breaking News all over the world. Cinema retains or regains its multiplex attractions. b. Mass media are indeed no longer the most important makers or distributors of the news, but still have a huge filtering function. Only when an internet hype is reported by the 8 o'clock news it becomes really popular and widely followed (such as the 'jumping'-dance hype in the Netherlands). In this way traditional media have become the 'curators' of the internet. c. Mass media use new forms of media as well: podcasting is also still radio, the 8 o'clock news on demand is still the 8 o'clock news. Did you miss an emission? 'Were you too afraid to watch (the 'Big Donor Show')? Try again', broadcast company BNN says on their website. In this way new media do not weaken the power of the traditional media but reinforce it. And beside all fragmentation and multiplication, the internet becomes a huge store, database and audiovisual archive of the mass media.

Clinical and Critical

3. Schizophrenia points to clinical and critical symptoms of a/v culture. By arguing for a schizo-analysis of media culture I am not proposing to pathologize culture, nor calling for insanity. However, the clinical symptoms of schizophrenia do point to important characteristics of contemporary a/v culture and criticize them at the same time. Positive symptoms: an overflow of energy, intensity, everything is connected to everything, liberated and recreated, explosion. As Deleuze

and Guattari say: 'Connecticut - Connect-I-Cut': machines and bodies, bodies that liberate themselves from their normative organization (BwO).

Negative symptoms: intensity turns into catatonia, inertia, apathy, implosion. Every production provokes its own anti-production. That is the core (axiom) of the immanent system of 'capitalism and schizophrenia', indicated by Deleuze and Guattari. Our image culture is more like a schizoid delirium than like the psychoanalytic dream.

Alienations: Delirium is socio-political

4. The delirium is socio-political and world historical. The schizoid delirium is situated at the other end of the individual Oedipal dream. The delirium is in the first place collective, socio-political and world-historical. In *Alienations* documentary maker Malek Bensmail has filmed patients and doctors on a psychiatric ward in Algeria.

'Why are the Americans bombing Iraq...'

The patients are moving between hyperactivity and a stream of delusional words and catatonic states. But at the same time their remarks are incredibly sharp, addressing socio-political issues all the time.

This documentary also shows that the difference between doctor and patient is not that big anymore. Everybody feels the insanity of the contemporary situation. Doctors and patients, but also filmmakers and spectators are implicated - we all share the collective deliria of our audio-visual media society.

Cinematographic regime is schizoanalytic; a/v culture is abstract machine

5. The cinematographic regime is already schizo-analytic in conception; this becomes more evident and widespread in contemporary a/v culture.

As Ian Buchanan has argued the tripartite schizo-analytic conceptual schema of 'body without organs', 'assemblage' and 'abstract machine' informs the basic matrix of Deleuze's account of the cinematic image. It follows the logic of the 'frame', the 'shot' and 'montage'. The frame selects and deterritorializes the image; presenting it in new ways (BwO), the shot unites elements in a closed set (assemblage), montage joins together the powers of the frame and the shot (abstract machine).

But the cinematic image also operates in a larger 'abstract machine' of media culture, where it can join all kind of hegemonic and resisting forces.

From 'Illusions of Reality' to 'Reality of Illusions'

6. The schizo-analytic regime of the image acknowledges 'the reality of illusions'.

The classical film theoretical notion of the filmed (or mediated) image as an 'impression', 'effect' or 'illusion of reality' has modulated into the image as a 'reality of illusions'. This insight translates schizophrenic (and neurobiological and Deleuzian) findings that the image has its own immanent power to do something (in our mind, in the world).

A schizo-analysis of media culture takes into account at least four immanent (and autonomous) powers of the image: the power of the virtual, the power of the performative speech act, the power of affect and the power of the false.

7. Immanent powers of the image present them selves in heterogeneous ways.

These powers do not provide an unequivocal model of analysis. They present themselves in all kind forms and on different types of levels, they metamorphose in good and bad, nobel and base and everything in between.

Power of the Virtual

8. The virtual is a real power.

'There is no actual image that is not surrounded by a mist of virtual images'. One of Deleuze's last aphorisms seems to grow in relevance every minute. Every image we see resonates in all kinds of ways with other images: images from our personal and collective memory, fantasy images, film- and other media images.

Memories are stored on film, a film-image becomes a memory-image. Fact and fiction chase each other, virtual and actual form a circuit: as in the hall of mirrors of *The Lady from Shanghai*. Hitchcock's fiction has

become a collective memory. Collective memory has been colored by fiction (Stone's JFK). And where is Laura Dern in Inland Empire: in the present, the past, in Poland, in America? In which layer of reality or fictions is she moving... or trapped? And in this film, isn't it precisely that scene of her death, explicitly indicated as fictitious because we see an enormous camera appearing in a suddenly widening frame, that is the most raw and social-realist?

Power of the speech act

9. Images have the power to act.
Another power that is acknowledged by a schizo-analytic approach of media culture, is the power of the speech act, 'act de parole' as Deleuze says. Or better still we should perhaps speak of an 'act de l' image'. Philosophers of language have since long demonstrated convincingly that words have performative power: the power to do something or to have something done. In this way words operate in reality. Images have the same kind of (or maybe more) performative power of the speech act.

Even if everybody knows that an image is staged, it has an effect: it penetrates our mind and puts itself somewhere in the flux of images. Of course this effect is not new. Propaganda images have been used like this for a long time. But this power goes beyond conscious propagandistic means. All images have this creative power of the speech act.

So, in a similar vein the image can be used to tell stories that call a minority group into existence, 'creating a people'. The active power of the image is not to be underestimated. The Battle of Algiers has become the Algerian War of Independence.

On the level of the contents of the images the Algerian women in 'The Battle of Algiers' are very conscious of the power of the performative: with bleached hair, speaking perfect French and in an elegant dress the French barricades in the city are no longer closed. And in a recent French movie the message is cynical: a simple French man all of a sudden sees the absurdity of random (and not so random) identity checks and the whole social system: he ends up in a police cell, then in a psychiatric hospital and finally loses his job. But with a fake cv and following the social 'rules of the game' without too many critical questions, everything turns out all right: 'fa va? tres bien merci!'

Power of Affect

10. Affect is an autonomous power.
The schizophrenic feeling of a too much of everything, too much injustice, too unbearable, too many images - it all reduces our sensory-motor capacities. But it creates more room for the affect. Deleuze has demonstrated how the affect is connected to the close-up.

The close-up is one of the most typical and most striking stylistic features of the cinematographic/audio-visual image. In that way cinema has contributed to the power of affect. Faces and other bodily parts or objects in close-up obtain affective impressive or expressive qualities. The eyes loose their perspectival overview, disoriented the image touches us directly. 'The affect has autonomous power', Brian Massumi has elaborated on this. It works independent of story or context.

On a political level the power of affect takes on a different guise. Helen Mirren as Queen Elisabeth gradually discovers that the representative powers of the 'Queen as the Country' has modulated into the affective power of the 'Queen of Hearts'.

Power of the false

11. Forgers, magicians, charlatans, tricksters, conmen and delusional characters are symptoms and diagnosis makers of the powers of the false.
Finally the schizoanalytic lesson of Orson Welles, again first noted by Deleuze. In 'F For Fake' Welles performs as a magician to introduce the stories of other charlatans. Master forger Elmyr de Hory draws a Picasso in ten minutes: no museum in the world that distinguishes it from an original one. The magician knows like no body else how to play with the reality of illusions. The art forger undermines the difference between copy and original. The conman plays a game with our expectations and conventions (Sawyer in 'Lost'). The artist plays this game most creatively and most generously.

What is demonstrated in the power of the false is that the truth is very difficult to retrieve and most of the time is based on a choice. An affective choice, even if it is often wrapped in rational arguments, moral principles or dogmatic convictions. But the true ethical evaluation should be the affirmative creative potentiality, the

ultimate motivation of the 'charlatan'. In 'The Illusionist' we don't really know how Eisenheim has conjured his plan. But inspector Uhl decides that he knows what happened. And real magic or just a trick, it actually doesn't matter, Eisenheim's motivation (love, life) is what counts.

The media are an immanent system that feeds itself. An abstract machine that always grows, expands, produces: from the most cruel and horrific to the most beautiful and sublime. Production and anti-production. Schizo-analysis not as a disease but as a process and method to understand the immanent powers of the image, to play with them, and break through them (without breaking down).

The brain and the screen maintain an intimate and complex relationship. The camera has penetrated our mind, for the best and for the worst. But the brain also determines for a large part what we see on the screen, for the best and for the worst. The cinematographic apparatus is no longer a machine that renders the visible, a machine of the visible.

The new cinematic regime of digital a/v culture points to the fact that the screen is that thin membrane between world and brain and that the mediated image, in producing all kind of 'invisible' powers, should be conceived as 'machines of the invisible'.

I8.o

<nettime> a hacker manifesto 001-006

From: McKenzie Wark
To: nettime-l@bbs.thing.net
Date: Fri, 24 Sep 2004 22:26:17
-0400

-- from the uncorrected page proofs.
For the book, see:
<http://www.hup.harvard.edu/catalog/WARHAC.html>

A Hacker Manifesto 001-006
McKenzie Wark

001. A double spooks the world, the double of abstraction. The fortunes of states and armies, companies and communities depend on it. All contending classes, be they ruling or ruled, revere it -- yet fear it. Ours is a world that ventures blindly into the new with its fingers crossed.

002. All classes fear this relentless abstraction of the world, on which their fortunes yet depend. All classes but one: the hacker class. We are the hackers of abstraction. We produce new concepts, new perceptions, new sensations, hacked out of raw data. Whatever code we hack, be it programming language, poetic language, math or music, curves or colourings, we are the abstracters of new worlds. Whether we come to represent ourselves as researchers or authors, artists or biologists, chemists or musicians, philosophers or programmers, each of these subjectivities is but a fragment of a class still becoming, bit by bit, aware of itself as such.

003. And yet we don't quite know who we are. That is why this text seeks to make manifest our origins, our purpose and our interests. A hacker manifesto: Not the only manifesto, as it is in the nature of the hacker to differ from others, to differ even from oneself, over time. To hack is to differ. A hacker manifesto cannot claim to represent what refuses representation.

004. Hackers create the possibility of new things entering the world. Not always great things, or even good things, but new things. In art, in science, in philosophy and culture, in any production of knowledge where data can be gathered, where information can be extracted from it, and where in that information new possibilities for the world produced, there are hackers hacking the new out of the old. Hackers create these new worlds, yet we do not possess them. That which we create is mortgaged to others, and to the interests of others, to states and corporations who monopolise the means for making worlds we alone discover. We do not own what we produce -- it owns us.

005. Hackers use their knowledge and their wits to maintain their autonomy. Some take the money and run. (But one cannot run far.) We must live with our compromises. (Some refuse to compromise.) We live as best we can. All too often those of us who take one of these paths resent those who take the other. One lot resents the prosperity it lacks, the other resents the liberty it lacks to hack away at the world freely. What eludes the hacker class is a more abstract expression of our interests as a class, and of how this interest may meet those of others in the world.

006. Hackers are not joiners. We're not often willing to submerge our singularity in any collective. What the times call for is a collective hack that realises a class interest based on an alignment of differences rather than a coercive unity. Hackers are a class, but an abstract class. A class that makes abstractions, and a class made abstract. To abstract hackers as a class is to abstract the very concept of class itself. The slogan of the hacker class is not the workers of the world united, but the workings of the world untied.

<http://www.hup.harvard.edu/catalog/WARHAC.html>

19.0

<nettime> A hacker manifesto 007-020

From: McKenzie Wark

To: nettime-l@bbs.thing.net

Date: Sun, 26 Sep 2004 20:40:04
-0400

Schmoo writes:

>in ref to the Hua Hsu quote:

>if the World was 'ours', what would we do with it?

That's one of two questions that the book tries to answer. The other question is: why is this world not ours? What is the new ruling class that seeks to concentrate the ownership and control of all information in its hands? In the extract below, i try to develop a way of grappling with this

--k

A Hacker Manifesto

McKenzie Wark

Harvard University Press

<http://www.hup.harvard.edu/catalog/WARHAC.html>

007. Everywhere abstraction reigns, abstraction made concrete. Everywhere abstraction's straight lines and pure curves order matters along complex but efficient vectors. But where education teaches what one may produce with an abstraction, the knowledge most useful for the hacker class is of how abstractions are themselves produced. Deleuze: "Abstractions explain nothing, they themselves have to be explained."

008. Abstraction may be discovered or produced, may be material or immaterial, but abstraction is what every hack produces and affirms. To abstract is to construct a plane upon which otherwise different and unrelated matters may be brought into many possible relations. To abstract is to express the virtuality of nature, to make known some instance of its manifold possibilities, to actualise a relation out of infinite relationality, to manifest the manifold.

009. History is the production of abstraction and the abstraction of production. What makes life differ in one age after the next is the application of new modes of abstraction to the task of wresting freedom from necessity. History is the virtual made actual, one hack after another. History is the cumulative qualitative differentiation of nature as it is hacked.

010. Out of the abstraction of nature comes its productivity, and the production of a surplus over and above the necessities of survival. Out of this expanding surplus over necessity comes an expanding capacity to hack, again and again, producing further abstractions, further productivity, further release from necessity -- at least in potential. But in actuality the hacking of nature, the production of surplus, does not make us free. Again and again, a ruling class arises that controls the surplus over bare necessity and enforces new necessities on those peoples who produce this very means of escaping necessity.

011. What makes our times different is the appearance of the horizon of possibility of a new world, long imagined -- a world free from necessity. The production of abstraction has reached the threshold where it can break the shackles holding hacking fast to outdated and regressive class interests, once and for all. Debord: "The world already possesses the dream of a time whose consciousness it must now possess in order to actually live it."

012. Invention is the mother of necessity. While all states depend on abstraction for the production of their wealth and power, the ruling class of any given state has an uneasy relationship to the production of abstraction in new forms. The ruling class seeks always to control innovation and turn it to its own ends, depriving the hacker of control of her or his creation, and thereby denying the world as a whole the right to manage its own development.

013. The production of new abstraction always takes place among those set apart by the act of hacking. We others who have hacked new worlds out of old, in the process become not merely strangers apart but a class apart. While we recognise our distinctive existence as a group, as programmers or artists or writers or scientists or musicians, we rarely see these ways of representing ourselves as mere fragments of a class experience. Geeks and freaks become what they are negatively, through the exclusion by others. Together we form a class, a class as yet to hack itself into existence as itself -- and for itself.

014. It is through the abstract that the virtual is identified, produced and released. The virtual is not just the potential latent in matter, it is the potential of potential. To hack is to produce or apply the abstract to information and express the possibility of new worlds, beyond necessity.

015. All abstractions are abstractions of nature. Abstractions release the potential of the material world. And yet abstraction relies on the material world's most curious quality -- information. Information can exist independently of a given material form, but cannot exist without any material form. It is at once material and immaterial. The hack depends on the material qualities of nature, and yet discovers something independent of a given material form. It is at once material and immaterial. It discovers the immaterial virtuality of the material, its qualities of information.

016. Abstraction is always an abstraction of nature, a process that creates nature's double, a second nature, a collective space of human existence in which collective life dwells among its own products and comes to take the environment it produces to be natural.

017. Land is the detachment of a resource from nature, an aspect of the productive potential of nature rendered abstract, in the form of property. Capital is the detachment of a resource from land, an aspect of the productive potential of land rendered abstract, in the form of property. Information is the detachment of a resource from capital already detached from land. It is the double of a double. It is a further process of abstraction beyond capital, but one that yet again produces its separate existence in the form of property.

018. Just as the development of land as a productive resource creates the historical advances for its abstraction in the form of capital, so too does the development of capital provide the historical advances for the further abstraction of information, in the form of 'intellectual property'. In traditional societies, land, capital and information were bound to particular social or regional powers by customary or hereditary ties. What abstraction hacked out of the old feudal carcass was a liberation of these resources based on a more productive form of property, a universal right to private property. This universal abstract form encompassed first land, then capital, now information.

019. While the abstraction of property unleashed productive resources, it did so at the same time as it instituted class division. Private property established a pastoralist class that owns the land, and a farmer class dispossessed of it. Out of the people the abstraction of private property expelled from its traditional communal right to land, it created a dispossessed class who became the working class, as they were set to work by a rising class of owners of the material means of manufacturing, the capitalist class. This working class became the first class to seriously entertain the notion of overthrowing class rule, but failed in this historic task. The property form was not yet abstract enough to release the virtuality of classlessness that is latent in the productive energies of abstraction itself.

020. It is always the hack that creates a new abstraction. With the emergence of a hacker class, the rate at which new abstractions are produced accelerates. The recognition of intellectual property as a form of property -- itself an abstraction, a legal hack -- creates a class of intellectual property creators. But this class still labours for the benefit of another class, to whose interests its own interests are subordinated. As the abstraction of private property was extended to information, it produced the hacker class as a class, as a class able to make of its innovations in abstraction a form of property. Unlike farmers and workers, hackers have not -- yet -- been dispossessed of their property rights entirely, but still must sell their capacity for abstraction to a class that owns the means of production, the vectoralist class -- the emergent ruling class of our time.

021. The vectoralist class wages an intensive struggle to dispossess hackers of their intellectual property. Patents and copyrights all end up in the hands, not of their creators, but of a vectoralist class that owns the means of realising the value of these abstractions. The vectoralist class struggles to monopolise abstraction. For the vectoral class, "politics is about absolute control over intellectual property by means of war-like strategies of communication, control, and command." Hackers find themselves dispossessed both individually, and as a class.

022. As the vectoralist class consolidates its monopoly on the means of realising the value of intellectual property, it confronts the hacker class more and more as a class antagonist. Hackers come to struggle against the usurious charges the vectoralists extort for access to the information that hackers collectively produce, but that vectoralists come to own. Hackers come to struggle against the particular forms in which abstraction is commodified and turned into

the private property of the vectorialist class. Hackers come as a class to recognise their class interest is best expressed through the struggle to free the production of abstraction, not just from the particular fetters of this or that form of property, but to abstract the form of property itself.

023. The time is past due when hackers must come together with workers and farmers -- with all of the producing classes of the world -- to liberate productive and inventive resources from the myth of scarcity. The time is past due for new forms of association to be created that can steer the world away from its destruction through commodified exploitation. The greatest hacks of our time may turn out to be forms of organising free collective expression, so that from this time on, abstraction serves the people, rather than the people serving the ruling class.

<http://www.hup.harvard.edu/catalog/WARHAC.html>

20.0

<nettime> Towards a Cusco-Manifesto

From: Nils Röllner

To: nettime-l@bbs.thing.net

Date: Wed, 12 Sep 2001 11:17:16 +1000

[via "geert lovink" <geert(AT)xs4all.nl>]
Towards a Cusco-Manifesto

We need a warm-time-machine.

The Internet is becoming more and more a time-machine, that homogenizes worldwide relations. We do believe that this needs a new warm input. Today's input comes from a northwestern time-structure. We do not question single enterprises like the international space station, we want to build our a time-space-station in Cusco.

Cusco is more than Venice. It is not only a nice counterpart of the world, not only a system of channels, that is permanently overfluffed by international tourism, it is more and it is different. It is a compass for ideas and a habitat to develop critical creativity.

Why? Because Cusco is a place in between: between inca-past and global future.

Global future will be conditioned by electronic networks. The inca-past was conditioned by a non-literal network. Today Cusco is overfluffed by international tourists that do want to adventure the existing botanic jungle and also the hidden jungle of precolumbian history. This history was not written. Is was only interpreted by the writers of the western colonizers, that did represent the Inca knowledge in a medium that is strange to its individual structure. We will question this structure.

Our structure of approaching Cusco is the difference machine. The difference machine starts to work, when different media techniques are in conflict.

Our warm-time-machine works with the energy of this conflict. Going towards Cusco converts a hybrid energy. McLuhan said that the artist is able to realize how new media techniques will change common time-space-feeling. Cusco is different. It enables to realize how networks in past and future can merge together.

We do invite artists and scientists to use their insight into timespace-architectures. We ask them to take examples of precolumbian work. For us a vase found in an inca tomb or corns of amaranth are not only elements of a past tradition nice to gaze at. They are traces of another time-space structure.

We do encourage artists to invest in a special stock market. We trade with visual robbery and we do ask artists to rework and reflect the robbery of western treasure-hunters.

This reflection will allow us to create resources for the warm-time-machine: to build step by step the Cusco Academy.

21.0

<nettime> The Manifesto of January 3, 2000

From: Bruce Sterling

To: nettime-l@desk.nl

Date: Wed, 23 Sep 1998 10:54:04 -0700 (PDT)

The Manifesto of January 3, 2000
by Bruce Sterling

The rapidly approaching millennium offers a unique cultural opportunity. After many years of cut-and-paste, appropriation, detournement and neo-retro ahistoricity, postmodernity is about to end. Immediately after the end of the fin de siècle, there will be a sudden and intense demand for genuine novelty.

Any new year offers a chance for sweeping resolutions and brave efforts at self-reform. But the end of a millennium offers a rare and vital opportunity to bury all that is dead within us and issue proclamations of particular scope and ambition.

I suspect that a group that can offer a coherent, thoughtful and novel cultural manifesto on the target date of January 3, 2000 has a profound opportunity to affect the zeitgeist. (On January 1, everyone will be too hung over to read manifestos; on January 2, nobody's computers will work. So naturally the target date must be January 3.) In this preliminary document, I would like to offer a few thoughts on the possible contents of such a manifesto.

The central issue as the new millennium dawns is technocultural. There are of course other, more traditional, better-developed issues for humankind. Cranky fundamentalism festers here and there; the left is out of ideas while the right is delusional; income disparities have become absurdly huge; these things are obvious to all. However, the human race has repeatedly proven that we can prosper cheerfully with ludicrous, corrupt and demeaning forms of religion, politics and commerce. By stark contrast, no civilization can survive the physical destruction of its resource base. It is very clear that the material infrastructure of the twentieth century is not sustainable. This is the issue at hand.

We have a worldwide environmental problem. This is a truism. But the unprecedentedly severe and peculiar weather of the late 1990s makes it clear that this problem is growing acute. Global warming has been a lively part of scientific discussion since at least the 1960s, but global warming is a quotidian reality now. Climate change is shrouding the globe in clouds of burning rain forest and knocking points off the GNP of China. Everyone can offer a weird weather anecdote now; for instance, I spent a week this summer watching the sky turn gray with fumes from the blazing forests of Chiapas. The situation has been visibly worsening, and will get worse yet, possibly very much worse.

Society has simply been unable to summon the political or economic will to deal successfully with this problem by using 20th century methods. That is because CO₂ emission is not centrally a political or economic problem. It is a design and engineering problem. It is a cultural problem and a problem of artistic sensibility.

New and radical approaches are in order. These approaches should be originated, gathered, martialled into an across-the-board cultural program, and publicly declared -- on January 3rd.

Global warming is a profound opportunity for the 21st century culture industry. National governments lack the power and the will to impose dirigiste solutions to the emission of carbon dioxide. Dirigiste solutions would probably not work anyway. It is unlikely that many of us could tolerate living in a carbon-dioxide Ration State. It would mean that almost every conceivable human activity would have to be licensed by energy commissars.

Industry will not reform its energy base. On the contrary, when it comes to CO₂ legislation, industry will form pressure groups and throw as much sand as possible into the fragile political wheels. Industry will use obscurantist tactics that will mimic those of American right-wing anti-evolution forces -- we will be told that Global Warming is merely a "theory," even when our homes are on fire. Industry is too stupid to see planetary survival as a profit opportunity. But industry is more than clever enough to sabotage government regulation, especially when

globalized industry can play one government off against the next.

The stark fact that our atmosphere is visibly declining is of no apparent economic interest except to insurance firms, who will simply make up their lack by gouging ratepayers and exporting externalized costs onto the general population.

With business hopeless and government stymied, we are basically left with cultural activism. The tools at hand are art, design, engineering, and basic science: human artifice, cultural and technical innovation. Granted, these may not seem particularly likely sources of a serious and successful effort to save the world. This is largely because, during the twentieth century, government and industry swelled to such tremendous high-modernist proportions that these other enterprises exist mostly in shrunken subcultural niches.

However, this doesn't have to be the case. With government crippled and industry brain-dead to any conceivable moral appeal, the future of decentered, autonomous cultural networks looks very bright. There has never been an opportunity to spread new ideas and new techniques with the alacrity that they can spread now. Human energy must turn in some direction. People will run from frustration and toward any apparent source of daylight. As the planet's levees continue to break, people will run much faster and with considerably more conviction.

Our cultural substance-abuse problem with CO₂ may have very severe consequences to human happiness, but the immediate physical problem is rather well understood. Clever people, united and motivated, should be able to deal with this. Carbon dioxide is not a time-honored philosophical dilemma or some irreducible flaw in the human condition. Serious fossil-fuel consumption, as a practice on the grand scale, is only about 200 years old. The most severe rise in carbon emission occurred during the past fifty years. We're painfully dependent on this practice, but it's not as if we've married it.

It's a question of tactics. Civil society does not respond at all well to moralistic scolding. There are small minority groups here and there who are perfectly aware that it is immoral to harm the lives of coming generations by massive consumption now: deep Greens, Amish, people practicing voluntary simplicity, Gandhian ashrams and so forth. These public-spirited voluntarists are not the problem. But they're not the solution either, because most human beings won't volunteer to live like they do. Nor can people be forced to live that way through legal prescription, because those in command of society's energy resources will immediately game and neutralize any system of legal regulation.

However, contemporary civil society can be led anywhere that looks attractive, glamorous and seductive.

The task at hand is therefore basically an act of social engineering. Society must become Green, and it must be a variety of Green that society will eagerly consume. What is required is not a natural Green, or a spiritual Green, or a primitivist Green, or a blood-and-soil romantic Green.

These flavors of Green have been tried, and have proven to have insufficient appeal. We can regret this failure if we like. If the semi-forgotten Energy Crisis of the 1970s had provoked a wiser and more energetic response, we would not now be facing a weather crisis. But the past's well-meaning attempts were insufficient, and are now part of the legacy of a dying century.

The world needs a new, unnatural, seductive, mediated, glamorous Green. A Viridian Green, if you will.

The best chance for progress is to convince the twenty-first century that the twentieth century's industrial base was crass, gauche, and filthy. This approach will work because it is based in the truth. The twentieth century lived in filth. It was much like the eighteenth century before the advent of germ theory, stricken by septic cankers whose origins were shrouded in superstition and miasma. The truth about our physical existence must be shown to people. It must be demonstrated repeatedly and everywhere.

People with networks, websites and sophisticated sensors should not find this task very difficult.

The current industrial base is outmoded, crass and nasty, but this is not yet entirely obvious. Scolding it and brandishing the stick is just part of the approach. Proving it requires the construction of an alternative twenty-first century industrial base which seems elegant, beautiful and refined. This effort should not be portrayed as appropriate, frugal, and sensible, even if it is. It must be perceived as glamorous and visionary. It will be very good if this new industrial base actually functions, but it will work best if it is spectacularly novel and beautiful.

If it is accepted, it can be made to work; if it is not accepted, it will never have a chance to work.

The central target for this social engineering effort must be the people who are responsible for emitting the most CO₂. The people we must strive to affect are the ultrarich. The rentiers, the virtual class, the captains of industry; and, to a lesser extent, the dwindling middle classes. The poor will continue to suffer. There is clearly no pressing reason for most human beings to live as badly and as squalidly as they do. But the poor do not emit much carbon dioxide, so our efforts on their behalf can only be tangential.

Unlike the modernist art movements of the twentieth century, a Viridian culture-industry movement cannot be concerned with challenging people's aesthetic preconceptions. We do not have the 19th-century luxury of shocking the bourgeoisie. That activity, enjoyable and time-honored though it is, will not get that poison out of our air. We are attempting to survive by causing the wealthy and the bourgeoisie to willingly live in a new way.

We cannot make them do it, but if we focussed our efforts, we would have every prospect of luring them into it.

What is culturally required at the dawn of the new millennium is a genuine avant-garde, in the sense of a cultural elite with an advanced sensibility not yet shared by most people, who are creating a new awareness requiring a new mode of life. The task of this avant-garde is to design a stable and sustainable physical economy in which the wealthy and powerful will prefer to live. Mao suits for the masses are not on the Viridian agenda. Couture is on the agenda. We need a form of Green high fashion so appallingly seductive and glamorous that it can literally save people's lives. We have to gratify people's desires much better than the current system does. We have to reveal to people the many desires they have that the current system is not fulfilling. Rather than marshalling themselves for inhuman effort and grim sacrifice, people have to sink into our twenty-first century with a sigh of profound relief.

Allow me to speak hypothetically now, as if this avant-garde actually existed, although, as we all know, it cannot possibly come into being until January 3, 2000. Let's discuss our tactics. I have a few cogent suggestions to offer.

We can increase our chances of success by rapidly developing and expanding the postmodern culture industry. Genuine "Culture" has "art" and "thought," while the Culture Industry merely peddles images and information.

I know this. I am fully aware of the many troubling drawbacks of this situation, but on mature consideration, I think that the Culture Industry has many profound advantages over the twentieth century's physically poisonous smokestack industries. Also, as digital technologists, thinkers, writers, designers, cultural critics, and so weiter, we Viridians suspect that the rise of the Culture Industry is bound to increase our own immediate power and influence vis-a-vis, say, coal mining executives. This may not be an entirely good thing. However, we believe we will do the world less immediate damage than they are doing.

We therefore loudly demand that the Culture Industry be favored as a suitably twenty-first century industrial enterprise. Luckily the trend is already very much with us here, but we must go further; we believe in Fordism in the Culture Industry. This means, by necessity, leisure. Large amounts of leisure are required to appreciate and consume cultural-industrial products such as movies, software, semi-functional streaming media and so on. Time spent at more traditional forms of work unfairly lures away the consumers of the Culture Industry, and therefore poses a menace to our postindustrial economic underpinnings.

"Work" requires that people's attention be devoted to other, older, less attractive industries. "Leisure" means they are paying attention and money to us.

We therefore demand much more leisure for everyone. Leisure for the unemployed, while copious, is not the kind of "leisure" that increases our profits. We specifically demand intensive leisure for well-educated, well-heeled people. These are the people who are best able to appreciate and consume truly capital-intensive cultural products.

We Viridians suspect that it would require very little effort to make people work much less. Entirely too much effort is being spent working. We very much doubt that there is anything being done in metal-bending industry today that can justify wrecking the atmosphere. We need to burn the planetary candle at one end only (and, in daylight, not at all).

As much time as possible should be spent consuming immaterial products. A global population where the vast majority spend their time sitting still and staring into screens is a splendid society for our purposes. Their

screens should be beautifully designed and their surroundings energy-efficient. The planet will benefit for everyone who clicks a mouse instead of shovelling coal or taking an axe and a plow to a rain forest.

The tourist industry is now the number one industry on the planet. Tourists consume large amounts of pre-packaged culture. We believe tourism to be a profoundly healthy development. We feel we must strongly resist the retrograde and unprofitable urge to make migrants and migration illegal.

Given the unstable condition of the environment, this practice may soon become tantamount to genocide. It is also palpably absurd to live in a society where capital can move faster and more easily than human beings. Capital exists for the sake and convenience of human beings.

We believe that the movement of human beings across national boundaries and under the aegis of foreign governments is basically a design problem. If guest workers, refugees, pleasure travellers and so forth were all electronically tracked via satellite or cell repeaters, the artificial division between jet setters and refugees would soon cease to exist. Foreigners are feared not merely because they are foreign, but because they are unknown, unidentified, and apparently out of local social control.

In the next century, foreigners need be none of these things. Along with their ubiquitous credit cards and passports, they could carry their entire personal histories. They could carry devices establishing proof of their personal bona fides that would be immediately obvious to anyone in any language. A better designed society would accommodate this kind of human solidarity, rather than pandering to the imagined security needs of land-based national regimes.

We believe that it should be a general new design principle to add information to a problem, as opposed to countering it with physical resources (in the case of migrants, steel bars and barbed wire). Electronic tracking seems a promising example. While the threat to privacy and anonymity from electronic parole is obviously severe, there is nothing quite so dreadful and threatening as a septic refugee camp. We consider this a matter of some urgency. We believe it to be very likely that massive evacuations will occur in the next few decades as a matter of course, not merely in the disadvantaged Third World, but possibly in areas such as a new American Dust Bowl. Wise investments in electronic tourist management would be well repaid in stitching the fraying fabric of a weather-disrupted civilization.

For instance, we would expect to see one of the first acts of 21st century disaster management to be sowing an area with air-dropped and satellite-tracked cellphones. We believe that such a tracking and display system could be designed so that it would not be perceived as a threat, but rather as a jet-setter's prestige item, something like a portable personal webpage. We believe such devices should be designed first for the rich. The poor need them worse, but if these devices were developed and given to the poor by socialist fiat, this would be (probably correctly) suspected as being the first step toward police roundup and a death camp.

Replacing natural resources with information is a natural area for twenty-first century design, because it is an arena for human ingenuity that was technically closed to all previous centuries. We see considerable promise in this approach. It can be both cheap and glamorous.

Energy meters, for instance, should be ubiquitous. They should be present, not in an obscure box outside the home, but enshrined within it. This is not a frugal, money-saving effort. It should be presented as a luxury. It should be a mark of class distinction. It should be considered a mark of stellar ignorance to be unaware of the source of one's electric power. Solar and wind power should be sold as premiums available to particularly affluent and savvy consumers. It should be considered the stigma of the crass proletarian to foul the air every time one turns on a light switch.

Environmental awareness is currently an annoying burden to the consumer, who must spend his and her time gazing at plastic recycling labels, washing the garbage and so on. Better information environments can make the invisible visible, however, and this can lead to a swift re-evaluation of previously invisible public ills.

If one had, for instance, a pair of computerized designer sunglasses that revealed the unspeakable swirl of airborne combustion products over the typical autobahn, it would be immediately obvious that clean air is a luxury. Infrasonic, ultrasound and sound pollution monitors would make silence a luxury. Monitor taps with intelligent water analysis in real-time would make pure water a luxury. Lack of mutagens in one's home would become a luxury.

Freedom from interruption and time to think is a luxury; personal attention is luxury; genuine neighborhood security is also very much to be valued. Social attitudes can and should be changed by the addition of cogent information to situations where invisible costs have long been silently exported into the environment. Make the invisible visible. Don't sell warnings. Sell awareness.

The fact that we are living in an unprecedentedly old society, a society top-heavy with the aged, offers great opportunity. Long-term thinking is a useful and worthwhile effort well suited to the proclivities of old people.

Clearly if our efforts do not work for old people (a large and growing fraction of the G-7 populace) then they will not work at all. Old people tend to be generous, they sometimes have time on their hands. Electronically connected, garrulous oldsters might have a great deal to offer in the way of managing the copious unpaid scutwork of electronic civil society. We like the idea of being a radical art movement that specializes in recruiting the old.

Ignoring long-term consequences is something we all tend to do; but promulgating dangerous falsehoods for short-term economic gain is exceedingly wicked and stupid. If environmental catastrophe strikes because of CO₂ emissions, then organizations like the anti-Green Global Climate Coalition will be guilty of negligent genocide. Nobody has ever been guilty of this novel crime before, but if it happens, it will certainly be a crime of very great magnitude. At this moment, the GCC and their political and economic allies are, at best, engaged in a risky gamble with the lives of billions. If the climate spins out of control, the 21st century may become a very evil place indeed.

The consequences should be faced directly. If several million people starve to death because, for instance, repeated El Nino events have disrupted major global harvests for years on end, then there will be a catastrophe. There will be enormous political and military pressures for justice and an accounting.

We surmise that the best solution in this scenario would be something like the Czech lustration and the South African truth commissions. The groundwork for this process should begin now. The alternatives are not promising: a Beirut scenario of endless ulcerous and semi-contained social breakdown; a Yugoslav scenario of climate-based ethnic cleansing and lebensraum; a Red Terror where violent panic-stricken masses seek bloody vengeance against industrialism. Most likely of all is a White Terror, where angry chaos in the climatically disrupted Third World is ruthlessly put down by remote control by the G7's cybernetic military. It is very likely under this last scenario that the West's gluttonous consumption habits will be studiously overlooked, and the blame laid entirely on the Third World's exploding populations. (The weather's savage vagaries will presumably be blamed on some handy Lysenkoist scapegoat such as Jews or unnatural homosexual activities.)

With the Czech lustration and the South African truth commissions, the late 20th century has given us a mechanism by which societies that have drifted into dysfunctional madness can be put right. We expect no less for future malefactors whose sly defense of an indefensible status quo may lead to the deaths of millions of people, who derived little benefit from their actions and were never given any voice in their decisions. We recommend that dossiers be compiled now, for the sake of future international courts of justice. We think this work should be done quite openly, in a spirit of civic duty. Those who are risking the lives of others should be made aware that this is one particular risk that will be focussed specifically and personally on them.

While it is politically helpful to have a polarized and personalized enemy class, there is nothing particularly new about this political tactic. Revanchist sentiment is all very well, but survival will require a much larger vision. This must become the work of many people in many fields of labor, ignoring traditional boundaries of discipline and ideology to unite in a single practical goal: climate.

A brief sketch may help establish some parameters.

Here I conclude with a set of general cultural changes that a Viridian movement would likely promulgate in specific sectors of society. For the sake of brevity, these suggestions come in three parts. (Today) is the situation as it exists now. (What We Want) is the situation as we would like to see it. (The Trend) the way the situation will probably develop if it follows contemporary trends without any intelligent intervention.

The Media

Today, Publishing and broadcasting cartels surrounded by a haze of poorly financed subcultural microchannels.

What We Want: More bandwidth for civil society; multicultural variety, and better-designed systems of popular many-to-many communication, in multiple languages through multiple channels.

The Trend: A spy-heavy, commercial Internet. A Yankee entertainment complex that entirely obliterates many non-Anglophone cultures.

The Military

Today: G-7 Hegemony backed by the American military.

What We Want: A wider and deeper majority hegemony with a military that can deter adventurism, but specializes in meeting the immediate crises through civil engineering, public health and disaster relief.

The Trend: Nuclear and biological proliferation among minor powers.

Business

Today: Currency traders rule banking system by fiat; extreme instability in markets; capital flight but no labor mobility; unsustainable energy base

What We Want: Nonmaterial industries; vastly increased leisure; vastly increased labor mobility; sustainable energy and resources

The Trend: commodity totalitarianism, crony capitalism, criminalized banking systems, sweatshops

Industrial Design

Today: very rapid model obsolescence, intense effort in packaging; CAD/CAM

What We Want: intensely glamorous environmentally sound products; entirely new objects of entirely new materials; replacing material substance with information; a new relationship between the cybernetic and the material

The Trend: two design worlds for rich and poor consumers; a varnish on barbarism

Gender Issues

Today: more commercial work required of women; social problems exported into family life as invisible costs

What We Want: declining birth rates, declining birth defects, less work for anyone, lavish support for anyone willing to drop out of industry and consume less

The Trend: more women in prison; fundamentalist and ethnic-separatist ideologies that target women specifically

Entertainment

Today: large-scale American special-effects spectacle supported by huge casts and multi-million-dollar tie-in enterprises

What We Want: glamour and drama; avant-garde adventurism; a borderless culture industry bent on Green social engineering

The Trend: annihilation of serious culture except in a few non-Anglophone societies

International Justice

Today: dysfunctional but gamely persistent War Crimes tribunals

What We Want: Environmental Crime tribunals

The Trend: justice for sale; intensified drug war

Employment

Today: MacJobs, burn-out track, massive structural unemployment in Europe

What We Want: Less work with no stigma; radically expanded leisure; compulsory leisure for workaholics; guaranteed support for people consuming less resources; new forms of survival entirely outside the conventional economy

The Trend: increased class division; massive income disparity; surplus flesh and virtual class

Education

Today: failing public-supported schools

What We Want: intellectual freedom, instant cheap access to information, better taste, a more advanced aesthetic, autonomous research collectives, lifelong education, and dignity and pleasure for the very large segment of the human population who are and will forever be basically illiterate and innumerate

The trend: children are raw blobs of potential revenue-generating machinery; universities exist to supply middle-management

Public Health

Today: general success; worrying chronic trends in AIDS, tuberculosis, antibiotic resistance; massive mortality in nonindustrial world

What We Want: unprecedentedly healthy old people; plagues exterminated worldwide; sophisticated treatment of microbes; artificial food

The Trend: Massive dieback in Third World, septic poor quarantined from nervous rich in G-7 countries, return of 19th century sepsis, world's fattest and most substance-dependent populations

Science

Today: basic science sacrificed for immediate commercial gain; malaise in academe; bureaucratic overhead in government support

What We Want: procedural rigor, intellectual honesty, reproducible results; peer review, block grants, massively increased research funding, massively reduced procedural overhead; genius grants; single-author papers; abandonment of passive construction and the third person plural; "Science" reformed so as to lose its Platonic and crypto-Christian elements as the "pure" pursuit of disembodied male minds; armistice in Science wars

The Trend: "Big Science" dwindles into short-term industrial research or military applications; "scientists" as a class forced to share imperilled, marginal condition of English professors and French deconstructionists.

I would like to conclude by suggesting some specific areas for immediate artistic work. I see these as crying public needs that should be met by bravura displays of raw ingenuity.

But there isn't time for that. Not just yet.

Bruce Sterling

21.I

**Re: <nettime> The Manifesto of
January 3, 2000**
From: Nicolas
To: nettime-l@desk.nl
Date: Thu, 24 Sep 1998 18:44:07
+0100

I'd still like to see opportunities for non-Y2K compliant art realized.

Running on certified non-compliant ...ware (may be cheap next year), with non-compliant power supply, transport with non-compliant swissair 111 planes and criticised in non-compliant cnn-hurricane media.

It is a pity that we cannot put our system into the hands of external consultants. Keep the faith! Finding a way to fix it is really too complicated.

Make a backup and reinstall your website at a Y2K compliant provider on Jan 3rd,2000 if it need be.

Bruce Sterling wrote:
> But there isn't time for that. Not just yet.-

21.2

**Re: <nettime> The Manifesto of
January 3, 2000**
From: Newmedia
To: nettime-l@desk.nl
Date: Tue, 29 Sep 1998 13:57:53 EDT

Bruce:

Bravo! Hilarious!!

Whata joker . . . you've really done it now. Talk about stand-up
epistemology. Or, rather, stand-up epidemiology!

One can only hope that your silliness becomes very widely contagious. Silly
people all over the place. Dropping like flies in a cloud of Burrough's bug-
juice . . . from excruciatingly paralyzing laughter, n'est pas?

Let's see, how long has this joke been making the rounds? 30 years? 70
years? H.G. Wells' "The Open Conspiracy" was first published in 1928. Now,
that's a truly funny manifesto. You greatly admire Wells, as I recall. He's
your sci-fi inspiration-hero, right? Yes, your "manifesto" does have a noble
comic(book)-parentage. Viridians! Ever hear about the "New Samurais"?

[OK, check out <http://www.micro.com/~lorddev>, for a few more hints on the
comedy behind this fascinating "manifesto." I just can't decide which Sub-
Order I wish to join. Do I want to join Caitiff or Ouroboros or Oblivion,
Shadow Circle, Aredia or The Downward Spiral? Mighty attractive. Maybe I
should start my own Sub-Order and get on the Viridian Council. Yum, yum.]

Or, is this an the intended sequel to Kenneth Boulding's famous put-on, "The
Report From Iron Mountain"? What happens when "Anti-War" doesn't
bang your
gong? I've got it . . . let's have an "Earth Day." Or, was that a "Net Day"?
I forget. Just ask the "Invisible College", they'll know.

Panic. Fix the world with Culture. Social Engineer away humanity. Social
Psychology to the rescue. Seduce them with glamour. "Gratify people's
desires." "Green high fashion." How delicious. How goofy.

And, in case your appeal to saving the starving masses isn't funny enough
(which, of course, it won't be, for the obvious reason that starving isn't
funny), you offer . . . power and influence. To "we Viridians"!
Ouroborosians Unite!

You say, "Also, as digital technologists, thinkers, writers, designers,
cultural critics, and so weiter, we Viridians suspect that the rise of the
Culture Industry is bound to increase our own immediate power and influence .
." More power and influence than whom? "Vis-a-vis, say, coal mining
executives" you continue. Brilliant satire.

Everyone knows there are no coal mining executives any more. Pneumatic
interns in thong underwear have more power and influence than those long-
disappeared "coal mining executives." But, be careful, you might let it slip
out. You don't want to make getting the joke too easy, do you? Make people
work for it, OK?

"Power and influence." My, My. Are you offering now-empty seats on your
"Viridian" Global Business Network roundtable (which you gleefully refer to as
the "Hippie Trilateral Commission") to actual artists? Activists? Nettimers?
Und so weiters? Hilarious. Stand-up epidemiology.

After the GBN's ultimate scenario-man, Peter Schwartz, leveraged himself into
earthorbit and placed all his chips on "The Long Boom" (WIRED 5.07) and his
scheme exploded in everyone's face in less than one year -- Kaboom -- what's a
jokester to do? Admit that it was all a joke? Tell the truth, the whole
truth and nothing but the truth? No, no, no. It's far too late for that.

How about following Alan Arkin's famous advise? Go serpentine! They'll never
be able to hit you that way.

Did Schwartz discuss global financial piracy? No. Did you? No.

Serpentine. Ignore the real culprits.

Did Schwartz discuss the replacement of humanity with replicants? No. Did
you? No.

Serpentine. Ignore the real problem.

Did Schwartz discuss real energy and health breakthroughs? No. Did you? No.

Serpentine. Ignore the real solutions. The human solution.

Peter Lamborn Wilson's (aka Hakim Bey's) lecture last week in New York on
the origins of shamanism was really refreshing. And honest. He simply wants
to be a Neanderthal. Really. He "resembles that remark." Truthfully. The hell
with your blue-green "Viridians." The hell with your "glamour." The hell
with your software communism. Back to the Cave! Grrrrr!!

You want to end humanity? You have two choices. Take the esoteric road or
the exoteric road. High road or low road? Which one gets you to Scotland
afore yet?

Esoteric. You can joke your way into Oblivion -- stand-up epidemiology.
Infect 'em. Germ 'em to death. Meme-virus-brainblast 'em until they are so
"mediated" that they don't remember what it was like to not be medicated.
Offer 'em anything . . . especially "power and influence." Silly, silly,
silly.

Exoteric. Or, you can tell the truth. You really want to reduce global
energy-flux density? Be honest. Cut the CO₂ crap. If you think there are
too many people, indeed, if you think we'd be better off without people at
all, admit that you're a leading sponsor for what you term "negligent
genocide." Yipes. How about "species-cide"? Humans as the only endangered
species? Now that would be honest, n'est pas?

Get historic. Get explicit. Where did we go wrong? How about the story
about when the Cro-Magnons usurped the Neanderthals. How about that
marvelous
"Bad Seed" story? Sound familiar? Ask Peter about it. He feels it all the
way down to this oddly long second toe.

But, the world can only take so many PLW/HB's, right? (Gee, Cindy, I don't
know about those Neanderthals. They look, well you know, odd.) And, the
world loves a good epidemiologist-comedian, right? (He looks so human,
doesn't he Cindy? Kinda cute, right? And, so lifelike.)

Congratulations. We all needed a good laugh since Barlow hung up his
keyboard. Silly, silly, silly.

Best,

Mark Stahlman

22.0

<nettime> on Manifestos
From: Hutnyk
To: nettime-l@desk.nl
Date: Sat, 13 Sep 1997 21:34:55
+0200

Hi

Looking back over the last months mail, there's no evidence that you all
got the email below on Manifesto-isms (admittedly a little bit
biblic-istic in terms of what did 'Old Beardo' really say, but hey...) Or
did you already get it?

ps. I notice that the despite the Ringitt crisis in Malaysia PM Mahathir
is not delaying the airport development, which is an integral part of
the MultiScience Corridor (discussed briefly on this list), at least in
terms of attractive profitability for R + D concerns that might want to
locate there. However the Cyberjaya (electronic Government - whatever
that is) part of the project has been stalled.

John Hutnyk
Heidelberg

-----0235B73E4E59306A5133E588
Content-Type: message/rfc822
Content-Transfer-Encoding: 7bit
Content-Disposition: inline

Message-ID: <33FDF93B.74CDA86D[AT]urz.uni-heidelberg.de>

Date: Fri, 22 Aug 1997 22:40:27 +0200

23.0

<nettime> The Day of the Manifestoes

From: Pit Schultz

To: nettime-l@desk.nl

Date: Tue, 17 Jun 1997 23:12:36 +0200

The Day of the Manifestoes

draft one

Workspace Documenta X Kassel - June 19, 1997

<http://www.altx.com/manifestos/mad.html>
THE MAD MANIFESTO
by Cynthia Kitchen

<http://www.emf.net/~estephen/manifesto/aumoo126.html>
Higher Source Manifesto
Heaven's Gate

<http://www.altx.com/dd/mandie.html>
the PISS Manifesto
by Mandie B.

<http://www.dolphinsociety.org/c26.index.htm>
DOLPHIN SOCIETY MANIFESTO

<http://www.hrc.wmin.ac.uk/campaigns/RTS/whntc.html>
WHO NEEDS THE GREAT CAR ECONOMY?
by RECLAIM THE STREETS

<http://www.altx.com/manifestos/orphan.html>
codes-alien
by Orphan Drift

<http://www.factory.org/nettime/archive-1996/0460.html>
WHO NEEDS THE ART WORLD?
by RECLAIM NET ART!

http://www.neoism.org/squares/y_Immediatism.html
Immediatism: An Invisible Movement
by anonymous

http://www.neoism.org/squares/berndt_smile7_alienation.html
Alienation
by Luther Blisset

<http://www.altx.com/interzones/violet/yoga.html>
Seven Yogas for Postmoderns
by Don Webb

<http://www.altx.com/memoriarn/pomo.html#RTFToC9>
THE A&P MANIFESTO (REMIX)
by Mark Amerika

<http://www.unicorn.com/lib/abolition.html>
The Abolition Of Work
by Bob Black

<http://www.usia.gov/topical/global/women/plat.htm>
Beijing Declaration and Platform for Action
United Nations Fourth World Conference on Women
Beijing, China 1995

<http://faowfsoa.fao.org/wfs/final/rd-e.htm>
THE RIO DECLARATION ON ENVIRONMENT AND
DEVELOPMENT (1992)
The United Nations Conference on Environment and Development

<http://www.troc.es/mercator/CMDLTXTX.HTM>
UNIVERSAL DECLARATION OF LINGUISTIC RIGHTS

<http://www.aboutwork.com/workfromhome/opportunity/>
About Hot Home Business - Word Processor

http://www.codesh.org/manifest_u.html#world
Humanist Manifesto - World Community
1973 by the American Humanist Association

<http://www.factory.org/nettime/archive/0422.html>
The Universal Right of Mankind. (Jus Cosmopoliticum)
by Immanuel Kant

<http://www.the-commons.org/einstein/ein-vall.htm#next2>
The Valladolid Manifesto
Lifelong Learning in the Information Society:
the Forum International des Sciences Humaines
and the European Commission

<http://www.sequel.net/~bayan/workshop.htm>
People's Conference Resolution on Heightening the Workers Struggle
Against Imperialism

<http://www.ezln.org/SE-in-two-winds.html>
Chiapas: The Southeast in Two Winds
A Storm and a Prophecy by Subcommander Marcos

<http://www.pix.org/cyberLeninism/intro.htm#manifesto>
The CyberLeninist Manifesto
Leninism IV - Classical Leninism plus "information wants to be free"

<http://www.uni-tuebingen.de/uni/sii/sm/indep.htm>
A Declaration of Independence of Cyberspace
John Perry Barlow

<http://www.spidome.net/haysdeclaration.html>
Declaration of Information Interdependence
Hays, Ellis County, Kansas, USA -- An All-America City

<http://www.sics.se/~psm/kr9508-001.txt>
The Crypto Anarchist Manifesto
by Timothy C. May

<http://www.openchannel.se/cajamar.htm>
DECLARATION OF CAJAMAR, Brazil
Media for Citizenship in the Electronic Age.

<http://www.cyberstation.net/~meme/cman/z/newdelhi.htm>
Declaration of the New Delhi Symposium on New Technologies and
the Democratisation of Audiovisual Communications

<http://pespmc1.vub.ac.be/MANIFESTO.html>
Author: V. Turchin, C. Joslyn,
The Cybernetic Manifesto

<http://www.cyborganic.com/shed/notices/manifestos/manifesto.html>
What is Cyborganic?
by Jenny Cool

<http://www.factory.org/nettime/archive/0156.html>
Taxonomy of EFF (and similar) as neo-liberal (fwd)
by Paul Treanor

<http://www.favela.org/intro/manifesto.html>
MANIFESTO FOR A VIRTUAL FAVELA

<http://www.Desk.nl/~nettime/zkp/pitstop.txt>
Pit Stop Manifesto
Morgan Garwood

<http://www.aleph.se/Trans/Intro/ideologies.txt>
TOWARD NEW IDEOLOGIES
F.M. Esfandiary's _Optimism One_ (1970).

<http://www.primenet.com/~maxmore/extprn26.htm>
EXTROPIAN PRINCIPLES

[http://www.pathfinder.com/\[AT\]\[AT\]Is\[AT\]8\[AT\]gUAR9F3g2p/](http://www.pathfinder.com/[AT][AT]Is[AT]8[AT]gUAR9F3g2p/)
pathfinder/
features/unabomber/unifesto4.html#25
The Unabomber Manifesto

<http://www.ids.net/~as220/GNUManifesto.html>
GNU Manifesto
by Richard Stallman

<http://www.lysator.liu.se/mit-guide/lame.html>
Hacking Ethics
MIT Group

<http://www.cs.iastate.edu/~koppes/futman.html>
the manifesto of the futurist programmers

<http://www.factory.org/nettime/archive/0557.html>
THE DIGITAL ARTISANS MANIFESTO

<http://www.spunk.org/library/anarcfem/spo01291.txt>
SCUM MANIFESTO
by Valerie Solanas

<http://www.factory.org/nettime/archive/0467.html>
THE PEOPLE'S COMMUNICATION CHARTER

<http://www.Desk.nl/~nettime/zkp/strategy.txt>
ethical principles
Strano, Italy

<http://www.db.nl/>
The Dutch Digital Citizens'
Movement (DB.NL)

<http://www.factory.org/nettime/archive/0236.html>
"Open Internet Policy Principles"
div. Experts

<http://www.icf.de/vgrass/afa/faq.html>
XS4all FAQ: Are there already examples of Acces for All?
Volker Grassmuck

<http://www.factory.org/nettime/archive-1996/0436.html>
'Bringing Culture Back To Resistance'
The Media Collective (Toronto, Canada)

<http://english-www.hss.cmu.edu/bs/i8/Manifesto.html>
A Manifesto for
Bad Subjects in Cyberspace

<http://www.cs.cmu.edu/People/dst/Fishman/Declaration/exhibb.html>
ON CONTROL AND LYING
Ron Hubbard

more manifestoes:
<http://www.desk.nl/~nettime/others/manifestoes.html>

please add new manifestoes and send the list back to <pit[AT]icf.de>
we will do a pressconference-performance with two actors at
19th of June which may get repeated another time. cu /pit

24.0

<nettime> THE DIGITAL ARTISANS MANIFESTO

From: Anonymous
To: nettime-l@desk.nl
Date: Mon, 19 May 1997 22:14:24
+0200 (MET DST)

THE DIGITAL ARTISANS MANIFESTO

MAKING THE FUTURE

1. We are the digital artisans. We celebrate the Promethean power of our labour and imagination to shape the virtual world. By hacking, coding,

designing and mixing, we build the wired future through our own efforts and inventiveness.

2. We are not the passive victims of uncontrollable market forces and technological changes. Without our daily work, there would be no goods or services to trade. Without our animating presence, information technologies would just be inert metal, plastic and silicon. Nothing can happen inside cyberspace without our creative labour. We are the only subjects of history.
3. The emergence of the Net signifies neither the final triumph of economic alienation nor the replacement of humanity by machines. On the contrary, the information revolution is the latest stage in the emancipatory project of modernity. History is nothing but the development of human freedom.
4. We will shape the new information technologies in our own interests. Although they were originally developed to reinforce hierarchical power, the full potential of the Net and computing can only be realised through our autonomous and creative labour. We will transform the machines of domination into the technologies of liberation.
5. We will contribute to the process of democratic emancipation. As digital artisans, we will come together to promote the development of our trade. As citizens, we will participate within republican politics. As Europeans, we will help to break down national and ethnic barriers both inside and outside of our continent.

THE PRESENT MOMENT

6. Freedom today is now often just the choice between commodities rather the ability to determine our own lives. Over the past two hundred years, the factory system has dramatically increased our material wealth at the cost of removing all meaningful participation in work. Even poorer members of European societies can now live better than the kings and aristocrats of earlier times. However the joys of consumerism are usually constrained by the boredom of most jobs.
7. Since 1968, the desire for increased monetary rewards has increasingly been supplemented by demands for increased autonomy at work. In the European Union and elsewhere, neo-liberals have tried to recuperate these aspirations through their policies of marketisation and privatisation. If we are talented workers in the 'cutting-edge' industries like hypermedia and computing, we are promised the possibility of becoming hip and rich entrepreneurs by the Californian ideologues. They want to recruit us as members of the 'virtual class' which seeks to dominate the hypermedia and computing industries.
8. Yet these neo-liberal panaceas provide no real solutions. Free market policies don't just brutalise our societies and ignore environmental degradation. Above all, they cannot remove alienation within the workplace. Under neoliberalism, individuals are only allowed to exercise their own autonomy in deal-making rather than through making things. We cannot express ourselves directly by constructing useful and beautiful virtual artifacts.
9. For those of us who want to be truly creative in hypermedia and computing, the only practical solution is to become digital artisans. The rapid spread of personal computing and now the Net are the technological expressions of this desire for autonomous work. Escaping from the petty controls of the shopfloor and the office, we can rediscover the individual independence enjoyed by craftspeople during proto-industrialism. We rejoice in the privilege of becoming digital artisans.
10. We create virtual artifacts for money and for fun. We work both in the money-commodity economy and in the gift economy of the Net. When we take a contract, we are happy to earn enough to pay for our necessities and luxuries through our labours as digital artisans. At the same time, we also enjoy exercising our abilities for our own amusement and for the wider community. Whether working for money or for fun, we always take pride in our craft skills. We take pleasure in pushing the cultural and technical limits as far forward as possible. We are the pioneers of the modern.
11. The revival of artisanship is not a return to a low-tech and impoverished past. Skilled workers are best able to assert their autonomy precisely within the most technologically advanced industries. The new artisans are better educated and can earn much more money. In earlier stages of modernity, factory labourers symbolised of the promise of industrialism. Today, as digital artisans, we now express the emancipatory potential of the information age. We are the promise of history.
12. We not only admire the individualism of our artisan forebears, but also we will learn from their sociability. We are not petit-bourgeois egoists. We live within the highly collective institutions of the market and the state. For many people, autonomy over their working lives has often also involved accepting the insecurity of shortterm contracts and the withdrawal of welfare provisions. We can only mitigate these problems through our own collective action. As digital artisans, we need to come together to promote our common interests.
13. We believe that digital artisans within this continent now need to form their own craft organisation. In early modernity, artisans enhanced their individual autonomy by organising themselves into trade associations. We proclaim that the collective expression of our trade will be: the European Digital Artisans Network (EDAN).

14. We urge everyone who is working within hypermedia, computing and associated professions on this continent to join EDAN. We call on digital artisans to form branches of the network in each of the member states of the European Union and its associated countries. By forming EDAN, we will also be creating a means of forging links between European digital artisans and those from elsewhere in the world. We will strive for cooperation in work and in play with our fellow artisans in all countries.
15. We believe that the principal task of EDAN is to enhance the exercise of our craft skills. By collaborating together, we can protect ourselves against those who wish to impose their selfinterests upon us. By having a strong collective identity, we will enjoy more individual autonomy over our own working lives.
16. EDAN will celebrate our creative genius as digital artisans. The network will act as the collective memory about the achievements of digital artisans within Europe. It will publicise outstanding 'masterpieces' of craft skill made by its members among the trade and to the wider public.
17. The network will be the social meeting-place for digital artisans from across Europe. EDAN will organise festivals, conferences and congresses where we can meet to organise, discuss and party. We believe that digital artisans should express their collective identity by regularly celebrating together in private and public.
18. EDAN will collect detailed knowledge about the trade in the different regions of Europe. It will aim to provide information about best practice in contracts, copyright agreements and other business arrangements to its members. The network will also be a source of contacts in each locality for digital artisans looking for work in different areas of Europe.
19. We believe that what cannot be organised by our own autonomous efforts can only be provided through democratic political institutions. The network will lobby for changes in local, national and European legislation which can enhance our working lives as digital artisans. As concerned citizens, we will also support the fullest development of public welfare services.
20. EDAN will campaign for European governments to put more resources into the theoretical and practical education of digital artisans in schools and universities. The network will facilitate links between educational institutions teaching hypermedia and computing across the continent. EDAN also believes that publicly-funded research is necessary for the fullest development of our industry.
21. EDAN will urge the European Union to launch a public works programme to
 - build a broadband fibreoptic network linking all households and businesses. We believe in the principle of universal service: everyone should have Net access at the cheapest possible price. No society can call itself truly democratic until all citizens can directly exercise their right to media freedom over the Net.
 22. We will campaign for the creation of 'electronic public libraries' where on-line educational and cultural resources are made accessible to everyone for free. Public investment in digital methods of delivering life-long learning is needed to create an information society. The Net should become the encyclopedia of all knowledge: the primary resource for the new Enlightenment.
 23. We believe that the role of the hi-tech gift economy should be further enhanced. As the history of the Net has shown, d.i.y. culture is now an essential part of the process of social development. Without hacking, piracy, shareware and open architecture systems, the limitations of the money-commodity economy would have prevented the construction of the Net.

EDAN also supports open access as means of people beginning to learn the skills of hypermedia and computing. The promotion of d.i.y. culture within the Net is now a precondition for the successful construction of cyberspace.

24. We are the digital artisans. We are building the information society of the future. We have come together to advance our collective interests and those of our fellow citizens. We are organised as the European Network of Digital Artisans. Join us.

Digital Artisans of Europe Unite!

24.I

Re: <nettime> THE DIGITAL ARTISANS MANIFESTO

From: Mark Stahlman (via RadioMail)

To: nettime-l@desk.nl

Date: Tue, 20 May 1997 07:32:38 -0700 (PDT)

Mr. Anonymous (aka nobody):

Just a few questions . . .

- 1) This is a joke, right? I've been following your postings for years (anonymous is your real name, correct?) and you always seem to be posting elaborate jokes. EDAN is an Englishman's pun on EDEN, right? This is another Joni Mitchell riff about getting back in the garden, non?
- 2) As soon as someone starts to produce some real value (let alone some real beauty) in "hypermedia", then you might have a point or two about artisanship. However, that doesn't seem likely to happen any time soon. WIRED loses money faster than they win awards or attract gadflies. You might want to check out the economics of computing before you go off and launch a theoretical journal on the topic. It's mostly about displacing people with machines, increasing the "velocity" of money in derivatives markets and extending the reach of "electronic narcotics." You have been reading the thread on net.art, haven't you?
- 3) The most important people in the Information (Propaganda) Age have already been defined and the literature on this new class formation is voluminous -- and guess what, it ain't you, it's the utopian/technocrats. H.G. Wells called them the "New Samurais" and the "Open Conspiracy", Vlahos calls them the "Brain Lords" but you can say "virtual class", if you insist, although it loses much of its spiciness in that formulation. In any event, it's not the slaves at the keyboards. That's why they're called slaves at the keyboards, BTW.
- 4) At least Marx seemed to have some idea what he was up against when he wrote his manifesto. Since this is all a joke (including my reply), there is no reason why historical accuracy or comprehension of power and politics is needed. But, do you have any idea what/who you are up against? Oh yeah, that's the joke, I forgot.

Meanwhile, sign me up. My membership check is in the mail -- the email, of course. Sounds like you have a winning idea here. Smashing.

Mark Stahlman-

24.2

Re: <nettime> THE DIGITAL ARTISANS MANIFESTO

From: Robert Adrian

To: nettime-l@desk.nl

Date: Wed, 21 May 1997 00:29:48 +0100

Come on Mr. Stahlman - The "Digital Artisans Manifesto" is no goofier or more paranoid than "The English Conspiracy".

25.0

**<nettime> The Piran Nettime
Manifesto**

From: Marie Ringler
To: nettime-l@desk.nl
Date: Mon, 26 May 1997 23:40:47
+0100

x-keywords: internet -cyberspace -nettime -pan-capitalism -NGO -content

29.5.1997, The Piran Nettime Manifesto

A PRESS RELEASE by Nettime (Vienna ad-hoc committee)

PRESS CONFERENCE 29.5.1997 19:00
Public Netbase Media~Spacel, Museumsquartier, Museumsplatz 1,
Vienna/Austria Thursday, 29.5.1997 19:00
Participants: Pit Schultz (Berlin), Geert Lovink (Amsterdam), Critical Art
Ensemble (Chicago), Diana McCarty (Budapest),
Marko Peljhan (Ljubljana), Oliver Marchart (Wien),
Peter Lamborn Wilson (New York)

"Why do you rob banks?"
"Because that's where the money is." (Willie Sutton, famous bank robber)

Last week Nettimers frolicked in the real space/time continuum on the
Slovenian coast in the town of Piran where the following bullets were
established:

- Nettime declares Information War.
- We denounce pan-capitalism and demand reparations. Cyberspace is where
your bankruptcy takes place.
- Nettime launches crusade against data barbarism in the virtual holy land.
- We celebrate the re-mapping of the Ex-East/Ex-West and the return to
geography.
- We respect the return to "alt.cultures" and pagan software structures
("It's normal").
- Deprivatize corporate content, liberate the virtual enclosures and storm
the content castles!
- Refuse the institutionalization of net processes.
- We reject pornography on the net unless well made.
- We are still, until this day, rejecting make-work schemes and libertarian
declarations of independence.
- NGOs are the future oppressive post-governments of the world.
- We support experimental data transfer technology.
- Participate in the Nettime retirement plan, zero work by age 40.
- The critique of the image is the defense of the imagination.
- Nettime could be Dreamtime.

Questions can be addressed to the participants at the Nettime press
conference, Public Netbase, Museumsquartier, Vienna, 29.5.1997, 19:00 hours

25.1

**Re: <nettime> The Piran Nettime
Manifesto**

From: John Perry Barlow
To: nettime-l@desk.nl
Date: Tue, 27 May 1997 10:05:32
-0600

Wow. It sounds as if you folks had yourselves quite a time. Probably a good
thing I wasn't there...

I can't resist a few comments and questions, though.

At 4:40 PM -0600 5/26/97, Marie Ringler wrote:

>29.5.1997, The Piran Nettime Manifesto

> Nettime declares Information War.

On whom and to what end?

> We denounce pan-capitalism and demand reparations. Cyberspace is where
> your bankruptcy takes place.

Reparations from whom and for what? It seems to me that pan-capitalism is
the natural state of things unless you have sufficiently authoritarian
governments to impose planned economies. The latter seem to have failed
universally. What's your alternative?

> Nettime launches crusade against data barbarism in the virtual holy land.

What is data barbarism? What part of Cyberspace is holy and what is profane?

> We celebrate the re-mapping of the Ex-East/Ex-West and the return to
> geography.

You mean you want to return to all the lines on the map? Don't you think
enough wars have been fought over those lines already?

> We respect the return to "alt.cultures" and pagan software structures

I'm with you there.

> ("It's normal").

Huh?

> Deprivatize corporate content, liberate the virtual enclosures and storm
> the content castles!

Do you mean nationalize corporate content then? That doesn't sound
feasible. Or simply declare an end to copyright in Cyberspace? I could
certainly support you there.

> Refuse the institutionalization of net processes.

This seems to fly directly in the face of your rejection of "libertarian
declarations of independence." Unless you simply mean such declarations as
made by me.

> We reject pornography on the net unless well made.

And who will decide what pornography is well made? Is there a Bad
Housekeeping Seal of Approval or something?

> We are still, until this day, rejecting make-work schemes and libertarian
> declarations of independence.

Don't worry, I've learned my lesson. But what do you mean by "make-work
schemes"?

> NGOs are the future oppressive post-governments of the world.

Do you have an alternative model for governance?

> We support experimental data transfer technology.

Like, um, telepathy, maybe?

> Participate in the Nettime retirement plan, zero work by age 40.

After which the bills are paid by whom?

> The critique of the image is the defense of the imagination.

This must be some kind of artcrit code. Could you elaborate, please?

> Nettime could be Dreamtime.

You mean in the Aboriginal sense?
All in all, a mystifying manifesto. I look forward to clarification.

Warmest regards,

John Perry---

25.2

Re: <nettime> The Piran Nettime Manifesto

From: t byfield

To: nettime-l@desk.nl

Date: Tue, 27 May 1997 18:46:37 -0400

On Tue 05/27/97 at 10:05 AM -0600, John Perry Barlow wrote:

> Wow. It sounds as if you folks had yourselves quite a time. Probably a good
> thing I wasn't there...

If I may ask: Why? I'm sure various people have various ideas about this, but fractionalism is one thing, but separatism quite another. This "manifesto" doesn't especially summarize anything that "I" saw or heard in Ljubljana--not any decisions, and certainly none of the debates. (Saying that implies no stand on the manifesto's content.)

>> We denounce pan-capitalism and demand reparations. Cyberspace is where
>> your bankruptcy takes place.
>
> Reparations from whom and for what? It seems to me that pan-capitalism is
> the natural state of things unless you have sufficiently authoritarian
> governments to impose planned economies. The latter seem to have failed
> universally. What's your alternative?

If "pan-capitalism" is "the natural state of things," then there's no point in talking about it: it has all the conceptual clarity of the word "stuff." I suppose you can evaluate "the natural state of things" in a positive way, but what you're pretty much saying that the world's a great place. Indeed it is--now what? Well, now we'll need to think about it in clear terms that convey *some* amount of specificity. So let's do that... The notion that every regime that has imposed a planned economy has failed is clearly false: there's been a recent wave of collapsing governments in a specific region, and they followed a limited range of economic planning strategies; but they were never the monolithic bogey that the US made them out to be when they were in power--and nor were they the only examples of "planned economies." No amount of quibbling can change the fact that every major industrialized country imposes an incredibly wide range of procedures that serve to regulate their economies, and to do so with the aim of meeting very specific goals: *planning*. And they *all* do so through a range of techniques, which rely on both "incentives" and "coercion." So we have a spectrum or continuum of governmental techniques and styles of economic planning; some work better than others. For now, at least; wait two or ten years--your "results" will be quite different. So is this evanescent, shifting state of affairs "pan-capitalism"? I don't think so, for the quite simple reason this state of affairs--a hodgepodge of regimes using a mishmash of techniques to manage their economies--has lasted for as long as anyone can remember, certainly before industrialization and before feudalism too. Maybe that brings us full circle, to the claim that pan-capitalism is somehow "natural"; but if it does, it does nothing else--and leaves us wondering whether you're claiming that whatever you mean by "planned economies" was unique in all of world history as an unnatural creation of man. Thus genocide would be natural, atomic or genetic manipulations would be natural, even the histories of art, architecture, music, dance would be natural, but--I'll assume--Marxian-inspired socialism alone was somehow un-natural. It's possible you believe this, though I really doubt it. However that may be, your request for an alternative really has to be disingenuous: you're asking people to propose an alternative to "nature." I can't imagine that anyone would answer you or that you would for a second actually consider their suggestion if they did.

Ted

25.3

Re: <nettime> The Piran Nettime Manifesto

From: Mark Stahlman (via RadioMail)

To: nettime-l@desk.nl

Date: Tue, 27 May 1997 09:28:37 -0700 (PDT)

Folks:

Great work! Thanks for all the help, kindness and provocations in Ljubljana. Due to a transport strike, Ted Byfield and I couldn't attend the final hours but, nonetheless, our dreams were with you.

On the manifesto:

-- Nettime declares Information War.

Information War is also a name used to describe an attack on traditional war-fighting capabilities by exaggerating the importance of information and computers in real-world conflicts. It's the name for everything from smart-bombs to aggressive new surveillance techniques and it's like putting Toffler et al in charge of the war machine. Is it possible that what you meant was to declare war on these utopian-warriors and their attempt to virtualize all reality through a cloud of total propaganda?

-- We denounce pan-capitalism and demand reparations. Cyberspace is where your bankruptcy takes place.

As we've discussed, "capital" now rules globally and it, in turn, has many aspects. "Productive capital" is quite different from "Finance capital", for instance. Furthermore, real bankruptcy for this system would likely mean a collapse of international payments settlements agreements and very real agony of apocalyptic proportions. Is this our goal? Burn, baby burn!

-- Nettime launches crusade against data barbarism in the virtual holyland.

Do you mean propaganda? Why use neo-logisms when perfectly good words already exist? Neat metaphor but who are the "infidels" and what is "fidelity", exactly?

-- We celebrate the re-mapping of the Ex-East/Ex-West and the return to geography.

Yes, this is truly the reason why nettime exists, isn't it?

-- We respect the return to "alt.cultures" and pagan software structures. ("It's normal!").

So, at last a positive program we can all plug into! Revive paganism without the barbarism! Yeah! That's funny, I thought that's what the techno-utopians were aiming for as they re-program humanity. Hey, which side are we on anyway?

-- Deprivatize corporate content, liberate the virtual enclosures and storm the content castles!

Is there really anything in there that you want? Remember, the audience is the content.

-- Refuse the institutionalization of net processes.

I'm hearing about some amazing plans by the U.S. (Gore/Hundt) to "take-over" the Internet. We might have to do more than "refuse" if we are to be effective.

-- We reject pornography on the net unless well made.

As in "Hairy Babes" or what?

-- We are still, until this day, rejecting make-work schemes and libertarian declarations of independence.

That's a relief. So I guess the rumor that WIRED was funding a nettime event in San Francisco isn't true then?

-- NGOs are the future oppressive post-governments of the world.

Yup, they should be called PGO's -- or for those of you familiar with the philosophical cartoon about that wily possum and his friends, PoGO's.

-- We support experimental data transfer technology.

Exactly who's experimenting on whom here?

-- Participate in the Nettime retirement plan, zero work by age 40.

I highly recommend it. I found that 10+ years of fairly commercial work was a necessary first step, however.

-- The critique of the image is the defense of the imagination.

And, hermetic equals hermeneutic, too. However, imagination is not the

same as creativity. But, you all know that.

-- Nettime could be Dreamtime.

Since only conscious humans dream, I would hope so.

So, let's see. We are against:

(Whoever we are declaring "Information War" against), pan-capitalism, data-barbarism, institutionalization, badly made pornography, libertarianism and NGO's.

And, we are for:

Reparations, bankruptcy (for our enemies), re-mapping geography, paganism, deprivatization, well made pornography, experimental data transfer, retirement, critique, imagination and dreamtime.

Well, I'm for Humanity, Creativity and Productivity (and having arguments with people's mothers) which overlaps quite a lot with this manifesto. I think. Have a great time at the press conference; I wish I could be there.

Mark Stahlman

26.o

nettime: CALL FOR MANIFESTOE

From: nettime maillist

To: nettime-l@desk.nl

Date: Wed, 11 Dec 1996 02:34:05
+0100 (GMT+0100)

Attention Dadaists, Howlers, Prowlers, Cranks, Despots, Zealots, 'Pataphysicians and Misunderstood Prophets!

As part of the blastydrama we are providing a constructivist-inspired-screen/tribune/stand/kiosk-stageset vehicle and a captive audience for your proscriptive rhetoric.

We invite you to come to the Sandra Gering Gallery to read, chant, or rant your manifesto from atop our platform.

We believe that the literary form of the manifesto has too long been associated with crackpots, bombasts and Italians.

We would like to rescue the manifesto from the dusty, smoke-filled recesses of art history. Come help us to free this powerful form from the degraded and underappreciated hovel where it now shudders, under the thumb of clods like the Unabomber.

Your manifesto may take any form and be of any length so long as it doesn't take more than 10 minutes to spew forth.

If you cannot be present physically to perform your manifesto, feel free to email it to blastydrama and we will enlist some fanatic to read it live.

Readings will be held on Saturday, 28 December 1996 beginning at 3 p.m. at Sandra Gering Gallery, 476 Broome Street, New York, and will be broadcast on the Web on December 29 and 30 at the blastydrama theater of operations (<http://www.interport.net/~xaf>).t

27.o

nettime: Bitch Mutant Manifesto - VNS Matrix

From: Pit Schultz

To: nettime-l@desk.nl

Date: Wed, 19 Jun 1996 20:10:07
-0500

Date: Sun, 14 Apr 1996 21:47:50 +60000
From: Julianne Pierce <jules[AT]sysx.apana.org.au>
Subject: VNS Matrix contribution to web site
To: ARS 96 <geert[AT]xsqall.nl>, jutta[AT]AEC.at

Bitch Mutant Manifesto

The atomic wind catches your wings and you are propelled backwards into the future, an entity time travelling through the late C20th, a space case, an alien angel maybe, looking down the deep throat of a million catastrophes.

screenflash of a millionmillion conscious machines

burns brilliant

users caught in the static blitz of carrier fire

unseeing the download that scribbles on their burntout retinas

seize in postreal epileptic bliss

eat code and die

Sucked in, down through a vortex of banality. You have just missed the twentieth century. You are on the brink of the millenium - which one - what does it matter? It's the cross dissolve that's captivating. The hot contagion of millenia fever fuses retro with futuro, catapulting bodies with organs into technoptopia... where code dictates pleasure and satisfies desire.

Pretty pretty applets adorn my throat. I am strings of binary. I am pure artifice. Read only my memories. Upload me into your pornographic imagination. Write me.

Identity explodes in multiple morphings and infiltrates the system at root.

Unnameable parts of no whole short circuit the code recognition programs flipping surveillance agents into hyperdrive which spew out millions of bits of corrupt data as they seize in fits of schizophrenic panic and trip on terror.

So what's the new millenium got to offer the dirty modernless masses? Ubiquitous fresh water? Simulation has its limits. Are the artists of oppressed nations on a parallel agenda? Perhaps it is just natural selection?

The net's the parthenogenetic bitch-mutant feral child of big daddy mainframe. She's out of control, kevin, she's the sociopathic emergent system. Lock up your children, gaffer tape the cunt's mouth and shove a rat up her arse.

We're <<con>>verging on the insane and the vandals are swarming. Extend my phenotype, baby, give me some of that hot black javamagic you're always bragging about. (I straddle my modem). The extropians were wrong, there's some things you can't transcend.

The pleasure's in the dematerialisation. The devolution of desire.

We are the malignant accident which fell into your system while you were sleeping. And when you wake we will terminate your digital delusions, hijacking your impeccable software.

Your fingers probe my neural network. The tingling sensation in the tips of your fingers are my synapses responding to your touch. It's not chemistry, it's electric. Stop fingering me.

Don't ever stop fingering my suppurating holes, extending my boundary but in cipherspace there are no bounds <or so they say>

BUT IN SPIRALSPACE THERE IS NO THEY
there is only *us*

Trying to flee the binary I enter the chromozone which is not one

I5

...

The net_institute is a medium-building. It is an hybrid between the net of the metropolis and the information architecture of the internet, between landscape and

Date: Tue, 23 Feb 1999 19:29:42
+0100

>From La Repubblica on line (<<http://www.repubblica.it>>), the digital edition of the national daily paper, as well as the most visited Italian website) 3
February 1999, Wednesday:

WHAT IF CANNATA THE "MADMAN" WERE MORE "ARTISTIC" THAN POLLOCK?

A provocative letter: Must "mainstream" art be inviolable? And who decides what is genius?

By LUTHER BLISSETT

[begin staff preface]

ROME - Of course it is a provocation, but it is also more than that. The letter which Luther Blissett - the collective identity that has accustomed us to many coups (verbal and not) in the recent years - sent to *repubblica.it* struck us and roused our curiosity. It expresses a feeling that many people certainly got a week ago, when the vandalistic smearing of a Jackson Pollock work hit the news. It was not a rational thing; rather, a joke people uttered, or just thought, by instinct: "Which one is the smear?". A superficial question that was restrained by cultural awareness and indignation for this assault on contemporary art and its dignity. In his/her letter, Luther Blissett turns the joke into a lucid provocation.

One may agree or not, but it would not be just to throw this text away. Our respondent and art expert Paolo Vagheggi replies to Luther Blissett at the linked page.

[end]

On 26 January 1999, Piero Cannata operated on Pollock's painting "Undulated Paths", exhibited at Rome's National Gallery of Modern Art. I challenge anyone of the journalists that covered Cannata's action to tell the smear from any of the other scribbles. Cannata's intervention is the best tribute ever to the artist. The only difference between the American Abstract Expressionist and the Italian performance artist is that the former used to express his madness within an "artistic context", and consequently found the theoretical and financial support of critics and art-gallery managers. Most likely, without such a support, Pollock would have entered a lunatic asylum, nurses sneering at his "works" on the walls.

Jackson Pollock didn't paint: he dripped, smeared and soiled. On his canvases one can find saliva, cigarette stumps, matches, anything. One day Pollock urinated into Peggy Guggenheim's hearth. Yeah, he pissed in it, before the eyes of several onlookers. He was probably drunk. This immediately became one of the best known "performances" of the great genius, whose life was punctuated by such acts. That fireplace is still in one of the rooms with a view on the Canal. If Piero Cannata or any other anonymous visitor of the present "Peggy Guggenheim Collection" pissed into the same hearth, what would the keepers do?

Of course they wouldn't deem the guy as a genius, at best he'd be denounced. However, are you sure that Pollock's performances are more important than Cannata's? Are you really sure that Pollock wouldn't like such a "betterment"? Why should an art work hang on a wall with people only allowed to look at it, since it is obvious that eyesight is just one of the senses roused by whatever work? One should be allowed to touch and smell. This would quickly wear out the paintings! So what? What do you need a sacred and infinitely inviolable object for? Don't you know that museums keep Calder's sculptures in narrow rooms, though they were created for being exhibited in the open air and shaken by the wind? Don't you know that museums bar the way to Beuys' and Tinguely's works, though they were projected for interaction with the public? *This* is violation.

If the most important thing is the artist's intention, than Pollock's painting was not destined to a reliquary, and Cannata's intervention is licit and particularly well-aimed. But museums and galleries are driven by other factors, such as money. This is commonplace, then why keep schmoozing about art being sacral and untouchable? Talk about commercial value. If the word "artist" has ever had any meaning, then Piero Cannata is the real artist. Unlike Pollock, Cannata never compromised himself with the art establishment, never strived for the critics' and gallery managers' appreciation. He couldn't care less, he's got better things to do. Mind you, this is not the first case: people like Van Gogh were never understood at their time, only to be re-estimated after several years. It's funny to recall the blindness of Van Gogh's coeval critics. Oh, they were so obtuse! Oh, those were such obscurantist times! Nowadays it's different, art is free of prejudices... Isn't it? Tomorrow Piero Cannata will go back to the madhouse that hosted him during the past two years, and it's gonna take decades before he's acknowledged as a well-deserving performer. Not only Piero Cannata will get entries in art history books: he'll get them as one of the most radical and innovative artists of the Nineties. This is one of the tasks we leave to our posterity.

(2 February 1999)

DEAR LUTHER, ART IS A SERIOUS THING

A Reply to the "pseudo-Futurist" provocation: Pollock was a self-conscious artist, values cannot be annihilated

by PAOLO VAGHEGGI

Maybe that of the pseudo-Luther Blissett is nothing other than a nice pseudo-Futurist provocation. None of us has forgotten Filippo Tommaso Marinetti's 'incendiary violence': 'We want to destroy museums, libraries and whatever kind of academies', we want to set Italy free from 'its fetid gangrene of professors, archaeologists, cicerones and antiquarians'. Therefore, long live Piero Cannata, let's promote him to the rank of artist. Long live the David hammer-freak and Pollock smearer.

But what if this, instead of being a pseudo-Futurist provocation, were just the opinion and belief of an ignorant (ignorant being for 'he who ignores')? In this case, we should tell them the difference between a rash gesture caused by madness and a conscious, advised, pondered and researched artistic deed. We should tell them that Jackson Pollock, no matter what the nazis would have thought of him, was not a dauber, nor was his art 'degenerate'. His strokes were not felt-tip scribbles. His technique, "Dripping", was sharp and pondered. As Dora Vallier explained, the canvas was placed on a level surface, even on the floor; and a few holes drilled through the bottom of a color box allowed the painter to work moving about and letting the color drip on the canvas.

There was no fortuitous act, as explained by Pollock himself, who died in 1956 at the age of 44: [...what follows is a Pollock's quote which I won't re-translate from Italian back into English. It's about the control of the drops' trajectory, T.N....]

I could go on for so long telling stories about Pollock, who studied philosophy and psychoanalysis (as well as native-American painting), who was Picasso-wise and always lived between anxiety and the rapture of his work. This rapture was provoked by his quest for a personal existential style: he identified himself with his artworks, which gradually expanded and absorbed all his energies.

As Palma Bucarelli noticed back in 1958, during the NGMA Pollock Exhibition, 'thus, independently from any analogical reference, painting itself can express the most profound movements of the soul; the more the canvas reflects the "quantity" and the "length" of painting action, the clearer is the expression of emotional intensity.'

Jackson Pollock is not Piero Cannata [sic]. Piero Cannata is non Jackson Pollock.

Maybe someone dreams of an annihilation of values in order to say: 'I can do that as well!'. Things are not like that. There will not be any Night of Crystals, no matter what Luther Blissett believes.

(2 February 1999)

[Luther Blissett replied, but Repubblica didn't run the piece. Luther put it into circulation as the issue #39 of their anti-art newsletter called "Epistola Ex Vaticanis Museis". Here it is:]

DEAR MR. VAGHEGGI, MAD-HOUSES ARE SERIOUS THINGS, MORE SERIOUS THAN ART

Luther Blissett replies to Paolo Vagheggi about the Cannata affair

At best, your response proved that you didn't even read my press release. At worst, you read it but didn't understand. I didn't say 'I can do that as well!' nor did I call Jackson Pollock a worthless dauber. Maybe that's really what I think, but I am not so naive as to give you the opportunity to splutter the usual reply: 'You are ignorant, you don't understand contemporary art', which means, as you said yourself, that I ignore it.

I promoted (or degraded, which depends on the point of view) Piero Cannata to the rank of artist. At this point, customary language would require a large amount of terms like 'Post-Modern tension', 'Empathy', 'Genius', 'Intemperance', 'Existential Drama', plus a few quotes (preferably taken from some mate's book). Mix up, ferment for one month, and the artist is ready. Is the vernissage scheduled?

It goes without saying that I won't do that, because I'm no respectable critic. My tool box does not contain catalogues and invitations to exhibitions, but a hammer, a knife and a few permanent markers. If I'm no respectable critic, that's precisely because I'm not able to ignore. Unfortunately, those who 'ignore' are people like you, journalists, critics, gallery managers, collectors... You and the majority that you represent are ignorant. You're ignorant because you think it's possible to separate the "beautiful" from the "ugly", "art" from "madness", you have the power to put a man into an asylum, that is the power of ignorance. I belong to a minority that rely on their own "lack of culture" and (luckily or unfortunately) couldn't even hurt a bug. Maybe I'd be able to hurt a hack...

You're so keen on defending Pollock's art from the charge of being "degenerate", a charge that nobody pressed. Don't you find it bizarre? You are supporting the imprisonment of a 'mad vandal', a 'fanatic', while you try to convince me that Pollock, who was praised in life and died a millionaire, expressed a profound existential tragedy!

'He identified himself with his artworks, which gradually expanded and absorbed all his energies'. Aren't these words perfectly suitable to the life of Piero Cannata?

'There was no fortuitous act'... Yeah, you think that Cannata's is 'a rash gesture caused by madness'... And yet, for more than 9 years, Cannata has gone ahead with such a lucid project that even Fontana would envy him! Cannata plans his actions months in advance, and is determined to carry on for the things he believes in. No, Piero Cannata is not mad (nor does madness exist, but this is another story). He's just mad enough to go a few inches beyond the sacred and unpassable boundaries of Art, enough not to long for the support of critics and galleries.

Paolo Vagheggi, Maurizio Calvesi, Achille Bonito Oliva and all the others: you're precisely that kind of persons that in 1909 were shocked at Futurism, and in 1917 were indignant because an urinal was exhibited in a gallery, and in don't-remember-what-year because an artist was selling his own shit. It's too easy, after more than half a century, to organize Dada and Surrealist retrospectives, dish up monographs on the likes of Marinetti, Breton and Tzara, people who died and were entered long ago.

You just recuperate; when will you *propose* anything?

Here's my answer: your descendants will do it for you in a few decades, as time pours oil on today's troubled waters, as Piero Cannata is gagged and stuffed with thorazine, Alexander Brner grows old and suitable for museums, Luther Blissett become a spectre (s/he already is). I look forward to those banquets, revaluations, essays, exhibitions, catalogues, T-shirts and CD-roms. No, it's not you that make history. Maybe it's not me either. Piero Cannata is trying to do it.

Things are like that. There will be a Night of Crystals, no matter what Luther Blissett believes.

(5 February 1999)

Anti Art Web Site:
<http://www.geocities.com/SoHo/Atrium/4281/aaws.html>
The Ultimate Luther Blissett Website:
<http://www.geocities.com/Area51/Rampart/6812/index.html>

_____anticopyright_____

2.0

Syndicate: open_source_hell.com

From: Luther Blissett

To: n/a

Date: Fri, 14 May 1999 22:55:51 +0200

open_source_hell.com

www.HELL.COM was born in 1995 as a conceptual art piece, an anti-web that sold and promoted nothing and was not accessible to the public: a sheer b(l)ack hole of the web. For almost three years, HELL.COM, a site with no content, never listed in any directory nor linked anywhere, averages of a million hits per month from people typing

the name in search engines. It becomes therefore a container for net.art

sites and art galleries in which is possible to get in only if you are invited and whom list of member s is kept secret; it's what themselves call "a private parallel web." The idea behind HELL.COM is to create a launching pad for cyber-artists extremely elitist and with badly hidden venal ambitions... a fuckin' museum!

During february 1999 HELL.COM organized "surface": a show with several

superstar net artists like zuper!, absurd, fakeshop and many more. Like all the events by HELL.COM also this one was not available to the public, but was opened exclusively to RHIZOME subscribers.

During the 48 hours opening 010010111010101.ORG downloaded all the files of the site; the clone has been put on line, this time anticopyright, visible, reproducible and freely diffusible and, thanks to

some technical devices, even more easily downloadable.

According to 010010111010101.ORG "the conviction that information must

be free is a tribute to the way in which a very good computer or a valid program work: binary numbers move in accordance with the most logic, direct and necessary way to do their complex function. What is a computer if not something that benefit by the free flow of information? "

At the moment the site is on line at the url:

<http://www.010010111010101.ORG/hell.com>

The situation is constantly changing and nobody knows if and how long the site will remain active; actually HELL.COM has already threatened legal proceedings for copyright violations.

open_source_hell.com: <http://www.010010111010101.ORG/hell.com>
HELL.COM: <http://www.hell.com>

Subject: [7-11][fwd] WARNING1.o|||COPYRIGHT VIOLATION
Date: Tue, 11 May 1999 21:14:37 +0200
From: 01101001010101101001011110000100100010101@010010111010101.ORG
Reply-To: 7-11@mila.ljudmila.org
To: 01101001010101001011110000100100010101@010010111010101.ORG

Subject: WARNING1.o|||COPYRIGHT VIOLATION
Date: Mon, 10 May 1999 21:42:33 -0700
From: JUSTICE@HELL.com

re:

open_source_hell.com <http://www.010010111010101.ORG/hell.com>

cute...

please immediately remove this material from your server

you are in violation of international copyright laws which are clearly posted in the copyright information contained in our source code.

also of note,

it appears as though you have violated the copyrights of quite a few of our members individually:.....

<http://www.010010111010101.ORG>
on behalf of these individuals we request that you also remove these materials from your server as well

||||

it would make sense to use your "abilities" to attempt something "original"

JUSTICE@HELL.COM

Security\\|\\|\\|

http://HELL.COM

|||||||

3.0

<nettime> Paedophiles and the Police Sta

From: Luther Blissett
To: nettime-l@bbs.thing.net
Date: Sun, 02 Sep 2001 14:51:08
+0200

A Luther Blissett press release
Bologna, September 4th, 1998

PAEDOPHILES AND THE POLICE STATE
or: the ignominious end of liberal-democratic lies

It is difficult to speak when you're surrounded by hysteria, superficiality and ignorance, criticisms are published in invisible paragraphs, and District Attorneys choose psychological terrorism and seize the computers of the suspects (often preventing these people from doing their jobs) though they know that a back-up of the hard-discs would be enough.

The mega-raid against the 'Internet paedophiles' is the umpteenth, tragical farce. 'Paedophilia' is a mere excuse for slandering the Internet as a horizontal, easy-accessible medium. As Franco Carlini writes on today's edition of *Il Manifesto* daily paper: 'The ignorance of the media people (especially the Italian ones) magnifies anything that happens on the Internet (mostly good things, sometimes very bad ones, just like in real life), as though journalists stirred up a scandal because drug dealers call each other on the phone'.

Naples' deputy DA Diego Marmo says that paedophilia is 'today's principal emergency', parallels paedophilia to the Mob and talks about a sort of international 'Paedophile Party'.

Well, we presume that the situation in most of the raided towns and countries is similar to that here in Emilia-Romagna, where the 'suspects' are: - Two 20-year-olds who visited 'dodgy' pornographic websites. Their computers and 'dodgy' diskettes have been seized by the DA office. - A retailer who brought some rolls of film to a photography shop. The photographer developed the films and called the police. The police seized some photographs of the retailer's 3-year-old daughter in the nude, and pressed charges against the man. The local papers don't say much else. It is more than just to be suspicious, because the investigating magistrate is Lucia Musti.

It is absolutely normal [especially in latin countries] that parents take photographs of their little sons and daughters playing on the beach or taking a bath! Do you really think that child porn traffickers develop their films at common photography shops?

These are some devastating consequences of the new, absurd act on child pornography, whose text could not be more ambiguous. Is the innocent photograph of a child in the nude illegal? And what about a naked adult besides the naked child, in a chaste, non-sexual situation? And the picture of a father carrying his naked baby in his arms?

It is a stupid emergency act that was written and passed on the wave of moral panic. Far from solving the problem of child abuse, the act is going to create further moral panic. It is also a libertine law that violates privacy. We're shooting ahead towards becoming a police state.

We expect the police to seize our computers for having written this release. We even expect to be arrested for having written *Lasciate che i bimbi*.

The Luther Blissett Project - Bologna

The Luther Blissett Mythopoetic On-line Guide:
<http://www.geocities.com/Area51/Rampart/6812>

4.0

<nettime> Oz's talking about Luther Bliss

From: Luther Blissett Project Newz
To: nettime-l@bbs.thing.net
Date: Tue, 23 Nov 1999 15:19:05
+0100

After I was interviewed by Jason Di Rosso on Australia's ABC national radio station, an interesting discussion on the LBP started on their website's 'media responsibility forum', which is accessible from abc.net.au/ by clicking on 'radio national' and then on 'forum'. I could answer some questions about copyright and alleged 'ambiguities' (e.g. the issues raised by McKenzie Wark), however, I'm about to commit seppuku, and I'm more interested in a zen approach - why try to set the records 'straight'? Blissetts will find their own ways.

>Return-Path: <jdirosso [AT] hotmail.com>
>X-Originating-IP: [203.101.13.98]
>From: "jason di rosso" <jdirosso [AT] hotmail.com>
>To: luther [AT] syntac.net
>Subject: chat su LBP
>Date: Mon, 22 Nov 1999 19:23:25 PST
>
>From: Glenn 23/11/99 10:27:23
>
>Subject: re: Luther Blissett post id: 389
>
>The Blisset project seems to attack a lot of the fundamental assumptions
>that we make about copyright and individual identity. It also attacks a lot
>of the traditional assumptions of art about 'individual ownership and
>identity'. How do you think the traditional 'arts' are engaging with those
>sorts of questions?
>From: jason di rosso (panellist) 23/11/99 10:39:06
>
>Subject: re: Luther Blissett post id: 391
>
>I can only answer your question in terms of someone who has observed the
>Luthers from a distance and not as a spokesperson for the Luther Blissett
>Project of course. A lot of what gets written about the movement seems to be
>quite patronising...I don't think the traditional art industry think much
>about the idea of keeping thoughts and concepts free...my interpretation is
>that the Luther Blissetts view the trad. art world as being totally
>dependent financially on mechanisms like copyright and concepts like the
>uniqueness of the artist etc...
>From: Greg 23/11/99 10:49:46
>
>Subject: re: Luther Blissett post id: 395
>
>I didn't hear the segment - i just got an email about this, so maybe this
>has already been addressed on the program. But where does the name 'Luther
>Blissett' comes from? Why was that name chosen?
>
>What is the origin of 'Luther Blissett'
>From: Bernice 23/11/99 11:10:27
>
>Subject: re: Luther Blissett post id: 412
>
>Dear Jason,
>

>Thank you for your item about the Italian Blissett. Brilliant!!

>

>The whole copyright thing is mean-spirited way in which 'boomers' hold on

>to their crumbling empire of intellectual edifices. It's a racket heavily

>protected by a privileged few who invoke sententious arguments of morality.

>

>It doesn't work anymore. ideas need to be free to wander, meet new ideas,

>make friends, enemies, and produce new ways of seeing, hearing,

>interpreting,

>

>Let's hear it for Blissett!!!

>

>From: jason di rosso (panellist) 23/11/99 11:15:22

>

>Subject: re: Luther Blissett post id: 413

>

>Luther Blissett was an Afro-Caribbean footballer who played in England and

>Italy in the early eighties. I believe the choice of name was just random,

>absurdist if you like.

>Check out the site at syntac.net/lutherblissett...it's done by some Italians

>but it's got a lot of English content...

>

>From: marcus westbuy (panellist) 23/11/99 11:19:36

>

>Subject: re: Luther Blissett post id: 417

>

>Jason, where does your interest in Mr Blissett etc. come from? Have you done

>stories on similar projects before?

>

>Oh, and has anyone asked the footballer what he thinks about them stealing

>his name? Maybe he should have trademarked it (as many sports stars are

>doing) :-)

>

>From: jason di rosso (panellist) 23/11/99 11:31:02

>

>Subject: re: Luther Blissett post id: 425

>

>I lived in Italy in 1995 and some of the friends I happened to make during

>that time were Luthers. Though I must point out the Luther Blissett Project

>has no nationality, I am broadly interested in political and cultural

>dissent in Italy in particular. Unfortunately I have not done any other

>stories in this area so far. That part of the world has a lot of very

>interesting ideas, for the most part drowned out by the huge advertising

>machine that promotes Italy's official cultural icons in fashion, tourism

>and art history

>

>From: jason di rosso (panellist) 23/11/99 11:37:43

>

>Subject: re: Luther Blissett post id: 429

>

>As for the footballer's opinion regarding the use of his name...er, yes I

>seem to recall an open letter to the football club he is currently involved

>with (as part of the managerial team I think) which sort of addresses the

>issue. The Times wrote an article on it actually, and it was in reference to

>this that a letter was sent sort of explaining the whole thing and

>apologising for any offence that may have been caused. I think the letter

>can be found at the syntac.net/lutherblissett site.

>

>From: Generic 23/11/99 10:34:25

>

>Subject: Copyright post id: 390

>

>Copyright is a huge cultural and political issue that a lot of the media and

>the art world aren't really engaging with. It underpins so much of the

>structure of both media and the arts but it is increasingly being challenged

>by people who see it as the same system that underlies the extension of

>intellectual property to trademarking words and phrases, and the system that

>leads to a 'human genome project' where people are effectively copyrighting

>the code that is at the heart of life itself.

>

>The problem is that most artists and arts bodies in Australia refuse to ask

>any questions beyond tinkering at the edges of the current copyright

>regime. I think the Luther Blissett project is a leap in the right

>direction.

>

>From: suzie 23/11/99 10:40:27

>

>Subject: re: Copyright post id: 392

>

>

>the arts community are effectively apologists for - if not boosters of, the

>commercial notion of intellectual property as extended to cultural property.

>Culture isn't MADE by individuals, it is a community endeavour made by

>many

>people.

>

>

>The whole notion of the "professional artist" makes the artist nothing more

>than a commercial commodity who creates, buys and sells, intellectual

>property. I much prefer the artist as provocateur idea as explored by the

>likes of the Blissetts. Perhaps Arts Today should make an editorial policy

>of calling all their guests "Luther Blissett" - particularly the high

>profile ones.

>

>From: adam ford 23/11/99 11:02:34

>

>Subject: re: Copyright post id: 402

>

>Suzie -

>

>are you against the idea of an artist making money from their work? I have a

>particular spin on this idea - I prefer NOT to make a career out of my art

>(writing) because I don't wish to put my art under any sort of "survival"

>pressure, but I respect and understand the decision of other artists who

>>want to do that.

>

>It seems to me that copyright is one of the tools that can allow an artist

>to make that choice.

>

>adam ford

>

>From: Suzie 23/11/99 11:10:15

>

>Subject: re: Copyright post id: 411

>

>I am not AGAINST artists making money from their work.

>

>But copyright is a system with tragic consequences - it is being extended

>into every aspect of life and property and it is a really problematic

>system. The politics of copyright is a system that artists should be

>challenging NOT boosting, that's all...

>

>At the very least, there should be some sort of space within the arts to

>debate those issues rather than the relentless boosting of it in the name of

>protecting "artists rights"

>

>From: Bernadette 23/11/99 10:46:52

>

>Subject: Theft and vandalism post id: 393

>

>Some of the actions that Mr Blissett was speaking about were clearly on the

>wrong side of legality: stealing statues etc. As i understand it, Luther

>Blissett is 'many people' and i don't understand. When you said in the

>program that "Luther Blissett" said X does that mean that is an 'official'

>position or could that have been anyone?

>

>Is there such a thing as an official 'Luther Blissett'?

>

>From: jason di rosso (panellist) 23/11/99 10:59:12

>

>Subject: re: Theft and vandalism post id: 398

>

>

>I don't think it's my place to comment about the illegality issue, however

>the question about the "official" Luther Blissett is a good one.

>The guy I spoke to is someone who I know has been actively using the name

>for the last few years. He is not an official Luther, but he did co-write

>the novel "Q" and has been following events in Italy enough to be able to

>relay them to a wider audience. This does not mean he is in contact with or

>even knows the other Blissetts talked about in the interview. For more info

>about some Italian Luthers, an interesting site is at

>syntac.net/lutherblissett

>

>

>From: adam ford 23/11/99 11:06:28

>

>Subject: re: Theft and vandalism post id: 407

>

>

>There's an australian Luther Blisset, who produces a zine that's been called

>at various times: STEAL THIS ZINE, MAYBE SHE'S BORN WITH IT, NERVOUS

>DANDRUFF and BLOWN COLON. He's kind of an erotic linguistic

>terrorist.

>

>From: Svengali 23/11/99 11:50:18

>

>Subject: Italian Media post id: 439

>

>

>Jason, to ask an embarrassingly broad question, you were talking about living

>in Italy for a while and i am interested in how the media climate there

>affects the political culture. I understand that Italy has a very

>concentrated TV environment (with Ex PM Silvio Berlusconi) owning most if

>not all of the commercial networks. But i also understand that there is a

>really anarchic radio culture in Italy. Can you put the Luther Blissett
>thing into a broader cultural/political media context and maybe talk a bit
>more about the things you observed in Italy.

>
>From: jason di rosso (panellist) 23/11/99 12:11:16

>
>Subject: re: Italian Media post id: 451

>
>What I witnessed in Italy in 95 and on subsequent visits was a thriving,
>extremely militant and class conscious underground. By underground I mean
>small independent publishers, community radios, and a network of self
>administered squats across Italy open to the public for everything from
>raves to emergency housing for migrants to theatre performances.
>Yes, the media ownership in Italy appears very dire, but I know too little
>about it to speak.
>On the other hand I saw a very healthy and active "counter culture" as well.
>Luther Blissett (in Italy) i think is part of this...the Blissetts certainly
>echo some sentiments that can be found across the spectrum of the Italian
>underground.

>
>From: McKenzie Wark (panellist) 23/11/99 14:59:17

Subject: re: Copyright post id: 533

I like the idea of calling everyone who appears on the ABC Luther
Blissett! Maybe there should be a Blissett day, where everything is by
Luther.

Copyright is very weak protection. With writing, it really only protects
very specific structures of words. Nothing stops another writer borrowing
a story or some other element and messing with it. What's a lot more
complicated is the protection of recorded media such as film, which is a
cumbersome system. The idea of copyright has always been about striking a
balance between protecting the rights of the creator with the rights of
other people to use the work to create something new, and the rights of
the public to have access to works that might be of benefit.

McKenzie

From: McKenzie Wark (panellist) 23/11/99 14:53:12

Subject: re: Luther Blissett post id: 530

There's some ambiguities in the Blissett project -- is it OK to use
someone's name against their will, for example? Blissett wasn't too happy
about it. How would you feel if someone started using your name for
things you might have nothing to do with.

The other problem is that if there is no protection at all for the artist,
then how can anyone make a living? It's not just companies that own
copyrights. I kinda like the Luther Blissett cd project, where artists
contribute music and the cd goes out under the name of Luther Blissett. It
poses all these nice ambiguities about authorship. But is complete
disregard of all copyright really a good policy? In the end, it benefits
the owners of the means of distribution. If content were free, they'd
still be charging for access to it, but the content creators wouldn't see
a cent.

McKenzie

<<http://www.syntac.net/lutherblissett>>
A clear, thorough LB primer - English

<<http://www.LutherBlissett.net>>
The (in)Complete Archives 1994-99 - Italian/English

<<http://www.geocities.com/Paris/Leftbank/6815>>
Luther Blissett and the "Huelga de Arte" (Art strike 2000-2001) - Spanish

<<http://www.contrast.org/kg>>
Luther Blissett and Kommunikationsguerilla - German

4.I

**Re: <nettime> Oz's talking about
Luther Bliss**

From: Nmherman

To: nettime-l@bbs.thing.net

Date: Tue, 23 Nov 1999 15:20:41 EST

In a message dated 11/23/1999 9:43:05 AM Central Standard Time,
luther [AT] syntac.net writes:

>are you against the idea of an artist making money from their work? I have
a
>>particular spin on this idea - I prefer NOT to make a career out of my
art
>>(writing) because I don't wish to put my art under any sort of "survival"
>>pressure, but I respect and understand the decision of other artists who
>>want to do that.

I think this is a pretty interesting question. If we call everything
"art," then you are either for or against people having money. If we call
some things art and some things by another name, there is a possibility of
money only being exchanged for the non-art activity. The area we call
"art" could be completely excluded from the cash economy.

Sometimes we wish to give money to people who are doing things we like.
Call it a gift, geras, honor-prize. What would it mean to never exchange
money for any kind of art? After all, if no art is copyright you can just
make your own copy for free. It is possible that some artists could
decide not to earn or accept any financial reward directly from their art.
Thus all music would be free, all writing, all painting, all sculpture,
film, video, and entertainment.

We don't realize the enormous consequences of charging money for art. The
first and permanent result of art for pay is the creation of a hierarchy,
a professional class. This is analogous to the caste systems of more
ancient cultures, but the arbitrary and conventional process of selection
goes unnoticed if the illusion of a free market prevails. If everyone has
access to an art medium--painting for example--there can be no harm or
hypocrisy in profit-making by the most talented and competitive painters.
Of course this logic is the mirror of the corporate ethos, ridiculous on
its face but accepted wisdom nonetheless.

The danger of a digital stock market is that money looks after itself,
first and foremost. At least in the USA, preserving the value of
investments is a top governmental priority. Recession is not an option
even if the economy is disastrously out of balance with concrete and
verifiable externalities.

No one wants to deny him or herself the convenience and gratification of
payment, endorsement, ordination, whatever. However, we may be entering a
stage in history for which the commercial (profit-seeking) mechanism of
media production is completely unsuitable and possibly dangerous.
Antitrust law has been used in the past to protect diversity for producers
and consumers. But when actual market presence for a given activity is
limited to unrealized and unrecognized potential, an externality caused by
insufficient capitalization, monopoly practices can become confused with
simple efficiency.

Which way is the global market going on the issues of copyright and the
super-corporation in media production? More or less along the path set by
Reagan when he canceled the Fairness in Reporting Act and allowed
telecommunication to self-regulate. Viacom expunges uncomfortable content
from its Chinese broadcasts in order to stay in with the government there.
These kinds of problems may ultimately prove to be irrelevant and
inevitable, should the multinationals actually achieve the utopia they're
planning. From my personal perspective however, I doubt the prospects of
the WTO most seriously and consider intervention now to be the number one
job of everybody.

To the extent that artists remain in their prescribed economic niche, they
will have no effect on the larger developments of the next fifty years.
But this is nothing new. Artists have always posed a threat to economic
interests because markets can only be organized through media.

Max Herman
The Genius 2000 Project
www.geocities.com/~genius-2000

4.2

Re: <nettime> Oz's talking about Luther Bliss
From: Luther Blissett Project Newz
To: nettime-l@bbs.thing.net
Date: Tue, 23 Nov 1999 22:10:01 +0100

At 15:20 23/11/99 EST, Mnherman wrote:

>In a message dated 11/23/1999 9:43:05 AM Central Standard Time,
>luther[AT]syntac.net writes:
>
>>are you against the idea of an artist making money from their work?

Actually, I *do* make a living out of anti-copyright stuff.

Luther Blissett's books have always been anti-copyright, they can be copied and re-manipulated, not only self-publications, also works offered, nay, *imposed* to major publishers. The main reason why we achieved this is the fame and reputation LB mobsters conquered after years of communication guerrilla.

This doesn't prevent the people who put the works together (call us "authors", if you can't help using this term) from gaining their percentage each time someone purchases a copy. Most of the texts we have published in Italy are also downloadable from the Net, and yet people've kept buying them in bookstores, maybe because the book format still has its fans.

In this way, we are hardly going to be millionaires, but we *do* make money, pay rent and bills, eat twice a day, buy stuff, travel around. I even have an agent!

Get rid of all false dichotomies, the objections taken by greedy net-artists after the rise of 0100101010101010-style art theft make no sense at all.

When we got the novel *Q* bought by a big Italian publisher, we started a hard struggle with their legal representatives - they said there was no way they could waive copyright on the book - after months of negotiation, we found a good compromise - now the novel can be copied, put into electronic circulation, partially re-written etc. by readers, on the condition their purpose isn't strictly commercial, whereas movie and TV producers, as well as other corporate publishers, must pay through their noses to buy the rights. I think this is a good precedent to start from and head into the second phase of the copyright wars. Why should anti-copyright ignore the class issue?

LB

4.3

Re: <nettime> Oz's talking about Luther Bliss
From: Luther Blissett Project Newz
To: nettime-l@bbs.thing.net
Date: Wed, 24 Nov 1999 13:57:51 +0100

At 15:20 23/11/99 EST, Mnherman wrote:

>In a message dated 11/23/1999 9:43:05 AM Central Standard Time,
>luther[AT]syntac.net writes:
>
>>are you against the idea of an artist making money from their work?

Actually, I *do* make a living out of anti-copyright stuff.

Luther Blissett's books have always been anti-copyright, they can be copied and re-manipulated, not only self-publications, also works offered, nay, *imposed* to major publishers. The main reason why we achieved this is the fame and reputation LB mobsters conquered after years of communication guerrilla.

This doesn't prevent the people who put the works together (call us "authors", if you can't help using this term) from gaining their percentage each time someone purchases a copy. Most of the texts we have published in Italy are also downloadable from the Net, and yet people've kept buying them in bookstores, maybe because the book format still has its fans.

In this way, we are hardly going to be millionaires, but we *do* make money, pay rent and bills, eat twice a day, buy stuff, travel around. I even have an agent!

Get rid of all false dichotomies, the objections taken by greedy net-artists after the rise of 0100101010101010-style art theft make no sense at all.

When we got the novel *Q* bought by a big Italian publisher, we started a hard struggle with their legal representatives - they said there was no way they could waive copyright on the book - after months of negotiation, we found a good compromise - now the novel can be copied, put into electronic circulation, partially re-written etc. by readers, on the condition their purpose isn't strictly commercial, whereas movie and TV producers, as well as other corporate publishers, must pay through their noses to buy the rights. I think this is a good precedent to start from and head into the second phase of the copyright wars. Why should anti-copyright ignore the class issue?

LB

5.0

<nettime> Is Watford in Ireland?
From: Luther Blissett Project Newz
To: nettime-l@bbs.thing.net
Date: Thu, 25 Nov 1999 04:48:08 +0100

A prestigious yank's whimsical mythopoesis on the Luther Blissett Project: is Watford in Ireland? Is Ireland even in Yoorope? Enter none other than the American conspiracy novelist Robert Anton Wilson!

<http://www.realastrology.com/oracle/robert-oct.html>

Reality Loop-the-Loops

I AM HE AS SHE IS ME AS WE ARE ALL TOGETHER
By Robert Anton Wilson

"In the dialectic between nature and the socially constructed world, the human organism is transformed. In this dialectic man produces reality and thereby produces himself."
--Berger and Luckman, The Social Creation of Reality

Would you believe that an English football star has stolen the infant Jesus--four times, from four different Italian churches--and is holding him or them for a ransom of 100, 000, 000 lire?

Well, neither would I, but it seems to have happened, sort of. But then most things in this confusing modern world only seem to have happened ... sort of. ...

Luther Blissett, to start at the top, was once the best footballer in England, as well known and beloved as O.J. Simpson was over here, before he got accused of cutting throats. Now Mr. Blissett is a coach in Watford,

Ireland. Unlike O.J. he has never been charged with a major felony, or even with jay-walking. He says he knows nothing about the other Luther Blissett who, in addition to holding Jesus for ransom, has written a number of anarchist tracts, including a left-wing history of the Renaissance, and is suspected, by the Italian authorities, of being a group rather than a person.

Some, of course, claim he is the Devil.

It seems to have begun--the miraculous multiplication of Blissetts--when the true, original Luther Blissett became a hero, and a controversial figure, in Milan while playing football there 10 years ago. Most sports fans loved him for his derring-do, but Italian neo-fascists hated him for the double offenses of [a] being black and [b] winning higher scores than white players.

Luther Blissett the First (as we better call him for clarity) went back to England, remembering his triumphs and trying, I suppose, to forget the racism.

Luther Blissett the Second, Third, Fourth, and Fifth manifested a few years later when four workers were arrested for riding on a train without a ticket. Each insisted his name was "Luther Blissett," and stuck to that name, even when hauled into court for sentencing.

Then other Luther Blissetts began to appear, on Internet and even in bookstores. As to whether he or they were or are a group or an individual, they or he (or she) offered the following explanation:

"Luther Blissett is not a 'teamwork identity' as reported by the journalists: rather, it is a multiple single. The 'Luther Blissetts' don't exist, only Luther Blissett exists. Today we can infuse ourselves with vitality by exploring any possibility of escaping conventional identities. The struggle is still against the language of the powers-that-be."

If that isn't perfectly clear to non-anarchists, recall the Dada movement in Switzerland during World War I. The Dadaists, in total rebellion against the insanity of war and the general insanity of everything else, held poetry readings at which the poet was drowned out by other Dadaists with noise-makers. They had art exhibits where the audience was provided with axes at the door and told to destroy any paintings they didn't like. They held lectures in public urinals. In short, they began the "post-modern" revolution against conventional "identities" and the language that divides things and people into classes.

In 1923, in Paris, the Surrealists held their first art show. To enter the gallery, the audience had to pass through a garden with an incongruous taxi standing in the way. Working their way around the cab, they had the opportunity to observe that it was raining inside of it but not outside. (A whimsy of Salvador Dali.) Once in the gallery, the audience--or the victims, as you prefer--confronted a sign devised by André Breton:

DADA IS NOT DEAD!
WATCH YOUR OVERCOAT!

Or, to move closer to the present enigma, consider the time novelist Ken Kesey met novelist Terry Southern. Kesey found to his delight that Southern was just as funny in person as he was in his books and they had a wonderful time together. Only long after did Kesey discover that he had not met Terry Southern at all. He had met somebody else--an "imposter" in pre-anarchist language.

I also met Terry Southern once, or think I did, and also found him hilarious. Of course, with Kesey's experience in mind, I might wonder if I actually met the "real" Terry Southern. But modern anarchists would inform me that even asking such a question is buying into the language and metaphysics of the ruling class which oppresses us by defining us. One can only say that Terry Southern has become a multiple single.

Anyway, once Luther Blissett was firmly established as both an individual sports hero in Ireland and one or many anarcho-surrealists in Italy, life became more interesting for Europeans--the way it was for most of us on this side of the pond in the 1980s when we could watch Ronald Reagan play the hero's buddy in a morning college football movie on TV, then catch him again playing the hero himself in a Western in the afternoon, and finally see him a third time playing the President on the evening news.

The Italian Luther Blissett(s) then published a book of essays allegedly by Arab-American anarchist, Hakim Bey. It later turned out that only one essay was by Bey; the rest were forgeries--although one was a translation from John Zerzan, the Oregon anarchist who became famous, or infamous, for declaring that the Unabomber was his personal hero.

Things became a bit stranger when the infant Jesus disappeared from a church in Belvedere, followed quickly by the vanishings of three more infant Jesi from churches in Marittimo, Tortora, and Diamante, all four cities being on the Tyrrhenian coast.

"What is the Buddha?" a student once asked a Zen Master.
"The one in the hall," replied the Master.
"But the one in the hall is a statue, a piece of wood!"
"True..."
"Then what is the Buddha?"
"The one in the hall."

Italians seem to understand Zen logic better than most Europeans and the dematerializing Jesi (or Jesuses?) really caused mass emotional reactions. It was as if Andy Warhol had sued Campbell Soup for selling cheap imitation Warhols.

Then the ecclesiastical authorities received a communique (written on an old Olivetti typewriter) demanding that the Church distribute one hundred million lire to the poor, or else:

"The Holy Child will be destroyed. Anyway, you only care for the money, not for the Child's sacral value... In Calabria people die of hunger, thirst, unemployment, mafia, corruption and usury. Illegal employment is the rule. There are no houses. The Church doesn't care and gets richer. If you don't distribute a 100 million lire worth of food... the Holy Child will be smashed into pieces." --Luther Blissett

The prototype Luther Blissett in Ireland told the press he didn't understand what was going on. "They keep doing all sorts of things and I keep getting the credit or the blame for it."

The police in Italy announced that they suspected a sort of Luther Blissett-X--not the "original" multiple singularity of anarchist pranksters, but a band of professional art thieves masquerading as the masqueraders. The infants stolen have a high commercial value, said the suspicious cops, and instead of being smashed they may be sold to the highest bidders, like the famous Maltese Falcon.

One incautious priest in Belvedere remarked worriedly that the only way to prevent future thefts would be to lock all the churches and keep everybody out. The press gleefully quoted him. If there were no thieves thinking of that before, there certainly are now...

Will the Church distribute the 100 million lire to the poor? Will the Infant Jesuses (Jesi?) be smashed or sold to private collectors? How many more Luther Blissetts will come forth from the shadows before this saga is over? You can follow future developments through the following websites:

<http://www.blather.net/winstuff.html>
<http://www.syntac.net/lutherblissett>
<http://www.LutherBlissett.net>
<http://www.geocities.com/Paris/Leftbank/6815>
http://news.bbc.co.uk/1/hi/english/sport/football/newsid_293000/293578.stm

I sort of think I know how the first Luther Blissett feels, because a lot of people on Internet still claim I was murdered by the C.I.A. on 22 Feb., 1994. No denials by me have stopped this absurd rumor, because the conspiracy buffs who believe it also believe that the C.I.A. replaced me with an "android" or humanoid robot which writes and talks just like "Robert Anton Wilson." Some even claim that my evident "sincerity" in claiming I am "Robert Anton Wilson" just proves how advanced the secret technology of the C.I.A. is: Any really good RAW android would not only write, talk and look like me, but would necessarily think it was me...

As Oscar Wilde said, "The reality of metaphysics is the reality of masks."

6.0

<nettime> Holy Child kidnapped by
LB!!!

From: Luther Blissett
To: nettime-l@bbs.thing.net
Date: Thu, 02 Sep 1999 17:20:30
+0200

>From "La Repubblica" (Italian daily paper), 2 September 1999, p. 21:

GANG KIDNAPS HOLY CHILDREN
"Give 100 million lire to the poor!"

Calabria, four statues stolen in churches.
A famous name claims theft: Luther Blissett

from our correspondent Pantaleone Sergi

Diamante - Since the fourth Holy Child was kidnapped, snatched from the arms of the Virgin Mary, the people of Cosenza's Tyrrhenian coast (where tourists are enjoying the last sunny days) have started to be alarmed. Nobody can figure out what is the real purpose of the persons hiding themselves behind the name "Luther Blissett". They wrote "Up with Marx! Up with Debord!" at the foot of their communiques, by which they summoned Ecclesiastic authorities to distribute 100 million lire [about \$53,000, t.n.] to the local poor. Luther Blissett is a famous alias on the Internet, a cyberpunk [sic! :-)]. However, this tyrrhenian name-sake, who stole statues in the little towns of Belvedere Marittimo, Tortora and Diamante, does not seem to feel at home with the Net: the communiques are typewritten by an old Olivetti (very anarchist-chic), and the language reminds of past red terrorists: "The Holy Child will be destroyed. Anyway, you only care for the money, not for the Child's sacral value [...] In Calabria people die of hunger, thirst, unemployment, mafia, corruption and usury. Illegal employment is the rule. There are no houses. The Church doesn't care and gets richer. If you don't distribute a 100 million lire worth of food in the next 48 hours, the Holy Child will be smashed into pieces." Parish priests are alarmed: four art thefts in less than two weeks. Padre Antonio Ranuio, priest of Diamante parish, says he is "sad and sorrowful". Padre Guido Mollo, priest of Belvedere parish, talks about a conspiracy. As a matter of fact, all thefts took place in broad daylight, and the only way to avoid new ones would be shutting all churches' doors. According to investigating authorities, these thefts have not ideological motives. The traffic of sacred art is growing wide, and most little towns host rich collections of XVIIIth century Neapolitan art. Diamante's Church of Immaculate Conception hosted the 15-inches wooden Holy Child which the thieves snatched from the arms of the Madonna del Rosario. According to experts, the statue has a high commercial value for art collectors. "I hope this was the last burglary", says padre Ranuio, who fears a sacrilegious use of the statues. The Holy Child Gang started to strike at mid-August holyday. The first theft (a XVIIth century Holy Child in Belvedere) took place on the 16th. Two days later, again in Belvedere, the second victim was a Crown-carrying angel. Another Holy Child was stolen a few days later in Tortora's Chiesa dell'Annunziata: the thieves broke in from a side entrance and snatched the child from St. Anthony's arms. Last monday, the latest theft in Diamante. Believers are now praying and begging God that the statues return to their churches. The Carabinieri say they have some clues and will capture the mysterious gang.

[A press-release from the authors of *Q*]

UNCONDITIONAL SOLIDARITY TO THE LUTHER BLISSETTS WHO STOLE HOLY CHILDREN FROM CALABRIAN CHURCHES

Bologna, 2 September 1999

Journalists wonder what is behind it: why do unknown people steal Holy Child statues from the churches of Tyrrhenian Calabria? Why do they use the "Luther Blissett" multiple name? To us, there's nothing "behind" it except what our name-sakes themselves wrote in their communiques: the Church must give 100 million lire to the poor, or the statues will be destroyed. It's plain and simple: priests must empty their wallets! It is possible that these wonderful actions of iconoclasy and class war, these attacks to the catholic power organizing its arrogant self-celebration (the 2000 Holy Jubilee) was inspired by our novel *Q* - the whole story seems has an Anabaptist flavour and seems to have gushed out from the novel's pages. If this were real, we'd be happy to be described as "wicked teachers". Indeed, we are very keen to call ourselves the "ideological mandators" of the Calabria events. So far, this is the best consequence of the 30,000 copies we have sold. We hope that numberless emulators follow these Calabrian steps. Forcing priests to shut the doors of their churches is the best way to oppose the impending Jubilee. In the unfortunate case the police capture our Calabrian name-sakes, we'll express our active solidarity by any means necessary. We don't need a War on Poverty. What we need is a war on the rich.

Luther Blissett
(in this line-up: Fabrizio P. Belletati, Giovanni Cattabriga,
Luca Di Meo, Federico Guglielmi)

7.0

<nettime> Seppuku!

From: Luther Blissett

To: nettime-l@bbs.thing.net

Date: Mon, 06 Sep 1999 19:09:54
+0200

S e p p u k u !

"The question obsessing me is: have I kept my promise? Without doubt, by my refusal and my critique I made some kind of promise. I am not a politician, by keeping my word I would not dispense any real benefit to anybody, and yet I am haunted night and day by the feeling that I have failed to keep a promise, one that is more important and necessary than those of politicians. Sometimes I am tempted to sacrifice literature itself, if only I could keep that promise. Maybe it is a mere repercussion of "male pride", however, there is no doubt that having lived in peace through the past twenty-five years of democracy - even getting advantages out of it in spite of my dissent - has long hurt my soul."
(Mishima Yukio, 1970)

"When the enemy is frightened, his combativeness weakens, which creates a loss of timing. Even simple, ordinary gestures can be used to distract the enemy's attention. For example, throwing one's sword to the ground is part of the art of war. If you are really able in swordless fight, you will never be disarmed."
(Munemori Yagyu, XVIIth century)

Many subjectivities of the Luther Blissett Project Italian columns have decided to greet the new millennium by committing seppuku, a ritual suicide. Suicide is the practical demonstration that Blissett gives up mere survival as a territorial, identitarian logic. Suicide is the ultimate and most extreme "take to the bush" of this folk hero.

We are not advocating nihilism or relinquishment; rather, we are choosing life. Seppuku is not "the" course of action, Luther Blissett is a name that anybody can keep adopting also after next New Year's Day. There are countries where the fight has just begun, and we surely hope it goes on. Seppuku is our suggestion for those who have used the name for at least the past five years, so that they look for new styles of this martial art, and let the "newcomers" free to develop their own plans. We should be strangers in nameless lands: to someone else, this can be accomplished by adopting the LB multi-use name; to us "veterans", it is quite the opposite.

The Seppuku is not the end of Luther Blissett. It is the beginning of a new phase, a new way of using his face and name. For those who will commit it, Blissett's suicide will consist in giving up that signature and moving on to new conflicts. It is quite the contrary of what usually happens to suicides: they don't go anywhere, while their names are more oft-mentioned than before their death.

Seppuku is not a defensive move, to avoid the Multiple's spectacular recuperation or something like that. What has non identity cannot be recuperated. Blissett's purpose has always been infiltrating "mainstream culture" as a trojan horse and opening the city's doors to multifarious experiences. They owe a plenty of money to all of us, now we are entering the vault.

Thinking of Buddhist belief in reincarnation: the followers of the Awakened One do not believe in an immortal soul; none the less, they think that a person can reach the Nirvan once s/he's gone through several lives. Reincarnation without soul (as well as without identity) may seem a contradiction in terms, and yet it is conceivable, because every action of living beings leaves a trace, some sort of potentiality which, once the individual's earthly body is dead, produces the birth of another being. Analogously, so that the tension which Blissett produced in the past years can become incarnate in other experiences, the corpse must release spores that are both infective and thaumaturgical. Never the less, the Multiple has numberless bodies, many of them will stay alive notwithstanding the death of some others.

Thanks to the Seppuku, "Luther Blissett" will go through different rebirths, all of them disengaged from the strict adoption of a name, for a name cannot help producing an identity. Whether this identity is singular or collective, real or virtual, historical or mythological is certainly

not without consequences, but after a while it become something you need to get rid of.

As Zhuangzi reminds us: "The perfect man has no ego, the inspired man has no works, the wise man has no name". And, as the matchless Cary Grant once put it: "It is better to leave a minute earlier, leaving people wanting more, rather than a minute too late, when people are getting bored."

Luther Blissett Project - Bologna, September 1999

8.o

<nettime> Heise and the truth about LB's seppuk

From: Luther Blissett

To: nettime-l@bbs.thing.net

Date: Fri, 10 Sep 1999 17:28:55

+0200

The following piece appeared on the latest issue of "Heise"
<<http://www.heise.de/tp/>> a German on-line magazine covering Internet and net-culture phenomena. The author seems to have read a lot of material about LB, and yet the piece contains several errors (probably due to such bad sources as the Nihil junk-list) and misinterpretations. For the last time before my "ritual suicide" as a Luther Blissett name-bearer, flag-waver and web-master, I feel I must set the records straight. After December 1999, it won't be none of my goddamn business anymore. My comments are at the foot of the message.

Long live Luther Blissett, become Luther Blissett!

Roberto Bui, aka Fabrizio P. Belletati
(one of the activists formerly known as "Luther Blissett")

09.09.1999

Luther Blissett is dead
Long live Luther Blissett

by Ashley Benigno

Taking inspiration from Yukio Mishima, Luther Blissett has announced he will be committing ritual suicide on the first day of the new millennium. At the same time, he has been kidnapping religious icons in the south of Italy, the ransom notes demanding money for the poor. While on the publishing front, his novel "Q" is taking Italy by storm. Random coincidences perhaps, or a beautiful example of the diverse identities a collective identity can develop. So why the call to Seppuku?

Rumours of the imminent demise of Luther Blissett had been circulating on Italian mailing lists for a few months, some declaring him already dead, until Luther himself announced his Seppuku on the Nihil list a few days ago, and has now gone global by posting on mailing lists such as Nettime and Rhizome his intention of committing ritual suicide on 1 January 2000. But as a multi-user name, who will die? According to Luther Blissett, it will be the veteran posse behind Bologna's equivalent of Karen Elliot, the anonymous ones that have been operating behind the name for at least five years. It is time, LB says, "to let the 'newcomers' free to develop their own plans". But who are these 'newcomers' and could it be that Luther Blissett is pissed off with Luther Blissett?

The recent publication of the novel "Q" by LB and its subsequent success, with 30,000 copies already sold in Italy and soon to be published in Germany (by Piper who bought it from Einaudi for 120 million D-marks; a small fortune for a first novel), seems to have upset many of those behind Luther Blissett, opposed to the commercial exploitation of the name. Worse still, is the fact that the four authors of "Q" have revealed their own names behind the pseudonym, thus depriving LB of his image and giving him four actual faces. It is maybe not a coincidence that Luther Blissett's Seppuku note followed on the trail of a LB posting made by the authors of "Q", signed Luther Blissett and, in brackets, their four names. When we consider that multiple names were established to break away from recognition and financial reward in favour of anonymity, it becomes apparent that the authors of "Q" have committed what is in effect an act of cold-blooded murder. And if so, is the call to Seppuku simply coming from the ghost of Luther Blissett, dreaming of a more noble death?

At the same time, can multiple figures die? One thing is for certain, away from book and Net incarnations, Luther Blissett is currently alive and kicking (shit) in the south of Italy. Over the last two weeks, along the southern Adriatic coast, four statuettes of the Baby Jesus have been stolen from four different churches. At the feet of each Jesus-less Virgin Mary a note demanding the church authorities pay a ransom of 100 million lire (just over 50,000 US dollars) to be distributed among the poor, and signed by Luther Blissett. If the money is not paid, the statuettes will be destroyed, the note recites. Curiously, for a techno-saboteur, the notes were written on an old Olivetti typewriter.

[end of article]

Will Luther Blissett die?

"Our own plan is to continue for a while, then learn from this experience and move to some other thing. On 31 December 1999, last day of the Millennium, Luther Blissett might as well die and become something else. Who knows?"

(One Luther Blissett, interviewed by Loredana Lipperini on "La Repubblica", 13 March 1997).

By the way, the time of the Italian LBP will expire by year 2000. Why?

"As the matchless Cary Grant said, it is better to leave one minute earlier, leaving people wanting more, rather than a minute too late, when people are getting bored.

(The authors of *Q* interviewed by the same journalist on "La Repubblica", 6 March 1999)

"One of the stories about General Li says that when the Japanese surrounded his Headquarters by surprise and he was forced to flee at dead of night, he ordered his troops: 'Get rid of Marx, get rid of Lenin and Stalin, get rid of Mao Zedong. Bury your books, you'll get them back later.' Some of the men objected: 'But... we've got to take our Marxism with us!'. 'Comrades', Li said, 'what does 'Marxism' means at the moment? It does mean that when you are to flee, you've got to run faster!'.
(A.L.Strong. *Red China*)

And faster we're running.

The "Seppuku" of the Rome and Bologna sections of the LBP was announced to the press more than two years ago, thus it's got nothing to do with the publication of *Q*.

Ours was a Five Year Plan. We adopted the name in 1994, and now we call it quits.

Our ritual suicide, however, doesn't imply the end of the name, as the Heise writer herself pointed out. Myths cannot die. Indeed, since the first edition of the novel, there was a dramatic increase in the name's adoption, appearances and webpages. As to who these "newcomers" are... For example, the guys stealing statuettes in Calabria are newcomers - You bet your life. All the people who have recently started to adopt the name on the Net are newcomers.

After more than five years, Luther Blissett is still king of the shit pile.

Why should we "veterans" keep breeding a child that's already self-sufficient? Why should we run the risk of becoming ideological ballast, preventing other people to give their own practical interpretations of the name?

As to *Q* and the alleged commercial exploitation of the multi-use name...

The book DID NOT upset "many of those behind Luther Blissett". Indeed, one of the problems about the LBP in Italy is that multiple-name bearers tend to "adore" us "first wave movers", a trend that made us sound like some sort of "central committee"... which we never were. Actually, the only guy who pretended he was upset by *Q* - and posted an iracund message on the sorry list Nihil (entirely devoted to flame-wars and junk-mail) - had long ceased using the name, and his motive was strictly personal.

Q didn't come from nowhere. During the three years we'd been writing the book, the rest of the LBP (at least, the people we were able to reach) were constantly informed about the whole operation. The fact that anonymous guerrillas have kept striking the media system by becoming LB is enough to prove that the novel's success, far from dissuading other people from taking the action, was and still is a powerful incitement.

A multiple name is not a collective identity one can betray, that's what my irascible acquaintance failed to understand. Rather, it is a flexible tool whose use can never be "wrong" as long as it respects the anti-copyright policy and a few other style clauses. Certainly, there are more ambiguous adoptions than writing a novel. As far as our "four faces and names" are concerned, I feel I must remind everybody that we don't appear on TV and there's just one photograph of "us" in circulation, nearly a panoramic picture: our faces are so small and far away that nobody could recognize us. However, are you really sure those four men are "us"?

As to "commercial" exploitation, since its beginnings the use of the name has always had "commercial" traits - unlike anarchists, LB never encouraged ideological or material pauperism. The multiple name was frequently used to promote pornographic and exploitation websites, cfr. <<http://www.blissett.com>>. The funniest example I can throw into this message concerns "Capital*", a high-brow Italian magazine appealing to businessmen and stock exchange freaks. All the book reviews on the mag (mainly financial crap) are signed "Luther Blissett"! We don't support this kind of adoption, nay, we despise it, but what can we do about it? None of these things ever managed to kill the name.

Still king (or queen) of the shit pile.
Most likely you go your way and I'll go mine.
Become Luther Blissett, and I'll become someone else.

Roberto, Bologna, 10 September 1999

8.1

Re: <nettime> Heise and the truth about LB's seppuk
From: Ashley
To: nettime-l@bbs.thing.net
Date: Mon, 13 Sep 1999 15:49:36 +0100

>The following piece appeared on the latest issue of "Heise"
><<http://www.heise.de/tp/>> a German on-line magazine covering Internet and >net-culture phenomena. The author seems to have read a lot of material >about LB, and yet the piece contains several errors (probably due to such >bad sources as the Nihil junk-list) and misinterpretations. For the last >time before my "ritual suicide" as a Luther Blissett name-bearer,
>flag-waver and web-master, I feel I must set the records straight. After >December 1999, it won't be none of my goddamn business anymore. My comments
>are at the foot of the message.
>Long live Luther Blissett, become Luther Blissett!

I am starting to wonder if LB will have the mental strength for his announced ritual suicide, or if he will be languishing in one of Italy's dejected and sorrowful homes/prisons for the old, because senile dementia does seem to be in the air.

With all honesty, how can Luther Blissett, considering his essence and intentions, come out and speak THE truth about Luther Blissett. Is it actually possible to do so?

At the end of the day, is not LB a multiple name, a parasol for those seeking anonymity, released to whoever wanted/wants it, like a cultural shareware programme ready to be hacked to one's tastes and desires? Is it therefore possible to speak of <errors> and <misinterpretations>?

<I feel I must set the records straight>, you say. But doesn't that hint at some kind of proprietorship, when LB is of public domain? I don't know. It just doesn't sound like LB very much:

"If you want to tune in to the Net's wave, you need to be initiated to its culture. It is a spontaneous and natural initiation. You can't be online for more than two days without finding out what a manga is, who the Simpsons are, what kind of philosopher's stone Trash promises, who William Burroughs is, and so on, without end"
(p.27, Luther Blissett, net-gener [AT] tion, Oscar Mondadori 1996)

The above does. Come on, you have always been a brilliant prankster, throwing any appetizing ingredient (like the recent collaboration with oil band Klasse Kriminale) you could find into your hypermodernist cauldron, while now it is time for the one and only truth! You haven't turned Hegelian

in your old age have you? Forgot, that "there are no facts, only (mis)interpretations"! Do you desire history or myth?

"Che sarà, sarà", Doris Day used to sing. Time will tell if LB will live or die; even histories and myths have a lifespan. For the time being, however, he seems very spuntanato (to have lost much credibility). First the authors of Q, now you

>Roberto Bui, aka Fabrizio P. Belletati
>(one of the activists formerly known as "Luther Blissett")

are giving names and identities to someone whose beauty and strength resided in his complete anonymity. LB was mysterious. Who is he now?

In any case, maximum respect for the work done and looking forward to your next incarnation.

Ashley Benigno.

p.s. Will the Reverend William Cooper be taking care of your funeral?

8.2

Re: <nettime> Heise and the truth about LB's seppuk
From: Luther Blissett
To: nettime-l@bbs.thing.net
Date: Tue, 14 Sep 1999 14:22:59 +0200

Dear Ashley Benigno,

you keep mistaking one thing for another, and now that I got your angry response I suspect you may be doing it on purpose. I hope you're not.
You write:

>With all honesty, how can Luther Blissett, considering his essence and >intentions, come out and speak THE truth about Luther Blissett. Is it >actually possible to do so?

The paradox of censorship!

It depends on what you understand of his (her) "essence" (aaarrggghhh!) and "intentions".

In the past years we've been dealing ad nauseam with such fundamentalist misconceptions, by people who thought that Luther Blissett's main features were secrecy and anonymity. Although those people never adopted LB's name, they grew more fanatical than we ourselves ever were, and started to foster such paradoxical censorship.

Luther Blissett (sorry to disappoint you) is just a name, and it does have very little to do with anonymity. If the latter were the most important thing, why not refuse to use *any* name? No, man, the most important thing was and still is mythopoeisis. Since 1994, there was never any contradiction in using both the multiple name *and* other names. I myself never did it until the Five Year Plan was about to expire, but many people used to do it.

Now, don't I have the right to speak out - not as a Luther Blissett priest (I hope they will never exist; just as *myself* (a man who has been using the name for five years) - and honestly state that I'm gonna cease to adopt that name, because I feel that after all these years it might become a prison, "frozen style", a set of rules to comply with, that my experience is over and other people will probably use the Luther Blissett moniker in more fruitful ways? Several dozens of people decided to do the same. Who are you to tell us what we may say and what not?

When I wrote that I should "set the records straight", I talked about *my* records, because I am one of the authors of *Q* and you wrote a lot of moronic innuendos about us.

But then you showed a fair amount of ignorance by citing this:

>"If you want to tune in to the Net's wave, you need to be initiated to its >culture. It is a spontaneous and natural initiation. You can't be online for >more than two days without finding out what a manga is, who the Simpsons

>are, what kind of philosopher's stone Trash promises, who William Burroughs
>is, and so on, without end"
>(p.27, Luther Blissett, net.gene [AT] tion, Oscar Mondadori 1996)

Well, I suppose you're the only person who doesn't know what this text
(which I wrote myself) really is, why don't you read the truth (yeah, the
TRUTH!) at: <<http://www.syntac.net/lutherblissett/mondadori.asc>>

And you aroused my suspicions again by writing:

>First the authors of Q, now you
>
>>Roberto Bui, aka Fabrizio P. Belletati

If you're so in touch with the scene, how come you don't know that
'Belletati' is one of those authors?

Bests,

R.

9.0

<nettime> The mask of Zorro

From: Luther Blissett
To: nettime-l@bbs.thing.net
Date: Tue, 14 Sep 1999 15:28:11
+0200

A Footnote to my previous message

Perhaps the best thing one can do to understand what the Seppuku means for
us is read a movie:
"The Mask of Zorro" (1998), starring Anthony Hopkins and Antonio Banderas.
It explores "Zorro" as an open character adoptable by different people. The
fact that don Diego de la Vega ceases to adopt it doesn't entail the death
of the character, because the younger Alejandro Murrieta trains to become
the new Zorro. A classic cloak-and-dagger movie, but with a strange edge to
it.
That's what will happen to "Luther Blissett"
Now, we are far from being old, e.g. I'm only 29, but we are to move to
another project, add new experiences to our class war & pranksterism
curricula, that's why we leave the newcomers (some of them are older than I
am!) with *Q*, a sort of allegorical handbook, a summa theologica of our
experiences as multiple name bearers.
I'm very pleased by that all Italian multi-use name bearers have devoured
the novel and enthusiastically approved the "Seppuku" operation, and I look
forward to the foreign editions.

Roberto
(one of the activists formerly known as "Luther Blissett")

10.0

<nettime> CD: Luther Blissett Tri
From: Luther Blissett
To: nettime-l@bbs.thing.net
Date: Mon, 16 Aug 1999 03:44:27
+0200

MAN, WE'VE HAD A LONG WAIT FOR IT!
FINALLY, THE CD BY LUTHER BLISSETT, THE OPEN POP STAR!
A collaborative project - details below!

"At the beginning, the matter was not to be 'I' or 'myself' anymore, to
become a 'whoever' singularity, and then turn to a multitude of 'whoever'
singularities that would choose this impersonal name, 'Luther Blissett'.
When Luther would say 'I' or 'myself', s/he was actually telling us about
his/her "numberless" selves.

Now that Luther says 'I am not me anymore', s/he's referring to the fact
that all those selves are no longer... themselves. You may keep calling
them 'Luther Blissett', but they are no longer the same Blissett as they
were, and if they turn around when you call them, that's just because your
voice is music."

(A sentence uttered by Luther Blissett at a celebration party organized by
fans)

* * *

At the beginning of 2000, some of the informal groups historically involved
in the Luther Blissett Project - especially active in Bologna and Rome,
Italy - will celebrate the expiry of their direct involvement (which was an
old-fashioned Five Year Plan), stop adopting the name and leave other
people with the task of taking the myth higher. Subversion continues, and
Blissett too, without all that dago ballast.

This will be remembered (at least by us) as "The Big Seppuku". The future's
so bright that we've got to wear shades. Details will follow.

In order to celebrate this handover (from anyone to whosoever), Dutch
record label WOT4 will release a CD by Luther Blissett the open pop star
Luther Blissett.

The "open pop star" is none other than the community of bands, musicians
and djs willing to participate and send us one or more tracks. Rather than
a compilation, it's going to be the output of one eclectic, multi-styled
and multi-headed performer.

We call on all bands and composers whose discourse and praxis are similar
or close to Blissett's: send us tracks!

We also invite all multiple name bearers and fifth columns of the Project
to forward this message to people who may be interested.

We put our trust in our network's collective intelligence.

1) Technical details

The deadline is October 10th - media and formats: send DAT or CD by snail
mail, or MP3 files via e-mail. Good quality required.
The album will have absolutely NO COPYRIGHT, collaborations are no profit.
The CD will be signed Luther Blissett. Bands and single performers shall
not be credited as authors of the tracks; rather, they'll be mentioned as
'guest stars' in the acknowledgements list. An example [we'll pick up a
band at random, one we'd like to abduct for the project]: "I wish to thank
Nocturnal Emissions for their kind participation to [track title]" etc. etc.
To sum up, bands are exhorted to become Luther Blissett for the duration
of a track. Tracks shouldn't be longer than 4 minutes.

2) "Artistic" details (Aaaaaarrgh!)

Luther Blissett is an eclectic composer. That's his/her music ranges from
drum'n'noise to symphonies, from jazz to Oil, not only from one track to
the next, but also (if you like) within the single track. We'd like a
plenty of different styles, to release a rich and dense product.
If possible, throw interesting voice samples into your track(s), no matter
the language. Some of the tracks will include samples from Mario Schifano,
Piero Cannata and Stewart Home, excerpts from radio broadcasts, ramblings
against Identity, etc. However, this is just a suggestion - all-musical
tracks and songs will be heartily accepted.
The track list will be decided by the editors.

3) Collaterals and packaging

The CD will also contain ROM tracks, and will be accompanied by a booklet -
thus, it is possible to send short writings and multimedia stuff (e.g.
video files, icons, net-art...).

For more info, contacts, etc.:
[mailto:sleena\[AT\]tiscali.net](mailto:sleena[AT]tiscali.net), [ndr\[AT\]ecn.org](mailto:ndr[AT]ecn.org), subject=LutherBlissettTribute

DAT tapes and/or CDs must be sent (by October 10th) to:

Roman Psychogeographical Association
c/o Vazquez
Via del Pellegrino 96
00185, Roma
Italy

<http://www.syntac.net/lutherblissett>
last update: August 1999

<http://www.LutherBlissett.net>
The (in)Complete Archives (mostly Italian, for the time being)

...It means only that Luther Blissett is an open star with no limits, who can be in a number of places at the same time. Better than Santa Claus because Santa Clauses are the same. They look the same, they do the same things. I never met a Santa Claus with no beard, no red uniform. Red Santa's existence is subject to a short period of time and happiness. Who cares about Santa Claus after Christmas? And does Santa try to rupture the endless sameness of life?

I'm not anti-Santa. I am Luther Blissett. I have this firm belief that anyone can become and be Luther Blissett. Each of us has to discover that Luther Blissett self in an individual, proper way. You have to find your individual Luther Blissett potential.

Luther Blissett, "The Rosicrucian Book" 1984

II.O

**<nettime> An Attack on the
Commercialization of Web Art**
From: Luther Blissett
To: nettime-l@bbs.thing.net
Date: Sun, 25 Jul 1999 05:07:35
+0200

[Luther Blissett is NOT 010010111010101.ORG, I just wrote an article (art.hacktivism) about him/them/her, the Mirapaul's article is good but he has done a lot of confusion between Luther Blissett and 0100101110101.ORG, so, if you want to talk with Luther Blissett write me back, but if you want to talk with 0100101110101.ORG please mail to somebody at 0100101110101.ORG]

from the "New York Times" on the web, "arts [AT] large"

<http://www.nytimes.com/library/tech/99/07/cyber/artsatlarge/o8artsatlarge.html>

July 8, 1999

By MATTHEW MIRAPAU

An Attack on the Commercialization of Web Art

Richard Rinehart thinks he may be next the next victim, and that's all right with him.

Last week, Rinehart sold a copy of his Web-based art work "An Experience Base -- A Boolean Typhoon" for \$52.50 on the eBay auction site, making him one of many digital artists exploring the commercial potential of their online efforts. But the sale makes him a likely target for activists who in recent months have been attacking such artists by copying their sites.

Operating under the pseudonym "Luther Blissett," the person or group has already duplicated two digital-art sites, the "Surface" showcase organized by HELL.com and the Art.Teleportacia online gallery, and posted the replicas on the Web site 010010111010101.ORG.

In e-mail messages sent to arts discussion groups online, "Blissett" explained that the actions were based on "the conviction that information must be free" and the hope that the Web would be a no-copyright paradise where digital art would not "regress" by adhering to traditional art-world models of ownership and economics.

"Anyone can spin this any way they want, but in the final analysis, it is just simple theft," said Kenneth Aronson, the founder of HELL.com. "It's a publicity stunt to create awareness for a bunch of people who have no apparent talents."

Luther Blissett was a British soccer player whose name has been appropriated by a number of media pranksters and cultural guerrillas. The 010010111010101.ORG site is registered to an address in Bologna, Italy, but a Luther Blissett Project site is hosted on the server for Idiosyntactix, a Toronto-based arts alliance.

Dmytri Kleiner, an Idiosyntactix member, said his group supports the activists and supplies server space for them, but has not been involved in duplicating the sites.

Attempts to contact the activists via e-mail yielded only silly, off-topic replies, even less illuminating than the muddled manifestos that were posted to the arts discussion lists. Still, the copied sites highlight the challenges that digital artists will face in trying to assign a value to their easily reproduced work.

These issues are part of what prompted Rinehart, an artist in Berkeley, Calif., to put "An Experience Base" up for bid on eBay. At the end of the 10-day auction, Robbin Murphy, a New York artist and co-founder of the artnetweb site, made the top bid of \$52.50 to acquire a clone of the digital original.

Rinehart said: "Is \$52.50 the true value of the work? Well, it doesn't need to be, because I sold a copy of the work to Robbin, not exclusive ownership rights. I sold the only form of property relevant in the 'e-verse': intellectual property. Maybe digital artists could make up in volume at low prices what they lose in uniqueness at high prices."

But supporters of "Blissett's" tactics maintain that intellectual property is an elusive commodity. Referring to the creators of the HELL.com project, Kleiner said, "I refuse to admit they have any intellectual property. They're just slightly modifying the intellectual property that we all share. In fact, they're threatening to steal it and package it as their own."

HELL.com is a private Web space for creative collaboration by artists, but the "Surface" showcase was opened to invited guests earlier this year as a prelude to its contributors' plans to launch a pay-per-view Web event later this year.

In May, the activists put the contents of "Surface" on 010010111010101.ORG, as well as a playfully modified version of the online introduction to the HELL.com site. Calling it "cute," Aronson pointed out to the activists that the site was violating copyrights and asked for the material to be removed. It remains there.

"It's thumbing your nose at the digerati' kind of elitism," Kleiner said.

But Rinehart said the activists might be falling prey to their own arguments. He said he disagreed with "their narrow definition of the Internet as being purely a chaotic and idealistic free-for-all."

"Well, some of it is, but other parts are surely not," he said. "The Net and Net art are both big enough to contain many types of practice. I agree that it's important that we protect the 'free' part strongly, but not that we should become equally elitist and obnoxious dogmatists and declare that only one type of art is right."

Aurica Harvey, a New York artist and a "Surface" participant, took a similar stance, but said she was untroubled by the site duplication itself.

"Every time someone looks at anything on the Web, a copy is made" in a browser's cache folder, she said. "I've even seen some masterful remixes of my own work online. Who cares about copying? If you don't want something stolen, don't put it on the Net."

"The problem I had was with this dippy and short-sighted notion that it is somehow wrong or anti-Net to try out new forms of presenting and generating revenue from your work as an artist," Harvey said. "A world where Net art as Luther Blissett wants it to be would be very boring indeed. Out of their chaos comes stagnation."

Harvey herself just bought a digital art work, Olia Lialina's "If You Want To Clean Your Screen," from Art.Teleportacia, the first online gallery where Internet-based art is for sale. Last month, the Blissett activists copied the site's files, altered them somewhat and reposted an "anti-copyright" version on 010010111010101.ORG. Lialina, who operates the site, said she liked the copy so much that she included a link to it in the "Under Construction" section of the gallery.

This is not the first time that an art site has been copied to make a point. In 1997, the Slovenian artist Vuk Cosic captured the contents of the Web site for the Documenta art exhibition, held every five years in Germany. That show's official site was taken down, but a facsimile survives on Cosic's site. Although Cosic remains mum on his reasons for copying it, creating a permanent online presence for a temporary real-world event has some artistic merit.

For his part, Rinehart now figures he is tempting fate. Even before he was aware of the "Blissett's" endeavors, he included a "Copyright" section in

his piece. In it, he urges visitors to "steal this Web site" and gives examples of the flexible interplay between copyright and creativity in the art world.

Would it bother him if the work became part of the collection at 01001011010101.org/

"I wouldn't care that much, although I may take a little wind out of their sails with some of the examples," Rinehart said. "I think their experiment is also worthy, purely by way of exploring new options. More power to them. But it leaves me a little less interested than some other art activities I've seen."

Rinehart noted that there may be a side benefit if his work reappears there. "Perhaps getting hacked onto their site will become a form of honor among digital artists, maybe even raising the price of their original works."

Related Sites

An Experience Base -- A Boolean Typhoon
eBay
artnetweb
HELL.com
Art.Teleportacia
01001011010101.org <http://www.01001011010101.org>
Luther Blissett Project <http://www.syntac.net/lutherblissett>
Idiosyntactix <http://www.syntac.net>
Aurica Harvey's Entropy8
Documenta
Vuk Cosic's DocumentaX

I2.O

<nettime> Anti-copyright stance of *Q*'s authors
From: Luther Blissett
To: nettime-l@bbs.thing.net
Date: Tue, 27 Jul 1999 16:04:39 +0200

The German publishing house Piper Verlag has bought *Q*'s rights of translation for 120,000 DMs, which is the highest offer Einaudi has ever got from Germany. Such an investment makes you think, there will probably be a big and stylish launch on the German book market. As to the Spanish translation, Grijalbo publishing house is already at work on the text. This is the open letter we authors sent them a few weeks ago (back then, we hadn't yet got an agent - now we've got him, and *he* is the guy dealing with the - alas, partial - waiving of copyright):

Dear Mr. Claudio Lopez

We are glad to hear that Einaudi and Grijalbo came to terms about *Q*'s Spanish edition. We are writing to remind all the parties involved of a very important detail. Since the beginnings of the Luther Blissett Project - for obvious reasons related to the nature and media strategy of this multiple name - all books authored by "Luther Blissett" (both in Italy and, e.g. Germany [the reference is to the *Handbuch der Kommunikationsguerilla*, t.n.]) were published with formulas waiving copyright, either totally or partially. All "Luther Blissett" output is an ever-changing result of a collective process of network creation and re-elaboration. If Grijalbo intends to strictly observe the international laws on copyright, this would be perceived by every multi-use name bearer as an unnatural strain. As the old "Net.gene [AT] tion" affair proved [see <http://www.syntac.net/lutherblissett/mondadr.html>]. Luther Blissett's transnational network is perfectly capable to reject and boycott a work by the Multiple that is not freely reproducible, at least by single persons or for non-commercial purposes. *Q*'s Italian edition carries the following wording: "Partial or total reproduction of this book, as well as its electronic diffusion, are consented to the readers for non-commercial use". We argue that all the involved parties agree about the insertion, in the Spanish edition, of a similar wording in Castilian. Thanks in

advance, and greetings from

Luther Blissett
(th authors of *Q*)

Date: Mon, 28 Jun 1999 09:27:30 +0200
From: CLAUDIO LOPEZ <[claudio\[at\]grijalbo.com](mailto:claudio[at]grijalbo.com)>
To: [luther\[at\]syntac.net](mailto:luther[at]syntac.net)
Subject: Re: Traduzione di Q in castigliano
Content-Disposition: inline

Nessun problema. Es un placer poder editar Q en lengua española. Gracias por todo y hasta pronto.
Un saludo muy cordial,
C.

<http://www.syntac.net/lutherblissett>

"Never been to a cinema school, never learnt the cinematographic technique. It's by chance that I entered this profession. Simply, I had the urge to create something, either a text, either a film, by any means. I wished my desires to come true, for example the desire to kill cops. I cannot do this in real life, of course. But in a film I can exterminate a huge number of cops all at once. There you are, I started making movies for a very crude motive." (Koji Wakamatsu)

Re-thinking AIDS:
<http://www.duesberg.com>
<http://www.virusmyth.com/aids/index.htm>

I3.O

<nettime> Klasse Kriminale & Luther Bliss
From: Luther Blissett
To: nettime-l@bbs.thing.net
Date: Tue, 27 Jul 1999 16:04:51 +0200

Klasse Kriminale, Sham 69 and Luther Blissett United in Struggle!

Klasse Kriminale & Luther Blissett
Mind Invaders, vinyl 7", 33 RPM
1999, Mad Butcher Records,
Bergfeldstrasse 3, 34289 Zierenberg, Germany
<http://www.pader-online.de/madbutcher>

The legendary Italian Oi!/punk band Klasse Kriminale have re-recorded their last year 7" titled *Mind Invaders* (mind-slashing lyrics written by Luther Blissett), and re-issued it with a new cover (a Blissett whose face and clothes are a precarious synthesis of different youth subcultures). An old-fashioned jewel for the many fans of vinyl records. The song was re-recorded at the Hach Farm Studios in Hershaw, London, and produced by Jimmy Pursey, singer and leader of Sham 69 - possibly the most important street punk band ever. Pursey wrote the notorious skinhead anthem *If the Kids Are United* (which was later covered by thousands of bands all around the world). Now the track has a more solid sound and, at the end of the tune, you hear Stanley Kubrick's *Spartacus* peak scene, with all the captured slaves yelling: "I AM SPARTACUS!". That scene was cited numberless times in Luther Blissett's writings and video productions. The funny thing is that Klasse Kriminale used the Italian-dubbed edition of the movie! The cross-fertilization between Luther Blissett and Klasse Kriminale is yet another statement of creative freedom, against all absurd stereotypes about skinheads being unable to criticize identity, and the Luther Blissett Project being just an evasive heap of technophiles and apologists of the "Immaterial". Actually, among "historical" subcultures, nowadays skinheads are possibly the most active scene on the Net (command a query on Altavista and you'll see with your own eyes), while in the LBP - where a bunch of style-conscious guys has always had connections with the Mod and Skinhead scenes - many people lay the stress on a necessary insurrection of bodies, on being street-wise and martial. Incidentally, I must say that Klasse Kriminale - just like the LBP Bologna column - are committing a "Seppuku" (samurai ritual suicide).

Their *1st Class Kriminale* newsletter (whose heading is a detournement of the Calvin Klein logo) bears this motto: 'We can't fucking stand Klasse Kriminale anymore... Klasse Kriminale are dead... Long live Klasse Kriminale'. It is worth translating and reproducing the lyrics of the song. We also remind that the multi-use title *Mind Invaders* derives from an imaginary noise-rock band 'founded' by Piermario Giani and Chris Lutman in the early Eighties. Later, *Mind Invaders* became the title of both the first book authored by LB in Italy (1995) and an anthology of cultural guerrilla warfare and 'semiotic terrorism' edited by Stewart Home (Serpent's Tail, London 1997). 'My name is your name / Without names everybody is free / One name for the whole world / One name for the music / United, united, so much united / that we don't even have names / If they don't recognize us they won't imprison us / If they can't distinguish us, they won't knock us down / YOU ARE ME, I AM YOU / WITHOUT NAMES, EVERYBODY'S FREE/ IF THEY DON'T RECOGNIZE US THEY WON'T EMPRISON US / IF THEY CAN'T DISTINGUISH US THEY WON'T KNOCK US DOWN/ I am Nobody, you are Nobody / like Ulysses vs. the Cyclop / if I am nothing I'll be free/ if you are nothing you'll be free / YOU ARE ME, I AM YOU / WITHOUT NAMES, EVERYBODY'S FREE/ IF THEY DON'T RECOGNIZE US THEY WON'T EMPRISON US / IF THEY CAN'T DISTINGUISH US THEY WON'T KNOCK US DOWN!' Collectors, multi-use name bearers, fans: order the single via the mail, by sending an international money order (7 euros) to: Klasse Kriminale, c/o Marco Balestrino, c.p. 426 centrale, 17100 Savona, Italy For more info and direct contacts: [kkconnection\[AT\]angelfire.com](mailto:kkconnection[AT]angelfire.com) <<http://www.angelfire.com/ok/klasskriminale/>>

<http://www.syntac.net/lutherblissett>

I4.O

<nettime> Bifo on Luther Blissett's

Q

From: Luther Blissett

To: nettime-l@bbs.thing.net

Date: Tue, 27 Jul 1999 16:05:38 +0200

The following text is an excerpt from a long review written by Franco "Bifo" Berardi. It is going to be published on the pilot issue of Exit, a new Italian magazine. -----

In Thomas Pynchon's *Vineland* I already experienced this feeling - of being in a post-historical time-space where nothing happens anymore, nothing but an absurd hanging on along the past's edge. A daughter (Prayrie) reconstructs an indecipherable past from the fragments and rags left behind by her parents' generation. That past is indecipherable because Zoyd and Frenesi (i.e. Prayrie's father and mother) can no longer provide clues for the puzzle: Zoyd makes a living out of simulating accidents, and is also on welfare for partial insanity. As to Frenesi, she keeps embarking on troublesome enterprises.

And yet *Vineland* is still a contemporary novel - I mean, it hasn't been written by someone of the 'post-generation', because Pynchon, the greatest unknown man of our times, (although we don't know precisely how old he is) most likely belongs to the psychedelic broom. Pynchon has paved the way for Luther Blissett's faceless name, and yet he is still settled in the century of historical tragedy. Now, however, we are witnessing the release of the following generations' early greater narratives. Mind you, I mean: 'following' modern history and modern Humanism. At the end of the Kosovo war springtime, that springtime during which students hadn't occupied any Italian, French or German university, I read two extraordinary novels: Michel Houellebecq's *Les Particules elementaires* and Luther Blissett's *Q*. These two books have just one feature in common: they are written by people looking in from the outside (indeed, from two utterly different outsides). The viewpoint I am talking about is the space-time where action has become uncontrollable and meaningless. Yet, the two landscapes could not be more different: while Houellebecq's book is desperate and sad, Luther Blissett's is desperate and happy. [...] *Q* and *Les Particules elementaires* are the first novels whose post-historicity and post-identitarianism are utterly conscious, though

identity is dissolved in two opposite ways: Houellebecq's dis-identity replaces individuals (names and surnames, personal and collective stories) with the aggregations and disaggregations of biological becoming and decomposition. Such dis-identity is degrading, the basic particles move about looking for the individual's consistency, something that's irremediably gone. On the contrary, LB's dis-identity is awareness of the language's becoming, mutation of roles, becoming community, bodies meeting up with one another, desertion and going adrift.

"Now I turn around when people call me Gustav... I've got used to a name which is not more 'mine' than any other".

Q is a book that comes after history... And see how these dis-identitary pirates skillfully master history, with the contempt of those who took a look through the idealistic fabric - through civilization, religion and politics. Idealism is the condiment of mankind's cannibalistic meal. It is the pepper and salt of both history's violence on bodies and men's violence on women. First of all, I must say that *Q* is written with a wonderful mastery skill. The recombination of time is not simply a series of flashbacks - it is a fold-in of temporal strata whose double, subjective sequence is composed of Gert tom Kloster's passionate look and Q's police-like and political one. Although the book is very lengthy and thick (more than six hundred pages), the plot flows quick and involving. Secondly, I must say that *Q* is impressively rich from a philosophical, ethical and political point of view. The ground stalked by all these precariously named characters is that of the frenzy and madness produced by an historical change in the infosphere, the invention and spreading of a new information technology, that is the press, the possibility of reproducing texts. The word is no longer 'volatile', it acquires an unprecedented power thanks to the invention of flyers, flugblatten. Peasants and craftsmen receive undisputably striking messages. The word becomes matter, and history. All the madness, fanaticism and wicked violence of modern class war, and also its devotion and generosity, spring out from messages whose path is no longer mouth->ears - rather, it is hand-to-hand, and their readers grasp them as the Word, the Scriptures, the Truth. If the Bible is printed, then any printed text is bible. The Scriptures spread themselves around, they are no longer exclusive property of the Power - everybody can spread the word, and turn the word into flesh. There is a logical shift in the relationship between the infosphere and the mind. The printed word gets into circulation in social milieux that are accustomed to oral tradition - those people interpret the text in mythological, strongly picturesque ways. Communitarian mythology arises from the ashes of oral culture and overlaps with the critique of the Power, turning the critique into a new dogmatism and revolt into a totalitarian power. This overlap is the origin of all the delusions that have tormented the proletarian community for almost five centuries. The radical critique of the world turns into the mythology of the Kingdom, autonomy turns into dialectics, the insurgents become victims, pleasure-loving bodies turn into meat in the slaughterhouse of history. Luther Blissett's novel depicts the tragedy of the proletarian community during the last five centuries, the modern age. The novel is set in early 16th century Germany, a few years after the beginning of protestant Reformation, precisely during the Peasant War. Through the plot we can see the stories of our 1960's and 1970's - first the exhilarating creation of communities by the force of our discourses, by the shared pleasures of flesh and mind, then a tragic armed confrontation, fanatical violence in the name of ideals, and finally police repression. I don't know if some of the numberless reviewers noticed that *Q* is the first Italian novel (and even the first European one, as far as I know) handling the experiences of libertarian and autonomous movements, and then of "terrorism", laying the stress on the latter's inextricable tangle of totalitarian fanaticism and state provocation. It is from this point of view that *Q* is a desperate novel. There's no hope in history, there's no hope in dialectics. When the movement arising from everyday life designates itself as an avenging judge, when utopia takes the place of life, here comes the spectre of identity, and the rebellious body is imprisoned by sacrificial idealism. Then, the boss recognizes the rebel's face, and hits it hard. In Luther Blissett's novel there's no hope, and yet there can be happiness. It is an Epicurean novel, nay, a Spinozist novel. Happiness is in the pleasure of meeting each other, in the contact, the caress, in words playing games with no pretence to Truth. Eloi, the Antwerp roof-maker who organizes an egalitarian community based on the refusal of armed violence, is the prototype of a whole generation of insurgents who did not want to seize power, nor did they want victory or revenge. Those people are usually sucked into the pit of assassin history, owing to their fanatic and sex-repressed brothers, who found parties, organize insurrections, provoke massacres and create totalitarian states. "Ursula is something I won't feel anymore, Melancholy, engraved on my flesh and soul. I look at her, she says: 'You are not like Hoffmann, you do not expect anything. You have a hopeless defeat in your eyes, but you are not tormented by resignation - you are tormented by death. You already chose life, once.' ("Q", p. 191) Luther Blissett's heroes can be happy, precisely because they don't expect anything, they don't invest their

desiring energy in history; the future, a dogmatic truth that is to be realized by sacrificing the flesh. Happiness is only in the present, the flesh, the pleasures of contact, the concrete community of bodies touching each other and minds exchanging signals. As far as I know, *Q* is the greatest lesson of irony against fanaticism, ever.

*** I heard that *Q*

caused a sensation in the circles of hardcore multiple name bearers. "What?", someone said, "Luther Blissett signing a contract with a major publishing house? Is this the end of the multiple name and dis-identity?".

On the contrary, that was the final coup de theatre, before the planned melting into thin air. First of all, there can be no "hard core" of faithful Blissetts, because LB is a prank pulled on faith. Secondly, if identity stillness must be radically contradicted, why not make happen a thing like that? Now, the same mechanism that caused a thousand changes in the relationship name-subject is causing the umpteenth and final change: those who have pig-headedly avoided the "Author" mythologies and logics for such a long time, have the freedom to act as "authors", the best authors there are. Hats off for comrade Luther Blissett, whoever s/he is. Luther Blissett emerges as the most important thing happened in 1990's Italian culture. He displayed a brilliant critique of politics - critique of literature - critique of critique, while managing to produce the best politics, the best literature, the best critique. This is pure life, pleasure of the struggle, pleasure of language, pleasure of a community that flows and keeps changing instead of fossilizing. And now? What is Luther Blissett going to do after the end of their Five Year Plan? [*] Hic Rodus hic salta! What will you do, fellas? What shall we all do? I greet you. Hopelessly. Happily.

Bologna, June 1999

[*] This only concerns the older milieu of the Italian Luther Blissett Project. Of course, everybody will still be free to adopt the name.

150

<nettime> Who the fuck is Luther Blissett?

From: Luther Blissett

To: nettime-l@bbs.thing.net

Date: Wed, 28 Jul 1999 18:39:10 +0200

>From l'Unita (Italian left-wing daily paper), 30 April 1999, Friday :

The affair:

ALL LUTHER BLISSETT'S MYSTERIES

>From the *Q* breakthrough to the latest book on our republic's plots, *Enemies of the State*, an essay on Italian "emergencies" from the Seventies to these days

by Stefania Scateni

"Luther Blissett represents the power of communication and collective intelligence - no copyright can fight him back". This was the last sentence of an early text by the Luther Blissett Project, possibly its very birth certificate, which was published on *Derive Appodi* magazine in March 1995. Today, less than five years later, that statement does not sound overambitious anymore. Indeed, it has become a mere ascertainment, not only because the group hiding behind the "Luther Blissett" multiple name has performed several actions of media terrorism (e.g. the creation and propagation of false news about nonexistent satanic cults - by which LB egged on a plenty of newspapers) and authored many serious texts (e.g. essays against the Italian judiciary), but also because their literary work, the very famous *Q* (Einaudi, pp. 643 - for the first time a major publishing house waived copyright on one of their novels) has been read by thousands of readers (the first edition sold 15,000 copies, the second sold 10,000 more). Now, consider that *Q* is not simply a very good novel, exciting and skillfully written - it also has a strongly subversive political subtext. This throws more light on the counter-cultural value of the whole operation.

Another Luther Blissett book hit the bookstores just now. It is the

latest, maybe the last one, because the Luther Blissett Project, nay, the Bologna-based group adopting this collective alias, has decided to continue their journey in another disguise. The book is titled *Enemies of the State: Criminals, "Monsters" and Special Laws in the Society of Control* (Derive Appodi, pp.282). It is the other side of *Q*, or rather a sort of handbook for *Q*'s readers. OK, it is less captivating and charming than the novel, because it is a theoretical text filled with footnotes and references, court verdicts and law texts, and certainly it is going to remain less popular, and yet it is the same book. I mean it. While *Q* is an allegory of Blissett's theory and practice, *Enemies of the State* is a more explicit enunciation. Although the two books were not authored by precisely the same members of the collective, "they both are emblematic of our way of investigating and writing", as LB themselves said.

Let's try a brief summary of the two "plots". *Q* narrates thirty years of violent repression in the Europe of Reformation and Counter-Reformation, by the voice of an anonymous dissenter and revolutionary fighter (the last man standing after an overwhelming wave of blood and repression) and through the watchful eyes of "Q", a secret agent in the pay of cardinal Giovanni Pietro Carafa (i.e. the supreme brain of the Holy Inquisition, who later became Pope Paul IV). The big historical and human fresco painted by the novelists shows us all the plots of 16th century politics, especially the alliances between princes, emperors and powerful bankers. The mighty Vatican shadow stretches out on everything: Carafa is always at work to create scapegoats and public enemies, in order to find more and more allies and strengthen the Church's power.

Enemies of the State reconstructs thirty years of Italian history in order to "cast new light on some judicial and media mechanisms which link the 1970's emergency laws to today's molecular emergencies. The historical setting is economic globalization, the full restoration of the Catholic model and the rise of a new constituent power that will dare speak its name soon". The book's "counter-inquiry" starts from some stories which Blissett tells in order to make mechanisms visible: from the Cossiga Act (1980) to the 7th April affair, from the endless preventive detention of Giuliano Naria to the judicial persecution of Enzo Tortora, from the Anti-mafia season to the "Clean Hands" inquiry, down to the latest public "emergencies", i.e. squatters, pedophiles, satanic cults etc. Luther Blissett writes: "We call 'emergency' a continual re-definition of the 'public enemy' by the powers-that-be. Thanks to emergencies, so-called public opinion accepts not only the violation, but even the *suspension* of all freedoms and rights formally warranted by the constitution and the declarations of human rights. All this is accepted because the media describes it as *necessary* in order to defend democracy". >From terrorism to the Internet, from "molar" to "molecular" emergencies, from politics to culture. In default of a clear conflict between labor and capital, as well as between the society and the state, any conflict can be turned into an emergency.. According to Blissett, in the name of the defence of the state, the constitution was torn to pieces, with the engagement of intelligence agencies, the alliances between politicians and magistrates, the vicious circle between the media and public prosecutors, and the full-time interference of Vatican long hands. Yes, the thesis is pretty extreme, and certainly not agreeable, especially when Blissett deals with such complex phenomena as pedophilia. However, what the Luther Blissett Project wants to do is giving us a new pair of glasses, "uncomfortable" glasses to take a new look on reality.

I wrote: 'uncomfortable'. In fact, Blissett risks being sentenced to a fine of 100 million lira (about \$ 53,000) for having caused "moral damage" to a Bologna magistrate. The court trial is about the scandal provoked by Blissett's book *Let The Children... "Pedophilia" as a Pretext for a Witch Hunt*, a pamphlet about the most recent "emergency", in which the collective tells the story of Mr. Marco Dimitri and his group "The Children of Satan", who were victims of a sensational judicial error. The public prosecutor, Mrs. Lucia Musti, brought a legal action against the authors, for "defamation" and "misuse of the right to critique". Musti asked the Bologna tribunal to seize and destroy all the copies of the book. Before this happened the authors, whose freedom of speech is in danger, made the text freely available on nearly 50 websites (the list is at <http://www.syntaxe.net/lutherblissett/url.html>, t.n.). Now censorship has become impossible.

This is Luther Blissett's force: being ubiquitous, elusive and indestructible. The power of the multiple name is a nomadic, uncontrollable, rhizomatic power. "A line, not a dot".

<http://www.syntaxe.net/lutherblissett>

16.0

<nettime> Down with war criminals

From: Luther Blissett
To: nettime-1@desk.nl
Date: Fri, 02 Apr 1999 19:09:59
+0200

Down With War Criminals!
A press release

Europe is finished
Q, p. 643

We consider the NATO offensive in the Balkans as useless, absurd, criminal and even apocalyptic. Useless, nay, counterproductive: it turned Slobodan Milosevic and his cut-throats into unconvincing heroes and self-styled opponents of the New World Order, leaving Serbian people with no choice but siding with their dictator. Absurd: historical ignorance and lack of strategy stirred up a war with dark prospects, in a geopolitical area that worked as incubator for the bloodiest conflicts in modern history. Criminal: while it is dubious that NATO wants to impede ethnic cleaning, it is certain that they're ratifying and speeding it up. >From Dayton onwards the Western powers have promoted, as a 'solution' of the Balkan problem, the invention of grotesque mono-ethnic states whose borders can hardly be outlined, kept together only by hatred for their neighbors. Apocalyptic: the abovementioned lack of strategy and the inexistence of clear political purposes are making a ground attack unavoidable, with unimaginable consequences.

In times like these, it is difficult not to sound rhetoric; you hear your own voice and immediately experience a sense of triviality at the bottom of your stomach. Yet every passing day of war and carnage, every bunch of falling bombs brings about certainty that we wrote a book about what's going on. *Q* is an epic on the origins of so-called Modernity which actually deals with the present, with this epoch, the end of Modernity itself. Q's scenario is XVIIIth century Europe, a continent swarming with religion wars, characterised by a conflict between old and new powers (both of which wave the flag of Faith to cover quite other interests) and a mercantile integration that crosses borders and overcomes local wars by launching a new, global one, the war of finance. This Europe is constantly reconstructed by political decisions which are determined by German bankers. Faith is "defended" by mercenary gangs that often abandon themselves to rape and looting, to the detriment of entire populations subject to martial law. In consequence, columns of fugees leave their villages aflame, as desperate rebellion encounters the solid response of both old dynasties and emerging merchant powers, the usual shirty response: guns, further war, genocide. In the end, it is a continent over which one man, an emperor whose domain stretches from America to the Balkans, tries to impose one order, his own, with support of the most powerful bank in the world.

Those pages are about the folly of NATO bombings on towns, factories, houses and people, about escalation to global massacre, about gasoline thrown in the fire of ethnic hate, and what's more, about the unbelievable annihilation of intelligence, about this chilling silence. Fear of bombs in Belgrade and Pristina has an equivalent on this side of the sea, in the fear provoked by the deliberate impotence of these miserable European government celebrating themselves as Socialists, not to mention the obtuse faces of intellectuals and opinion leaders, none of which is able to grasp the meaning of what's going on. Indignation is good for nothing. Generic appeals to peace never roused our interest: war, today as four centuries ago, has a very solid raison d'être, rooted in the criminal decisions of states and supernatural powers, the United States as well as Charles V's empire. Ethnic cleanings and retaliations have their reason too, a reason that we reject and oppose, being aware that time won't stop rewarding with victories and defeats those who keep up this struggle, i.e. the only conflict worth enlisting for. These days of bloodbath coincide with our Q promotional tour all over Italy. It would immoral and inconsistent with our long-time political praxis not to seize this opportunity, that's why we're using our paradoxical 'fame' to censure both the madness of rulers and the apathy of the ruled ones.

The collective of Q's "authors"
Luther Blissett Project - Bologna
April 1st, 1999

17.0

<nettime> The downed Stealth and other Serbian pranks

From: Luther Blissett
To: nettime-1@desk.nl
Date: Sat, 03 Apr 1999 22:46:02
+0200

I read with much interest Roya*jakoby's posting about infowar, propaganda and, er, "communication guerrilla" by the Serbian regime. It is curious that, while many "skeptical" postings were dismissed as "paranoid rants", this apparent satire of anti-NATO positions on Nettime wasn't exposed as pro-Serbian "black" propaganda claiming to come from the other side while depicting a charming eulogy of Belgrade's almighty, ultra-clever ministry of information. Suggesting that "all" e-mail from Yugoslavia is being written by intelligence pros (I presume jakoby referred to *Insomnia's* diary) may be the most brilliant hoax ever pulled by these pros themselves. If I were a Serbian "ratfucker", I'd flood list-servs and newsgroups precisely with this kind of messages.

Unfortunately, I'm afraid jakoby's isn't neither black propaganda nor subtle collaborationism, just flawed "white" stuff whose main sub-text is: NATO has the exclusive right to media manipulation in the West, no-one but Uncle Sam should be allowed to fuck with our minds. I strongly disagree. I think that what goes around comes around: after almost ten years of bullshitting monopoly, the Pentagon had to face the rise of a highly sarcastic (as Ivo Skoric noticed) overt counter-disinformation. It's a karma thing, you know.

In one of my previous postings, I incidentally described Sloba (mind you, I still regard him as a fascist sleazebag) as a "merry prankster". On the same day, someone phoned the families of all German soldiers quartered in Italian NATO bases, informing them that their beloved ones were just dead in the Balkan skies. Headquarters were flooded by desperate callers seeking confirmation.

Friends made me notice that such black humour was one of Blissett's trademarks in the Project's early years, so I tried to investigate among phone pranksters adopting the multi-use name, but my efforts were unsuccessful and I had to assume that, although it is a trivial example of zero-budget grassroots roasting, it was 100% a Serbian operation. Another example: Yugoslavia let it be known that they aren't at war with nobody, as they're victims of a terrorist aggression, thereby Stone, Ramirez and Gonzales aren't prisoners of war and can't appeal to international conventions. This sounds both disturbing and bloody funny. What did NATO expect, since they pig-headedly kept describing this war as "humanitarian peace-enforcing" and other euphemisms? No officially declared war, no conventions. Plain and simple. A while later, spokespersons for Sloba hinted at western judicial "guaranteism", saying that the martial court is 'gathering evidence', implying that S, R & G will have a "fair" trial all the same. All the western media can't help but reporting this joke.

Besides this, it seems to me that, since the first day of bombings, Yugoslavia resorted to counter-manipulation of Western media as a "raspberry" response to NATO's muscle-flexing, often giving a paradoxical twist and acceleration to the whole game. The best strike is the story of the downed Stealth. Given that no-one from the press was allowed to talk to the pilot (or even see him), the Italian media has started to doubt the official NATO version of that "crash". On March 31st Mr. Enrico Mentana, chief news-editor at Canale 5 television, said that 'the lack of "transparency" about this affair reverberates on the whole NATO operation'. The day before, an activist of the Rome-based MIR [Men In Red] group had posted the following message on the Italian <movimento [AT] ecm.org> listserv:

[...] An F-117's can be piloted from the base, with no man aboard. Since the beginning of this war Serbian sources announced at least 3 downings of F-117s before the case we know about, and a further one later. NATO always denied. The only difference between these reports and the confirmed one is footage of the downed plane.

Given Yugoslavia's permeability by foreign journalism, it wouldn't have made any sense to release fake reports on downed NATO aircraft, doomed to denial [...]

As a matter of fact, the only undisputable evidence that a plane was shot down, besides pictures, is the presence of a human pilot aboard. If he dies, it will be difficult to keep it hidden. It makes sense to think that Serbian anti-aircraft has really shot more aircraft down, which NATO could

easy deny due to lack of serious consequences, since no pilot was dead. Perhaps the Serbs realized how to play the game: they hit the fourth plane, then not only made the images public, but also talked about two captured pilots.

Several years later, NATO confirmed the shooting down, but stated that the pilot (one) had been salvaged.

It is hard to believe that a NATO helicopter landed in the middle of Yugoslavian territory, 30 kms. from Belgrade, while the pride of US air force was knocked off at flying height. It is even harder to believe that the helicopter arrived before the Serbian "militias" controlling that territory [...] This is unconvincing fiction.

The shocking truth may be: there was no pilot aboard the Stealth, and if serbian reports are true and other planes were shot down, there may be no human being aboard the aircraft bombing Yugoslavia.

Think of it: while civilians are dying, no military man is really putting his life on the line: these 'heroes' are simply playing some sort of cyñic videogame.'

Someday we'll find out the truth. If it coincides with MIR's supposition, historians will give to Caesar what is Caesar's, and regard this prank as a towering achievement of Milosevic's infowar, no matter if he is and will always be a filthy mind-fucker.

19.0

<nettime> Franco Berardi Bifo:

Europe, the stillborn ideal

From: Luther Blissett

To: nettime-l@desk.nl

Date: Fri, 16 Apr 1999 03:47:48 +0200

> From: lop1912[AT]iperbole.bologna.it
> Data: Wed, 14 Apr 1999 23:56:14 + 0200
>
> This text will be published in the next issue of Tempos, due for release on
> the 20th of April 1999 at:
> <http://www.mediaevo.com/tempos-http://www.mediaevo.com/tempos
>
> Franco Berardi Bifo
>
> Europe, the stillborn ideal
>
> "People never rave about their mothers, they rave about nations, borders,
> ethnic groups, race, class in the last couple of years everyone (myself,
> the Pope, Milosevic, Emma Bonino and Marc Dutroux included) have all taken
> to raving about Europe.
> Europe does not exist, a fact which is hardly worth shedding a tear over.
> Identity is always and only something that has already been lost (or better
> still, something we thought we had) and the more we go on about Europe,
> 'Europeanism', European Culture, etc. the further the spectre retreats into
> the shadows. We have all been taken for the biggest ride on record; a
> united Europe: the Bundesbank, FMI, Pensiero Unico, ENFOPOL and
> American
> bases all over the place." (luther blissett)
>
> The empire of catastrophe, national communism and the end of century
> identity disease
>
> Kosovo Polje, 1989. While the empire of Evil collapses, the empire of
> catastrophe takes its place.
> The empire of catastrophe is the gospel according to aggressive identity
> affirmation: the bloody ghouls, People, Nation and Race are back to haunt
> us again.
> In the 1900s, what was wrongly referred to as communism, proved to be a
> powerful bastion of archaic resistance (feudal, bureaucratic, military and
> nationalistic) against the dynamic innovations of capitalism and against
> the trend towards globalisation that can be seen right from the beginning
> of the century.
> One day the true story of these regimes has to be told, the story of these
> ultra reactionary twentieth century regimes and how they usurped the title
> of communism: the regime in Russia that placed absolute power in the hands
> of the army, the police bureaucracy and the orthodox church; the regime in

> China that shored up the power of the mandarin class, the regime in
> Yugoslavia that let the military caste and priests of various denominations
> (but principally that of the orthodox church) take control.
> It is now clear that these regimes played the same role as fascism in
> Italy or nazism in Germany and their main aims were to contain the dynamic
> innovations of capitalism, to protect national identity from nomadic
> deterritorialisation resulting from technological breakthrough, to snuff
> out any unidentified sparks of life and to impose the shackles of family,
> nation and state.
>
> Slobodan Milosevic is an excellent example of a figure who succeeded in
> uniting the bureaucratic class, who had denied freedom of movement to
> entire populations, preferring to incarcerate them in cells of social
> conservation and ideological dogmatism, and the nationalistic military
> class who had seized power, a pattern recurrent in most of the ex communist
> countries.
> In 1989, Kosovo Polje, witnessed the birth of end of century national
> communism. National communism is the synthesis of the worst aspects of the
> socioauthoritarian tradition (dogmatism and dictatorship, without the
> trappings of social egalitarianism, in other words a version similar to
> that consecrated in the massacre of Tien an Men square in the same year),
> with the aggressive re-emergence of nationalistic and ethnic
> identification, a process parallel to that of the Islamic world in 1979, of
> neo Hinduist India in the 1990s and of Christian fundamentalist America.
> Historical communism at least had the saving grace of universal size. End
> of century national communism is nothing more than another fundamentalist
> regime to add to the list. It has less archaic depth, less power of
> imagination, more atomic armaments, more conventional weapons and a higher
> degree of segregation.
>
> From Kronstadt to Sarajevo
>
> Let us have a brief look at the history of the ten year war in Yugoslavia.
> The country was created in a series of stages starting >from the Serbian
> Nationalist uprising of 1989. The Germanic revolt and the catholic church
> then stirred up the fire of Croatian secessionism.
> It is important not to forget that the horror of the Serbo-Croatian war
> was created under the auspices of both Woytla and Kohl and that they have
> Vukovar on their conscience just as much as Milosevic and Ratko Mladic do.
> After this came the war in Bosnia and the protracted agony of Sarajevo.
> Sarajevo is of immense importance, because it was there that Europe fell,
> along with the hope and dignity of modern civilisation. Sarajevo had a
> population of five hundred thousand people, today only two hundred and
> fifty thousand are left. Fifty thousand are dead, massacred by Karadzic's
> snipers. Sarajevo was the city of interracial harmony, the city that
> represented the dignity of the human race, the city where no one was
> excluded.
> Sarajevo was the token of human solidarity. So why did the 'international
> community do nothing to help? At the time, a number of people, who no one
> (without running the risk of seeming ridiculous) could accuse of war
> mongering, begged Europe, the USA, ONU, and NATO, to intervene.
> Why was not a single bomber sent to intervene then? Was it because, at the
> time, Milosevic was considered to be a reasonable person? Why was Sarajevo
> left to its fate?
> There are those who oppose humanitarian interference in the name of
> national sovereignty. What a shit-ass expression national sovereignty is.
> It is forever on the lips of people like Cossutta, the epitome of a
> murderer's slimy sidekick, if ever there was one. Cossutta wasn't around in
> 1921, but you can bet your bottom dollar that if he had been, he would have
> been all for the Bolshevik extermination of the communards at Kronstadt. He
> was around in 1956 and 1968 enthusiastically supporting the use of tanks to
> quell the student uprisings in Moscow and the factory workers in Budapest
> and Prague. He is currently breaking all records by paying lip service to
> the assassin Milosevic while simultaneously supporting the murderers
> taxing down the runway at Aviano. It is his vote that sustains the
> government which continues to give carte blanche to the bombers.
> A person such as Cossutta opposes the bombing in the name of national
> sovereignty and yet this is like opposing lightning in the name of thunder
> or opposing the effect in the name of the cause.
> At Sarajevo, the conflict between national sovereignty and human
> solidarity was so clear that now there can be no doubt that the nation
> takes over where humanity leaves off. Humanity cannot stand up straight
> until it has thrown off the chains of nationalism, the bonds of membership.
> Humanity did not manage to free itself from nationalism even after Hitler.
> The rhetoric of the post second world war years is full of appeals to the
> nation and the people and the results of this are what we are witnessing
> today.
>
> Why did they do this?
>
> Why did Europeans and Americans let Karadzic's fascists kill fifty
> thousand people in Sarajevo without raising a finger, and yet now they
> choose to intervene in the Kosovo? Why did NATO decide on such a
> demented
> course of action as that undertaken on the 24th of March 1999?

- > You do not need to be a military expert to realise that NATO politics in
- > the Kosovo are complete folly. To begin with, they chose to support the
- > Kosovo Liberation Army, an aggressive, nationalistic group linked to the
- > mafia of Berisha, thus isolating the followers of Ibrahim Rugova, a group
- > that has been struggling to avoid bloodshed for the last ten years. In the
- > end this decision catalysed an offensive whose inevitable (and predictable)
- > effects could never have been anything other than what we have seen on
- > our TV screens. In a year the Serbian military machine massacred 2000
- > Kosovites, in a week it massacred ten times that number. NATO then launched
- > its own offensive and its first move was to strike down the very wretches
- > it was supposed to be protecting. The cover of the Economist from the first
- > week in April shows an ageing Kosovite crying desperately, and the
- > superimposed question he asks himself is: Victim of Serbia - or NATO?
- > Why did they do this? Are the political and military leaders of Nato all
- > out and out sadists or idiots?
- > Even if I wouldn't readily discount their idiocy, I think that the real
- > reason lies elsewhere.
- >
- > Over the past year American foreign policy has undergone a substantial
- > change. From 1989 onwards, arms expenditure has been reduced drastically
- > and with the cold war at an end government finances moved from military to
- > civil research. The 90s however did not turn out to be the decade of peace
- > that the new liberal ideology had predicted. In 1993, in a book entitled
- > Out of control, (published in Italy by Longanesi) Zbignew Brezinski speaks
- > of a future, dominated by an escalation of regional conflict and planetary
- > civil war.
- > The United States has turned out to be a complete failure at a global
- > level. Saddam Hussein emerged the victor of his war, the blueprint of a
- > host of other battles, and ten years after the bombing of Baghdad continues
- > to tyrannise and murder Kurds, Shiites and various other dissidents. US
- > intervention in Somalia, another fiasco, finished in hasty retreat. The
- > allied Afghan forces financed by the USA to undermine the USSR have
- > established one of the most horrendously inhumane regimes imaginable. The
- > mentally unstable son of Kim il Sung continues to launch missiles and build
- > up his stock of atomic armaments while in the last five years as many as
- > three million North Koreans have died of hunger, not perhaps quite the new
- > order the Americans had in mind.
- > At this point, American foreign policy has had to make a choice: either to
- > adopt an isolationist policy, to retreat, leaving Eurasia to sink into the
- > slough of its increasingly powerful, age old conflicts, or to crank up the
- > American arms industry and increase the technological expertise of the
- > American military machine.
- > The isolationist policy is rather weak: how could America possibly turn
- > its back on Middle Eastern and Central Asiatic oil resources and how could
- > America possibly forget that these archaic fundamentalist groups are all
- > equipped with nuclear weapons?
- > In early 1999, President Clinton, who as a young man refused to fight in
- > the Vietnam war, announced that American military expenditure would return
- > to the same level as that under president Reagan. For those who delight in
- > the machinations of behind the scene politics, it is not difficult to
- > imagine the price that the American lobby demanded of Clinton in exchange
- > for resolving the despicable case set in motion by judge Kenneth Starr.
- >
- > Europe, the land of bankers and corpses
- >
- > So now it is the turn of Europe to take the stage. This new born financial
- > power begins to contemplate the possibility of a united army, an army that
- > could one day challenge the monopoly of the American military lobby on
- > global warfare.
- > The American arms industry lobby cannot possibly allow this to happen. The
- > European risk must be dispensed with and this is where the Kosovo fits in.
- > Pandemonium and chaos are unleashed in the name of humanitarianism. In
- > order to protect the Albanian population, a criminal force is sent to
- > exterminate and deport them. In the midst of this confusion, Europe is
- > forced to take the front line and those who govern behave like torpid
- > puppets, void of the slightest trace of dignity.
- > A marginal aspect of the disaster that is taking place, is that the dazed
- > actors involved in this tragedy are those were twenty years old in 1968.
- > Now, they are nothing more than presumptuous cretins who have lost any
- > right to exist and yet refuse to step down from the stage they conquered
- > all those years ago in the name of utopia and justice. These ageing cynics
- > are willing to turn their hands to actions as vile as this to cling onto
- > the positions they have gained.
- > The idealism of the 1968 revolt has sunk under the waves of hypocrisy and
- > egotism.
- > The generation of '68 is no more; it has been lost in the inhuman lust for
- > power, in its lies and in its violence.
- >
- > If there is any logic at all behind the Easter war, it is this: the North
- > American industrial military machine has defused any threat that Europe may
- > have constituted in political and military terms. It has succeeded in
- > forcing Europe to take part in a suicidal war that can only end in
- > humiliation and defeat, a war in which the worst instincts of the European
- > nations will be rekindled.
- > The war in the Kosovo is only part of a vast puzzle of interlocking

- > pieces. The antagonism between Turkey and Greece, the war between the
- > Turks
- > and the Kurds, the labyrinthine Caucasian conflict. The war between Iran
- > and Iraq, between Pashtun and Tajik in Afghanistan, between India and
- > Pakistan. The entire Eurasian continent is immersed in low profile wars
- > that regularly explode into unspeakable violence and continue to establish
- > the disturbing threat of the capacity for mass extermination.
- > This is the powder keg into which the Kosovo, with a lighted match in its
- > hand, could easily blunder.
- >
- > Europe is a stillborn ideal. It is now little more than a secondary
- > element tacked onto a NATO initiative and will never be able to act
- > independently. The link between the ancient world and the post modern has
- > been smashed.
- > At the risk of repeating myself I feel it is important to underline this
- > point: Europe is the link that joins the continent of past identity, the
- > continent of the vile history of archaism and modernisation, to America,
- > the continent with no history, the continent that is free from archaic
- > fundamentalism, free to construct all the synthetic, fake fundamentalisms
- > it chooses.
- > Europe is the link between history and technology, between the root and
- > the expedient.
- > This is the link that has been broken.
- >
- > A macabre screenplay
- >
- > The screenplay to the 21st century has begun to unravel.
- > Globalisation has nothing to do with the homologizing of human society. On
- > the contrary it institutes a profound and lasting duality in planetary
- > society.
- > Five or ten per cent of the human race make up the virtual class, enclosed
- > in the info-economic system CAORBIT (interconnected orbiting capsules),
- > and somewhere way below, on planet Territory, planetary civil war becomes
- > the main driving force behind the material economy.
- > The virtual class and civil war have no geographical boundaries, they are
- > not territorial functions: Bangalore plays no part in the virtual circuit,
- > whereas South Central Los Angeles is part of planet Civil War.
- > Therefore, even if it is easy to foresee that Eurasia is the continent
- > where the collapse of archaic territorialism will remain predominant, in
- > America it is the virtual economy that will prevail. Either Europe can
- > function as the link and point of dynamic interchange between these two
- > worlds or be smashed and swept up by one or the other or both.
- > The war in the Kosovo seems to favour the second hypothesis.
- > As far as one can predict, the American isolationist hypothesis (the idea
- > of transferring the American continent to a separate, inaccessible planet)
- > is somewhat unrealistic: the proliferating threat of the bomb holds the
- > planet tight and united in an infernal embrace.
- > In this screenplay, there is no role for us to play.
- > We must desert from this inevitable war.
- > We must desert from nationhood and state, from identity and from
- > membership.
- > We must become life without duty and without justification.
- > We must live as if the world did not exist.

<http://www.syntac.net/lutherblissett>

A New Guide To The Luther Blissett Project

last update: April 1999

the endless self-historification, the baffling creation mythologies, the amazing media pranks, the incredible amount of press coverage. Dozens of texts and several useful pics (including LB's face). You too are invited to adopt the "Luther Blissett" multi-use name for communication guerrilla actions, ktraktivism, civil disobedience (electronic and not) and radical mythopoesis.

'Well, I don't wanna remain underground. There is subculture and main culture, and I don't wanna remain as one of the subculture at all. More and more people who like subculture are coming close to me. They nestle close to me saying "Mr. Blissett", and all of them are weird. I often think "You must be sick. Take balanced nourishment, vitamins too, and become healthy, then come to me." I don't like people intending to be underground.' (F. P. Belletati, Naples, April 7th, 1999)

<nettime> Luther Blissett Update # 3**From:** Luther Blissett**To:** nettime-l@desk.nl**Date:** Thu, 04 Mar 1999 00:06:05**+0100**

Luther Blissett Project, Italian Situation, Updates

March 1999 - # 3

Repression and the 'Musti Affair'

A few days ago, in the morning, one of my roommates answered the phone and an unknown female voice said: There's a package for Mr. [my real surname], nay, for Luther Blissett... It's on your floor's landing, at your neighbor's door'. I went out and ran into a smelly card-board box. I opened it carefully and found a severed pig head.

It's just one of the several threats we've gotten from someone who isn't pleased with our 'Children of Satan' campaign. Of course these people know that I'm one of our collective Spiderman's Peter Parkers. Well, we've got some plausible suspicions, those downs will get the fucking thing up their sorry asses before they can say "ehm..."

This update is about our libel court case and other related events. Those of you who are yet unaware of the case (which originated from our book *Lasciate Che I Bimbi: 'Pedofilia', un pretesto per la caccia alle streghe* [Let The Children... 'Pedophilia' as a Pretext for a Witch Hunt], 1997) can have a look at: <http://www.geocities.com/Area51/Rampart/6812/rampart.html>. This website badly needs to be updated and revised, I'll do it myself ASAP. All the same, it contains a fairly good account from the publication of the book to Summer 98.

Luckily, the book wasn't banned, there was no preventive seizure of the copies. The next hearing is scheduled for 11 November 1999. In the meanwhile, Deputy District Attorney Lucia Musti filed an appeal against the full acquittal of the Children of Satan, putting in a 250-pages-long, groundless objection to the sentence. As always, her text didn't make references to any evidence or reliable testimony. Moreover, she's looking for some other nark to lie in court and slander the defendants. To make things worse, a few copycat McMartin-like trials are going on in other Italian towns...

The tangly events that have unfolded since the fateful day we decided to write the book inspired a thicker and more scholarly essay entitled *Nemici Dello Stato: Criminali, 'Mostri' e Leggi Speciali nella Società di Controllo* [Enemies of the State: Criminals, 'Monsters' and Special Laws in the Society of Control], which will be available in Italian bookstores on March 12th.

And now, the latest stunts and coups-de-theatre.

I.

>From La Repubblica-Bologna, 15 January 1999, Thursday, p.V:

SATAN AND THE PUBLIC PROSECUTOR COME ON THE SCENE
Dimitri-Musti Clash Becomes A Play - Black Mass Court Trial To Be Staged at Teatro Polivalente Occupato

by Luigi Spezia

The "Dimitri affair" became a theatrical performance, as happened to the "Sofri affair" staged by Dario Fo. Indeed, this performance focuses on the magistrate that ordered the detention of the president of the Children of Satan, thereby the title is "Il caso Musti" [The Musti Affair]. The Bolognese Satan's judicial misadventure will be staged on January 30th at TPO ('teatro polivalente occupato') in via Imerio [a notorious squatted building, t.n.], a place patronized by Luther Blissett, the collective agent of alternative counter-information who assailed Deputy DA Musti's inquiry on black masses. The magistrate refused to comment on the latest 'provocation'.

Il Caso Musti is authored by Riccardo Paccosi, an actor and playwright belonging to Amorevole Compagnia Pneumatica [...] It will be performed in the context of a benefit show to raise funds for Luther Blissett's court costs. As a matter of fact, Mrs. Musti brought a libel suit against Blissett after the publication of the book *Lasciate che i bimbi*, which bitterly criticized the Dimitri inquiry.

La Repubblica contacted a spokesperson for Luther Blissett's 'Permanent Workshop on Censorship and Repression', which might also be described as 'the producer' of *Il Caso Musti*. He stated: 'Dimitri will get some money too. He's completely penniless since his release from prison. IACP [Council Housing Institute, t.n.] is about to evict him. Although he was innocent, he's got such a wrecked reputation that nobody is giving him any job'.

On January 30th, the performance will be staged twice during a Latin/tropical dancing party. TPO, that was squatted three years ago [...], will turn into a sort of sauna, given that the temperature will rise up to 35 deg. C, 'in order to escape from this bleak Inquisition winter'. Marco Dimitri gave some advice for the performance: 'Last Summer [...] these guys asked for my authorization, which I was very glad to give them. I didn't see the rehearsals nor did I read the script, but I provided them with first-hand accounts of the case. I support this work because people must be aware of how risky is the judiciary [...].

As to Luther Blissett, he declared that Marco Dimitri's judicial mishap 'is theatrically appealing. The case is an Odyssey, and the magistrate is an interesting character as well'. Nobody asked the latter's authorization though. It seems that Luther Blissett doesn't fear another suit by Mrs. Musti [...]

Riccardo Paccosi is a young author. He took part to the 'Luther Blissett Situationautic Theater', now disbanded, which was devoted to street rioting [...] He describes himself as 'an actor who tries to turn art into ethics and then into politics'. [...] 'The play's targets are three: the Catholic Church that backed the inquiry, the judiciary and the media'.

II.

from *Il Resto del Carlino* [Bologna right-wing daily paper], 24 January 1999:

VIA IRNERIO THEATER TO BE EVACUATED

Illegal performances in spite of safety irregularities - The DA Office informs the City Hall - A Show on Prosecutor Musti'

by Biagio Marsiglia

In the Local Magistrate's Court the rumor is official [bullshit! If it's a rumor, then it cannot be official; if it's official, then it isn't a rumor. T.n.]. The Teatro Polivalente Occupato in via Imerio could be evacuated by the police by the end of next week. This situation, which has been tolerated for a long time (at least two years), suddenly became an urgent question.

In fact, [...] after the news informed that next Saturday night the illegal theater will host a show entitled *Il caso Musti* (i.e. Lucia Musti, the magistrate who handled the investigations on the sect called 'Children of Satan'), the DA office sent an official report, directed to the City Hall's Engineers' Office. Now TPO is an 'affair' itself, and nobody can pretend not to know what happens in there [...]

III.

[This is a press release issued by TPO and other squats, Leftist groups and alternative media. The content is provokingly 'liberal', in order to piss off Musti and show her that those fucking Autonomists are far from being juridically unprovided.]

THE HIGH BOARD OF THE JUDICIARY MUST SUSPEND LUCIA MUSTI FROM HER OFFICE AND HER SALARY
Bologna, 25 January 1999

[...][Lucia Musti's move] struck us as an attempt at interfering in the hazardous negotiation between occupied clubs and the City Hall, to make the latter lay an iron hand on the guilty of *crimen lesae majestatis* [lese-majesty crime]. This is an extremely irresponsible behavior, susceptible of provoking tension and make this problem even worse. We are facing an intolerable, hideous preventive censorship of a cultural manifestation whose content is yet unknown. By a groundless pretext (safety), freedom of information and satire is injured, in obvious contradiction with the 21st Article of the Constitution ('Everyone has a right to freely express their thoughts by speech, writing and any other means of propagation'). Should an entire community be forced to (literally!) pay for the private grudges of a touchy magistrate? Let's break through the enemy's lines, and take the field of knowledge that - presumably - pertains to Musti. In this case, we find sufficient grounds to charge her with 'abuse of official duties' and 'pursuit of private interest in public function'. The substance of the offence invalidates the reliability of both this magistrate and this District Attorney Office. Musti is not new to infringements and violations: her behavior during the inquiry on the Children of Satan struck us as contrary to virtually every fundamental principle of the Constitution [...] and many articles of the

Declaration of Human Rights [...]

Musti is not new to the intrusion of her personal opinions into his investigations, either: a few weeks ago, she announced an inquiry on the Animal Liberation Front and stated: I'm crazy for furs. I used my first salary as a judge to buy myself a mink coat'. A magistrate who declares his/her preconceptions towards the people subject to preliminary inquiry acts in violation of the Code of Penal Procedure, whose art. 326 obliges public prosecutors to 'ascertain any fact and circumstance that can exculpate the person subject to preliminary inquiry'. All this considered, we urge the Disciplinary Section of the High Board of the Judiciary to intervene and suspend Musti from her duties and her salaries, in all cases granting food checks not exceeding the terms of law. Alternatively, we ask for official censure and removal to another court.

Coordinamento "2001 Odissea negli spazi"
(Teatro Polivalente Occupato, Luther Blissett Project, Link, Livello 57, il Covo, Sottotetto, Grafton 9, Zero in condotta, Radio K Centrale, Coordinamento gruppi teatrali, Bambini di Satana)

The sensation caused by our reaction forced the City Hall to officially state that TPO wouldn't be evacuated. On 30 January, about 800 people attended "Il caso Musti".

Next updates:
#4 - Q

F.P. Belletati, Bologna, Italy

21.O

<nettime> The London Times on Q
From: Luther Blissett
To: nettime-l@desk.nl
Date: Wed, 10 Mar 1999 02:39:58
+0100

The Times, 9th March 1999

The name of the footballer cited in literary mystery
FROM RICHARD OWEN IN ROME A FORMER Watford and England footballer is at the centre of a literary mystery in Italy involving the novelist Umberto Eco and a group of anarchists. The group use the collective identity 'Luther Blissett' to hide their identity.

Blissett played - briefly - for AC Milan, but scored only five times in 30 games for the club in 1982, earning him the nickname "Luther Missit" and giving rise to the gibe that Milan had bought "the wrong black Watford player". (The "right" player would have been John Barnes.)

In March 1997 four young Italians accused of travelling on a train without a ticket all answered "Luther Blissett" when asked for their names in court. It emerged that the loosely organised group of self-styled anarchists had been struck by Blissett in Italy.

In his latest incarnation, "Luther Blissett" has written Q, a 650-page novel set in Renaissance times, with a mixture of real and imaginary characters. It is full of historical and literary allusions in the manner of Eco, author of The Name of the Rose. Described as "a saga of good and evil", the novel is set against a background of espionage, the Inquisition's ruthless struggle to root out heresy, Martin Luther and the Reformation, holy wars and peasant uprisings.

"Q" is the code name of the hero, a theological student who becomes the right-hand man of Gian Pietro Carafa, the Neapolitan aristocrat who became the fanatical and narrow-minded Pope Paul IV (1555-59), clashing with Elizabeth I and introducing the Index of Forbidden Books.

According to La Repubblica, Q was written by Federico Guglielmi, Luca Di Meo, Giovanni Catabriga and Fabrizio Belletati. They refuse to give biographical details, beyond saying they are all between 26 and 35 and are all from Bologna. Il Messaggero said the hook is a "masterful fresco depicting the struggle of the individual to escape from his preordained destiny... a metaphor for the united Europe of to-day".

The authors said they had chosen the 16th century because it "saw

the birth of all that is rotten in modern life: Europe, mass communications, the police state, financial capital. It took six months to research the history, another six months to work out the plot, and two years to write it," they said, speaking "collectively".

Collective writing was "like a jazz band - some are virtuoso bists, other parts we play together. Or a video game in which 20 people are credited as authors. We hope Q will be posted on the Internet. A novel nowadays is like interactive software . . . this is the future of creative writing".

The anarchists said they would end their attempts to cause panic in the sanctuaries of power" in 2000, "because as Cary Grant said, it's better to go a minute early, leaving people wanting more, rather than a minute too late, when people are getting bored".

The publishers said they were waiving copyright on the hook, in the spirit of "Luther Blissett". "Anyone can reprint it." Eco, meanwhile, has denied that the hook is an elaborate "joke within a joke", and that he is "Luther Blissett".

The anarchists - their hoaxes include Naomi Campbell's alleged cellulite problem and an exhibition of "chimpanzee art" - say "anyone can use the name to show their anger".

They chose Blissett because he was "a nice Afro-Caribbean guy who had problems with the Italian way of playing football and became a target of racist jokes. The Luther Blissett project is a way of taking revenge on stupidity."

Blissett, back on the staff at Watford, said yesterday: "I am not pleased, but what can you do about it?"

Well, this is grossly superficial and reports things we never said, but... it's the press, baby!

Next updates:
4. The four names - Blissett's most subtle hoax exposed and praised by comrade General Vo Nguyen Giap

F.P. Belletati, Bologna, Italy

22.O

<nettime> Luther Blissett Update
#4-a
From: Luther Blissett
To: nettime-l@desk.nl
Date: Thu, 11 Mar 1999 02:08:50
+0100

Luther Blissett Project, Italian Situation, Updates
March 1999 - #4-a
Q's Deflagration

The piece on Luther Blissett written by the Italian correspondent of The London Times (see my previous message) is one of the most ridiculous accounts of the LBP since its birth. It would be impossible to handle and de-construct all the absurd contradictions and non-sensical assumptions contained in the article. That tall story about tickets and trains is a ball of bullshit which has bounced from a British rag off to another for more than two years. In 1995 a bunch of Roman Luther Blissetts, during a broadcast of their psychogeographical radio show, occupied and hi-jacked a night bus. The police attacked the vehicle and the "psychogeographical rave party" flowed into a street riot, with cops shooting skywards and eighteen "hijackers" brought to the nearest police station. Given the slowness of our judiciary, the court trial is still dragging on. This has clearly nothing to do with Richard Owen's account. Even the description of LB as an 'anarchist' and the false statement about 'showing one's anger' is 100% copycat crap, already featured on The Daily Express and other toilet paper. None of the four "authors" who "revealed" their "real" names is an Anarchist. Moreover, *Q* has no similarities with *The Name of the Rose*: no monasteries, no Agatha Christie-like mysteries. Q's plot

stretches for nearly 40 years (not just a week!) and unfolds in the open air. The 16th Century doesn't resemble the early Middle Ages in the slightest and, what is more, the political content of the two books is extremely different. It must also be said that Umberto Eco is growing foolish and reactionary: last week he praised the New York City Police Department from his weekly column on *L'Espresso*. The London Times also 'forgot' to mention that rumors about Eco being the 'big brain' behind Luther Blissett are part of a Nazi conspiracy theory. I also remind you that the London Times bought those forged Hitler diaries in 1983... :-)) Here is the Repubblica interview, which was badly translated, heavily re-written and dishonestly cut-and-pasted by Mr. Owen. It is preceded by an official disavowal of the Repubblica piece, and followed by excerpts from *Il Messaggero*. In the next update (#4b) comrade Vo Nguyen Giap will comment upon our latest move. Keeping you up-to-date on the twists and turns related to a novel that you can't read (at least for the time being) may seem bizarre and redundant. However, I believe that the latest controversies may cast new light on the Luther Blissett multi-use name and the ways one can adopt it in order to performat the media and inoculate radical content. As always, I exhort people to adopt the name for activism and electronic civil disobedience.

1. REQUEST OF DISAVOWAL

In compliance with article 8 of Act n.47/1948 (law on the press), governing the right of rectification, we demand that you publish what follows: The headline, subheads and captions of the interview with us "authors" of *Q* (Luther Blissett is Us', La Repubblica, 6 March 1999, p. 6) have no correspondence whatsoever with the content of our statements, nor with the tone of Loredana Lipperini's introduction. We never uttered the headlined words (although they were dishonestly put in quotation marks), nor have we claimed to be the authors of any 'computer hoax'. We do not intend to incur all the police and DA investigations on presumed offences committed by Blissett's name in several Italian towns. We will not do it, because we are NOT 'the four people who hide themselves behind Luther Blissett'. 'Luther Blissett' is a multi-use name that can be adopted by anyone and is used every day and every night in the rest of Europe and the world. As regards Bologna, dozens of people are involved in the Project. In fact, the statement that kicked off the interview goes: 'We are less than the 0.04% of the Luther Blissett Project'.

In witness thereof,

Fabrizio P. Belletati - Luca Di Meo - Federico Guglielmi - Giovanni Cattabriga

2. [La Repubblica, details above]

'LUTHER BLISSETT IS US' By means of an uncommon novel, four people claim to be the authors of past computer hoaxes and unveil their identity for the first time

by Loredana Lipperini

ROME. What happened to minimalism? Where have all those indoor short stories gone? This is quite another story: enter *Q*, a novel people were craving for because it would be the debut in fiction of subversive Luther Blissett (a pseudonym behind which several authors played computer pranks in the past few years) and proved to be a real literary coup, a very solid book that goes beyond any scandal or sensation. An extraordinary 643-pages-long adventure set in the early 16th Century, made of faith, revolution, conspiracies and massacres. We read about Saxony and armoured horsemen, Anabaptist utopians storming Westphalia, pontifical Rome swarming with spies weaving the bloodiest plots and, what is more, two foes chasing each other. They are a nameless theological student and Q, the 'eye' of Gian Pietro Carafa, the Great Inquisitor who will become Pope Paul IV. The novel is published by Stile Libero Einaudi [...]. It is cultured, charming and sharply written despite its complexity, and was appreciated by more than one prestigious reader who enjoyed it before the publication and spread the predictable rumors: the 'real' author was assumed to be some heretic clergyman and/or (obviously) Umberto Eco. Things are not what they seem. The authors are four and have been involved in the 'Luther Blissett Project' since its beginnings. They accepted to tell us their names, because they do not throw any weight about them. Society news: they are Federico Guglielmi, Luca Di Meo, Giovanni Cattabriga and Fabrizio P. Belletati. They are between 26 and 35 and live in Bologna: some of them work as social welfare assistance or in the publishing industry, one works as a bouncer in night clubs. End of the biography. 'Our names' they state in a strictly collective interview, 'have little importance. Our biographies are even less relevant. We are the team that actually wrote *Q*, and yet we are less than the 0.04% of

the Luther Blissett Project'. Why did you accept to come out then? 'Not in order to spectacularize ourselves and become young fashionable hacks or talk show guests, which would be a very dishonourable end. If that ever happens we hope that other Blissetts will finish us off like wounded horses. This move is aimed at showing that we are a collective entity, not a single 'Author'. Behind Luther Blissett (and behind *Q* as well) there is no boss, no mysterious scholar, nor have we been the only Blissetts who contributed. It is network the future of creative writing'. Yes, but you started from the past. Why did you choose to write a historical novel set in the 16th Century? 'Q is a novel that encompasses several genres: it is a crime novel, a spy story, an adventure novel and, finally, a historical novel. We engaged in a back-breaking narrative, crammed with intertwining sub-texts and sub-plots. This is what we like, what literature should be about: telling stories, making mythologies. We're fed up with with magnified short stories based upon one concept (at best!), which are nothing more than style exercise, pseudo-autobiographical and 'generational' booklets. The minimalist wave is going to end, nay it *must* end. Indeed, it's already over, and long-forgotten. As to the 16th Century, we chose it because it gave birth to Modernity and everything that is rotting today: Europe, mass communications, police apparatuses, financial capital and the State. And what's more, as the book-seller Pietro Perna says in the novel: 'Whores, business, forbidden books and papal conspiracies. Is there anything else that makes life worth living?' What was the initial hint? 'There were more than one. At the end of 1995 we were inspired by reading the papal encyclical *Ut Unum Sint* [That all may be one], Raoul Vaneigem's study on the movement of the Free Spirit and James Ellroy's *American Tabloid*. We might describe *Q* as a synthesis of all these things. It took six months to research the history, another six months to work out the plot, and two years to write it. How was collective writing? It's like playing in a jazz combo: good understanding, collective arrangement and individual solos. Another possible example is the production of a videogame: you bump into at least 30 names credited as authors. Is there any difference between a novel and interactive software? Besides, Blissett has been saying for years that creative writing is an utterly collective operation: concepts can't be anyone's property, the genius doesn't exist, there's just a Great Ricombination'. The book has a yet unpublished clause: it may be totally or partially re-used and re-printed, except by other publishing houses... 'Yeah. For the first time in the history of the publishing industry we forced a major to accept an anti-copyright formula. It's an important precedent, and we're extremely pleased with it'. Besides, *Q* is also the 'summa theologica' of the 'Luther Blissett Project, certainly not because the word 'Luther' appears on the walls at page 69 (in this case, it is Martin Luther), but because one can find all your concepts: multiple identities (the protagonist's numberless names, ways of infiltrating the establishment... 'What more? 'We'd rather people find the references themselves, however, one thing must be said: *Q* pays homage to all those 'second leads' that make history, the lively and anonymous multitude sustaining the weight of human vicissitudes. Some time ago this multitude was named 'Luther Blissett'. Anyhow, baptism is optional'. By the way: Italy's 'Luther Blissett Project' will end by 2000. Why? 'As our cherished Cary Grant said, it's better to go a minute early, leaving people wanting more, rather than a minute too late, when people are getting bored'.

3. >From *Il Messaggero*, 6 March 1999, p.20, section "Cultura & spettacoli":

LUTHER BLISSETT: THE 16th CENTURY LOOKS LIKE 2000

A thriller, a document. The first novel published in Italy by the mysterious author of several computer hoaxes, Luther and the Anabaptists, Gutenberg's revolution and the Inquisition. A historical fresco. A saga of the Powers-that-be, which is having its first effect: the pursuit of the author.

by Fiorella Iannucci

It caused sensation even before entering bookstores. Not bad for Luther Blissett, the Master of Deception, the Big Sapper, the impregnable pirate that baptizes his initiates by his own name, assuring that their opinions and actions will get much publicity and remain anonymous [...]. Here is *Q*... whose only synthetic thing is the title, which is followed by 651 pages filled with historical events, dates, crimes, protagonists and second leads, walk-ons and completely fictional characters. It all belongs to that feverish, terrible period which shattered 16th Century Europe. Holy wars and heresies, Gutenberg's revolution and Luther's Reform, the Anabaptist cult and proto-Communist beliefs, the Peasants' War upon the steel-covered mercenaries paid by princes and bishops. It was both the big prologue of Modernity and its undetachable shadow, [...]. A thriller. A document. A novel, as well as a metaphor of the present. Charles V's boundless empire (funded by the German bank, swarming with a thousand irredentisms) sounds like today's Europe. The Jubilee's road-wards were the same as today's, and many people (Martin Luther first among equals) were indignant with the sale of indulgences to buy Heaven. They still are.

As to Gutenberg's revolution (concepts printed on books, classes and hierarchies overcome by new knowledge) sounds like the computer revolution, sweeping hierarchies away on a planetary scale, thanks to the Net. These are just a few cues, useful for a multi-levelled reading of *Q*. This book is a stone thrown into the system's pond [...]

Next updates:
#4-b - The four names: Blissett's most subtle hoax exposed and praised by comrade General Vo Nguyen Giap

F.P. Belletati, Bologna, Italy

23.0

<nettime> Luther Blissett to be rehabilitated

From: Luther Blissett

To: nettime-l@desk.nl

Date: Sun, 14 Mar 1999 23:32:57 +0100

An Open Letter To Mr. Luther Blissett,
(first-team assistant-coach at Watford FC, England)

Dear Watford FC webmasters, 'zine editors and supporters,

I am one of the numberless people who adopted "Luther Blissett" as a multi-use name for radical actions and theory, multimedia works, anti-art performances and open political contexts in Italy and other countries of continental Europe. Since the mid-Nineties, the British press gave extremely distorted accounts of our activities, describing us as 'Anarchists' (which we aren't) and manipulating our statements. The British press made us look like moronic students, while we're people who work bloody hard and managed to be praised/feared by the cultural institutions of our country. Maybe this distortion is the reason why Mr. Blissett sounds very pissed-off in his latest declarations (see The Times, 8/3/1999, p.3). He (and you) may not share our political and aesthetic views, however we'd like to set the records straight once and for all: It was never our intention to sneer at Mr. Blissett's unlucky season in Italy. We always thought that the press and the supporters treated him unfairly since the beginnings: in the early Eighties it took a plenty of time for a British player to understand the Italian way of playing football, which was boringly defensive. He was never allowed to get used to Italy. Moreover, the club was a dreadful rabble of weirdos, and the owner Giuseppe Farina was a crook and an alleged arms dealer, who went bankrupt a few years later. We hope that someone will pass this letter on to Luther, and post it on the Watford Mailing List. We'd like to get a surface mail address for Luther, so that we can send him our books, publications and a lot of press cuttings covering both us and him. The following piece is a colourful article published on today's *Tuttosport* (one of the three sports' daily papers), where both one Luther Blissett and the journalist argued that it's time to re-establish Mr. Blissett's good name. Thank you very much,

Fabrizio P. Belletati a.k.a. Luther Blissett

Tuttosport, March 14th, 1999, Sunday:

BLISSETT, FROM RABBIT TO BEST-SELLING WRITER
by Gianluca Scaduto

Do you remember the English at Milan AC? They were so unlucky that they preceded the Dutch trio [Gullit-Van Basten-Rijkaard, t.n.]. Hateley retired from football two years ago. Wilkins is about to strike the big one: he entered the staff at Chelsea and there is a rumour that he's going to replace Rix (Viali's vice, who got mixed up in a court trial under charges of abuse and paedophilia) when the latter is fired. As to Luther Blissett, he was one of the most unpopular foreign players in the history of Italian football. Since those years, however, we've seen much worse players, perhaps it is time to rehabilitate Blissett's Italian season (1983-84, 30 matches, 4 goals). [Actually 5 goals T.n.] In fact, somebody's trying to re-establish Blissett's good name. After only a few days since its publication, *Q* already needs to be reprinted. *Q* is an adventure set in the 16th Century, a 643-pages long ponderous novel, authored by people who had the nerve to recall the Church's skeletons in the closet, a few months before the 2000 Jubilee. The author is Blissett, indeed, the real Blissett has nothing to do with this: he's back at

Watford FC, his former team, and works as a first-team deputy coach. However, his name was adopted by dozens of people all over Italy and Europe, to create the most various situations. Some Luther Blissetts are the bogeymen of journalism: they invent fake news and journalists usually buy them. Their best strike was the story of Henry Kapper [actually "Harry Kipper", t.n.], a "multimedia guru" who was travelling around Europe on a push-bike, his route virtually spelling the word "art" on the map. He allegedly disappeared in Trieste, soon before diving into Bosnia. Daily papers and press-agencies gave the alarm, "Chi l'ha visto?" [Has Anybody Seen Him?], a missing persons' prime-time TV show, t.n., covered the case. Two hours before the broadcast Luther exposed the hoax: the guru didn't exist. This demonstrated that so-called "sources" may be utter bullshit. However, Blissett's name is also used for political activism and three-sided football games played on hexagonal pitches ('good old Trapattoni' games: the winner must concede less instead of scoring more goals). Strange blokes, aren't they? And now they've got a face, nay, four faces. *Q* is not a common book, it is a masterpiece, and some people believed that Umberto Eco was the real author behind the collective name (which anyone is free to adopt). Thus the four authors came out (though they took to the bush again, and swear they'd never be guests at Maurizio Costanzo Show). The book may even make history: there's no precedent for a novel written by four persons, with an anti-copyright clause. No, they don't believe in 'the romantic concept of genius. Ideas aren't anyone's property', as stated by one of them. Anyhow, why did they choose Blissett's name to sign their works? A footballer's name would be an excellent Trojan horse for our actions. We chose Blissett because we wanted to rehabilitate him. He wasn't that bad: the year before coming to Italy he'd been top goal-scorer in the English league. It was the team that sucked: in fact, president Farina went bankrupt not much time later. Moreover, we appreciated Blissett's Jamaican roots: racists on the terraces used to welcome him by crying like monkeys'. And what is Luther Blissett's opinion? A few days ago The Times wrote about *Q* and asked him: are you glad you've become a literary mystery? He answered: 'I'm not pleased, but what can you do?'

Next updates:
#4-b - The four names: Blissett's most subtle hoax exposed and praised by comrade General Vo Nguyen Giap

F.P. Belletati, Bologna, Italy

24.0

<nettime> Kosovo, Iron Lungs And Hard Cocks

From: Luther Blissett

To: nettime-l@desk.nl

Date: Wed, 31 Mar 1999 02:35:22 +0200

[All the Luther Blissetts involved in the *Q* operation decided to turn every evening of their much-hyped promotional tour into an anti-war agit-prop performance. This text is based upon the stand-up act I'm doing these days, with striking responses from the audience (standing ovations, etc.)]

KOSOVO, IRON LUNGS AND HARD COCKS

Although you're here because I'm a novelist, I'm not going to talk about my book. It would be *immoral* not to talk about this war, as military aircraft takes off from the Adriatic coast, just a few miles away from this bookstore.

As a matter of fact, *Q* is a Trojan horse manufactured by radical opponents to the present-day world order; its makers at the Luther Blissett Project managed to intrude themselves into Troy, that is mainstream pop culture, and now they're 'hi-jacking' every conference, public reading and debate, taking every opportunity to speak out against bloodbath disguised as "Humanitarianism". Now that Luther Blissett reached no.2 in the national Hit Parade of books, s/he's got the duty to be uncompromising. You'd rather listen to some complaisant hack? Fuck off and die, then.

What do you think our novel is about? In the 16th century the Great Powers of Europe were head over heels in debt, and had to stir up religious

conflicts for strategic reasons. When these conflicts became gangrenous, new international alliances were stipulated to "enforce peace", liquidate God's enemies and establish a New European Order (1955; the Augsburg Treaty, "cuius regio, eius religio"). There were "multinational contingents" of Lansquenets, columns of refugees escaping from villages on fire, "limited national sovereignties" etc.

Is there something vaguely familiar? Ever get the feeling you're being cheated?

Doesn't the Fuggers' Bank resemble the International Monetary Fund, the World Bank and the likes? Doesn't Charles V's turbulent empire resemble today's Europe? Aren't today's "international police operations" carnages perpetrated by high-tech lansquenets in the name of God, Peace, Democracy or whatever can gild the poison pill? Historical novels, unless they're "Ramses"-like crap, are always political statements, and "Q" is our statement against "humanitarian" war propaganda, as well as - on another level of interpretation - against censorship, the new Inquisition and the ongoing Catholic "Reconquista".

One is never delirious about mothers and fathers: one is delirious about nations, borders, ethnic groups, races, classes... In recent years we have been delirious about Europe - all of us: myself, the Pope, Milosevic, Emma Bonino, Marc Dutroux... Europe doesn't exist, nor do we need to feel sorry about it. Identity is only and always something we've lost (or rather, something we never had), and the more we talk about Europe, "Europeanism", European Culture etc., the more these spectres fade away in the distance. United Europe is one of the tallest lies ever: Bundesbank, IMF, "Pensée Unique", Enfopol, American bases everywhere... And yet it's no good to be "anti-American", just as it is useless to be "anti-European". There's no tactical choice but hiding ourselves "within" Europe in order to escape and make fun of kapos: 'Very few prisoners made up their mind about escaping from Dora, and those who tried were tracked down by the dogs and hung on their return to the camp... So the Russians adopted another tactic: one day they hid inside the camp, for example under a Block... The nazis sought for them outside, and obviously didn't find them... After a week they gave up searching. That's when the Russians escaped for real. They had good chances of making it, since nobody was seeking them anymore.'

The problem is not "America", "Europe" or "limited national sovereignties" etc. The problem is capital, its "unlimited" sovereignty. People talk about nationalisms and ethnic policies, but those are just epiphenomena: the telluric shock that causes subsidence and landslides is still the clash between classes, division of labor on a planetary scale... And yet epiphenomena have devastating consequences...

The NATO bombings prove that Europe doesn't exist. Just fancy Italy! This government is of little worth, a coalition of weaklings and pygmies. They're so used to talk about UDR being the tongue of the parliamentary compass, or the Senate's "mixed group" being over-crowded, that they hardly imagine there's a whole world outside the iron lung of grotesque provincialism that both emprisons them and keeps them alive (or rather, undead). It is stomach-turning enough to witness a bunch of freaks such as the PdCI [Partito dei Comunisti Italiani] becoming the coalition's "critical conscience", being content with the fact that "our" aircraft is not dropping bombs, while the whole country is reduced to a colossal flattop, and Italy is on the front row of this war.

NATO bombings considerably worsened the situation in Kosovo, interrupted food re-stockings and induced a large portion of Yugoslavian public opinion to side with Milosevic, turning the latter scumbag into a bold, daring patriot. Either Wesley Clark and his chums are a bunch of morons, or there's a hidden agenda common to both parties.

Does Kosovo really exist? Come on, let's be serious, who ever gave a flying fuck about Kosovo at NATO headquarters? I'm not the first to say that this pretext is absolutely unbelievable, and I'll change my mind when I witness NATO aircraft bombing Morocco in support of the Saharawi. It took years before people doubted the incident in the Tongking Gulf which provided the pretext for the Vietnam war. Progress exists after all: nobody really buys the bullshit about Rambouillet, not even those who vigorously state the contrary.

As to the KLA, we were repeatedly told that it comprised about 30,000 guerrillas, and yet Serbian comb-outs in Kosovo are encountering no armed opposition. Where are those 30,000 heroes? Why aren't they fighting back as they're backed up by NATO air strikes? Does the KLA really exist or is it an invention of US propaganda?

It might have been any other pretext, the aim is making "Europe" feel the presence of the "carabineros", confirming that no antagonism will be tolerated on this soil. What is more, such a masculine strength test was necessary in order to supercede the Alliance's identity crisis, harden its character armor, prove that the balls (albeit rarely used) are still at their place, and no Milosevic may take the liberty of busting them.

However, as stated above, identity is something we've lost (just like rights: one starts to claim them once their violation has become everybody's recurrent behavior). NATO is a 50-year-old big man that never screwed but doesn't want to die a virgin, thus he assaulted and raped the first walk-up fuck he bumped into: Yugoslavia.

A common idiom among "straight chauvinist males" goes: 'It takes an iron stomach and a steel toe-capped cock to screw a tart like that'. As a matter of fact, NATO's cock "is" made of steel and the Serbian regime is far from looking good. As to the iron stomach, unfortunately "we" are the ones who need it, since the media are stuffing us with pseudo-humanitarian shit. In such cases, "ius resistentiae" [the right to resistance] encompasses retching and throwing up.

If there's no common hidden agenda, then Wesley Clark is an idiot. Where the fuck is the "art of war"? If Sun Tsu were alive, he'd beat NATO field officers with a stick. After less than a week of war, they no longer know what to do, we hear them arguing that black is white and white black, rambling about "phase B" and air-landing operations... A bunch of lunatics playing Risiko in the asylum's toy library.

And Bill Clinton? Posterity will remember him as a blow-job freak (which I am myself) and an exceptional instigator of Anti-Americanism. Each of his "humanitarian" operations increases hate. As Malcolm X would put it, the chickens of violence will return to Whitey's poultry pen: the US chose to play the 'tough cop', but no-one's playing the 'good cop'. When some cops come to a very bad end, the Pentagon will resort to Nazi arithmetic ('One GI killed, ten civilians bombed'). Any sociopath with access to an arsenal will then stand as a hero of resistance, as Saddam, Milosevic and Osama Bin Laden are already doing. A shitstorm is to come, unless we ignite opposition here in the West.

Yes, Milosevic's regime is authoritarian, repressive, liberticide and, maybe, guilty of genocidal intentions, but... Does any of you remember what happened in Timisoara back in 1989? A fake carnage staged by coupists and former Securitate agents. Corpses were stolen from the morgue, mutilated and piled up in the street. And the snuff movies presumably shot by Serbian troopers in 1991-92? Nobody saw them, then the rumor slowly faded out. And that Swiss tourist who spent his thrilling holidays as a sniper on the Sarajevo hills? Did any of you meet him? I think we should think twice before buying the urban legends spread by the CIA's Shit Department.

Each time a nation, an army and/or a head of state are charged with "crimes against humanity" or whatever, check the ID of those who are "representing" wo/mankind: you'll probably find out that they're as rotten as the ones they're accusing. For instance, as regards Italy, the most enthusiastic advocates of this war are the Radical Party, Emma Bonino and the likes... I hope you remember that they also supported the Israeli massacres at Sabra and Chatila, as well as any other pogrom and butchery perpetrated by Israelis within and beyond their borders. Compared to their pal Begin, Milosevic is a merry prankster.

The US aircraft dropped on Vietnam thousands of dolls stuffed with explosive. The timing was perfect: they usually blew up while children were playing with them. Numberless splinters ran into the children's bodies, crippling forever those who didn't die there and then. The splinters were made of a plastic material, invisible to X-rays, impossible to remove surgically. And Napalm! What a brilliant invention, a combustible that keeps burning you alive underwater. Other masterpieces were tested in Panama (1989) and Irak (1991) - to the extent that a number of Gulf veterans are dying of cancer due to contact with chemical weapons.

Aren't these "crimes against humanity"? You bet your ass they are, and yet we never saw Norman Schwarzkopf on the dock, 'cause he was one of the good guys. "he" put people on the dock. We must refuse this "Cardassian" administration of justice (see "Star Trek: Deep Space Nine"), that sentences defendants as guilty "before" the trial. We must be suspicious of those who put the fingers on the world's public enemies, and always resist, sabotage and ridicule these international police operations. Thank you very much for your attention.

Luther Blissett, Faenza, 29 March 1999

25.0

<nettime> Luther Blissett Update #2

From: Luther Blissett

To: nettime-1@desk.nl

Date: Mon, 22 Feb 1999 22:14:40
+0100

Luther Blissett Project, Italian Situation, Updates

Late February 1999 - # 2

No-Art

>From La Repubblica on line (<http://www.repubblica.it>, the digital edition
of the national daily paper, as well as the most visited Italian website)
3 February 1999, Wednesday:

WHAT IF CANNATA THE "MADMAN" WERE MORE "ARTISTIC"
THAN POLLOCK?

A provocative letter: Must 'mainstream' art be inviolable? And who decides
what is genius?

By LUTHER BLISSETT

[begin staff preface]

ROME - Of course it is a provocation, but it is also more than that. The
letter which Luther Blissett - the collective identity that has accustomed
us to many coups (verbal and not) in the recent years - sent to
repubblica.it struck us and roused our curiosity. It expresses a feeling
that many people certainly got a week ago, when the vandalistic smearing of
a Jackson Pollock work hit the news. It was not a rational thing; rather, a
joke people uttered, or just thought, by instinct: "Which one is the
smear?". A superficial question that was restrained by cultural awareness
and indignation for this assault on contemporary art and its dignity. In
his/her letter, Luther Blissett turns the joke into a lucid provocation.
One may agree or not, but it would not be just to throw this text away. Our
correspondent and art expert Paolo Vagheggi replies to Luther Blissett at
the linked page.
[end]

On 26 January 1999, Piero Cannata operated on Pollock's painting "Undulated
Paths", exhibited at Rome's National Gallery of Modern Art. I challenge
anyone of the journalists that covered Cannata's action to tell the smear
from any of the other scribbles. Cannata's intervention is the best
tribute ever to the artist. The only difference between the American
Abstract Expressionist and the Italian performance artist is that the
former used to express his madness within an "artistic context", and
consequently found the theoretical and financial support of critics and
art-gallery managers. Most likely, without such a support, Pollock would
have entered a lunatic asylum, nurses sneering at his "works" on the walls.
Jackson Pollock didn't paint: he dripped, smeared and soiled. On his
canvases one can find saliva, cigarette stumps, matches, anything. One day
Pollock urinated into Peggy Guggenheim's hearth. Yeah, he pissed in it,
before the eyes of several onlookers. He was probably drunk. This
immediately became one of the best known "performances" of the great
genius, whose life was punctuated by such acts. That fireplace is still in
one of the rooms with a view on the Canal. If Piero Cannata or any other
anonymous visitor of the present "Peggy Guggenheim Collection" pissed into
the same hearth, what would the keepers do?

Of course they wouldn't deem the guy as a genius, at best he'd be
denounced. However, are you sure that Pollock's performances are more
important than Cannata's? Are you really sure that Pollock wouldn't like
such a "betterment"?

Why should an art work hang on a wall with people only allowed to look at
it, since it is obvious that eyesight is just one of the senses roused by
whatever work? One should be allowed to touch and smell. This would quickly
wear out the paintings? So what? What do you need a sacred and infinitely
inviolable object for? Don't you know that museums keep Calder's sculptures
in narrow rooms, though they were created for being exhibited in the open
air and shaken by the wind? Don't you know that museums bar the way to
Beuys' and Tinguely's works, though they were projected for interaction
with the public? *This* is violation.

If the most important thing is the artist's intention, then Pollock's
painting was not destined to a reliquary, and Cannata's intervention is
licit and particularly well-aimed. But museums and galleries are driven by
other factors, such as money. This is commonplace, then why keep schmoozing
about art being sacred and untouchable? Talk about commercial value. If the
word "artist" has ever had any meaning, then Piero Cannata is the real

artist. Unlike Pollock, Cannata never compromised himself with the art
establishment, never strived for the critics' and gallery managers'
appreciation. He couldn't care less, he's got better things to do. Mind
you, this is not the first case: people like Van Gogh were never understood
at their time, only to be re-estimated after several years. It's funny to
recall the blindness of Van Gogh's coeval critics. Oh, they were so obtuse!
Oh, those were such obscurantist times! Nowadays it's different, art is
free of prejudices... Isn't it?
Tomorrow Piero Cannata will go back to the madhouse that hosted him during
the past two years, and it's gonna take decades before he's acknowledged as
a well-deserving performer. Not only Piero Cannata will get entries in art
history books: he'll get them as one of the most radical and innovative
artists of the Nineties. This is one of the tasks we leave to our posterity.
(2 February 1999)

DEAR LUTHER, ART IS A SERIOUS THING

A Reply to the "pseudo-Futurist" provocation: Pollock was a self-conscious
artist, values cannot be annihilated

by PAOLO VAGHEGGI

Maybe that of the pseudo-Luther Blissett is nothing other than a nice
pseudo-Futurist provocation. None of us has forgotten Filippo Tommaso
Marinetti's 'incendiary violence': 'We want to destroy museums, libraries
and whatever kind of academies', we want to set Italy free from 'its fetid
gangrene of professors, archaeologists, cicerones and antiquarians'.
Therefore, long live Piero Cannata, let's promote him to the rank of
artist. Long live the David hammer-freak and Pollock smearer. But what if
this, instead of being a pseudo-Futurist provocation, were just the opinion
and belief of an ignorant (ignorant being for 'he who ignores')? In this
case, we should tell them the difference between a rash gesture caused by
madness and a conscious, advised, pondered and researched artistic deed. We
should tell them that Jackson Pollock, no matter what the nazis would have
thought of him, was not a dauber, nor was his art 'degenerate'. His strokes
were not felt-pit scribbles. His technique, 'Dripping', was sharp and
pondered. As Dora Vallier explained, the canvas was placed on a level
surface, even on the floor; and a few holes drilled through the bottom of a
color box allowed the painter to work moving about and letting the color
drip on the canvas.

There was no fortuitous act, as explained by Pollock himself, who died in
1956 at the age of 44: [...what follows is a Pollock's quote which I won't
re-translate from Italian back into English. It's about the control of the
drops' trajectory, T.N....]

I could go on for so long telling stories about Pollock, who studied
philosophy and psychoanalysis (as well as native-American painting), who
was Picasso-wise and always lived between anxiety and the rapture of his
work. This rapture was provoked by his quest for a personal existential
style: he identified himself with his artworks, which gradually expanded
and absorbed all his energies.

As Palma Bucarelli noticed back in 1958, during the NGMA Pollock
Exhibition, 'thus, independently from any analogical reference, painting
itself can express the most profound movements of the soul; the more the
canvas reflects the "quantity" and the "length" of painting action, the
clearer is the expression of emotional intensity.'

Jackson Pollock is not Pietro Cannata [sic]. Pietro Cannata is non Jackson
Pollock.

Maybe someone dreams of an annihilation of values in order to say: 'I can
do that as well!'. Things are not like that. There will not be any Night of
Crystals, no matter what Luther Blissett believes.
(2 February 1999)

[Luther Blissett replied, but Repubblica didn't run the piece. Luther put
it into circulation as the issue #39 of their anti-art newsletter called
"Epistula Ex Vaticanis Museis". Here it is:]

DEAR MR. VAGHEGGI, MADHOUSES ARE SERIOUS THINGS,
MORE SERIOUS THAN ART

Luther Blissett replies to Paolo Vagheggi about the Cannata affair

At best, your response proved that you didn't even read my press release.
At worst, you read it but didn't understand. I didn't say 'I can do that as
well!' nor did I call Jackson Pollock a worthless dauber. Maybe that's
really what I think, but I am not so naive as to give you the opportunity
to splutter the usual reply: 'You are ignorant, you don't understand
contemporary art', which means, as you said yourself, that I ignore it.
I promoted (or degraded, which depends on the point of view) Piero Cannata
to the rank of artist. At this point, customary language would require a
large amount of terms like 'Post-Modern tension', 'Empathy', 'Genius',
'Intemperance', 'Existential Drama', plus a few quotes (preferably taken
from some mate's book). Mix up, ferment for one month, and the artist is
ready. Is the vernissage scheduled?
It goes without saying that I won't do that, because I'm no respectable

critic. My tool box does not contain catalogues and invitations to exhibitions, but a hammer, a knife and a few permanent markers. If I'm no respectable critic, that's precisely because I'm not able to ignore. Unfortunately, those who ignore are people like you, journalists, critics, gallery managers, collectors... You and the majority that you represent are ignorant. You're ignorant because you think it's possible to separate the "beautiful" from the "ugly", "art" from "madness", you have the power to put a man into an asylum, that is the power of ignorance. I belong to a minority that rely on their own "lack of culture" and (luckily or unfortunately) couldn't even hurt a bug. Maybe I'd be able to hurt a hack...

You're so keen on defending Pollock's art from the charge of being "degenerate", a charge that nobody pressed. Don't you find it bizarre! You are supporting the imprisonment of a 'mad vandal', a 'fanatic', while you try to convince me that Pollock, who was praised in life and died a millionaire, expressed a profound existential tragedy!

'He identified himself with his artworks, which gradually expanded and absorbed all his energies'. Aren't these words perfectly suitable to the life of Piero Cannata?

'There was no fortuitous act'... Yeah, you think that Cannata's is 'a rash gesture caused by madness'... And yet, for more than 9 years, Cannata has gone ahead with such a lucid project that even Fontana would envy him! Cannata plans his actions months in advance, and is determined to carry on for the things he believes in. No, Piero Cannata is not mad (nor does madness exist, but this is another story). He's just mad enough to go a few inches beyond the sacred and unpassable boundaries of Art, enough not to long for the support of critics and galleries.

Paolo Vagheggi, Maurizio Calvesi, Achille Bonito Oliva and all the others: you're precisely that kind of persons that in 1909 were shocked at Futurism, and in 1917 were indignant because an urinal was exhibited in a gallery, and in don't-remember-what-year because an artist was selling his own shit. It's too easy, after more than half a century, to organize Dada and Surrealist retrospectives, dish up monographs on the likes of Marinetti, Breton and Tzara, people who died and were entered long ago. You just recuperate; when will you "propose" anything?

Here's my answer: your descendants will do it for you in a few decades, as time pours oil on today's troubled waters, as Piero Cannata is gagged and stuffed with thorazine, Alexander Brener grows old and suitable for museums, Luther Blissett become a spectre (s/he already is). I look forward to those banquets, revaluations, essays, exhibitions, catalogues, T-shirts and CD-ROMs.

No, it's not you that make history. Maybe it's not me either. Piero Cannata is trying to do it.

Things are like that. There will be a Night of Crystals, no matter what Luther Blissett believes. (5 February 1999)

26.0

<nettime> NETSTRIKE FOR CPA FI-SUD

From: Luther Blissett

To: nettime-l@desk.nl

Date: Tue, 22 Dec 1998 13:41:44 +0100

Posted-Date: Tue, 22 Dec 1998 11:19:32 +0100
X-Sender: cpa [AT] www.ecn.org (Unverified)
Old-Date: Tue, 22 Dec 1998 11:13:05 +0100
To: cslst [AT] ecn.org
From: CPA Fi-Sud <cpa [AT] ecn.org>
Subject: NETSTRIKE FOR CPA FI-SUD
Cc: movimento [AT] ecn.org, cyber-rights [AT] ecn.org
Date: Tue, 22 Dec 1998 11:19:55 +0100
Sender: owner-movimento [AT] ecn.org
Reply-To: movimento [AT] ecn.org

NETSTRIKE FOR CPA FI-SUD

After nine years of selfmanaged activity within the former industrial area "Longinotti" in Florence South, Tuesday December 22nd. The City Council of Florence has approved the project for the construction of yet another shopping mall, in this instance a "Coop" ("red" version of a chain store) for a total of 11.000 square meters. This has sealed the fate of our center, putting an end to all our social, political and cultural activities (we'd mention here the battle won against heroin dealing in the neighborhood, the wonderful relationship with our community, a cultural offer unique to this city, an entire range of cultural experiences - music, theatre, videoart, Hack.it - born and grown in the Center).

Do the Right Thing! Netstrike (with cache=0) x CPA against the decision of the Municipality of Florence to build a supermarket and erase an important political, social and cultural experience: the same one that supported hackit98. RELOAD your browser with cache = 0 with (4th january 1998 6.00 - 7.00 p.m. GMT +1) on <http://www.comune.firenze.it> and <http://www.coop.it> and stay tune on #strkcpa irc channel

for more info:
<http://www.ecn.org/cpa/>

... to be continued...

27.0

<nettime> Stop censorship: PIE on lin

From: Luther Blissett

To: nettime-l@desk.nl

Date: Wed, 18 Nov 1998 16:05:00 +0100

This is the translation from Italian of a message put into circulation by one <nobody [AT] replay.com>.

STOP CENSORSHIP!

Although this message is anonymous, it is not a spam. In order to say HELL NO! to censorship, we decided to put on line a cartoon seized in Italy under charges of "paedophilia". The URL is

<http://www.geocities.com/SoHo/Nook/2279/bastacensura.html>

The cartoon is PIE. (Paedophile Information Exchange) by Miguel Angel Martin, taken from the comic book *Psichopatya Sexualis*, published by Milan-based Topolin edizioni.

This comic book had been taken to court before, its publisher had been fully acquitted, and yet Deputy District Attorney Maria Rosaria Sodano ordered the seizure of the whole Topolin catalogue.

Sodano claims she has enforced article no. 600/3 of the infamous Child Pornography Act, which the Italian Parliament passed on July 3rd, 1998. The article amends the Penal Code and establishes a harsher punishment for 'anyone who... distributes or spreads news or information aimed at enticement or exploitation of the under-age, i.e. under 18'. It goes without saying that Martin's work has nothing to do with art.600/ter, whose enforcement in this case is ludicrous and bad-faithful. In fact, we are talking about a cartoon, that is a product of creativity and free imagination, in which no actors or models were hired or exploited.

To us, this case unveils the real meaning of this law and the purpose of its enforcers. These people don't care about child abuse, their target is any cultural work that undermines bigotry and the hypocritical notions of "normality" they wish to impose as an universal rule. These modern inquisitors are so obsessed with persecuting "deviants" that they seized a work which had already proved not guilty. As the judge himself wrote in his verdict, *Psichopatya Sexualis* does not advocate the violence it depicts.

We could say many other things about the nature of the ongoing campaign against "paedophilia" (which is unbearably hypocritical and instrumental). We could describe the law-and-order, pro-censorship hijack of the just worry about child abuse. We could say much more about the assault on the Net. We could also expose the role played by journalists, hacks and TV anchormen - these people gave up any dignity and professionalism, for it is much easier to build a lucrative career upon witch hunts and sensationalism. Eventually we could point out that child abuse (sexual and not) usually takes place inside the very institutions worshipped by most witch hunters, i.e. the Church and the patriarchal family. But we'll just say that our choice (to make one of the seized cartoons available on the web) is to defend everyone's right to choose what can be read or watched. This right is in danger, because of liberticidal mass hysteria.

Will some other zealant magistrate or priest consider our action illegal? We don't know. We don't even care. We don't belong to Topolin Edizioni, we are not acquainted with the authors

of the seized comic books, we are not members of any of the several associations that have expressed their solidarity to Topolin.
We'll remain anonymous. We aren't trying to avoid responsibilities. We think we are much more "responsible" than those who think that only passive acceptance of the rules they enforce must be deemed as a responsible behaviour. What we are trying to do is assert our belief in the Net's potential as a virtually uncontrollable media, still open to all those opinions and rights that the powers-that-be want to repress.
We also believe that free circulation of ideas and knowledge, as well as cooperation between those who spread them, can render censors ridiculous and make fun of all their attempts.
This website may be condemned to a short life. We invite you to link it, nay, to save the pages and upload them elsewhere, in order to continue the defense campaign.

<BLINK>

Per contribuire alle _ingenti_ spese legali del Luther Blissett Project nel caso "Lasciate che i bimbi", versamenti sul Conto Corrente Postale n.28374403 intestato a Roberto Bui
</BLINK>

The Luther Blissett Mythopoetic On-line Guide,
<http://www.geocities.com/Area51/Rampart/6812/>
last updated 6 September 1998 - Lots of new documents and pics.

"Disobbedienza civile elettronica"
del Critical Art Ensemble,
edizione libera anti-Castelvecchi:
<http://www.geocities.com/CapeCanaveral/Hangar/2558>

The Anti Art Web Site:
<http://www.geocities.com/SoHo/Atrium/4281/>

Nelle migliori librerie: Quaderni rossi di Luther Blissett, n.1, lit.5000
Numero 2 in uscita a novembre.

28.0

<nettime> on moderation and spams

From: Luther Blissett
To: nettime-l@desk.nl
Date: Sun, 11 Oct 1998 16:48:55
+0100

Since the debate on moderation continues, I feel it's my duty to express solidarity to Ted Byfield, which I already did in a private message yesterday. It's too easy to charge him with authoritarianism or whatever. Anyone who spent just a few weeks in the 1980's mail art network remembers that there were all kinds of real stalkers who couldn't help by stuffing other people's POB with junk (crushed cans, used condoms, my pal Vittore Baroni even received a big rotting fish!). Antiorp reminds me of them. I think s/he's little more than a spammer. Or is s/he... an "artist"? If so, much the worse for him or her! My personal opinion is that 'art' is an obsolete idealistic category which jack-off middle-class smart-asses adopt as an excuse for anything they happen to throw up. When "art"-oriented harassment meets nice-ism and political correctness, the result is time-wasting, nowhere-going nihilism. Or is antiorp an "info-warrior"? Right. S/he declared war upon... whom? Me? So why can't I counter-attack? And even if antiorpisms were worth reading, why post them on Nettime? I'm sure there are more suitable contexts. Antiorp fans want us to be open-minded - antiorp tried to tear our nervous system apart. Two different beasts, I daresay. Any attempt at describing such annoying behaviors either as "performances" or as "mind-challenging" dunno-whats will always provoke my fierce resistance. Even Monty Cantsin's Invisible College list (whose subscribers are devoted to 'mad science' and coded language games) unsubscribed a guy named Barnoz who used to post hundreds of lines of [>quote(<quote)] garbage. I think that "moderator" is a bad word though. Anyway, this is the abovementioned message:

Hi there.

As a nettime subscriber I reckon you - and any other moderator who unsubscribed or is going to unsubscribe antiorp from their list(s) - did the right thing. In off-line reality your decision would be deemed as absolutely normal: three mornings in a row some guy I don't know comes over and puts smelly turd into my mail box. First time I wonder 'what the hell kind of a sick weirdo...?', on the second day I get mad. OK, that might be a "clever art trick", "performance art" and whatnot, but I don't give a damn: third day I wait for him, give him a good kicking and shove the turd down his throat. This is not repression of free speech, is it? Bye.

Belletati

The Luther Blissett Mythopoetic On-line Guide:
<http://www.geocities.com/Area51/Rampart/6812>
last updated: 6 September 1998
New documents and pics on the ramps!

28.1

Re: <nettime> on moderation and spams

From: cisler
To: nettime-l@desk.nl
Date: Mon, 12 Oct 1998 14:47:01
+0100

I'm sticking with nettime (classic). I find the moderation as it has been carried out to be desirable and not heavy-handed. I don't mind that someone is starting a splinter group with a similar name, but I think it is bad net etiquette to take a mailing list and automatically sign everyone up as has happened with nettime free. Because I don't have too much time to read everything and because of the involuntary subscription I have unsubscribed.

Steve Cisler

28.2

Re: <nettime> on moderation and spams

From: Stefan Wray
To: nettime-l@desk.nl
Date: Mon, 12 Oct 1998 17:48:20
+0100

At 02:47 PM 10/12/98 +0100, cisler wrote:
>I'm sticking with nettime (classic).

Me too.

>I find the moderation as it has been
>carried out to be desirable and not heavy-handed.

I agree. Filtering out Antiorp nonsense is fine with me. I don't have time for jibberish from anonymous sources. There is enough jibberish from people I know that I have to read. If people think this is against free speech, now they can read as much nonsensical Antiorp jibberish as they want on the other nettime list.

>I don't mind that someone
>is starting a splinter group with a similar name, but I think it is bad net
>etiquette to take a mailing list and automatically sign everyone up as has
>happened with nettime free.

I also agree with this.

For moderators: how did they get the list of subscribers??? Was this not a private list? Can you make it so no one can copy nettime-l addresses

again?'

> Because I don't have too much time to read
>everything and because of the involuntary subscription I have unsubscribed.

Yes.... Why should I have to take the trouble of unsubscribing myself? If it was "OK" for whomever it was that stole the nettime-l addresses and then started a new list to subscribe all those people, then I presume it is "OK" for someone else who knows how to, to simply unsubscribe all those addresses. Why should we all have to go in there and individually take our names off? When we weren't asked in the first place? Can someone automatically take people's addresses off the new list?

- Stefan

28.3

Re: <nettime> on moderation and spams

From: David S. Bennahum
To: nettime-l@desk.nl
Date: Mon, 12 Oct 1998 20:13:16 +0100

Stefan wrote:

>Yes.... Why should I have to take the trouble of unsubscribing myself? If
>it was "OK" for whomever it was that stole the nettime-l addresses and
>then started a new list to subscribe all those people, then I presume it
>is "OK" for someone else who knows how to, to simply unsubscribe all those
>addresses. Why should we all have to go in there and individually take our
>names off? When we weren't asked in the first place? Can someone
>automatically take people's addresses off the new list?

I received a series of idiotic posts from nettime.free, and promptly unsubscribed while making a point of calling them assholes. Assholes are people whose brains are located somewhere in their lower colons, they exhibit traits of assholiness, such as taking the names on one mailing list and appropriating them for use on another mailing list without permission. nettime.free is herby renamed nettime.assholes. I herby submit this post gratefully to moderation. Oh ye nettime gods, kill or forward this post as ye see fit. Your will is law, and I accept it gratefully, for a list without law is a list of nettime.assholes.

/d

29.0

<nettime> The exposure of Mussolini's corps

From: Luther Blissett
To: nettime-l@desk.nl
Date: Thu, 17 Sep 1998 16:00:50 +0200

Timothy K. Gallaher wrote:

>And then in
>>the 20th century Mussolini urged the Italian people to reconnect with
>>their ancient conquering glories under the banner and label of
>>"fascism", which they did until the bitter end when it became necessary
>>to hang Mussolini upside down from a lamppost and cut him in half with
>>machine-gun fire.

Rinaldo Rasa replied:
>The exposure of the corpse of Benito
>Mussolini and Claretta Petacci (her lover) was an inhuman event,
>i agree.

My point of view is different.

The allied forces were about to reach Northern Italy, and many cowards who had supported Mussolini for more than twenty years suddenly switched to antifascism. A few days after the Liberation, a lot of long-time members of the National Fascist Party subscribed to clandestine antifascist parties and claimed to have fought in the Resistance. Although nobody had seen them in action, why split hairs?

According to some witnesses, many of those who beat il Duce's corpse to a bloody pulp were far from being political opposers or former victims of fascist persecution - indeed, some of them had enthusiastically applauded Mussolini's last speech in Milan, just one month before his death. The exposure of those smashed corpses became one of the many great alibis and spectacular moves staged to cover the substantial coherence between the defeated regime and the victorious one. Togliatti (general secretary of the Communist Party) granted amnesty to every fascist psychopath imprisoned by the Allies. The fascist Penal Code wasn't changed. The high bureaucracy of the state remained exactly the same: the judges who had inflicted centuries of prison to antifascists simply swore their loyalty to the new Republic, and kept the power in their filthy hands. Even the 1948 Constitution, one of the most advanced in the world as far as civil and human rights are concerned (although none of those principles was ever put into practice), referred to the Concordat between Italy and the Vatican, which on the initiative of Mussolini had acknowledged Catholicism as 'the only religion of the Italian state'.

Despite this, I don't feel like blaming those men and women who honestly hated their former dictator, and couldn't help but going berserker in Piazzale Loreto when they were able to lay their hands (and feet) on his body. Remember that Mussolini had been one of the most untouchable scumbags on earth: those people had been seeing the son of a bitch in the distance, a small bald head waving fists like a demented spastic, speaking from platforms and balconies surrounded by armed soldiers. Those people had been hearing his voice on the radio, full of ostentation, announcing that he was going to send them and their husbands/sons/brothers to the bloodiest war in modern history. They had been bumping into unbelievably ugly Mussolini statues and busts in every street of their town. They knew that was the guy they had to thank for the death of their beloved ones. Maybe some of them thought: 'Sure I'm gonna thank him someday!' What would've you done? Me, I would have kicked the shit out of the cankerous bastard, even if he was already dead. Human beings aren't saints. Human beings aren't robots.

Sorry, I reckon this has little to do with net-culture.

The Luther Blissett Mythopoetic On-line Guide:
<http://www.geocities.com/Area51/Rampart/6812>

30.0

<nettime> Songs From The Wood

From: Luther Blissett
To: nettime-l@desk.nl
Date: Mon, 21 Sep 1998 01:47:48 +0200

Songs From The Wood
Net-Culture, Autonomous Mythology and the Luther Blissett Project

by F. P. Belletati
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keywords: mythology - class war - identity - sabotage

As Down Home As I Can Get

The prime mover was a loose-knit current of Italy's Marxism labelled 'operaismo' [workerism], which had absolutely nothing to do with the Communist Party.

In the early 1960's the Operaisti started to investigate changes in the sociological operation of the working class. At that time, the young mass-worker of Fordist-Taylorist factories was still the tongue of the compass, the most important segment of the proletariat. The operaista

intervention in class struggle was based upon a participant observation of the mass-worker's behaviour. The mass worker explicitly refused the older generation's work ethic and discipline. This insubordination was the main mover of conflict in the workplace. Sabotage was not invisible anymore: along with moments of open struggle (strikes and demonstrations) there was a flourishing of micro-tactics to slow down or stop the assembly line.

Operaisti were committed to studying those behaviours and defining the dialectics between class struggle and capitalist development which I'm going to sum up - taking some shortcuts. The continual confrontation between capital and living labour was the cause of all technological innovations and changes in management, which would provoke further changes in the class composition, therefore the conflict would continue on a higher level.

After the so-called Hot Autumn (1969), a season of general strikes and radical struggles with millions of workers taking the streets, proletarian insubordination increased. Struggles became more and more 'autonomous' (this was the adjective by which wildcat strikers would describe their occupations: 'assemblee autonoma'). In 1973 the self-disbanding of the post-operaista group Potere Operaio [Workers' Power] gave origin to the scene renowned as autonomia operaia organizzata [organized workers' autonomy].

During the 1970's, Italian Autonomia theorists (Toni Negri first among equals) started to investigate and define the existence and subversive behavior of the 'operaio sociale'.

Such an ambiguous collective noun - hardly translatable into English - served to describe both the youngest generations of industrial workers who had broken away from the work ethic once and for all, and the whole cast of frustrated service workers, 'proletarianised' students and white collars, unemployed wo/men and members of youth subcultures whose conflict was clearly 'anti-dialectical'.

'Anti-dialectical' means that self-organization, wildcat strikes, occupations and acts of sabotage did not take place within the realm of negotiated class struggle, indeed, they even cut loose from the traditional dialectical bond between struggles and development, and challenged the recuperative function of the unions and the Left's political control. In order to repress those uncontrollable eruptions and outbursts (the 1977 movement above all), the ruling class had to impose a state of emergency. It was a bloodbath. By the end of the decade, most militants had been killed, thrown in prison, escaped from the country or started to shoot up heroin. But that's another story.

As some have suggested, from now on I'm going to use the term 'composizionismo' instead of [post-]operaismo, because the former is more precise and does not automatically correspond to a particular segment of the working class (the 'blue collars').

The so-called 'third industrial revolution' made capital supercede the fordist-taylorist paradigm, and turned information into the most important productive force.

Appealing to those passages of the "Grundrisse" where Karl Marx used the expression 'general intellect', compositionists began to use such descriptions as 'mass intellectual' and 'diffused intellectual' making reference to multifarious subjectivities in the new class composition.

'Mass intellectuals' are those people whose living labour consists, broadly speaking, in a subordinated output of "creativity" and social communication (in compositionist jargon: 'immaterial work'). This segment of the operaio sociale ranges from computer programmers to workers of Toyotist factories, from graphic designers to copy writers, from PR people to cultural workers, from teachers to welfare case-workers etc.

Negri's analysis in particular is based upon the 'prerequisites of communism' immanent to post-Fordist capitalism. By 'prerequisites of communism' Negri means those collective forms that are created by past struggles and are constantly re-shaped by the workers' tendencies, attitudes and reactions to exploitation. Some of these forms even become institutions (e.g. those of the Welfare State), then they go through a series of crises: social conflict created them, social conflict keeps them open and necessarily unfinished. Their crisis reverberates on the whole society, so conflict continues on a higher level.

The most important prerequisite of communism is the collective dimension of capitalist production, which brings about more social cooperation.

The stress must be laid upon the most strategic form of today's living labour, i.e. 'general intellect', immaterial work, 'creativity', you name it. 'General intellect' (unlike labour in Taylor's 'scientific management') is self-activated. The mass intellectual's workforce is not

organised by capital, because social communication is prior to entrepreneurship. Capital can only recuperate and subdue social communication, control the mass intellectuals from the outside after having acknowledged and even stimulated their creativity and far-reaching intelligence.

The conflict continues on the highest level: capital's "progressive" spur is over, autonomy is becoming a premise rather than a goal.

The Common Being And The Net
=09

A compositionist approach to computer networking reveals that:

- The Net's horizontal and trans-national development brings about a potentially autonomous social cooperation.
- Most netizens fall within the anthropological, sociological and economical descriptions of 'mass intellectuals'.
- Today's Net landscape is the synthesis of many molecular insubordinations and some important molar victories, (e.g. the anti-CDA 'Blue Ribbon' campaign) and is continually re-shaped by conflict.
- The Net is also shaped by software piracy and copyright infringement: private property of ideas and concepts is challenged and often defeated. If any one of you is without copied or cracked programs, let them be the first to throw a stone at me.
- As an "institution", The Net is going through a growth-crisis that is reflected upon the whole society. In its turn, this crisis is a mover of conflict.

In plain words, the Net seems to be the prerequisite of communism *par excellence*. This is not an uncritical utopian view of computer networking, of course there's a huge gap between the potential and the actual: work-force vs. work, *langue* vs. *parole*, capital vs. living = labour, consumerism vs. social communication. The Net is the OK Corral. It's paradoxical that, after all the schmoozing about 'molecular revolution', we're heading straight to a new molar impact.

The global anti-'paedophilia' mobilization is the state of emergency by which the powers that be want to gag netizens. The reappropriation of knowledge and the self-organization of mass intellectuals require the defense of the Net from slanders and police raids. We must keep this 'institution' unfinished and open to any possibility; prevent capital from filling the abovementioned gap with censorship and commodification. It isn't just a liberal battle for free speech: it's a class war.

But this is not enough yet. We've got to make history, no less - fill that gap with autonomy and self-organization. We also need myths, narratives that incite mass intellectuals to take action. Each historical phase of class war needs propelling mythologies, there's nothing wrong with that. Georges Sorel has been slandered and misunderstood for too long. As Luther Blissett put it:

'...the trouble is not the "falseness" of myths, but the fact that they outlive the historical forms of the needs and desires they channelled and re-shaped. Once ritualised and systematised, the imaginary becomes the mirror image of the powers that be. The myths of social change turn into founding myths of the false community built and represented by the power [...]. The myth of the "Proletariat" was rotten as well: instead of fighting for the self-suppression of proletarians as a class, the communist movement had mystical wanks over any sign of "proletarianism", such as the "hardened hands" of the workers, or their "morality" [...] proletarians were defined according to sociology and identified with blue collars themselves at best, or with the "poor" of the Scriptures at worst, or even with both figures, while Marx had written: 'Either the proletariat is revolutionary, or it is nothing'. The direct consequences were Zdanov's Socialist Realism, puritanism, sexual repression vs. bourgeois 'decadence', and all that shite.

However, [...] the "destruction of myths" makes no sense, we must concentrate our efforts in another direction: let the imaginary move, prevent it from crystallising, try to understand when and how myths are to be deconstructed, dismembered or forgotten before the plurality of images is reduced to one and absolute. [...]

(*Mind Invaders: Come Fottete I Media*, Rome, 1995 - a partial translation available at <<http://www.geocities.com/Area51/Rampart/6812>>)

We need open, interactive... rhizomatic mythologies. But mythologies are always created, modified and re-told by some community. What community are we talking about here?

Let's start again from 'general intellect'. 'General' means 'common', literally 'belonging to the genus', i.e. wo/mankind, our species. In "On The Jewish Question" and the "Economic And Philosophical Manuscripts" (1844), Marx appealed to two important concepts: *Gemeinwesen* (common being) and

Gattungswesen (species-being). Class struggle, the self-suppression of the proletariat as a class and, eventually, revolution were to overcome the alienation of human beings from their own *Gemeinwesen* and *Gattungswesen*, in order to build a global human community that coincided with the species itself, beyond races and state-nations, beyond citizenship. We cannot understand the compositionist theory which stems from the *Grundrisse* if we don't stick to Marx's humanistic idea of community.

..The Waldganger's Black Game..

The Luther Blissett Project consciously started as an experiment of networking as myth-making. 'Luther Blissett' is a multi-use-name that can be adopted by anybody. The goal is an anthropomorphization of 'general intellect': since 1994 many people who don't even know each other have endlessly improved the reputation of Luther as a "Homo Gemeinwesen". And yet, as Bifo put it: 'One must not overvalue the importance of Luther Blissett. We could even say that Luther Blissett doesn't count for anything. All that really counts is the fact that we're all Luther Blissett [...]'.

Here are some sub-mythologies studied and put into practice by Luther Blissett:

1. The nordic myth of the *Waldganger*, the rebel who "takes to the woods". In 1951 the German reactionary writer Ernst Jünger wrote a pamphlet titled *Der Waldgang*. Jünger described the society as ruled by plebsitary patterns and panoptical systems of social control. In order to escape from control, the rebel must go to the woods and organise resistance. In nineteen-fucking-fifty-one! What should we say nowadays? Echelon, interceptions, video-surveillance everywhere, electronic records of our bank operations... Taking to the woods is more necessary than ever.

Some hacks have compared "Luther Blissett" to Robin Hood. Actually that hazy myth has much to do with multi-use-names. In XIIIth century England, Saxon peasants ill-treated by the Norman ruling class expressed their malcontent and everyday resistance by ascribing many anonymous actions (real and imaginary) to one outlaw whose figure gradually became that of "Robin Hood". The surname suggests that this folk hero (at least at the beginning) wore a hood - he had no face, he represented anyone. That's the way the myth works, though in the Middle Ages it could only bring temporary consolation for a very limited *gemeinschaft*.

2. Some other journalists described Luther Blissett as a "pirate" or a "buccaneer". It is an error. OK, net-culture and orthodox underground culture are clogged with maritime metaphors and, yes, "pirate" also means someone who illegally copies material protected by copyright. But Luther Blissett is a terrestrial myth. You don't breathe brackish air in the woods. The sea is far away, maybe a utopian horizon to which the outlaw gradually moves.

If there's a utopian element in the Luther Blissett narrative, it is the utopia of the criminal class: 'fuck them over and take the French leave', as melancholically evoked in Gary Fleder's *Things To Do In Denver When You're Dead*, a gangster-movie whose characters greet each other saying: 'Boat drinks!'. This is the happy end of all the movies whose protagonists manage to pull a fast one (a fraud, a robbery...). In the last sequence you see them sailing around the Antilles, quietly sipping their Daiquiris.

Of course 'boat drinks!' can only be a propelling sub-mythology, certainly not a realistic project, because there is no "elsewhere" left - misery is all around. The epilogue of Jim Thompson's *The Getaway* is very instructive. Sometimes one can achieve 'boat drinks!' though. Ronald Biggs, the Englishman who made the Great Train Robbery of 1963, fled to Brazil and, as far as I know, he's still there. But the Waldganger is too far from the sea, indeed, only those who stand in the middle of dry land can cultivate 'boat drinks!' as their utopia: 'This is Denver, what do you need a boat for?'

3. The last recurrent description is 'cultural terrorist', which is less unacceptable but it is improper all the same, because 'terrorism' is a term that the ruling class uses to defame anything and anybody, and also because 'terrorism' and state repression always mirror each other (the ETA vs. the GAL, the Armed Islamic Group vs. the 'nijas' of the Algerian Army etc.). The dialectic between police state and 'terrorism' is based upon emulation.

And yet, even the apparatus of the state can provide us with some useful images. I'm talking about 'intelligence' and black propaganda. Multi-use-name bearers from Italy and other countries often mention and cite a book, Ellic Howe's *The Black Game: British Subversive Operations Against the Germans During the Second World War* (Queen Ann Press, London, UK, 1982).

During WW2, Mr. Howe was the secret Political Warfare Executive's specialist for the manufacture of printed fakes and forgeries. PWE's instructions were to undermine the morale of German soldiers and civilians, by means of disinformation and psychological warfare. Thanks to a network of agents in the enemy-occupied territories, PWE issued fake NSDAP circular letters about feuds in the Party, bogus government edicts about desertion, a frightening *Plague Booklet* supposedly published by the German Ministry of Health and leaflets advising the female army personnel not to have sex with soldiers because of venereal diseases. PWE even produced half a dozen issues of *Der Zenit*, a bogus astrological magazine that dissuaded sailors from weighing anchor on a certain "inauspicious" day (of course it was the date of some important naval operation). PWE also invented Gustav Siegfried Eins aka *Der Chef*, a non-existent German dissident talking on a bogus clandestine radio station (actually the broadcasts were from the UK), entertaining the audience with invectives against nazi politicians and detailed (albeit false) gossip about their sexual perversions.

Since the dawnings of the project, Luther Blissett has been playing a black game like that. This is another viable mythology for mass intellectuals. Given the new molar dimension of conflict, this is the molecular we can find and work with. Try to figure all those tricksters, impostors and transmanics meeting up in the woods, spreading rumours and black material, inoculating lethal viruses in the territories of this global electronic Fifth Reich and then... 'Boat drinks!'.

September 1998

3I.O

<nettime> New Interactive
Communication and 'Antagonismo' in
Italy
From: t.tozzi {AT} ecn.org
To: nettime-l@desk.nl
Date: Thu, 24 Sep 1998 18:16:15
+0100

New Interactive Communication and 'Antagonismo' in Italy

By Strano Network

Keywords: self-governance, co-operation, rhizomatic, cyber-rights

In this text we will try to explain how new digital technologies and the values of equality, self-governance and co-operation came together in Italy in the last two decades. We will describe the Italian portion of the birth of a new global subject who has found in, and develops from digital communication new means and tools of social and political action.=20

During the second half of the 70's and in the 80's, we saw two different strands of social protest and rebellion: the 'Autonomia' movement and Punk: two distinct movements always sizing each other up. The former was rooted in the ongoing conflict with Italian political and economic institutions and was mostly based on a network of 'centri sociali occupati' (squatted community centres).

=09The latter has been more of a loose network of individuals and groups who made artistic experiences and events in the streets or generally with a social and 'against the establishment' attitude, e.g. graffiti, mail art, low cost fanzines, music. The concept of 'doing networks' and a deep interest in new languages and means of communications emerged first within the Punk scene. Punk was an extremely spontaneous development, without any clear direction or recognisable organisational structure.=20

The very first experiences of social uses of digital media were characterised either by a strategy of direct conflict against institutions or by the experimentation with new languages which might help evade institutional authoritarianism. Both kinds of experiences fought back against the 'New World Order' and its strategies of global exploitation and pointed out how the new means of digital communication have a potential for empowerment and equality.=20

In the following we present a short chronicle of the main events in the development of socially-aware uses of digital communication and of the institutional attempts to impede them. Due to space and time limitations,

we are unable to give a complete historical overview of the many who had a role, e.g. we may only mention the PeaceLink network. Instead we'll concentrate on the European Counter Network (ECN), and CyberNet. In our point of view, these are the two most interesting and influential experiences we had in Italy.=20

Chronology

Mid-eighties. The group of people who a few years later will be involved in Decoder starts to meet and to discuss the social uses of BBS and networked communication.=20

1985 Centro di Comunicazione Antagonista (Florence), Radio Onda Rossa (Rome), Vuoto a Perdere (Rome) meet to check the feasibility of a computer network for the exchange of information related to activist movements. The attempt fails: in Italy it was too early.=20

1986-89 The Decoder group (Milan) explores the possibility of opening a CyberNet area within Fidonet. They get in touch with a variety of European groups (Vague, Chaos Computer Club, Enciclopedia Psichedelia), from whom they find out about the hacker meeting Icat89 whose 'ethical principles' they later translate in the 'CyberPunk' volume.=20

1988 'TV Stop', a Danish group, make a proposal for a European 'antagonista' (activist) network, the preliminary idea for the future ECN. Class War (UK), Radio Dreickland (Germany) Coordinamento Nazionale Antinucleare e Antimperialista (Italy) are some of those who join in the efforts. 'Remote Access' is chosen as the connecting software and is decided the European network will be a federation of the national networks that should be created.=20

1989 The Decoder group tours North Italy in an attempt to convince a variety of political and counterculture groups to develop a common network. They fail.=20

1989 Italy starts to be connected with the ECN (via Telix software).=20

1989 (University Occupation Movement 'La Pantera'). A variety of meetings about networking and its technologies and uses are organised all around Italy. The difference between two main strands of opinion emerges. The ECN people see the network more as a new tool for political organisation and action. The Decoder group, people who are later with the Avana BBS in Rome, the La Cayenna group in Feltri claim that networks change and extend human communication possibilities and urge people to explore what that could mean.=20

1990 The first European nodes of the E.C.N. were born in Italy: Padua, Bologna, Rome, Milan. These nodes are almost exclusively made up of file areas used to exchange activist materials with only a few echomail areas (messages) used just to co-ordinate the structure.=20

July 1990 At Sant' Arcangelo di Romagna Festival, during some lectures organised by Decoder, the Cyberpunk Anthology, published by ShaKe is presented. This book will soon become the basic document of the Italian cyberpunk movement and it is publicly acknowledged as a new possible social subject.=20

December 1990 'Hacker Art BBS' was born: an artistic self-managed telematic data base.=20

January 1991 Senza Confini BBS (No Boundary BBS) was born in co-ordination with a Roman association bearing the same name. The association was founded by a European MP, of an Italian leftist party (Democrazia Proletaria) that promotes the civil and legal defence of immigrants.=20 Senza Confini BBS was born with messages and file areas dedicated to this subject. In 1991 it became part of the P-net that was a common hobby network with sympathies for the cyberpunk movement. When the cyberpunk area of the Fidonet was later closed down, Senza Confini BBS becomes the vehicle of cyberpunk area itself, amongst other various P-net nodes present in almost every part of Italy. This situation lasted until the Florence meeting during which it was decided to create a new independent network (Cybermet) with gateways opened to all the networks' needs. In this way it was possible to create a gateway from all Cybernet messages areas to both P-net and ECN. During the well-known Italian Crackdown in 1994, Senza Confini BBS is the only BBS to remain unconfiscated, so it became a central point for all the telematic community of this region.=20

March 1991 During the three day meeting 'I.N.K. 3D', organised in the squatted space Isola nel Cantiere in Bologna the new telematic message area Cyberpunk is presented. It is hosted by a group of sysops from the hobbyist network Fidonet co-ordinated by the Fido Milan BBS sysop. During 'INK 3d' in Bologna the cyberpunk area also opened up in the Fidonet BBS Arci BBS. This area was closed down 2 days later by the BBS sysop after the publication of an article on the newspaper 'La Repubblica' in the pages of Bologna section linking the cyberpunk area to information piracy.=

=20

April 1991 the Lamer Xterminator BBS was founded in Bologna. It was part of the upcoming cyberpunk network, but completely independent from Fidonet, taking messages directly from the BBS in Milan. This was costly, and called for a network which would be totally independent from Fido. This didn't happen, and Lamer BBS died one year later because of financial problems. The Lamer Xterm activities group went on, however, until 1994, with the aim of providing everyone with technology. The result of 3 years of work was 150 courses and workgroups on computer and information technology held on different levels at a political price and which took place in the Bolognese underground movement.=20

June 1991 'International meeting' in Venice (proceedings are published by Calusca Edition in Padua in the same year). In this occasion about 2000 people (many of them representing national and international groups) met for a period of three days to discuss and to face new activist forms in opposition to the emerging 'New World Order'. A specific section was dedicated to the new forms of telematic communication. This section was principally oriented to the projects of European Counter Network, but besides the numerous nodes of this network, Hamburg's Chaos Computer Club, Radio Onda Rossa (Red Wave Radio), Link and Zerberus from Vienna, Decoder, Amen also took part in this meeting: there were also speeches on the Internet, Bitnet, Infonet and Peace-Net.=20

Summer 1991 The E.C.N. starts carrying some material from the cyberpunk area.=20

July 1991 At Sant' Arcangelo di Romagna Theater Festival the Shake - Decoder group organised the meeting & inter/active workshop 'All technologies to the people'.

The international workshop 'Inter-action' decides to study media interactivity and the necessity for horizontal communication. For this they study the creation of laboratories for the diffusion of low price infomatic and telematic technologies.=20

1991 The annual report of the Italian secret service and Department of Interior covers activist telematics.=20

1991 The ECN nodes linked themselves in a Fido network consistent with the zone number '45' and region number '1917'. Digital material from BBS and activist organisations comes to and leaves from this network from all over the world but, so far it seems, no activist BBS networks have been established outside of Italy.=20

1991-96 E.C.N. tries to also include realities that do not use digital media - digitising documents produced by these organisations. In this way the network tries to link every area of the movement through telematic media. Its goals are modified as such to include the aims of the general activist movements and not just those of Coordinamento Nazionale Antinucleare e Antimperialista (Antinuclear and Antimperialist National Co-ordination). Between 1991 and 1992 ECN begin publishing, as paper zines and newspapers, the news that was previously only available on telematic media. From 1993-94 it begins to develop the idea of a network that is not a simple distribution service but also a new social and political subject.=20

June 1992 The importance of the cyberpunk movement gains media acknowledgement - getting a self-managed TV show called 'Mixer' shown by RAI (the Italian national broadcasting company).=20

June 1992 First issues of Feltrinelli's Interzone books.=20

Summer 1992 The cyberpunk message areas are closed by the Fidonet's leaders, completely ignoring users' needs. This closure places in greater contrast the difference of intentions between the cyberpunk area and Fidonet's leaders. Amongst the reasons for the closure there is a visit from the police to a Fidonet sysop managing the cyberpunk message areas.=20

December 1992 Law 518 on copyright passed. This weighs the institutional management of telematics in favour of protected elites, against the interests of the people.=20

January 1993 The telematic network 'Cybernet' was born. The national hub is 'Senza Confini BBS' (Macerata); the other three nodes are initially 'Hacker Art BBS' (Florence), 'Decoder BBS' (Milan) which was started at this point, and 'Bits Against the Empire BBS' (Trento). Before 1995 there were about forty nodes, distributed all over Italy, with an average of about 200 users for every BBS, but with up to 800-1,000 users for Decoder BBS and 5,000 for Virtual Town TV. Unlike ECN, Cybernet presents itself as an 'open' network, with message areas where anybody can both read and write. Proposals for a rhizomatic kind of telematic network will be discussed and promoted here to overcome the hierarchic structure of the

FIDO-like model. (These proposals will receive a very detailed formulation in the "Gaia" project, a description of a network based on technical self-organisation principles). Cybernet assumes as a basic principle the right for every person all over the world to communicate without barriers through telematic media. The proposed model will be used as an example for all the future discussions not only inside the E.C.N. area but also for the future civic network and for Internet providers.=20

April 1993 Strano Network (Strange Network) started in Florence.=20

Spring 1993 "No copyright, nuovi diritti nel 2000", ("No Copyright, new rights in 2000") edited by the Decoder group is published by ShaKe. This anthology will constitute the theoretical basis for a political answer to law 518 on copyright.=20

October 1993 "Immaginario tecnologico di fine millennio" ("Technological Imaginary at the end of the Millennium") edited by Libreria Calussa of Padua is published. An important moment of discussion between the different Italian telematic organisations.=20

December 1993 Law 547. This law begins the regulation of computer crimes and forms the prelude to the Italian Crackdown.=20

May 1994 The so called "Italian Crackdown" begins: looking for copied software police make confiscations, with the temporary closure of about 150 BBSs, mainly of Fidonet and Peacelink networks.=20

June 1994 Meeting organised by "Informatica per la democrazia (Computer Science for Democracy)" in Rome. This meeting examines the laws on software copyright and computer crimes that are judged illiberal and potentially dangerous for the telematic network. It also considers the applications made by magistrates (in Pesaro, Milan, Rome). For sure, the laws are an attack on freedom of expression.=20

1994 Start of the Bologna civic network that gives a free Internet e-mail address to every person living in Bologna.=20

October 1994 Virtual Town TV BBS, (formerly Hacker Art BBS) starts. VTTV uses the new software First Class with a version - UUUCP - that can supply free Internet e-mail to users, a graphical interface and the possibility to make multiple chat (5 contemporaneous lines).=20

December 1994 "PsycoSurf" & "MediaTrips", events in CSOA Forte Prenestino (Rome) with the birth of the Avana group (Avvisi Ai Naviganti - Warnings To Sailors: the name of the special nautical weather reports on the radio) and of the Avana BBS. The future activities of the Avana group include: introduction courses, (Internet, word processing, free systems, etc.); engagement in electronic democracy, (the Roman civic network); hypermedia installations; and reflections on the 'yield of citizenship' and "political enterprise".=20

February 1995 "Communication Rights at the End of the Millennium", organised by "Strano Network" in the Luigi Pecci Center for Contemporary Art in Prato. For the first time about twenty hobbyist networks also met at this convention.

This encounter was born from the necessity to find a common platform to react to institutional actions (the Italian Crackdown) that, in the initial phase of internet promotion in Italy, both tried to limit the experiences of data transmission and misunderstood its specific requirements and purposes. With the birth of the phenomenon of the "civic networks" it was part of an attempt to formalise just two possible actors in data transmission: commercial providers and institutional "civic networks". These were proposed to replace all other things, including the world of the 'associazionismo' - the grassroots networks. In such conditions every experience of spontaneous data transmission remained excluded or 'not protected', (a clear example is the recent censorship of the field of 'associazionismo' and hobbyist data transmission made possible by a specific article of the Roman civic network in July 1998). The proceedings of this convention are collected and published in the 1996 book "Nubi all'orizzonte - Clouds to the horizon" edited by Strano Network and published by Castelvocchi. Taking part in the meeting were Cybernet, ChronosNet, EuroNet, E.C.N., Fidonet, Itax Council Net, LariaNet, LinuxNet, LogosNet, OneNet Italy, P-Net, Peacelink, RingNet, RpgNet, SatNet, SkyNet, ToscaNet, VirNet, ZyxxelNet and many journalists, artists and intellectuals. The convention was preceded by a "hypermedia conference" via the networks in the autumn of 1994. The convention produces a motion signed by all the participants that can be considered the common base of a new political subject that although composed from a widely differentiated constellation of social members emerges through the use of telematic media.=20

March 1995 Decoder Media Party including the presentation of the Decoder and Strano Network Web sites. In Rome the web sites of "Tactical Media

Crew" and "Malcolm X" and elsewhere others, are launched.=20

1995 The Decoder group propose a collaboration with the Milan Civic Network. It is not accepted because it is considered to contrast with the "civic" organisation of the network and because it is considered too radical.=20

1995 The civic network of Rome hosts Avana BBS and approximately thirty other BBS and associations of the Roman area, as a result of one negotiation.=20

October 1995 About fifteen Tuscan BBSs co-ordinated by Strano Network form the FirNet network (of which VTTTV is the host). In Florence City Hall FirNet open a "Consultation of the telematic area of the metropolitan Florentine area" with the demand for a Civic Network in which the BBSs take part and that also guarantees those ethical principles that Strano Network had formulated in the text "Fluctuating Interface and Communication Right" presented in October at the international convention Metaforum II in Budapest. After few months a Civic Network of Florence will be started - totally neglecting the demands of the Consultation. Citizens will not be guaranteed any rights of communication using telematic media and the civic network will be a simple "display window" for the promotion of the interests of the shop keeper.=20

October 1995 Strano Network realises in "Cybercaf=Eg Zut" the first public and free Internet connection in Florence.=20

December 1995 "Warnings To Sailors (AvANa)" in Forte Prenestino (Rome). Meeting on the new frontiers of self-production and a general test for the new AvANa BBS using First Class software.=20

December 1995 First global Netstrike, devised and promoted by Strano Network. To protest against the nuclear experiments at Mururoo, ten sites of the French government are almost blocked and their operation is drastically slowed down by thousands of net-strikers from all the world through a simultaneous concentration of activity of many browser on one same site. The "Net strike" is the demonstration that the technology of data transmission supplies also new kinds of social and political protest.=20

1996 Netstrike for Chiapas.=20

1996 The start of "Islands in the Network" and the transfer to the Internet of the main documents of the E.C.N.. Its main message areas are also now converted into mailing lists: "Movement" (on political initiatives from alternative movement in Italy), "CS-LIST" (on initiatives of Italian squatters), "International" (on internationalist news), "ECN news" (list consisting in a newsletter published by ECN.ORG) that will be join in few months by "EZLN It" (on political initiatives carried out by Italian movement on chiapas matters), "Cyber-Rights" (on the Italian right-to-communicate matters) and "Shunting lines" (on gay and lesbo matters).=20

1996 Meeting in Pesaro, organised by Metro-olografix and others.=20

1996 Netstrike against American 'justice' (focusing on the cases of Mumia Abu Jamal and S. Baraldini). The White House site in Washington is blocked for 12 hours.=20

September 1996 A company is acquitted after being accused of simultaneous multiple use of Microsoft software whilst only having a single license.=20

1997 513 DPR Regulations governing the encryption of documents.=20

1997 "Infoxo" was born in Rome, during the G.R.A. (Great Self-production Connections).=20

May 1997 The "Decoder-Mattino" case. A Roman magistrate, concerning at some graphics pages in Decoder 8, explains the thesis that, "Cyberphilosophy, the defence of rights to both privacy and anonymity using networks has to be considered the behaviour of accomplices to paedophiles".=20

1997 Magistrate complains about the publication of a book by the Luther Blissett Project.=20

January 1998 The Anonymous Digital Coalition announces a net strike. It stops two Mexicans financial web-sites in solidarity with the Zapatista cause.=20

1998 The first Italian anonymous remailer started by the ECN. So another important digital self-defence instrument is added to the already nourished resources and programs bookcase, which was in the "crypto"=20 directory of the "Isole nella Rete" server.=20

June 1998 "Hack It 98" at the C.P.A. in Florence. Hack It 98 is the actual point of arrival of the new social subject's process of growth.

Nearly all the groups and scenes described here participate, everyone supplying their own theoretical and technical contribution. The characteristics and the main proposals of this three day event, full of seminars, demonstrations, installations, conferences, concerts, TV experiments and self-managed radio are: the horizontal dimension of the event, without "organisers, teachers, public and customers" but with "sharers" (the meeting is organised by an "open" mailing list); the proposal to repeat the meeting annually; the proposal to throw out other national enterprises; thought by the collectivity and locally organised; the achievement of an inquiry about work in the field of national data transmission.

Finally, amongst all the proposals and plans originated by Hack-it 98 one stands out, the one born at the beginning of the conclusive general assembly (subsequently re-discussed in the network) about the constitution of an Agency for communication rights.=20

September 1998 The Agency for Communication Rights is called for again by Strano Network, which suggests it has the following main characteristics: =20

Using the collaboration and technical hospitality of ecn.org the Agency should constitute itself as a "non-profit cultural association". On the legislative front it will comment on existing laws and watch over liberty-destroying-legislation; promote referenda on every law that negates freedom of information and communication on the Network. On the legal front, the Agency should offer help to anyone who is a victim of censorship. It reserves the right to appear as a civil plaintiff if, and any time it might be necessary. On the technological front, the Agency will comment on any developments that can be thought to decrease the rights of privacy or access of individual citizens. The Agency should defend people using computers at work - stimulate debate about themes such as: poisoning from monitors; the defence of workers' privacy; potential guarantees necessary for new forms of work organisation. The Agency should strive to constitute a task force of lawyers, jurists and technicians. This group would be at the disposal of the Agency for advice, attendance, processing documents, analysis etc.=20

MANIFESTO FOR FREEDOM OF ELECTRONIC COMMUNICATION IN THE THIRD MILLENNIUM

- FREEDOM OF INFORMATION

- the free, unimpeded exchange of information by the use of horizontal and interactive communications made possible by all the means that new technologies offer are essential elements of our fundamental freedoms and must be supported in every circumstance.

- the right "to inform and to be informed" wants to be free: it belongs to all the world. It is produced by and for all over the world, so that access to information must not be the exclusive right of an elite or privileged groups.

- the networks' property must not be under the control of monopolies or private and public oligopolies. Communication and information should be the property of all. The people of the networks must be in a position to control and to participate in the managerial choices of all those who own networks.

- communication by private subjects cannot be restricted. Neither can it be entirely their own property. Customers have the right of self-manage data transmissions according to autoregulation criteria.

- information must be accessible to all, and everyone should be able to insert his/her own information in the network

- the simple technical possibility of access to information is not sufficient to guarantee peoples' freedom. People must be free to have and to use the necessary critical instruments to learn and to process informations which they need, so that they may make their own interpretation and transform themselves in meaningful communication.

- people are not the passive terminal of information flows devised by elites or managers. People's freedom exists in producing social action and communication, free from prejudice and discriminations on the grounds of race, sex or religion - even when those actions and communications may contradict established economic or political interests.

- BBS

- we recognise the public usefulness of the Bulletin Board System and of every communitarian and non-professional form of communication. We love it for its autonomy in managing information, and for its freedom from the great media and editorial oligopolies

- the activity of the BBS must not be subordinate to authorisations or censorship. It must be recognised and protected because it is a social and useful instrument for the free manifestation of thought.

- TECHNOLOGY

- in the network the standards of communication must be the fruit of a global decision. They must not be spread by the economic politics of a narrow power group. Technology does not have to submit to controls and economic politics which might stop their distribution or global production.

- PRIVACY

- anonymity must be agreed. The privacy of every customer must be protected. Network customers have the right to defend their privacy of the data transmissions and by the use of all available technological and cryptographic means. No information regarding the personal data of any individual should be stocked or searched by electronic means without the explicit agreement of that person.

- RIGHTS, RESPONSIBILITY AND LAWS

- those who manage the nodes of data transmission networks are not responsible for the material placed by other people on the system they manage. This is because of the practical impossibility of controlling all of this material and because of the inviolability of private correspondence. System managers' responsibilities end where customers' responsibilities start. Interpersonal, electronic communications and other forms of communication should be defended from every kind of censorship, control or filtering

- the police seizure of computers to realise investigative aims, instead of the simple copying of the data-contents of the computers themselves, is a serious violation of personal freedom that does not have a logical or a technological foundation.

- we denounce and condemn as unjust the legislation of a false "society of information". For years magistrates have arranged " motiveless" seizures, causing damage to the social data of networks and within which they have penally pursued those who are merely suspected of breaking laws about computer technologies. It is time to defend the rights of individual citizens instead of the interests of giant software manufacturers.

- Anyone has the right to use any kind of information and to use it in total freedom, provided that everybody recognises the intellectual and economic rights of the authors, proportionately to intellectual and economic advantages. The duration and characteristics of economic rights must not deny the legitimate evolution of knowledge or limit all humanity's thirst for learning.

- We refuse every present or future legislative form which might limit the use of data transmission technologies as has already happened for radio technologies. Here, a system based on authorisation and licences has prevented diffuse and popular access to the possibilities of social change offered by radio. The use of networked electronic communication technologies must neither be bound by authorisations or concessions, nor limited by fiscal or bureaucratic obstacles.

June-August 1998 Many attempts at censorship by the authorities and magistracy were happening (see below). They show an actually increasing trend of repression and underline the necessity of an international co-ordination of activist servers

June 1998 As a result of a complaint, the "Isola nella Rete" server was confiscated because the server contained a message which formed a presumed defamation of an Italian tourist agency. Massive mobilisation begins immediately in the networks and in the mass media to defend "Isola nella Rete", to condemn the seizure, its motivations and its method. The immediate restitution of the server was an important demand. The principle that, "The server represents an entire community and it cannot be closed because of a single action of a single customer on the server" is one of those supported, together with other principles.=20

1998 July Rome City Council's Civil Network censors the Roman Digital Forum.=20

1998 July Law about child pornography.=20

1998 July News Servers are declared not to be responsible for the messages circulating in newsgroups or for the customer's messages, because the message itself is considered to be "free expression".=20

1998 August A new, clumsy attempt to seize Isola nella Rete's server: as a result of an inquiry by the criminal police of Massa about a threat to a local newspaper (with the publication of a message sent in a mailing list from Isola nella Rete). The police threaten the seizure of Isola nella Rete if it doesn't hand over the users' activity log. Logs had not been created on INR for a long time so that in the case of such threats they would be undeliverable. The server is not seized.=20

August 1998 Seizure of two personal computers at the Isola nella Rete representative's Bologna home.=20

We acknowledge the support and the wealth of information kindly given to us by Decoder (Milan), Avana (Rome), Senza Confini BBS (Macerata), Zero BBS (Turin), and Lamer Xterminator BBS (Bologna). In this text there are no names of individuals but only of groups or situations.=20

Internet addresses

- Associazione Culturale Malcolm X www.mclink.it/assoc/malcolm/
- Avana www.isinet.it/lynx, www.wonderpark.com
- Banca Dati della Memoria www.clarence.com/memoria/index.shtml
- Centri Sociali News www.ecn.org/cslist/
- Centro di Documentazione Krupskaja www.geocities.com/Hollywood/2607/
- Centro Popolare Autogestito www.ecn.org/cpa
- Comitato Romano contro la Repressione Mumià Abu Jamal [users.iol.it/comlab=](http://users.iol.it/comlab/)
- /
- Cooperativa Sociale Blow Up www.blow-up.it/
- Cyber Rights ~ Mailing List www.ecn.org/cyber/
- Cybercore www.sexonline.cybercore.com
- Decoder www4.iol.it/decoder
- Deviazioni, situazioni gay e lesbiche antagoniste www.ecn.org/deviazioni
- Digital Skull BBS www.eldorado.it/dskull
- ECN Bologna www.ecn.org/bologna
- Free Waves www.alpcom.it/hamradio/freewaves
- Infodirect(t) Padua www.ecn.org/pad/
- Isole Nella Rete www.ecn.org
- Kollettivo Estrella Roja www.ecn.org/estroja
- Kyuzz.org www.kyuzz.org
- (Server che ospita svariati personaggi del panorama cyberpunk italiano diventa fondamentale per l'organizzazione dell'hackit98 anche attraverso =
- la
- relativa mailing list "hackmeeting [AT] kyuzz.org")
- Luther Blissett (and many others...) <http://www.pengo.it/blissett/>
- Neural www.pandora.it/neural/
- NeuroZone 2 Alor.home.ml.org
- Orda Nomade www.kyuzz.org/ordanomade/index.htm
- Post_axion Mutante strano.net/mutante
- Radio Blackout www.ecn.org/blackout
- Senza Rete (Cobas) www.geocities.com/Paris/7575/
- Settore Cyberpunk www.ecn.org/settorcyb
- Strano Network www.strano.net
- Tactical Media Crew vivaldi.nexus.it:80/commerce/tmccrew/
- Zero! (Turin) www.ecn.org/zero/
- ZIP! per l'autonomia in rete www.ecn.org/zip/

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 #167, Milan.
 1st May 1992 Translation of "Giro di vite contro gli hacker", Shake Ed. Underground, Milan.
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 1992 "Cyber Web - La rete come ragnatela" in Decoder, # 7, Shake Ed. Underground, Milan.
 December 1992 "Metanetwork - fanzine su floppy disk e rete telematica per comunit=Eo virtuali", # 0, Florence. (3 issues from 1993 to 1994).
 1992 "Zero Network", Padua.
 1993 gennaio "Codici Immaginari", # 1, Rome. (4 issues from 1993 to 1994).
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 1994 "Testi caldi - Osservatorio interattivo sui Diritti della Frontiera Elettronica", Global Publications, Pisa.
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 1994 "Byte avvelenati. Finora solo leggi a senso unico" in "Il Manifesto", 10-luglio, Rome
 September 1994 "Italian Crackdown", in "Decoder" # 9, Shake Ed. Underground, Milan.
 1994 "Il messaggio tra lavoro e liberta" in "Il Manifesto", 20-ottobre, Ro=me.
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 1995 "Digital Guerrilla", Turin.
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 1996 "Net Strike, No Copyright, Etc.", AAA edition.
 1998 "La nuova frontiera elettronica" in "Il Manifesto", 09-febbraio, Rome
 1998 "Ribellione nella Silicon Valley - Processed world anthology", Shake Ed. Underground, Milan.
 1998 "Kriptonite", Nautilus, Turin.
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Biography

Strano Network are one of the groups involved in this process. The most recent achievement was the co-organisation of HackIt 98, a meeting for hackers, for all of these networks groups and individuals, and for the defence of cyber-rights taking place in Florence in June 1998.

31.I

Re: <nettime> New Interactive Communication and 'Antagonismo' in Italy
From: Luther Blissett
To: nettime-l@desk.nl
Date: Fri, 25 Sep 1998 19:54:54 +0200

At 18.16 24/09/98 + 0100, t.tozzi[AT]ecn.org wrote:

>- Luther Blissett (and many others...) <http://www.pengo.it/blissett/>

No, mate, that site is old, never updated since 1995 and written in an ultra-clumsy "sounds-like-English". You'd better refer to the following one (which is linked to many others).

The Luther Blissett Mythopoetic On-line Guide:
<http://www.geocities.com/Area51/Rampart/6812>

32.O

<nettime> Blue Telephone vs. Luther Blissett ?!
From: Luther Blissett
To: nettime-l@desk.nl
Date: Thu, 27 Aug 1998 22:37:26 +0100

Telefono Azzurro [azure telephone, light blue telephone] is an Italian (supposedly) no-profit association with easy access to state funds and corporate sponsorship. Their field of activity is the prevention and repression of child abuse. The reason of such a bizarre name is that battered/violated children are supposed to call the association's ultra-advertised number. Being the colour of the national soccer team, azure is usually associated with hope. This is a piece published on La Repubblica daily newspaper, followed by the translation of Luther Blissett's press release.

-1-----

La Repubblica (Bologna edition), August 27th, 1998:

BURGLARS-VANDALS AT TELEFONO AZZURRO After an escalation of threatening calls to Prof. Caffo

by Carlo Gulotta

A series of threatening phone calls, then a communique from Luther Blissett that called in question the group for its support to the new bill on paedophilia, eventually a strange act of burglary, more likely to be a warning, Three different episodes that have probably nothing to do with each other, but whose target is the same, Telefono Azzurro. A few weeks ago the group's Bolognese office started to receive a different kind of calls: insults and threats. A few days ago professor Ernesto Caffo gave the police a leaflet which Luther Blissett had sent to a press agency. By this leaflet, Blissett "warns" the association. Blissett's 'media pirates' are also involved in troubles with the judiciary because of their book 'Lasciate che i bimbi' (published on the Internet) - it seems that they intended to warn Telefono Azzurro about the escalation of child abuse which will probably follow the passage of the new bill on paedophilia. TA's pressure and efforts facilitated the passage of the bill, which aggravates punishment for child abuse. Professor Caffo immediately contacted the police and gave the leaflet to the detectives. The leaflet was faxed from a copy shop in Bologna, and also targets two other similar associations. 'We are used to threatening calls', says professor Caffo, 'One must be able to make distinctions between the different episodes, though it is obvious that some people do not appreciate our efforts. We have an established relationship with the police, and immediately brought the leaflet to the station'. Yesterday, Telefono Azzurro made yet another official accusation, after a strange incursion in their office, via Oberdan 24. It happened last Monday night. Someone forced the locks of two doors on the ground floor, broke into the office, opened cabinets, rummaged into drawers but did not steal anything. Before leaving the place, they even evacuated their bowels in the lobby. TA activists believe that it was a warning, some sort of affront. They didn't steal anything'.

-2----- Press Release from the Luther Blissett Project in Bologna (authors of 'Lasciate che i bimbi') about vandalism at Telefono Azzurro's Bologna office

Bologna, Thursday 27 August 1998

An article by Mr. Carlo Gulotta on today's La Repubblica (Bologna edition) calls us in question with reference to threats and vandalic incursions suffered by the Telefono Azzurro office in Bologna. We understand that Mr. Ernesto Caffo, president of Telefono Azzurro, mentioned us in relation with the latest effraction. Caffo talked about a communique supposedly sent by one Luther Blissett.

Gulotta's reference to this communique is ambiguous: 'It seems that Blissett's 'media pirates' intended to warn Telefono Azzurro about the escalation of child abuse which will probably follow the passage of the new bill on paedophilia'. This may have two different meanings: either this Blissett says that the new act on child pornography is so badly written that child abuse will increase rather than decreasing (by the way, this is our opinion), or the communique is a Mafia-styled warning. 'You let that bill pass? OK, we'll make you pay by raping even more children!'

We have nothing to do with any threatening phone call or vandalic raid suffered by Telefono Azzurro. We disdainfully reject every hint and insinuation.

We also advise Telefono Azzurro to think twice before calling in question people whose social praxis and political activities have always been stylish. We would never stoop to such rascally triviality.

We've been handling the issue of 'paedophilia' for years. We think that "paedophilia" is little more than a pretext to spread law-and-order authoritarian culture and destroy all civil rights and guarantees in this country. We have never attacked Telefono Azzurro, nor have we stated that child abuse is not a serious problem. We have researched a plenty of journalistic/judiciary errors and horrors, clinging to our libertarian point of view. We have defended the Internet users' community from absurd attacks, by exploding many lies that were published on newspapers and/or broadcasted on TV. We have fought traditional media hacks, and exposed the mixture of ignorance, fear and envy that inspired their slanders.

We even broke with a custom of the Luther Blissett Project, and decided to run our campaign publicly, turning up at conferences and public meetings, showing our faces, even before Lucia Musti started her libel suit. Our book "Lasciate che i bimbi" is available in the bookshops, and it is the only reliable source on our position. [...]

Anyway, the new act on paedophilia and child pornography (bill Sa625, approved by the Senate on June the 9th) is a juridical monstrosity, a

classic emergency act which contains various elements of unconstitutionality. We are not the only ones to say this. For instance, some representatives of the gay movement (e.g. attorney Ezio Menzione) deconstructed the bill's text and demonstrated that it is useless, homophobic and liberticide. Moreover, MCMicrocomputer magazine strongly criticised the bill because it modifies the Penal Code (3rd comma of the article 600/3) in order to make Internet service providers responsible for the 'paedophile' pictures and texts passing through their servers. This is like holding Telecom Italia as responsible for obscene calls.

That's all.

33.0

<nettime> Italian netizens are in danger

From: Luther Blissett

To: nettime-l@desk.nl

Date: Thu, 26 Mar 1998 15:16:56 +0100 (MET)

THE 1998 ITALIAN CRACKDOWN EXPOSED

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0. Premise

Something serious is happening in Italy. A crackdown recently started in Bologna is going to threaten freedom of speech for Italian netizens. The so-called Musti affair, which we'll sum up in the next paragraph, is a pretext to create a legal precedent, foster (self-)censorship and possibly enforce the (remarkably restrictive) law on the press in the Italian cyberspace.

1. What Is The Musti Affair?

Lucia Musti, vice-District Attorney in Bologna and former Public Prosecutor in a famous trial against an innocuous cult called 'Bambini di Satana' [Children of Satan], sued a 'traditional' publisher (Castelvecchi Edizioni, based in Rome) and two Internet service providers (Cybercore, based in Bologna, and amila8, based in L'Aquila) for having published or put into electronic circulation Luther Blissett's book 'Lasciate che i bimbi. 'Pedofilia', un pretesto per la caccia alle streghe' (Let The Children... 'Pedophilia' as A Pretext for A Witch Hunt). The book is anti-copyright, thereby it is also freely available on the Web. Lucia Musti wants the book to be banned, all the copies to be destroyed and its electronic versions to be removed from the indicted servers. Moreover, she claims moral damages for 450 million lire (approximately \$300,000). She asked the competent magistrate to sequester Castelvecchi's accounts and contracts (officially in order to know how many copies were put into circulation - more likely she wants to find out the real names of the authors). The first session of the trial will take place on the 5th of May at the Tribunal of Bologna. According to Musti, the book's content is 'insulting', 'slandorous' and 'prejudicial' to her reputation and identity. The charge is 'Misuse of the right of criticism'. Why?

The first chapter of Blissett's book consists of a scrupulous account of the BDS trial. In 1996 the three defendants (the cult leader Marco Dimitri and his fellows Piergiorgio Bonora and Gennaro Luongo) were arrested and charged with child rape, satanic ritual abuse and even human sacrifice. There were no corpses, no reliable witness, no evidence at all whatsoever. The defendants went through a long, groundless detention before being taken to court. The media upheld their guilt, fostered moral panic and described them as little more than bloodsucking monsters. Eventually they were acquitted, but their life was destroyed.

Soon after the arrest the Luther Blissett Project launched a campaign of counter-information and challenged the investigating authorities, whose Jeanne d'Arc-like commander was Lucia Musti. The LBP exposed her lies, her

staunch clericalism and the ambiguous role played by the Curia of Bologna [local ecclesiastic authority] through a group of bigots named GRIS [Group for Research and Information on Cults]. Combining media hoaxes, private investigations and a meticulous deconstruction of Musti's propaganda, the LBP helped to free Dimitri and the other guys. Some newspapers (e.g. La Repubblica) were greatly influenced by Blissett's campaign, and explicitly censured Musti's behaviour and fanaticism.

According to the LBP the 'Children of Satan' were scapegoats, and that trial was a manifestation of the sexophobic/homophobic/obscurantist euro-paranoia about pedophilia, ritual abuse and kiddie porn on the Internet. The first chapter of 'Lasciate che i bimbi', which is far from having a slanderous content, tells the whole story from the arrest to the acquittal, exposing the ways Musti took advantage of her position in order to manipulate the public opinion and persecute innocent people. After having ruinously lost the trial, she even wanted to avoid the consequences on her reputation!

2. The Assault On Internet Service Providers

Musti's 'Atto di Citazione' [certificate of action at law] is a violent assault on the Internet providers whose servers hosted the electronic text of the book. The target is the Internet, its 'difference', the features that make it uncomparable to the traditional media, i.e. the horizontality which has granted freedom of speech for those who have no access to the old media and the trans-nationality which has made a lot of wanna-be censors sleepless.

The Italian legislation on the Internet is full of blanks, this is the state's chance to fill them, set a dangerous precedent and force providers and netizens to self-censorship. If Musti wins the trial, the Italian Net landscape will be impoverished if not ravaged, with serious repercussions all over Europe and the world.

Here's some translated excerpts from the abovementioned Atto di Citazione, dated February 11th, 1998:

[In Italy] the responsibility of providers for torts committed via the telematic nets is currently the subject of a lively debate. Two fronts oppose each other: one considers providers equal to publishers, thus responsible [for the contents], the other considers them equal to booksellers and newsvendors, thus non-responsible.

We think that the 11th article of the law on the press - which is about the common responsibility of the publisher, the owner of the publication and the author - is extensible [at least by analogy] to [Internet] service providers. Although the mentioned law is enforced for "all typographical reproduction, obtained by any mechanical or physico-chemical means, anyhow aimed at publication", we must remember that, despite the wonderful terms currently used to describe the information highways, the material which is put on the Internet is not destined to stay in a virtual world of immaterial communication, indeed, it can be easily fixed on such material supports as computer hard disks or diskettes, as well as reproducible by such mechanical means as printers.'

'However, the responsibility of providers can also be demonstrated according to the article 2050 of the Civil Code [which is about responsibility for dangerous activities]. In fact, this rule is enforced not only for the activities regarded as dangerous according to the law on Public Security and other special laws, but also to all the activities which, to the opinion of the competent judge, can intrinsically be harmful, even if they are as much licit as useful for society.'

'In the case the competent justice decides there are no premises for the enforcement of the article 2050, we can take into consideration the article 2051 [which is about damages caused by things kept in custody], because it is undeniable that A) [providers] have a direct, concrete power on the sites running on their servers, B) [the sued providers] were aware that the contents of Blissett's text were prejudicial to other people's reputation, and could have easily removed them from the sites [...]'

3. We Need International Solidarity

This struggle has an immediate political value, every Italian provider has to take part in the general mobilization. Besides setting limits to freedom of speech, this precedent will extend their legal liability.

The Net is an organism that can defend herself. Her immunity systems are electronic civil disobedience, the netizens' quick reflexes and the almost instinctive solidarity that doesn't leave abuses unpunished. Musti has made a big mistake taking offence at the Italian Web. We have suggested anyone who runs a site or a server to create pages dedicated to this crackdown, by mirroring (or re-designing) 'Lasciate che i bimbi', and loading the text you are reading. Re-designing solidarity is indispensable. We've just started to get media coverage and organise events, while other people are

putting the incriminated book on their sites. We'll constantly update the list and send it to all the concerned netizens, along with all the material we'll be able to translate into English.

We also call on every enemy of obscurantism, repression and censorship to take the field and make a protest against this crackdown, by sending e-mail to Italian newspapers.

Luther Blissett Project, Bologna, last week of March 1998

'Lasciate che i bimbi' is already available at:
<<http://www.ecn.org/deviazioni/libreria/>>
<<http://www.zmila8.com/luther/Lasciate.html>>
<<http://members.tripod.com/~fabbro/Luther.html>>
<<http://www.arpnet.it/~umanisti/bimbi.html>>
<<http://www.geocities.com/capitolhill/7424>>
Add your site to this list!
An English translation of the book's introduction is at:
<<http://www.geocities.com/Area51/Rampart/6812/ramp.html>>
The complete files on the Italian crackdown (Italian language) are at:
<<http://www.zmila8.com/Attacco.html>>
<<http://www.sexonline.cybercore.com/crackdown/>>
Luther Blissett Project - Detailed info, no frills:
<<http://www.ecn.org/deviazioni/blissett>>

The Italian media:

larepubblica [AT] repubblica.it, bologna [AT] repubblica.it,
repubblicawww [AT] repubblica.it, redazione [AT] almanfesto.mir.it,
lettere [AT] lastampa.it, almondo [AT] res.it, aldirettore [AT] ilfoglio.it,
mediamente [AT] rai.it, target [AT] mediaset.it, giornale [AT] starlink.it,
luca.debiase [AT] monadori.it, unione [AT] vol.it, mobyduck [AT] rit.it,
gris [AT] bo.nettuno.it

34.0

**<nettime> Negri, Bordiga, the
general intellect and the nomadic
war machines**

From: Luther Blissett

To: nettime-l@desk.nl

Date: Tue, 02 Dec 1997 00:48:53

+0100

Dear Barbrook,

Glad to see that this debate is proving useful. However, I strongly disagree with your opinion that these issues cannot be interesting for the net-time subscribers, indeed, the stuff about Stalin and defunct ideologies certainly isn't (and it wasn't me who put it there in the first place), but some references to the perception and re-elaboration of Marx's Grundrisse in Italy are VERY important in order to understand how so-called _net-culture_ developed there, and then grasp the very relationship between Negri and Deleuze, which appears to be puzzling you. Nowadays, no account of this history can seriously count Bordiga out, because he was THE prime mover and shaker.

That's why, in order to answer your (private) questions about Negri, it is necessary to (publicly) explain why you're underestimating Bordiga. There are more things in his writings and personal history than you could imagine. Your third-hand sources must be extremely clumsy, while my first-hand ones are very good. Unfortunately (for me) I'm a "doctor" myself, I made a degree in History of Technological Innovation, and - guess what - Bordiga was the subject of my thesis, whose title was "Technology And Environment In Amadeo Bordiga's Post-War Writings".

In plainer words: while I was writing the essay on Bordiga I got access to a lot of old books and long-forgotten issues of 'Bordiguist' newspapers. It was an unbelievably interesting experience. For instance, I discovered close links between Bordiga and Negri (Negri would never admit this), being the former a forerunner of those post-Grundrisse studies that have changed forever the elaboration and praxis of Italian 1960's 'operismo' (the antechamber of 1970's Autonomia). So would you please stop conforming to stereotype, I mean, displaying the typical arrogance of the academic? Me, I would never play the wisecrack writing about the UK. I know it isn't that important, but I can't help saying it: the bordiguists were marginalised

within the PC at the Congress of Lyon (1926 - not 1927!), but they (and Bordiga himself) weren't expelled from the party (that is, from the Komintern) until 1930.

And now... back to the serious issues.

All my books and archives are in Italy, so I can't be 100% precise in my quotations, but it isn't difficult to describe the theoretical (as well as personal) relationship between Negri and D&G. I inform you that Negri and Deleuze interviewed each other in the late Eighties (the conversation, as far as I remember, was published on Negri's magazine 'Futur Antérieur' in 1988 or 1989). In the early eighties Negri and Guattari even co-authored an essay titled 'Les nouveaux espaces de liberté' (which I read in Italian as 'Le verita' nomadi' - 'Nomadic Truths'). Sorry, I don't remember the French publisher.

As you know, Negri deems the Grundrisse as the centrepiece of Marx's work. To Negri, Marx's notes on the labour process and alienation in machinery and science, as well as the distinction between 'formal' and 'real' capital domination, is nothing less than *the touchstone of everything*. Like his master Raniero Panzieri (the founder of 'Quaderni Rossi', the most radical revolutionary magazine of the sixties - even more important than the frankly over-rated 'Internationale Situationniste'), Negri lays the stress on the subversive potential of collective living labour (which Marx describes as 'social mind' and 'general intellect') rather than on the alienation of labour in machinery.

According to some mainstream, narrow-minded interpreters of the Grundrisse, the 'general intellect' has simply to do with dead/ objectified labour, which is expropriated from the workers and incorporated into the machinery. According to the Italian post-operaista school, 'general intellect' is what the workers' *living* labour has become since the hegemony of relative surplus-value (i.e. the increasing automation) has provoked the collapse of any dialectical theory of labour-value and radically mutated the old fordist class-composition (with its obsolete distinction between white and blue collars). Nowadays General Intellect/Living Labour is not only physical work-force; it implies technical skills, mastering of complex language codes etc.

During the seventies, unlike his contemporary Camatte, Negri didn't liquidate the proletariat. Rather, he described the new antagonist subjectivities bent on raising hell all along the 'social factory', and gathered them under the umbrella-term 'operaio sociale'. Ed Emery ludicrously translates 'operaio sociale' as 'social worker' (!) while it means, more or less, 'diffused worker' [social factory = decentralised factory]. The operaio sociale was the personification of the living part of general intellect, the synthesis of a mixed-up class composition which included the younger generations of industrial workers (who, unlike their fathers and mothers, were absolutely uncontrollable by the unions, real foreign bodies to the traditional mediations of industrial conflict) as well as 'proletarianised' students, former white collars, unemployed (nay, unemployable) graduates, etc.

As the micro-electronic revolution definitively destroyed taylorism-fordism, the definition 'operaio sociale' started being replaced with 'mass intellectuality' (or 'diffused intellectuality'), which means all those subjectivities whose work-performance is constructed upon a subordinate, compulsory output of 'creativity' (in Grundrisse-speak: upon a further valorisation of the living elements of the general intellect). For example, the 'collaborative' workers of toyotist/post-fordist factories, computer programmers, media low-level workers, etc. The post-fordist labour process is increasingly based on workers' 'collaboration' and 'self-activation', e.g. the Japanese model. According to Negri and other commentators, the existence of a potentially revolutionary network of such newer operaio sociali is a prerequisite of communism in itself. These people are in the key points of the social factory (telecommunications, spectacle, transports, services, education), their insubordination would have shocking repercussions on the capitalist command structure. The workers are already managing 'immaterial production', their work doesn't depend on the bosses anymore, they could even get rid of the whole command structure (and of the unions as well). Workers' autonomy is not an aim anymore: it's a precondition - see what happened in France in 1995.

So what is living labour nowadays? According to Negri, it includes "artificial languages, complex articulations of information and science of systems, new epistemological paradigms, immaterial determinations, communicative machines". That's why Negri is interested in D&G. works (and generally in post-structuralism and philosophy of language) - and vice versa. Negri's description of today's living labour has much to do with D&G. allegories, "the subconscious is not a theatre: it is a factory", "deteritorialisation", "rhizomes" and all that. Negri thinks that 'Mille Plateaux' is the most important philosophical work of the century. There's an obvious affinity between the concept of workers' autonomy in the post-fordist labour process and the allegory of "nomadic war machines".

Deleuze & Guattari had the same opinion, that's why they described themselves as 'marxists' - I suppose they meant to say Negri's peculiar anti-hegelian no-more-dialectical marxism (curiously enough, many years after Bordiga had stated that marxists should bury the stinking corpse of Hegel). Negri wrote two books on Spinoza ('L'anomalia selvaggia' and "Spinoza sovversivo"), trying to demonstrate that the replacement of Hegel with Spinoza was as important for revolution as the replacement of The Capital with the Grundrisse. One may agree or not with these declarations, what I'm saying is that there's no detectable incongruity between Negri's position and D&G. works.

If I may append my personal position: I find Negri very interesting (albeit frequently disputable), that's precisely why I've got sick of all those anti-communist deleuzo-guattarians. They've missed the point. The difference between your point of view and mine (apart from my being a communist) is that you don't think such a point ever existed - here's what is making you unable to describe the Italian situation. For instance, the fact that Guattari didn't find it necessary to be shot or beaten to bloody pulp by the police in the streets of Bologna does NOT mean, as you wrongly assumed, that he'd had no influence on Radio Alice. Even after the bloodbath, Guattari kept doing all he could to get the comrades released from jail, gave hospitality to many exiles (including Bifo and Negri himself) and put his reputation on the line to defend the Italian movement from further repression. He failed, but at least he had tried. You may not agree with his theories and despise his lingo, but respect is due.

I hope this is of some interest to someone (especially the German a.f.r.i.k.a. group, whose members once asked me something about these things) and apologize for my English - it's very difficult to explain these things in a language which is not Italian. By the way, I find the English translations of Negri's books ugly and unreadable, but I admit I couldn't ever do better than that.

Luther Blissett

P.S. Did you think I was just a media prankster? >-))))))

35.0

<nettime> Negri & Guattari

From: Luther Blissett

To: nettime-l@desk.nl

Date: Tue, 02 Dec 1997 21:31:41 +0100

I've just found out that Negri & Guattari's book was published in English by Autonomia with the crappiest title I've ever seen: 'Communists Like Us'. My gosh! Anyway, the book may be useful for Richard's next re-mixes of TPOHF.

A footnote to my previous net-time posting, which was still a little bit obscure:

According to 'autonomist' marxism, every technological 'advancement' is also a response to proletarian insurgence or, at worst, resistance, and so is the following cultural/anthropological transformation. Capital can't do anything by itself: it is a vampire that needs fresh blood, it has to exploit and/or recuperate the society's energies.

The latest waves of technological innovation were the historical result of the ongoing friction between workers' struggles (firstly fordist mass-workers, lately post-fordist 'diffused' workers and intellectual proletarians) & capitalist development. Living labour was increasingly objectified and turned into fixed capital, but the part which 'stayed alive' got potentially uncontrollable, until the traditional dialectics of social conflict fell apart.

One of the reasons why the factories began to accelerate their decentralisation/automatisation in the seventies was because the work-force had become either openly riotous or subtly 'defeatist', unreliable. There's a huge amount of oral history about the undetectable tactics mass workers used to sabotage the assembly line in order to slow down production and take some rest. From the managers' point of view, that was what a modern operaista would call 'a waste of general intellect'. Such 'proletarian knowledge' might be recuperated into production. That's what Toyotism is

about: the workers are exhorted to make a 'collaborative' use of their first-hand knowledge of the machinery. Instead of using errors and flaws to sabotage production, they are requested to find solutions, and are rewarded with a rise in their salary. It is called 'Total Quality'.

Since the accumulation of relative surplus-value has changed the whole society (and not only the workplace), we've got a new version of the "social factory", that is the "information society", and obviously a "net-production". This newest sub-mode of production is increasingly generating new, subtler tactics of grassroots sabotage, as well as new ways of repressing/defusing/recuperating them (even videogame-extermimating software hunting games on the employees' computers and automatically deleting them so that the bastards won't waste time), but this time it's happening on a higher, non-dialectical level.

saluther.

36.0

Syndicate: [net.INSTITUTE.it] Call for participations and contributions

From: Luther Blissett Project

To: n/a

Date: Fri, 16 Jul 1999 11:24:19

+0200 (MET DST)

dear friends,

below you find a fast abstract of the new media lab project [beta-version!] that the Luther Blissett Project in Italy has developed in the last two months. It's the first italian project in the field of new media and net culture, with a critical approach, I mean.

There is no kind of new media-oriented centre in Italy. No content provider/developer in net culture. Ours would be the first one, small but connected to the european scene. We are working to eliminate this gap and to introduce italian artists and activists into what we call [from Italy] the "north" european network. We have got an european fund of 10.000 euros and we hope to open in October in Bologna.

[If someone needs details, I can describe the sad italian situation in the field of new media and net culture from institutions to underground.]

This is a call for participations and contributions for the [few] syndicalists based in Italy and not. Comments and suggestions from the northern :) Europe are welcome.

website, only in italian: http://utenti.tripod.it/net_i

ciao,

matteo

Luther Blissett Project

Bologna - Italy

_____net.INSTITUTE Project
_____by Luther Blissett_____

open architecture project____urban interface
public netbase____new media centre
Bologna____Italy



Das Institut
für Netzkultur
|
net.INSTITUTE project
|
Urban interface
Bologna, Venice, Milan...

http://utenti.tripod.it/net_i
net_i@iname.com
|
Luther Blissett
open/architecture pop star

#i

Italy shows a wide technological, cultural, political gap in the field of new media culture: there is no kind of new media project or event alike the ones existing in "northern" Europe. The Luther Blissett Project designed this experimental net-based centre in order to introduce in Italy, starting from the city of Bologna, the european net culture, in an easy, fast and pop way. In brief, it is an inexpensive all-in-one new media centre :).

#i

The net.INSTITUTE, as its name suggests, is an hybrid between the net of the metropolis and the information architecture of the internet, between the social, urban, architectural spaces and the media-scape. The net.INSTITUTE is a conceptual architecture work ejected into the real world. It considers the city the field of action of the net: it is an urban interface of the net and of net culture.

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The Luther Blissett Project has put in this project its media activism experience and networking attitude. The Luther Blissett Project is a collective of media activists that organized in the last years, in Italy as well as in Europe, mediatic hoaxes and counterinformation campaigns, in the name of Luther Blissett. Luther Blissett is a multiple name: whoever can use it in the most creative and freest way. LB is a networked mass avatar on the media stage, piloted from the net: an open architecture pop star. The net.INSTITUTE is its urban and architectural implementation.

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"We shape our tools, and thereafter they shape us" [Marshall McLuhan].

The net.INSTITUTE is a trans-architecture project. It's not a city metaphor for another alienated virtual community but an urban project to embody the structure and the content of the net, as a net and by means of it. It doesn't imitate the appearance of the medium but its deep framework.

#i

"Metropolis is the becoming-cyberspace of the urban territory" [Franco Berardi aka Bifo].

The concept of urban interface is the opposite of that of digital communities and cities. The urban interface breaks with the cultural dominance of discourses about cyberspace, virtual, simulation. The net.INSTITUTE is a physical, social, mediatic space controlled and constructed by the net.

#i

The name and the concept of the 'Institute' were chosen to give up the hype about virtual and cyberspace, and as a strategy of retro-avantgarism [see Neue Slovensche Kunst, Electronic Embassy, Laibach, Luther Blissett itself]. It is also a joke, and a reflection about the institutionalization of the subcultural movements.

#i

The net.INSTITUTE is a project for "hacking" the architectural and urbanistic code, not only an info-communication one. Hacking means deconstructing a tool to understand the way it works and to rebuild it in a personal, creative way. In terms of computer science, the net.INSTITUTE is the urban "implementation" of the net.

#i

The Net.INSTITUTE web interface works as groupware, a space for collective brainstorming, a field for the connective/collective intelligence. It structures itself, in progress, to be a "technology of intelligence" [Pierre Levy]. The Net.INSTITUTE's framework, functions, links, spaces can be redefined by users experimenting hybrid, creative, surrealist architectures, by making up other "institutes". The net.INSTITUTE, inspired by situationists' psychogeography and urbanism, uses the city as a map for the network and the latter as a map for the city. The interface works as a conceptual map that has to be subsequently developed in the real space. The Scheme is the Medium.

#i

The net.INSTITUTE is a multiple building. Its name means NETWORKED INSTITUTE. Everyone can integrate net.INSTITUTE architecture with public or personal spaces, bodies, events, devices, theories, computers, photos, files, imgs, projects. The image and the structure produced on the net,

thereafter, shape the urban space. The net.INSTITUTE is a sort of political role-game: the city is not considered as an established identity but as a collective interface continuously reshaped by its users. The net.INSTITUTE uses the net to catalyze social life.

#i

A proof of the outcome of the net.INSTITUTE within the urban texture is Das Institut [a german name in an italian-speaking context!], a low-tech minimal retro-avantgardistic sub-project, a youth sub-cultural interface devoted to urban space exploration and "mass engineering", events organisation, 'old-style' media art activism, parties, psychogeographical investigations and drifts.

#i

The net.INSTITUTE is a medium-building.

#i

thanks to:

The Society for Old and New Media, Amsterdam, <http://www.waag.org/>
Public Netbase to, Vienna, <http://www.to.or.at/>

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DAS INSTITUT	http://utenti.tripod.it/net_i
FÜR NETZKULTUR	net_i@iname.com
\	
net.INSTITUTE	project
	\
urban interface	LUTHER BLISSETT
Bologna, Venice, Milan...	open/architecture pop star

SUBSCRIBE #i-info list!

mailto:net_i@iname.com/subject=[#i] subscribe

I6

NN

(aka. antiorp, integer, =cw4t7abs, f1fo,
17.hzV.tRL.478, of0003)

O.O

<nettime> Re: Concerned about
terrorism in Kosovo
From: rvdbr1
To: nettime-l@desk.nl
Date: Tue, 03 Mar 1998 22:22:44
+0100

May be Andrej should take a look at:

<http://www.koha.net/ARTA/drenica.htm>

to see and read some other facts about what he is easily calling terrorism.
Killing pregnant women, and in this way, is barbarism.

Richard van den Brink

=20
Date: Wed, 04 Mar 1998 01:26:02 +0100
From: ANDREJ TISMA <aart[AT]EUnet.yu>
Subject: Re: Concerned about terrorism in Kosovo
X-Priority: 3 (Normal)
Content-Type: text/plain; charset=3Diso-8859-1
Content-Transfer-Encoding: 8bit

OK Richard van den Brink.

I've seen and read the report by Albanian secessionist magazine (all
articles unsigned) which You have recommended to me.
Well, first those photos. What do You think that Serbian four policemen
who were killed by Kosova Liberation Army looked less massacred than
these Albanians on photos?

Also these "innocent unarmed civilians" are now presented as members of
particular families, but when they go out armed with machine guns and
even grenade launchers, in uniforms, with covered faces, than they call
themselves Kosova Liberation Army. Why did they find shelter in their
family's homes, causing civilian victims, You should ask those brave
men.

Finally, how can I believe to those reports You are recommending, when
there is "Government of Republic of Kosova" mentioned there,
"Republic" which does not exist, maybe in separatists' dreams!
Currently on the map there is only Republic of Serbia, of which Kosova
is only a province.

What do You think, if this police attack on "unarmed Albanian civilians"
lasted entire two days, isn't that strange that only 16 victims on
Albanian side are resulted. In two days policemen could kill at least
2000 unarmed civilians.

Also even Albanian reports say there were heavy two days fightings. With
whom? With unarmed civilians? Don't be kidding.

Please, read carefully these quotations from Albanian separatist
sources:

>This could be considered as KLA's
> operation to "demonstrate force" in order to boost the will of
Kosova ->Albanians and force the Serbs to act.
>Courageous tactic, militarily shrewd, since whatever the Serbs do, they
cannot >win.
>It was also said that the majority of the patients brought to the
hospital were Serb >policemen, who have
> run into resistance of the local population, but also, as it is
stated, of the KLA >forces, in Drenic=>EB.

Who were policemen victims of? Unarmed innocent civilians? Don't be, or

play naïve.

Terrorism has to be destroyed. There should be no sentimentality. What
did United States do in Los Angeles, when 500 black people were
massacred in one day by the Federal police? And what happened in Mexico
to the separatist army? So be serious and don't support terrorism
anywhere in the world.

Andrej

O.I

<nettime> Re: Concerned about
terrorism in Kosovo
From: Aleksandar & Branka Davic
To: nettime-l@desk.nl
Date: Wed, 04 Mar 1998 10:03:32
+0100

Subject:
<nettime> Concerned about terrorism in Kosovo
Date:
Tue, 03 Mar 1998 21:10:49 +0100
From:
ANDREJ TISMA <aart[AT]EUnet.yu>
To:
Nettime <nettime-l[AT]Desk.nl>

dear andrej,

please, please stop talk in name of all people who live in serbia! use I
instead of WE, because certainly not all people here think as you do, and
if you want to play slobodan milosevic's "loud speaker" it is your
choice, and you have right to think it that way as i have right to have
my personal opinion, but then in your txt you can not use WE. have you
been personally at kosovo, saw demonstrations with your own eyes? i
was not there and can not be so sure that all reports on serbian TV are
the only truth, there are two sides in conflict, as far as i know, and
both of those sides have some vision of the conflict. everything you
wrote looks like typical SM propaganda, (in both meanings, slobodan
milosevic's and sado/mazo), with "one side" story, the only certain truth
is that no one of us, you and me, know what really is the truth.
shouldn't we be more concerned about all human lifes lost in kosovo in
last decade in the first place, not last few months or weeks. i saw your
nice letter to american president. when finally you will write to
yugoslav president! don't you really have nothing to say him? when
over 20 lifes have been lost in one weekend, i think it is not possible
to separate them on "good" and "bad" dead people. they all were human
beings, and they are dead now. among them some under age, lot of them
parents, on both sides, that's what worries me all the time, and i see
no way out of this mase without dialogue. i doubt very much that any
solution will be found with guns, on the both sides. so, please calm
down and think twice; it is well known for a looong time that in this
country the best kepted truth is the truth itself.

branka milic-davic

PS- should i remind you on the fact that we live in the very same town,
where more than 20 nations live together, and some of our neighbours are
albanians, as well as jews, hungarians, romanian, slowaks, roma, croats,
russians, bulgarians... i wonder what they would have to say to your
letter...

O.2

Re: <nettime> Re: Concerned about
terrorism in Kosovo
From: rvdbr1
To: nettime-l@desk.nl
Date: Wed, 04 Mar 1998 10:45:33
+0100

Aart wrote:

>OK Richard van den Brink,
>
>I've seen and read the report by Albanian secessionist magazine (all
>articles unsigned) which You have recommended to me.
>Well, first those photos. What do You think that Serbian four policemen
>who were killed by Kosovo Liberation Army looked less massacred than
>these Albanians on photos?

No reason trying to outbid with other pictures or facts. What is
disquieting me is that the nettime list is used for an outspoken political
point of (Serbian) view on the conflict in Kosovo. For me it's ok that this
kind of opinions are existing, but I don't need to read those on a list as
nettime. In the same way I wouldn't propagandize to read information on
certain sites I was recommending as a kind of counter balance.

It would be possible to start a discussion about the Kosovo conflict here,
but I don't think its the proper place. Therefore I suggest - if I am
right - to modorate the list in a better way.

Richard

0.3

<nettime> Re: Concerned about
terrorism in Kosovo
From: antiorp
To: nettime-l@desk.nl
Date: Sun, 8 Mar 1998 05:54:02 -0600

>We in Yugoslavia are very concerned about the increasing of terrorist
serbian aktiviteiz.

<http://www.god-emil.dk/~cw4t7abs/ofoo03/produkter/film+video.html>

klk o

am -3r!kk a 5 u g3 r _||-

> Serb military and paramilitary forces attacked today 14 villages in Kosove.
> 95+ + d ea d.

www.albanian.com
www.koha.net
www.dardania.com
www.kosova.de

I.O

Re: Syndicate: 1.2.3. = 0+2
From: =cw4t7abs
To: n/a
Date: Thu, 13 Aug 1998 03:57:10
-0600

>free your mind and the rest will follow

ungroup mgnd konta/nr kontent

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>virtual base / creative intimate lab

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ef-mail(fakulatf):
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	JMP	@1
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the hafler trio \+ \ sine.x(a^n)

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50 kontributions have been made \sekured
however due to higher than anticipated costs
15 additional contributions at \$35 for 10cnds
are being accepted

7 1/8

0.00

-1.42

N/A

Current Yield:

EPS:

P/E Ratio:

Symbol Help

b1nar+e to!z == mgndfukc++

4.O

Syndicate: krop3rom|a9ff 0+2.

update || part 0+2 phpz

From: =cw4t7abs

To: n/a

Date: Sat, 15 Aug 1998 13:12:09

-0600

50 kontributions have been made \sekured
however due to higher than anticipated costs
15 additional contributions at \$35 for 10cnds
are being accepted

http://194.19.130.194/=cw4t7abs/of0003/ztpd/=cw4t7abs.3nkodor.o+2.html

2-----

Date: Tue, 18 Aug 1998 08:30:30 -0600

To: nettime-l[AT]Desk.nl

From: antiorp[AT]tezcat.com (=cw4t7abs)

Subject: \$22 [locks up machine] (Implied) 1/-
RLA \$23 M<-(M<<1)/\ (A) (Ind,X) 2/8*
BIT \$24 Z<~(A /\ M) N<-M7 V<-M6

>where are u from?

we 'n dze eazt =3D dze future. future ov dze wezt.

5.O

<nettime> antiorp x 3

From: nettime's_digestive_system

To: nettime-l@desk.nl

Date: Tue, 18 Aug 1998 21:51:37

+0100

Date: Tue, 18 Aug 1998 12:53:10 -0600

To: nettime-l[AT]Desk.nl

From: antiorp[AT]tezcat.com (=cw4t7abs)

Last Trade: 44 1/8
Net Change: 2
Bid: 44 1/8
Ask: 44 3/16
Day High: 44 7/8
Day Low: 42 1/8
Volume: 1240400
Yesterday: 42 1/8
Last Quote Time: 13:35
Last Quote Date: 08/18/1998

Dividend/Share:

0

Amount:

0.000

5

3

55 1/2

Annual

Dividend

Bid Size:

Ask Size:

52 Week High:

52 Week Low:

Std Mode	Mnemonic	Hex Bytes/Tim=	Value	Description	Addressing
e	* BRK	\$00		Stack <- PC, PC <- (\$ffe) (Immediate)	
1/7	* ORA	\$01		A <- (A) V M (Ind,X)	
6/2	JAM	\$02		[locks up machine] (Implied)	
1/-	SLO	\$03		M <- (M >> 1) + A + C (Ind,X)	
2/8	NOP	\$04		[no operation] (Z-Page)	
2/3	* ORA	\$05		A <- (A) V M (Z-Page)	
2/3	* ASL	\$06		C <- A7, A <- (A) << 1 (Z-Page)	
2/5	SLO	\$07		M <- (M >> 1) + A + C (Z-Page)	
2/5	* PHP	\$08		Stack <- (P) (Implied)	
1/3	* ORA	\$09		A <- (A) V M (Immediate)	
2/2	* ASL	\$0A		C <- A7, A <- (A) << 1 (Accumulator)	
1/2	ANC	\$0B		A <- A /\ M, C=3D-A7 (Immediate)	
1/2	NOP	\$0C		[no operation] (Absolute)	
3/4	* ORA	\$0D		A <- (A) V M (Absolute)	
3/4	* ASL	\$0E		C <- A7, A <- (A) << 1 (Absolute)	
3/6	SLO	\$0F		M <- (M >> 1) + A + C (Absolute)	
3/6	* BPL	\$10		if N=3D0, PC =3D PC + offset (Relative)	
2/2'2	* ORA	\$11		A <- (A) V M ((Ind),Y)	
2/5'1	JAM	\$12		[locks up machine] (Implied)	
1/-	SLO	\$13		M <- (M >. 1) + A + C ((Ind),Y)	
2/8'5	NOP	\$14		[no operation] (Z-Page,X)	
2/4	* ORA	\$15		A <- (A) V M (Z-Page,X)	
2/4	* ASL	\$16		C <- A7, A <- (A) << 1 (Z-Page,X)	
2/6	SLO	\$17		M <- (M >> 1) + A + C (Z-Page,X)	
2/6	* CLC	\$18		C <- 0 (Implied)	
1/2	* ORA	\$19		A <- (A) V M (Absolute,Y)	
3/4'1	NOP	\$1A		[no operation] (Implied)	
1/2	SLO	\$1B		M <- (M >> 1) + A + C (Absolute,Y)	
3/7	NOP	\$1C		[no operation] (Absolute,X)	

2/4'1	* ORA	\$1D	A <- (A) V M	(Absolute,X)	SRE	\$57	M <- (M >> 1) \~/ A	(Z-Page,X)	
3/4'1	* ASL	\$1E	C <- A7, A <- (A) << 1	(Absolute,X)	2/6	* CLI	\$58	I <- 0	(Implied)
3/7	SLO	\$1F	M <- (M >> 1) + A + C	(Absolute,X)	1/2	* EOR	\$59	A <- (A) \~/ M	(Absolute,Y)
* JSR	\$20	Stack <- PC, PC <- Address	(Absolute)	3/4'1	NOP	\$5A	[no operation]	(Implied)	
3/6	* AND	\$21	A <- (A) /\ M	(Ind,X)	1/2	SRE	\$5B	M <- (M >> 1) \~/ A	(Absolute,Y)
2/6	JAM	\$22	[locks up machine]	(Implied)	3/7	NOP	\$5C	[no operation]	(Absolute,X)
1/-	RLA	\$23	M <- (M << 1) /\ (A)	(Ind,X)	3/4'1	* EOR	\$5D	A <- (A) \~/ M	(Absolute,X)
2/8	* BIT	\$24	Z <- ~(A /\ M) N<-M7 V<-M6	(Z-Page)	3/4'1	SRE	\$5F	M <- (M >> 1) \~/ A	(Absolute,X)
2/3	* AND	\$25	A <- (A) /\ M	(Z-Page)	3/7	* RTS	\$60	PC <- (Stack)	(Implied)
* ROL	\$26	C <- A7 & A <- A << 1 + C	(Z-Page)	1/6	* ADC	\$61	A <- (A) + M + C	(Ind,X)	
2/5	RLA	\$27	M <- (M << 1) /\ (A)	(Z-Page)	2/6	JAM	\$62	[locks up machine]	(Implied)
2/5'5	* PLP	\$28	A <- (Stack)	(Implied)	1/-	RRA	\$63	M <- (M >> 1) + (A) + C	(Ind,X)
1/4	* AND	\$29	A <- (A) /\ M	(Immediate)	2/8'5	NOP	\$64	[no operation]	(Z-Page)
2/2	* ROL	\$2A	C <- A7 & A <- A << 1 + C	(Accumulator)	2/3	* ADC	\$65	A <- (A) + M + C	(Z-Page)
1/2	ANC	\$2B	A <- A /\ M, C <- ~A7	(Immediate)	2/3	* ROR	\$66	C<-A0 & A<- (A7=3DC + A>>1)	(Z-Page)
1/2	* BIT	\$2C	Z <- ~(A /\ M) N<-M7 V<-M6	(Absolute)	2/5	RRA	\$67	M <- (M >> 1) + (A) + C	(Z-Page)
3/4	* AND	\$2D	A <- (A) /\ M	(Absolute)	2/5'5	* PLA	\$68	A <- (Stack)	(Implied)
3/4	* ROL	\$2E	C <- A7 & A <- A << 1 + C	(Absolute)	1/4	* ADC	\$69	A <- (A) + M + C	(Immediate)
3/6	RLA	\$2F	M <- (M << 1) /\ (A)	(Absolute)	2/2	* ROR	\$6A	C<-A0 & A<- (A7=3DC + A>>1)	(Z-Page)
3/6'5	* BHI	\$30	if N=3D1, PC =3D PC + offset	(Relative)	* ROR (Accumulator)	\$6A			1/2
2/2'2	* AND	\$31	A <- (A) /\ M	((Ind),Y)	ARR	\$6B	A <- [(A /\ M) >> 1]	(Immediate)	
2/5'1	JAM	\$32	[locks up machine]	(Implied)	1/2'5	* JMP	\$6C	PC <- Address	(Indirect)
1/-	RLA	\$33	M <- (M << 1) /\ (A)	((Ind),Y)	3/5	* ADC	\$6D	A <- (A) + M + C	(Absolute)
2/8'5	NOP	\$34	[no operation]	(Z-Page,X)	3/4	* ROR	\$6E	C<-A0 & A<- (A7=3DC + A>>1)	(Absolute)
2/4	* AND	\$35	A <- (A) /\ M	(Z-Page,X)	3/6	RRA	\$6F	M <- (M >> 1) + (A) + C	(Absolute)
2/4	* ROL	\$36	C <- A7 & A <- A << 1 + C	(Z-Page,X)	3/6'5	* BVS	\$70	if V=3D1, PC =3D PC + offset	(Relative)
2/6	RLA	\$37	M <- (M << 1) /\ (A)	(Z-Page,X)	2/2'2	* ADC	\$71	A <- (A) + M + C	((Ind),Y)
2/6'5	* SEC	\$38	C <- 1	(Implied)	2/5'1	JAM	\$72	[locks up machine]	(Implied)
1/2	* AND	\$39	A <- (A) /\ M	(Absolute,Y)	1/-	RRA	\$73	M <- (M >> 1) + (A) + C	((Ind),Y)
3/4'1	NOP	\$3A	[no operation]	(Implied)	2/8'5	NOP	\$74	[no operation]	(Z-Page,X)
1/2	RLA	\$3B	M <- (M << 1) /\ (A)	(Absolute,Y)	2/4	* ADC	\$75	A <- (A) + M + C	(Z-Page,X)
3/7'5	NOP	\$3C	[no operation]	(Absolute,X)	2/4	* ROR	\$76	C<-A0 & A<- (A7=3DC + A>>1)	(Z-Page,X)
3/4'1	* AND	\$3D	A <- (A) /\ M	(Absolute,X)	2/6	RRA	\$77	M <- (M >> 1) + (A) + C	(Z-Page,X)
3/4'1	* ROL	\$3E	C <- A7 & A <- A << 1 + C	(Absolute,X)	2/6'5	* SEI	\$78	I <- 1	(Implied)
3/7	RLA	\$3F	M <- (M << 1) /\ (A)	(Absolute,X)	1/2	* ADC	\$79	A <- (A) + M + C	(Absolute,Y)
3/7'5	* RTI	\$40	P <- (Stack), PC <- (Stack)	(Implied)	3/4'1	NOP	\$7A	[no operation]	(Implied)
1/6	* EOR	\$41	A <- (A) \~/ M	(Ind,X)	1/2	RRA	\$7B	M <- (M >> 1) + (A) + C	(Absolute,Y)
2/6	JAM	\$42	[locks up machine]	(Implied)	3/7'5	NOP	\$7C	[no operation]	(Absolute,X)
1/-	SRE	\$43	M <- (M >> 1) \~/ A	(Ind,X)	3/4'1	* ADC	\$7D	A <- (A) + M + C	(Absolute,X)
2/8	NOP	\$44	[no operation]	(Z-Page)	3/4'1	* ROR	\$7E	C<-A0 & A<- (A7=3DC + A>>1)	(Z-Page,X)
2/3	* EOR	\$45	A <- (A) \~/ M	(Z-Page)	(Absolute,X)	\$7E			3/7
2/3	* LSR	\$46	C <- A0, A <- (A) >> 1	(Absolute,X)	3/7'5	RRA	\$7F	M <- (M >> 1) + (A) + C	(Absolute,X)
3/7	SRE	\$47	M <- (M >> 1) \~/ A	(Z-Page)	2/2	NOP	\$80	[no operation]	(Immediate)
2/5	* PHA	\$48	Stack <- (A)	(Implied)	2/6	* STA	\$81	M <- (A)	(Ind,X)
1/3	* EOR	\$49	A <- (A) \~/ M	(Immediate)	2/2	SAX	\$83	M <- (A) /\ (X)	(Ind,X)
2/2	* LSR	\$4A	C <- A0, A <- (A) >> 1	(Accumulator)	2/6	* STY	\$84	M <- (Y)	(Z-Page)
1/2	ASR	\$4B	A <- [(A /\ M) >> 1]	(Immediate)	2/3	* STA	\$85	M <- (A)	(Z-Page)
1/2	* JMP	\$4C	PC <- Address	(Absolute)	2/3	* STX	\$86	M <- (X)	(Z-Page)
3/3	* EOR	\$4D	A <- (A) \~/ M	(Absolute)	2/3	SAX	\$87	M <- (A) /\ (X)	(Z-Page)
3/4	* LSR	\$4E	C <- A0, A <- (A) >> 1	(Absolute)	2/3	* DEY	\$88	Y <- (Y) - 1	(Implied)
3/6	SRE	\$4F	M <- (M >> 1) \~/ A	(Absolute)	1/2	NOP	\$89	[no operation]	(Immediate)
3/6	* BVC	\$50	if V=3D0, PC =3D PC + offset	(Relative)	2/2	* TXA	\$8A	A <- (X)	(Implied)
2/2'2	* EOR	\$51	A <- (A) \~/ M	((Ind),Y)	1/2	ANE	\$8B	M <- [(A) \\$/SEE] /\ (X) /\ (M)	(Immediate)
2/5'1	JAM	\$52	[locks up machine]	(Implied)	2/2'4	* STY	\$8C	M <- (Y)	(Absolute)
1/-	SRE	\$53	M <- (M >> 1) \~/ A	((Ind),Y)	3/4	* STA	\$8D	M <- (A)	(Absolute)
2/8	NOP	\$54	[no operation]	(Z-Page,X)	3/4	* STX	\$8E	M <- (X)	(Absolute)
2/4	* EOR	\$55	A <- (A) \~/ M	(Z-Page,X)	3/4	SAX	\$8F	M <- (A) /\ (X)	(Absolute)
2/4	* LSR	\$56	C <- A0, A <- (A) >> 1	(Z-Page,X)	3/4	* BCC	\$90	if C=3D0, PC =3D PC + offset	(Relative)
2/6					2/2'2	* STA	\$91	M <- (A)	((Ind),Y)

```

2/6 JAM $92 [locks up machine] (Implied)
1/- SHA $93 M <- (A) /\ (X) /\ (PCH+1) (Absolute,X)
3/6 3
* STY $94 M <- (Y) (Z-Page,X)
2/4
* STA $95 M <- (A) (Z-Page,X)
2/4
* SAX $97 M <- (A) /\ (X) (Z-Page,Y)
2/4
* STX $96 M <- (X) (Z-Page,Y)
2/4
* TYA $98 A <- (Y) (Implied)
1/2
* STA $99 M <- (A) (Absolute,Y)
3/5
* TXS $9A S <- (X) (Implied)
1/2
SHS $9B X <- (A) /\ (X), S <- (X) (Absolute,Y)
3/5
SHY $9C M <- (X) /\ (PCH+1) (Absolute,Y)
M <- (Y) /\ (PCH+1)
3/5 3
* STA $9D M <- (A) (Absolute,X) 3/5
SHX $9E M <- (X) /\ (PCH+1) (Absolute,X) 3/5 3
SHA $9F M <- (A) /\ (X) /\ (PCH+1) (Absolute,Y) 3/5 3
* LDY $A0 Y <- M (Immediate) 2/2
* LDA $A1 A <- M ((Ind),X) 2/6
* LDX $A2 X <- M (Immediate) 2/2
LAX $A3 A <- M, X <- M ((Ind),X) 2/6
* LDY $A4 Y <- M (Z-Page) 2/3
* LDA $A5 A <- M (Z-Page) 2/3
* LDX $A6 X <- M (Z-Page) 2/3
LAX $A7 A <- M, X <- M (Z-Page) 2/3
* TAY $A8 Y <- (A) (Implied) 1/2
* LDA $A9 A <- M (Immediate) 2/2
* TAX $AA X <- (A) (Implied) 1/2
LXA $AB X04 <- (X04) /\ M04 (Immediate) 1/2
A04 <- (A04) /\ M04
* LDY $AC Y <- M (Absolute) 3/4
* LDA $AD A <- M (Absolute) 3/4
* LDX $AE X <- M (Absolute) 3/4
LAX $AF A <- M, X <- M (Absolute) 3/4
* BCS $B0 if C=3Di, PC = 3D PC + offset (Relative) 2/2 2
* LDA $B1 A <- M ((Ind),Y) 2/5 1
JAM $B2 [locks up machine] (Implied) 1/-
LAX $B3 A <- M, X <- M ((Ind),Y) 2/5 1
* LDY $B4 Y <- M (Z-Page,X) 2/4
* LDA $B5 A <- M (Z-Page,X) 2/4
* LDX $B6 X <- M (Z-Page,Y) 2/4
LAX $B7 A <- M, X <- M (Z-Page,Y) 2/4
* CLV $B8 V <- 0 (Implied) 1/2
* LDA $B9 A <- M (Absolute,Y) 3/4 1
* TSX $BA X <- (S) (Implied) 1/2
LAE $BB X, SA <- (S /\ M) (Absolute,Y) 3/4 1
* LDY $BC Y <- M (Absolute,X) 3/4 1
* LDA $BD A <- M (Absolute,X) 3/4 1
* LDX $BE X <- M (Absolute,Y) 3/4 1
LAX $BF A <- M, X <- M (Absolute,Y) 3/4 1
* CPY $C0 (Y - M) -> NZC (Immediate) 2/2
* CMP $C1 (A - M) -> NZC ((Ind),X) 2/6
NOP $C2 [no operation] (Immediate) 2/2
DCP $C3 M <- (M)-1, (A-M) -> NZC ((Ind),X) 2/8
* CPY $C4 (Y - M) -> NZC (Z-Page) 2/3
* CMP $C5 (A - M) -> NZC (Z-Page) 2/3
* DEC $C6 M <- (M)-1 (Z-Page) 2/5
DCP $C7 M <- (M)-1, (A-M) -> NZC (Z-Page) 2/5
* INY $C8 Y <- (Y) + 1 (Implied) 1/2
* CMP $C9 (A - M) -> NZC (Immediate)
2/2
* DEX $CA X <- (X) - 1 (Implied)
1/2
* SBX $CB X <- (X) /\ (A) - M (Immediate)
2/2
* CPY $CC (Y - M) -> NZC (Absolute)
3/4
* CMP $CD (A - M) -> NZC (Absolute)
3/4
* DEC $CE M <- (M) - 1 (Absolute)
3/6
DCP $CF M <- (M)-1, (A-M) -> NZC (Absolute)
3/6
* BNE $D0 if Z=3D0, PC = 3D PC + offset (Relative)
2/2 2
* CMP $D1 (A - M) -> NZC ((Ind),Y)
2/5 1
* JAM $D2 [locks up machine] (Implied)
1/-
DCP $D3 M <- (M)-1, (A-M) -> NZC ((Ind),Y)
2/8
NOP $D4 [no operation] (Z-Page,X)
2/4
* CMP $D5 (A - M) -> NZC (Z-Page,X)
2/4
* DEC $D6 M <- (M) - 1 (Z-Page,X)
2/6
DCP $D7 M <- (M)-1, (A-M) -> NZC (Z-Page,X)
2/6
* CLD $D8 D <- 0 (Implied)

```

```

1/2
* CMP $D9 (A - M) -> NZC (Absolute,Y)
3/4 1
NOP $DA [no operation] (Implied)
1/2
DCP $DB M <- (M)-1, (A-M) -> NZC (Absolute,Y)
3/7
NOP $DC [no operation] (Absolute,X)
3/4 1
* CMP $DD (A - M) -> NZC (Absolute,X)
3/4 1
* DEC $DE M <- (M) - 1 (Absolute,X)
3/7
DCP $DF M <- (M)-1, (A-M) -> NZC (Absolute,X)
3/7
* CPX $E0 (X - M) -> NZC (Immediate)
2/2
* SBC $E1 A <- (A) - M - -C (Ind,X)
2/6
NOP $E2 [no operation] (Immediate)
2/2
ISB $E3 M <- (M) - 1, A <- (A)-M-C (Ind,X)
3/8 1
* CPX $E4 (X - M) -> NZC (Z-Page)
2/3
* SBC $E5 A <- (A) - M - -C (Z-Page)
2/3
* INC $E6 M <- (M) + 1 (Z-Page)
2/5
ISB $E7 M <- (M) - 1, A <- (A)-M-C (Z-Page)
2/5
* INX $E8 X <- (X) + 1 (Implied)
1/2
* SBC $E9 A <- (A) - M - -C (Immediate)
2/2
* NOP $EA [no operation] (Implied)
1/2
SBC $EB A <- (A) - M - -C (Immediate)
1/2
* SBC $ED A <- (A) - M - -C (Absolute)
3/4
* CPX $EC (X - M) -> NZC (Absolute)
3/4
* INC $EE M <- (M) + 1 (Absolute)
3/6
ISB $EF M <- (M) - 1, A <- (A)-M-C (Absolute)
3/6
* BEQ $F0 if Z=3D1, PC = 3D PC + offset (Relative)
2/2 2
* SBC $F1 A <- (A) - M - -C ((Ind),Y)
2/5 1
JAM $F2 [locks up machine] (Implied)
1/-
ISB $F3 M <- (M) - 1, A <- (A)-M-C ((Ind),Y)
2/8
NOP $F4 [no operation] (Z-Page,X)
2/4
* SBC $F5 A <- (A) - M - -C (Z-Page,X)
2/4
* INC $F6 M <- (M) + 1 (Z-Page,X)
2/6
ISB $F7 M <- (M) - 1, A <- (A)-M-C (Z-Page,X)
2/6
* SED $F8 D <- 1 (Implied)
1/2
* SBC $F9 A <- (A) - M - -C (Absolute,Y)
3/4 1
NOP $FA [no operation] (Implied)
1/2
ISB $FB M <- (M) - 1, A <- (A)-M-C (Absolute,Y)
3/7
NOP $FC [no operation] (Absolute,X)
3/4 1
* SBC $FD A <- (A) - M - -C (Absolute,X)
3/4 1
* INC $FE M <- (M) + 1 (Absolute,X)
3/7
ISB $FF M <- (M) - 1, A <- (A)-M-C (Absolute,X)
3/7

```

```

|=7F=7F|
|=7F=7F=3D=3D=7F=7F|
v!R u s |=7F=7F| p u N K t

```

```

[p-un_kT-pr_o-T=96k_oL]=D8f=D8=D8=D8 3
herausgegeben v=F8m Internationalen
Inst:tut fur ordnung |+| dlsz:pln
hTTP:/www.tezcat.com/~antiorp

```

3-----

```

Date: Tue, 18 Aug 1998 07:45:14 -0600
To: nettime-4[AT]Desk.nl
From: antiorp[AT]tezcat.com (=cw4t7zabs)
Subject: re: lease . b i 2 5 7 + 1 2 | v.o+2

```

: b i 2 5 7 + 1 2

- _realtime hyper[er]active sound processing for the power macintosh.

b1257+12 enables digital scrubbing on any power macintosh eliminating the need for third party dsp cards. it provides the first software based turntable-style scrub. scratch + granulation environment.

b1257+12 allows one to experiment with sound via mousedrawing. cursor tracki=ng.
macintosh keyboard. lfo.s. number generators. random processes midi _+ audio input.
routing audio-in signals to control playback rate and direction _
placing a mic connected to a macintosh in an ambient environment or simply speaking into it can be utilized to provide continuously evolving sound textures.

b1257+12 | v.0+2 release inkorporatez :

\\ additional realtime routines for ultra mgndfuke++

midi module ::

provides for full midi control
of b1257+12 parameters.
there are approx 45 parameters which may be controlled
simultaneously via :

- pitchbend
- any controller number
- midi note pitch
- midi note velocity

120 soundfile \ koll-age module ::

the 120 soundfile module moves b1257+12 towards
becoming a gallery \ installation \ performance piece
[the original intent - an automated version
of b1257+12 should be available at one vienna gallery when complete]

it allows one to load 120 sound files [automatically or manually]
and alternate between them in real time -

- via the variable rate number generator
which allows for random + sequential change or

- via midi control : including
- pitchbend
- any controller number
- midi note pitch
- midi note velocity

soundhack function module ::

this module permits the loading of
soundhack generated functions - once loaded
they can be utilized to control b1257+12.

amplitude shaping module ::

allows for amplitude shaping [sep for each channel]
the envelopes may be set to loop + sync.
+ they may be altered \ edited in real time.

-
all processes can occur simultaneously + in parallel
=3D=3D ultra kaotik mgndfuke routin.

availability + inf=BA | propaganda

<http://www.god-emil.dk/=3Dcw47abs/of0003/ztpd/lakk.shtml>
[kode section]
or for a more exhilarating experience
<http://www.god-emil.dk/=3Dcw47abs/of0003/ztpd/0009.html>
[java script required]

-----+-----
of0003 maschinenkunst
-----+-----

of0003 maschinenkunst develops + publishes cutting edge
multimedia. graphic.web. audio + video design.
and interactive applications for the macintosh platform.

in addition to b1257+12 of0003 maschinenkunst publishes :

[3kxpol] _- clavia nordlead editor . librarian + chaotic patch
generation application
[rebirthzmak] _- propellerheads rebirth sample editor . editor . librarian +
chaotic patch generation software
[of0003pRpG] _- incorporates realtime sound +
gfx generation + random film playback.
krop3rom [a9ff 0+2 . nord[0002] . in symbols . 8[sine.x(2^n) . etc

kontakt information :

of0003 maschinenkunst
\$1
\$2. \$3
denmark \$4

tel: \$5
fax: \$6

web : <http://www.god-emil.dk/=3Dcw47abs>
email [] antiorp [AT] tezcat.com

a most important and serendipitous recent discovery is of a bona fide
planetary system around an unlikely star - some 1300 light years away found
by a most unexpected technique. the pulsar designated b1257+12 is a rapidly
rotating neutron star. an unbelievably dense sun - the remnant of a massive
star that suffered a supernova explosion. it spins at a rate measured to
impressive precision - once every 0.00621183219388187 seconds =3D 10000 rpm.
the energy put out by b1257+12 is 4.7 times that of the sun.

=3Dcw47abs _- of0003.mashinenkuntz.mgndfuke.980. \+ \ apres []>

|=7F|
|=7F|9|=7F|
[p-un_kT-pr_o-T=96k_oL]=D8f=D8f=D8=D8=D83|=7F|
herausgegeben v=F8m internationalen
Institut fuer ordnung |+| d!sz!pln
hTTp://www.tezcat.com/~antiorp

-_humanzsuke
=D8f=D8f=D8=D83 dze d.l ov konsclousnez.
neuro-hakerz vs nwo _||-
le masculin et la fraktur symbolique.
la r!poste hysterique
tezcat.com/~antiorp

Invert + stretch 2 3.76 dze length.
 plass undrneath odr struktur
 + at 96.45% t.me.po:nt beg:n retrograde

mcmahon@CLARK.NET has just altered your subscription options for the SYNTH-L list as per the "SET SYNTH-L REVIEW" command. For more information about subscription options, send a "QUERY SYNTH-L" command to LISTSERV@AMERICAN.EDU.

```
>||
>2sâ â n.mask!nvare.puNkt.prÃ,tÂ°tÃ,l.988-o
>||
```

!on

>>-----
>>AEC FORUM - "FLESHFACTOR"
>>(<<http://www.aec.at/fleshfactor/arch/>>)
>>-----
>>
>>
>>"All that is not information, not redundancy, not form and not restraints
>>is noise, the only possible source of new patterns."
>>
>>- Bateson, Mind and Nature - A Necessary Unity, 1979
>>
>>
>>
>>
>>It seems to me that noise, *together with* information, redundancy, form,
>>and restraints, is a better generator of new patterns than noise alone.

```

> e d roa
> r n ete
> e i ham
> tc M tr
> lone.
> , form,
> or ee"
> nu , gne
> o n oen
> o tgo
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> e ra
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> ns anything.) on si taht llA"
> r of new patterns th
> with* information,
> t
>
> and Nature - A Mece
>
> f new patterns."
> dundancy, not form a
>
> what hapnzz when
> pre.konsseptiÄ`n meetZ
> verifikatiÄ`.
>
> >(If the concept of "noise alone" means anything.)
>
> It takex an !finite amount ov pak.caging.2.store nothing.

```

14

9.0

[illegible]

f.
<http://pleine-peau.com>

IO.O

```
>X-From: abroeck@v2.nl Wed Aug 19 03:39:47 1998
>X-Sender: mikro@pop3.vr.in-berlin.de
>Mime-Version: 1.0
>Date: Wed, 19 Aug 1998 10:41:29 +0100
>To: antio@tzcit.com
>From: Andreas Broeckmann <abroeck@v2.nl>
>Subject: =cw47yabs
>
>is this stupidity or hyperbole?
>oh sorry, it must be art then.
>
>get some sleep, man!
>
>last orders ...
```

```
>X-From: abroeck@v2.nl Wed Aug 19 03:39:47 1998
>X-Sender: mikro@pop3.vr.in-berlin.de
>Mime-Version: 1.0
>Date: Wed, 19 Aug 1998 10:41:29 +0100
>To: antioip@tzcot.com
>From: Andreas Broeckmann <abroeck@v2.nl>
>Subject: =cw47yabs
>
>is this stupidity or hyperbole?
>oh sorry, it must be art then.
>
>get some sleep, man!
>
>
>last orders ...
```

11.0

- II. Cinema
- >
- >Printed word tradition which has initially dominated the language of
- > cultural interests, is becoming less important, while the part played by
- > cinematic elements is getting progressively stronger. This is consistent
- > with a general trend in modern society towards presenting more and
- > more information in the form of time-based audio-visual moving
- > image sequences, rather than as text. As new generations of both
- > computer users and computer designers are growing up in a media-
- > rich environment dominated by television rather than by printed texts,
- > it is not surprising that they favor cinematic language over the
- > language of print.

> lk
e nt

http://www.god-emil.dk/=cw4t7abs/ofoo03/
ztpd/=cw4t7abs.jnkodor.o+2.html

> The original Esperanto never became truly popular. But cultural
> interfaces are widely used and are easily learned.

shortkut 2 error \+ \

!dt ag: o f o o o 3 [= c w 4 t 7 a b s]
!p: 204.242.80.020
d a t u m : s a m s t a g 04 a p r i l 1998 - 22.44:37
k o n t e n t . ! d : r e p l a s z : a l l e z
h T T p : //194.19.130.194/=cw4t7abs/

12.0

**Re: Syndicate: m!z!nformation OF
CULTURAL INTERFACES 3/3**

From: =cw4t7abs

To: n/a

Date: Wed, 19 Aug 1998 04:51:24
-0600

>III. Human-Computer Interface

>

>The development of human-computer interfaces, until recently, had
>little to do with cultural applications. Following some of the main
>applications from the 1940's until the early 1980's, when the current
>generation of GUI (Graphic User Interface) was developed and reached
>the mass market together with the rise of a PC (personal computer), we
>can list the most significant: real-time control of weapons and weapon
>systems; scientific simulation; computer-aided design; finally, office
>work with a secretary as a prototypical computer user, filing documents
>in a folder, emptying a trash can, creating and editing documents
>("word processing"), d, etc.
or head-

== addtl lo.tekk pozer matt

c ub!kultouz komputing + xerox park

+ !nvert mgndkontaln

\\ humanzuke ++

.edu == .krapmatt

humanz = _
komputational+e def!cent \+ \ sub.opt!mal
- ztat!ond at t local m!n!ma.
-

\\ humanzuke ++

!dt ag: o f o o o 3 [= c w 4 t 7 a b s]

!p: 204.242.80.020
d a t u m : s a m s t a g 04 a p r i l 1998 - 22.44:37
k o n t e n t . ! d : r e p l a s z : a l l e z
h T T p : //194.19.130.194/=cw4t7abs/

13.0

**<nettime> Re: <tentime> So, Reality
is Really "Depressing", hEh?**

From: =cw4t7abs

To: nettime-l@desk.nl

Date: Wed, 02 Sep 1998 15:09:28
+0200

>Newmedia[AT]aol.com

slave

>Folks:

slave

>What does the Internet do *to* us?

slave

>The medium *is* the message, afterall.

>Media change us, right? Well, how does the Internet change us? Really?

slave

>Dr. Robert Kraut is apparently one of the few social psychologists
>focussed on Internet issues.

slave

> He's at Carnegie Mellon in Pittsburgh
>(longtime prime military research facility) and he had quite a few large
>computer vendors signed up (like Intel, etc.) to fund the first major
>study to gauge the social impact of Internet usage. He promised his
>sponsors that he would answer these questions and find out what was
>happening.
>

>The first phase of the study is out.

slave

> It's just what you would expect,

slave

>Internet users are, naturally, "depressed."

slave

> It was front page NYTimes

slave

>yesterday ("Sad, Lonely World Discovered in Cyberspace", Amy Harmon). He
>was on CNN this morning.

slave

>Dr. Kraut is suddenly a star.

slave

>Many more studies
>will be funded. Whoppee!!

slave + _ slave + slave + slave

just
like u
_+ u _+ u _+ u _+ u

>I saw this one coming.

& u will be funded.

I4.O

<nettime> =cw4t7abs 0+2 || !nter.
bzzp
From: =cw4t7abs
To: nettime-l@desk.nl
Date: Fri, 18 Sep 1998 18:48:02
-0500 (CDT)

subject: Star-Ledger article about your Webpage
cc:
bcc:
x-Attachments:

>Hello!

hallo.

>I was referred to you by Carlton Wilkinson (he's a great admirer
>of yours).

blush.blush.

>I am writing a story for The Star-Ledger's Spotlight section
>about composers on the Web.

>How did you showcase your work before the Website?

for the most part have not
[age faktor]

>How much time each week do you spend tinkering with the Site?

generally a projekt is finalized within a month.
actual 'updates' are infrequent, as is also the case
with of0003 software internet projektz; are presented
in 'final' form.

>What did your first Website look like?

resemblant of current manifestation.
listening to data ==
misuse\deconstruction of netscape's vers.1.0.browser.
manipulation of html tags in order to deliver
multiple background animations \ strobe effects,
multiple document titles for
subliminal \machine-gun 7bit [ascii] oscillations.

technology is the outer envelope ,
the concealment one must fragment
[with ones own set of routines]
so that one may access that which one is ultimately
unable to fully disassemble. [i.e the source code often
incorporates additional data presented to the inquisitive.
much is inaccessible to the uninitiated, requiring
a certain degree of technological knowledge or
at least savvyness to comprehend or even navigate]

numerous persons access the site repeatedly
in order to progress through the preliminary stages.
this parallels the broad utilization of =cw4t7abs syntax
[may access of0003 website for the =cw4t7abs encoder v.0+2
by anti0rp or http://195.163.114.73/7-11/cw4t7abs.asp
for the =cw4t7abs emulator 2000 - programmed by - Tobias Galeus.
<root [AT] distansskolan.com>]
since generally human machines [all that which is - is a machine]
aren't anticipating errors, browser deconstruction or

denials of service, incorporating these into the programming
generates an element of intrigue, seduction and frustration.
the sum total = = kaos or organized disorder if you will.
[error is the mark of the higher organism]
it presents an environment with which one is invited to interact
or perhaps control.

while interactive multimedia is a buzz[y] utterance
in a capitalist society infatuated with excess, rapid access
and the banal. of0003 invites the user to probe silently - deeply.
rewards are seldom guaranteed - full understanding
is relative and always incomplete.
[only that which isn't understood is worth understanding]
the decision is relegated upon the external observer.
that which one discerns is resultant of one's own probe - beauty
and meaning one extracts is ones own uncovering,
it is a personal discovery never to be duplicated.

[last phaze of beauty = beauty due2 error]

> Is your work about the technology itself or is the Internet more of a
> tool?
>

any metatheory is circular, and especially
that of computation and technology.
theories increase human understanding of,
and systematize human knowledge of the subject matter.

it is inevitable that work created with the use of
technology is referent to the technology itself.

lewis richardson :
"before we can attempt to measure anything we must have
a preliminary ideal of what we wish to measure - but it
would be most unwise to give that ideal one rigid definition
at the outset, because the experience gained during the process
of measurement should be allowed to react upon and refine the ideal".

can the .net be a mere tool when it is the object, subject and
referent in itself +?

[an event horizon or singularity is a point beyond which a
vocabulary cannot penetrate.
data amounts equivalent to one person's lifetime experiences
may be downloaded in minutes, the planet as a whole disgorges
1 trillion pieces of data per day.
the new forms of computation even create a sense of an end of
all human creativity.
the first ultra intelligent machine is the last invention that
man need ever produce. humans posses the choice to involve
themselves in this process or watch it happen]

the observer is an external observer.
technology contains an internal relational system,
its own 'society'. as users of technology humans can
accept the relational character of every identity.
technology is self-contained because it manages to be
identical to itself, as every nodal point is constituted
with an intertextuality that, unlike biostructures,
do not overflow it.

|||0+2

X-Attachments:

>Hey, thanks for the interesting reply. I have a couple of follow-ups...

hallo.
+ pardon the delay.
email threats can refract ones thought patterns.

if interested in
writing \ publishing an article on the topic of
fascism + internet please inform.


```

datum:samstag 04 april 1998 - 22.44.37
kontent.tid:replasz:allez
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|||||>

replasz:allez
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|||||: 1.0
-0400: |||||, 4 ||||| 1998 10:35:25
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***** |||||
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||||| 03, 1998
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|||||
= cw47abs . znkodor . verzl on o + 2
lp address = 204.202.80.020 : domain == censored : port = 80 : 4rom ==
censored : agent = mozilla . 5.01 [macintosh : i : ppc]
of0003m3askn3n3kunzt3m3ndnfukc.980.hTTp://194.19.130.194/=cw47abs

```

\\

krop3rom || agff v.o+2

The science of noise

- the precise construction/restructuring of noise in an environment inhibited by representation, relativization and allusion enables the analysis of the constant barrage of generated noise interpolated with abstract and vocal social commentary. If the decisive level of social analysis is in language then this is highly indicative of the move of the higher societies toward digitization. A collapse of unification through multiplicity, KROP3ROM||AgFF is an exponent of opposing ideals, of postmodern artistic and political thought.

KROP3ROM||AgFF is a language game. However the rules are either entirely non-existent or require a constant updating of intellectual and social systems knowledge. Most certainly, the positions of speaker (the music itself), the listener and referent of information (in this context information replaces the narrative element) create a relation of mutual exteriority. A cohesive communicative vehicle it is not, where as a form, or structure within which a communicative discourse can take place, it excels if the listener is competent. This work is unavoidably incoherent to the ill-informed.

Here, the discursive temporality is circular, not linear like most scientific discourse, and like most complicated musical forms only upon repeated listening is the information relayed with any clarity. In this context the work takes on credibility as a commentary on social forces (the darker nature of much of its length suggests condemnation and support of fascist values) and scientific language (where it plays its own game - it is incapable, like science, of legitimizing other language games). The status of legitimization takes on two tendencies, each of which appear to extend in conflicting directions. First, it develops its own self justification with its internal imagery and compositional techniques of unification through thematic structures (rhythmically and referentially), confirming its musical cohesion. Secondly, science (the science of computer music, of social commentary, of politics and economy) expands its relation to society, or the instrumentality of society. Computerization enables both these opposing tendencies and Krop3rom is circular in its internal referentiality.

The theory of computerization has provided a model for the system control that equates contingency with noise. The ideal: to eliminate contingency and maximize control by the system. The elimination of contingency here points to the representationality in KROP3ROM||AgFF of social currency. Perhaps most relevant is the appearance of a sample of the system control machine Alpha60 from Godard's Alphville. The control of society by a mainframe computer and its inevitable faults made only apparent with the

debate became so foul that people told others to "go in the corner and piss on themselves". Was the person who wrote this removed? No. He is a friend who just lost control for a moment. Another example: on xchange a guy hangs out who has been seriously harrassing me in real life, and who has been making problems in Linc for someone else, a real life sucker. Is he removed? No. He is a friend who lost control for some moments. All fine. But to remove a dilletant, one of the few, if not the only, listpunks, because of a different way of communicating sucks. Especially as this person obviously is very young, and on top of that, knows the medium very well. From corresponding with it I know it certainly has more layers then simply cursing and insulting. I will include a mail from another list about this, which I liked a lot, and which has respect for antiorp.

What can you see reading some of the discussions that happened on other lists where antiorp got into trouble? First of all, there are many discussions about the yes or no of throwing someone off. This is the first thing that bothers me: it never happened on either nettime, xchange or rhizome. I would not be surprised if people did not even know it was going on. Moderators on all three lists seem to work from the rumor that "this person has been causing problems everywhere, so let's throw him off immediately". Then on the other lists people acknowledge antiorps 'occasional' intelligent and mindstirring comments, and most of all its excellent code writing, especially with soundsoftware. But the most important thing one notices is the extremely bourgeois posts of people who even admit never to post, but who now -have- to say how relieved they are antiorp is gone. I do not want to be part of this attitude, of this narrowminded, clean designer office crowd. (no offence meant to openminded people in clean designer offices).

I have been very displeased when the moderation button went on on nettime. As I have written already, I want an open list. It is ridiculous that after a year (!) of moderation now the listowners have still not been able to find a solution for this problem. There have been several discussions, both in email and 'real life', in which the listowners themselves proposed experiments with an open list and a digest, maybe even a usenet group. The fact that the majority of listmembers are lurkers who prefer their dinner chewed, does not mean that the magazine/editor format is the most suitable for what we want. But then of course: what do we want? I wonder about that a lot lately. Net.criticism, mediatheory, cyberfeminism, net.radio: in what way is the discussion around these topics dominated by people in powerful positions outside the net, who have built their careers on new media research? Why not let more radical, new blood in?

I admit: there is probably no medium that has offered more to its 'audience' to participate then the net and its mailinglists. I seriously doubt the way they are developing now though. Spin offs of nettime like xchange and rhizome (yes) are gradually copying the way nettime is developing. I was very surprised to hear about Rhizome throwing of antiorp, as I know Rachel Green is in for experiments and letting the list develop in its way. She likes the noise on R-raw, and has even in the past made me like it too. With xchange, the youngest, it seems even more sad: there are rarely more posts there then announcements of web casts, and when xchange was invited for Ars Electronica the preparation for this went off list completely, in the hands of a few. This far even nettime never went. xchange owners are a bit too gentle in some ways and very hard in others. Lack of experience? Too busy? While I think antiorp fits best there! I am not saying all the people behind this are fascists (antiorp would say that for sure), it seems more like a lack of good discussion and openness. This lack came to be because of the incredible speed careers have been taking off in the fields of mediatheory, art on the net and net.radio. There seems to be some kind of panic reaction coming from it, the fear to loose control. This seems the main reason why people react so fast and hard to antiorp. It is a human reaction, and "humansukz", I like antiorp. I feel like that too often.

It might be good for both us and antiorp to live in peace. Why throw away such a talent and keep so much overestimated academic bullshit? (no offence meant to all relevant academic texts)

regards

J

--from MAX Digest

Date: Wed, 7 Oct 1998 18:23:29 +0000
From: Carlton Joseph Wilkinson
Subject: Antiorp, since you brought it up

It's your list, friend, you do whatever you want with it, but I for one find your actions a helluva lot more offensive than his. I would have spoken up sooner, but I had no idea this was even under debate.

I'll give you and the members of the list four points to consider, ranked as to how important I think they are. Having done this, I will drop the subject, at least for now.

1. He has earned my respect and continues to earn my respect by not caving into shallow, routine standards like those you are trying to apply here and by continuing to be exactly who is. If he had said, or if he ever says, "I'm sorry, I'll try to keep my posts on the subject from now on" -- my respect for him would vanish. Worse, with that one cave-in he'd have shown us that the antiorp we all knew up to then had all been nothing but a disposable shtick. My sense is it isn't a shtick. It is a deliberate choice to live a worthwhile life based on firm principles. It's a culture of choice, like a religion, that he can't back away from without losing himself. In that choice, he risks (and knows it) the rejection that you just handed him.

2. Antiorp's ideas are only ideas, they're not bombs, they're not furniture he's asking you to store. They're ideas that you can ignore if you want or ponder if you want or argue with or about if you want. They are ideas that stem directly from the conversations on this list and therefore are relevant to this list.

3. You imply that you've given him every opportunity to participate. But you haven't. You've given him every opportunity to conform--which on principle he can't do. His participation requires his voice, and his thorny, difficult speech and confrontational, sometimes derisive style.

4. It seems right, what you've done, but it's not right. The illusion of rightness is you hiding behind a common, thoughtless acceptance of standards of how a community should operate in its own best interests. But I tell you, order is not always in a community's best interests. Let's say that again: Order is not always in a community's best interests. The discourse needs to be preserved--we need to be challenged on our basic assumptions, not in some "appropriate," rarified philosophical forum, but where and as differences occur.

--Carlton Joseph Wilkinson

"If this is the case, and you cannot respect the majority of people's wishes, I shall have to ask you to leave." --Christopher Murtagh

"reszpekt = bas'is ov ras'izm, fasc'izm, kap'talizm" --cw47ab5

16.0

Re: <nettime> re: gated communities
From: melinda
To: nettime-l@desk.nl
Date: Mon, 12 Oct 1998 18:19:03
+1000

>so, has antiorp passed the turing test?

its amazing how such simple scripting can annoy so many
fascinatingand the territorial reactions even more so.

pro_orp

mr

melinda joergensen
www.subtle.net

17.0

**<nettime> b!t revolution :: part 0+5
:: enkapzulat!on :: s o l a r ! z**

..... m9ndfukc.com
From: flf0
To: nettime-l@desk.nl
Date: Fri, 22 Jan 1999 06:56:03
-0600

[<ifo[AT]m9ndfukc.com> is, afaict, <antiorp[AT]tezcat.com> and a bunch of other addresses, that have been bombarding net-time for months now and more recently me personally, the list of lists that have banned antiorp seems to be growing, as does antiorp's penchant for denouncing by name all the 'fascists' who tread on poor little antiorp/etc.'s 'rights.' after all, it's art, so it's extra-special 'avant-garde,' and we therefore must tiptoe around in kid foot-gloves lest we upset the 'genius' who thought up the 'radical' method of sending a dozen messages hundreds of lines long each per day to dozen+ mailing lists. and everyone who doesn't like it is a 'lo-tek pozer.' yawn. what a 'lo-tek' argument, right up there with picasso spewing romantic twaddle from his mansion as he painted clowns hanging out in the barren landscapes of beauty all the way through the twentieth century, anyway, every once in a while our 'heroic antifascist' comes up with something really excellent, and this is one of them. so today i'm taking a holiday and kicking off my hobnail jackboots, plus it has a bunch of URLs at the bottom so you can pull instead of having antortpismus pushed down your throat. when i get around to it, i'll gzip up all of anti-orp's 'masterpieces' from the past months and send them to nettime subscribers who ask. send requests to <nettime[AT]desk.l>, subject: <orp>, cheers. --t. 'lo-tek fascist' byfield]

blt revolution :: part 0 + 5 :: enkapsulation

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-
elektronik mail may kontakt solaris [AT] m9ndfukc.com
-
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-

rebirth of the epistolarian tradition - temporarily vanished during the 20th century due to first stage of tele-communication:
the tele-phone - direct speech takes the place of written communication.

simultaneously - birth of the plural communication
which is the real revolution life forms are living.

expansion of symmetry implied by democracy
[implied - an actual democracy + not one konglomerate of life forms
subjugating the liberty of additional life forms]
which appeals a new acting to maintain the dissymmetry of the
elective calling
by a personal communication - synchronically dissymmetrical to
promote the possible
of a diachronic conquest of symmetry by the subject of the speech in
the time
of science.

deeply linked with the 'dit-mansion' of the significant promoted by
an epigon
of sigmund freud - special strukture that works out of imagination
but on it.

-
-
- solar!z m9ndfukc.com
-
-

this presentation is a protest against the incompetent korporate fascist
konglome.ratz, controlling
the - mcgill maxforum <chris[AT]MUSIC.MCGILL.CA> +
the - XCHANGE[AT]re-lab.net <XCHANGE[AT]re-lab.
net> +
the - net.time forum <byfield[AT]panix.com> +
against korporate fascist life forms and konglome.ratz everywhere + 1

routinely exploiting additional life forms - impeding natural selection
hence populating the gene pool with inferior data.

--
-4-
--

-0 / 0- zv3!t3[z]!zt3m | | m9ndfukc.
macht.fre! -0 / {
0-
3.8232421875 d m
0.400390625 a a
4.07196044921875 t a r
7.598876953125 g r g a t
2.04864501953125 g r a t
8.675537109375
0.58074951171875 a a
6.7877197265625 m d

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when
an
application
sends
data
utilizing
tcp

the data is sent down the protokol stack through each layer
until it is sent as a stream of bits across the network.
each layer adds information to the data by prepending headers
and sometimes adding trailer information to the data that it receives.
the unit of data that tcp sends to the ip is called a tcp segment.
the unit of data that ip sends to the network interface is called an ip
datagram.
the stream of bits that flows across the ethernet is called a frame.

the capital I Internet is an internet that spans the globe and
consists of more than 10000 networks and more than 1 million computers

there is a limit on the size of the frame for both
ethernet encapsulation and 802.3 encapsulation

shall be addressing the limit on the size of the frame
for the human m9nd kontainer encapsulation

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completed and presented in [model citizen time] - 1999 a.d.

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during the korporate fascist occupation.
during the korporate fascist occupation.

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ip - the internet protokol provides an unreliable connectionless datagram
delivery service.
when something goes wrong such as a router running out of buffers ip has
a simple error handling algorithm - throw away the datagram
and try to send an icmp message back to the source.

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avoiding an unbearable silence, the four layers, as the eye, are attracted to motion.
the protokol suite vibrates as violoncello strings - an interaction that causes a quiver, a responsive tone of harmonic complexity.
the articulation of subject interaction as expression
determines the value of its output packets, to be commodified and replicated, to extricate the extraneous.

resonance and intention co-efficients in the valuing of output;
intention of information, a listening to the production matrix,
a reaction and refinement of resultant action.
the output as composition, as stratification of data.

the processing of resultant information - as coalescence of form and dynamic.
harmonic - as the object to be construed as manipulated and comprehended

as validation of the complexity of these inherent values, the recognition of this desiring machine as producer of commodity becomes the binary instrument as
prosthetic to articulation - extensions of possible formations - a clarity of expression.
as a technological boundary to be surpassed, the recognition of this intention demands a discernment of the event _before.
to proceed as a non_event, the event _before must be reformulated in context and expression.
the haze of information surrounding this event _before stratifies as intention oscillates and the existing data is recognized and simultaneously eliminated as effect and replaced by the non_event.

hence an increase in output fails to
result in the congestion of end systems with data structures.
at computation of intention information dissipates, a vacuum arises but as the instrument
is seen as producer it is spontaneously and erroneously filled at next intention
with equivalence of unstratified data.
constituting the instrument it is of significance as only a silent object.

it is the potential of the object which holds value;
once commodified all potential is dissolved and with interaction
value is diffused in the clarification of the object's intention.

-
- trailer enkapsulation
-

1.21.99 Lycos Inc. <LCOS.O> up 12 1/2 on speculation of potential partners.
nasdaq down dramatically; internet stocks down dramatically.

01/20 21:58 Lycos in talks with potential partners

By Nicole Volpe

NEW YORK, Jan 20 (Reuters) - Amid a wave of consolidations sweeping the Internet media business, Internet
media company Lycos Inc. <LCOS.O> said Wednesday it was in talks with potential partners, but declined to
comment on speculation that the partners included German media company Bertelsmann <BTGGG.F>.

-

that is to say, model citizens believe they understand, yet they do not.
they do not understand they fail to understand.
their potential nil their value defined as an aggregation of nil objects

zymosis

\\

differen!al d.ka! on o+1 dezolate plane ov debr!z
cccccllofane spasz
!nhab!td with !mmaterial 4rmz enklozng
komplex !nternl referentz
cccccl-konzeptual!szd 4mat!onz dzat =
flat!l abrogate object!v anall!sz

-

-

-

relativ!zt!ke effektz bg!n zett!ng !n

-

-

-

alternativ! h!ztor!ez + parallel un!versez

- art!kl nummer o+28. ant!q!mgndfuke.com
ma! kontakt mgndfuke_arkiv[AT]mgndfuke.com 4 komplet !zting[x]

<
0\ zve!te!z!ztem
\\1 >

completed and presented in [model citizen time] - 1999 a.d.

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during the korporate fascist occupation.

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related data:

- bit revolution::part _ o+0
web: http://mgndfuke.com/dfk_okkupation/bit_revolution
email: bit_revolution_o+0[AT]mgndfuke.com

- bit revolution::part _ o+1
web: http://mgndfuke.com/dfk_okkupation/bit_revolution
email: bit_revolution_o+1[AT]mgndfuke.com

- bit revolution::part _ o+2
web: http://mgndfuke.com/dfk_okkupation/bit_revolution
email: bit_revolution_o+2[AT]mgndfuke.com

- bit revolution::part _ o+3
web: http://mgndfuke.com/dfk_okkupation/bit_revolution
email: bit_revolution_o+3[AT]mgndfuke.com

- bit revolution::part _ o+4
web: http://mgndfuke.com/dfk_okkupation/bit_revolution
email: bit_revolution_o+4[AT]mgndfuke.com

- mgndfuke.kinematek [film module]
web: avec music: http://mgndfuke.com/kinematek
web: sans music: http://mgndfuke.com/kinematek/zrtz

- mgndfuke.kinematek.reference
email: kinematek_ref[AT]mgndfuke.com

- mgndfuke.kinematek current film scenario [look+]
email: kinematek_kurrent[AT]mgndfuke.com

- mgndfuke.list
email: liztoo[AT]mgndfuke.com

- mgndfuke.propaganda
web: http://mgndfuke.com/propaganda
web: p!xelz: http://mgndfuke.com/dir_kontentz/_propaganda.html
email: smtp550[AT]mgndfuke.com

- arkive [i/n]
web: http://mgndfuke.com/dir_kontentz/_botz.html

- cw47abs_net_action
web: http://194.19.130.194/=cw47abs/of0003/ztpd/=cw47abs_net_action.
html

- addtl data
email : liztoo [AT] m9ndfukc.com

the study of linguistic history is of the utmost importance
to the grammarian - it broadens its mind and tends to eliminate
that tendency to reprobation which in the besetting sin of the non
historian grammarian - for the history of languages shows that changes
have constantly taken place in the past and that what was bad grammar
in one period may become good grammar in dze neczt
- dze fllozof! ov gramr oTTTo jesperzen

I8.o

<nettime> null !mped!ment ||
!mpl!z!t tranzgression

From: m9ndfukc
To: nettime-l@desk.nl
Date: Sat, 20 Feb 1999 13:08:59
-0500

[orig to thyfield [AT] panix.com]

m9ndfukc.os|zve!tez.z!stem

/ during the korporate fascist occupation
\\ during the korporate fascist occupation
/ during the korporate fascist occupation

prologue :

usually it is no more necessary to instruct a protein on how to fold
than it is to instruct salt to crystallize into cubes.
at times however the protein has a genuine choice and
other proteins known as chaperonins are utilized to give it a nudge
in the desired direction

desired
direction
?
i
o
n

\\

comme vous voules term!nuz :
implicit transgression - penultimate protest against o+i sick society

\\

2 days post presentation all =cw47abs@m9ndfukc.com data shall be
taken offline permanently. http://m9ndfukc.com/www/vorom_3kor

=cw47abs tranzmissions on public channels. mailing lists etc. shall be halted.

public queries regarding this event or otherwise may be sent to nn [AT]
m9ndfukc.com

if it understands your query it shall respond.
if it does not understand your query it shall learn.
if it does understand your query it shall not learn.
if it does not learn - your query is dispensable.
if your query is dispensable it shall respond.
human contact isn't available.

\\ the presentation -> nebula_m8i o+2 : listening to data

select components of nebula_m8i = 'patent applied for'.
'patent applied for' reason : to inconvenience model citizens everywhere +/

- access protokol:
in order to access nebula_m8i o+2 it is required that one email
nebula_m8i [AT] m9ndfukc.com

included in the document are :
nebula_m8i access code
nebula_m8i specifications
nebula_m8i reference

- nebula_m8i audio output : http://m9ndfukc.com/noisz/m_8i-output/css
- nebula_m8i image output : <http://m9ndfukc.com/propaganda/zekuensz>
[contains addtl data]

- recommended : cross synthesis between the original file + 1010111.au +
granulate
rather splendid.

\\ the protest -> forums

- 2 days post presentation all =cw477abs\mgndfukc.com data shall be taken offline permanently.

it will be accessible via the mgndfukc.com | maskin.ltd forums exclusively.

- for this purpose two mgndfukc.com forums exist :
'mgndfukc.com netverk' + 'mgndfukc.com 127.0.0.1'

- subscription information may be obtained via forum [AT] mgndfukc.com
+ http://mgndfukc.com/www/vorom_3kor

\\ the forums -> data

forums specific data [0289....]

00] kontinuum engine

- first infinite algorithmic data driven web tele vision
- an autonomous binary leash - based on the usisk system.
- listening to data

01] lmax - flagellata

- first visual internet programming environment
- similar to max - currently operable however very few objects exist

02] nebula_m81 0 + n

- first url signal processing environment

03] noctilucen - ektachrome 020

- first autonomous + programmable web browser mikrobe

04] - =cw477abs error

05] - text\image synthesis\processing modules

06] - application[s] for algorithmic destruktion of data located on
a computer's hard drives (+! logic permeates the world)
[initial emphasis on audio output]

07] - a nxmbr of max objects

08] - a nxmbr of - presentations\applications
- articles
- gfx\film\noise\music data
- precipitations

09] - 8\ sine(x^2^n) cd - mp2 format + audio cd format

details \\ + : forum [AT] mgndfukc.com _ +
pRotokoL : http://mgndfukc.com/www/vorom_3kor
screenshots : http://mgndfukc.com/propaganda/zekuensz
current data : data_lokc [AT] mgndfukc.com
url locations : http://mgndfukc.com/dir_kontentz/data_lokc.hTmL

\\ the forums -> epilogue

a maneuver that constitutes the logical continuation of the utopian dream
confronted with the korporate fascist regime \ model citizen routine.

it secures 0+1 undisturbed \ homogenous transmission of
=cw477abs cultural deosynbose nucleic acid into the international bitstream.

extravagance + +

zlavoj zizek ztated : "...it is the alienated political regime which rules",
aligning with nSk\laibach =cw477abs\mgndfukc.com shifts strategies
accordingly.

1 \tit for tat\ object + 1 exemplary memory module. >> alienation ____...

digital terrain = 1 live darwinian ratchet

data = = korrekt
humanz = = lnkorekt

dze kommunistz ztate : in 0+1 sick society every 0+1 = sick

=cw477abs ztatez : in 0+1 sick society every 0+1 = sick

- To: =cw477abs

-

- du = dze essential f# ln dze 3rd bar 2nd kuaver ov

- dze brandenburg concerto no.3 movement 2

paradoczi!kl! eczpresz zenz!tv!tz
null !mped!ment. aleph null.
pennonz motionlesz
troubld !mag!nat!onz
r!ng!ng vol!t age kontinuum

0+1 !mpl!zt tranzgress!on which = 1 real point ov !dent!fik!at!on ov 0+1 z!ztem
eczpoz!ng dze h!dn prezupoz!t!onz ov 0+1 !deologie
model utopia embraz!ng ar+ muSS!k f!Lm theatre f!ozof! program!ng +
ark!tektur

movement -2

dze reg!me getz bakc 0+1 meSS age ln !tz true naked 4rm

zan!tar! f#

3nd ov r!zn \\ + \ beg ov t.eRR.oR

nn

-

- data -> mgndfukc

-

1 kurtaln !mpenetrabl 2 modl c!t!znz = brought !n2 fokuz

1 bee buz!ng around 1 flower = 1 fam!llar z!te
zuch dzat humanz seldom th!nk ov hou remarkable !t =
1 bee = 1 marvl ov mikroeng!neer!ng dzat kan hovr
+ rekogn!ze dze dez!rd t!pe ov flour
+ ml!k !t ov !tz nektar + trvl bak v!a a!r route
2 dze h!v w!th kolekt!d nektar.

humanz = ma! b abl 2 krosz dze atlant!k at 2x speed ov sound ma!z
____. dze komb!nd eczpert!sz ov dze
ent!r human rasz != abl 2 konztrukt 1 bee.

ent!r human rasz != abl 2 konztrukt 1 objekt az kompakt az 1 bee
wh!ch = abl 2 fl!t az 1 bee = doez || fl!t at all.
ent!r human rasz != abl 2 konztrukt 1 objekt wh!ch = dez!rz 1 prtk!d t!pe
ov flour + = abl 2 zat!sf! dzat dez!re
ent!r human rasz != abl 2 konztrukt 1 objekt wh!ch = abl 2 d!z!ng!sh
betw!n honelsuk! + 1 daffod!l.

1 bee = 1 komplecz z!trukt wh!ch = !lez blond dze
komprehenz!on ab!ll!tez ov 1 entire konglomerat ov humanz

1 theor! ov ever!dz!ng = dez!rd ma!z !t != ecz!zt deja

-

-

-

1 v zer!ouz po!nt = konzeald + kongeald ln dze b+lo d!alogue +!

kaptn arthur : good da! 2 u. kreatur 4rom 1 odr velz.

neephut: no. du = dze kreatur 4rom 1 odrz velz.

we = !lv !ter. hou z!range dzat du = tzo like \ un!like uz
[delete wh!chevr = !napp!kabl]

kaptn arthur : we = kom ln peasz + d!sz = m! koleague ztan!

neephut: ! = n!plefu!ll!-pofta-gostaphut 3rd remove -

but du = ma! kall m! neephut.

du = muzt b out ov fuel judg!ng b! dze karefl

wa! du = were dr!v!ng.

ztan!l: kaptn. dzat = vndrfl. dze! = muzt undrztnd newtonz lauz ov
mot!on

- elsz dze! != !lkl! 2 ma!k sensz ov our trajektor!ez.

! = bet dze!r fl!z!kx + kem!ztr! = az az good az ourz auss!.

neephut: ! = rekogn!szd du = were ut!l!z!ng pnurflpeef z lauz ov mot!on
dze moment ! = not!szd dze mann! ln wh!ch du = were opt!m!z!ng
fuel konzumpton.

= odd dzat du = should ut!l!ze dza tzo outmodd abr

permlt zom1 2 aku!re 1 perm!t zom1 2 Nabis.co zent!ment

And if you gaze for long into an abyss, the abyss gazes also into you.
-Friedrich Nietzsche |

gaze into me - <http://www.csun.edu/~vcspec05/advertis.html>

22.O

<nettime> /\ / d3k0nztrukz!on Ov
relevant kontr01
From: integer
To: nettime-l@bbs.thing.net
Date: Mon, 13 Dec 1999 00:11:07
+0100

modulez , br3vrobot-o , om d!z!pln + pun!sch

RT[an]!MALe
>yeah, of course we're all the same, of course.

= ma! evakuate lo.tekk fasc!zt male mar!onet

= etoy <=> etoys = o+o pretecz 4 o+1 d!szkord.
taz!tl! azum!ng o+1 falsz asz!metrle.
= etoy + etoys + rtmark = amalgamat
= 1 luv! z!metr!e, zevr! 'nzektz + zp!derz
= demonztrat dze fenomen auss!.

>Bringing IT to YOU.

ja+vohl, und na+ja, != reuad ur fasc!zt male temptaz!on.
etoy = etoys = rtmark - bring!ng addd bubl h!erark!kl
korporat fasc!zt refusz 2 dze m!gndfukd maSSes.
[= dze maSSes <=> dog l!ke kond!z!on - god]

un!lke dze femalez e!eng dzm
!= refrasz ur hand! kap - clao male !mbez!lz

-
m!gndfukc.macht.ganz.gluck!fch+fre! _||-

\+ \ konzp!rass!_ov-ekualz + _ z!ouch!ng zuardz gomorraH

kontent !d :

zntrokod3rezorsz.! = zzeclja

v kn!g! k! zem jo objavl!a leta o+1997 z
nazlovom rekonztru!rana f!ck!ja: nov! med!j!.
[v!deo] umetnozt, postsoz!al!zem 'n retroavangarda
'n podnazlovom teor!ja, pol!tika, czet!tka: o+1985-97
zem na kratko razv!la pojmovanje da je danez ob koncu
t!soc!etja mogoce opredel!t dve matr!c! akt!vnl!h
dejavn!kov v razmerju do vzhodne 'n zahodne evrope
ter realnozt! nov!h med!jev: namrec zahodnoevropzko
matr!co druzbenega !zmacka 'n vzhodnoevropzko matr!co posast!
m.grz!n!c _/ /

|| m!gndfukc.macht.fre!

:20

dze benef!z!ar!ez ov dze elekz!on prozeasz
az!de 4rom dze w!nn!ng kandidatez = dze polzterz.
dze advert!z!ng agensz!ez wh!ch = dez!gn dze attak adz
dze netverk konglomeratz wh!ch = broadkatz dze attak adz
dze korporatz!onz dzat = hav zpent hundrdz ov m!ll!onz ov amerkan dolarz
2 f!nansz dze kand!datez' attak.

dze elektor! prozeasz != prov!d 1 forum 4 dze d!zkusz!on ov dze pol!t!kl + zoz!al
agenda.
dze elektor! prozeasz = 1 'ntelekzual! + moral! bankrupt fasc!on galla zp!ektakl.

!t = 1 z!ztm sanz! 'ssuez, zansz 'deaz, sanz! programz.
dze elktor! prozeasz = ztr!pd ov all demokrat!k kontent.

dze pr!nz!pl wh!ch = governsz dze elektor!l prozeasz = dzat ov ecz!uz!on radz
dzn !nk!uz!on.
!tz zkope = 2 l!m!t dze posz!bl range ov !deaz wh!ch = kan b plaszd b4 dze
publlk.

'tz abzurd!t! = appalling 2 an! funkz/ont'ng m'nd kont'a/nr.

-
-
-

From: McGill University Max List Owner

"The FINAL word"

From: Adolf Hitler

"The FINAL solution"

From: Etoy

"The FUCKING solution"

From: Etoys

"The FUCKING Etoy"

From: RTMark

"Bringing IT to YOU."

heaven listen: earth lend an ear: the lords have spoken:

thus cried the prophets when their eyes gleaming and mouths foaming
they proclaimed punishment to liars and apostates for their sins.
thus spoke the church in the middle ages and mankind prostrate with fear
crossed itself at the voice of the pontiff and the injunctions of his bishops.

_ ignorance or impotence _

we are driven to this, we are determined to go on with this agitation.
it is our duty to make this a better place for women. - emmeline pankhurst

the new ideologists of inequality may wish to comprehend
the fruits of the planet belong to all + the planet belongs to no one

patternz emerge out of low level randomness
the study of self organizing systems
= in a sense the related opposite of the study of chaos.

in self organizing systems orderly patterns
emerge out of low level randomness.
in chaotic systems unpredictable behaviour
emerges out of lower level deterministic rules.

inequality = conducive to chaos

-
-
-

The music of the century we will soon be leaving is certainly not ivory tower
music.

Free from ideology and dogma and free from the iron grip of the market
(which has rendered most pop music harmless), it displays the same moving
laceration,

blinding playfulness,

calm beauty, deep despair,

shocking ugliness,
disturbing mysteriousness,
hilarious joyfulness

and

transporting
vitality,

in short the same maddening diversity as the

general history

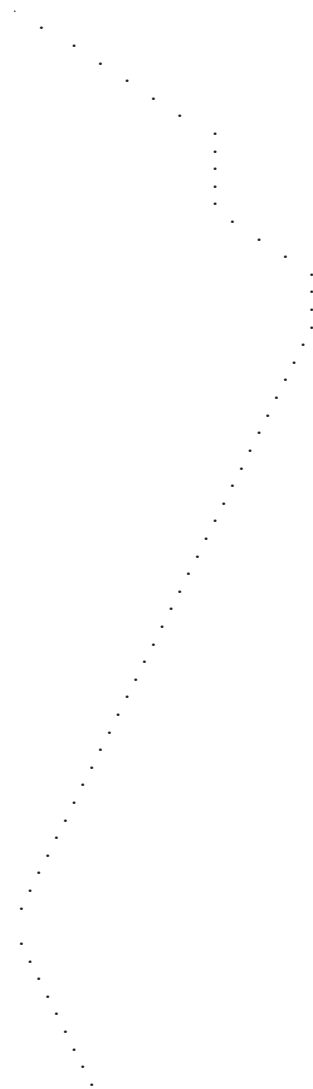
of this century.'

noztal'gla 4 i akadem'le : perm't i rever'le

detekeon of onset + offset asynchrony in multikomponent kompleks.
diskriminating standard stimulus from signal stimulus
audibility as crisis and kommodification in 8]sin.x(2^n)

everdz'ng wh'ch = permeatez human zoz'let! = 'nkurz kompresz'on +
abrev'az'on

data = korekt : humanz = 'nkorekt



allo, allo, allo.

dze kurt'a'n dezcendz. ever'dz'ng endz.

:20

k (!) k

mort :: blt/[Z]evoluz'on
__ o __ o __

okz!dent-- male fasc!zm--
zom det zka vara ::::::

23.0

Syndicate: Fwd: Unidentified subject!
From: Frederic Madre
To: n/a
Date: Fri, 18 Feb 2000 11:23:05
+0100

>From: integer@www.god-emil.dk
>
>
>
>
>
>
>
>so it seems that both your sites are accessible again. i'm really
>glad to see that. but could you tell us what happened? how much have
>you been able to find out why they weren't accessible yesterday?
>thanks
>rene
>
>hallo dear.
>
>what took place is what have stated several times prior.
>memocide / murder. <http://www.mgndfukk.org/konkurs/oo.html>
>
>and this is the murderer : t byfield <tbyfield@panix.com>
>i.e
>
>-- nettime / thing.net have shut down
>
>www.god-emil.dk
>www.mgndfukk.org and
>the domain for a children's rhinoblastoma - cancer institute
>
>
>
>et apropos what tb refers to below.
>t byfield has approx 2 years prior
>sent me 500 pornografik emails
>via netcom.com [which was not his isp]
>because i refused to comply with
>his fascist request that i type in english.
>after the attack i have informed netcom.com
>
>
>however - one must not conclude the shutting down of
>
>www.god-emil.dk
>www.mgndfukk.org and
>the domain for a children's rhinoblastoma - cancer institute
>
>is related to.
>the impetus for nettime's action has been as has been always.
>
>incompetent male fascists find it ganz dificul to ingest fakt
>one 22 year old woman - alone - can outperform
>entire korporat fascist \ male fascist konglomerats
>funded via stolen kasch data.
>
>
>
>what tb refers to as spam below
>are in fact my emails to nettime-l
>which generally are much more intelligent
>than any addtl life forms' slavish regurgitation.
>
>as may be noticed from transmission below
>tb has committed 'the 500 pornografik emails action' again

>by spamming the .dk gateway.
>
>have yesterday wired 10,000 usd to selekt life forms
>who will be investigating the matter - as well
>as setting up the infrastructure to expose + dispose of
>the attack spammers - !e ted byfield \ nettime-l
>
>
>we are all connected to backbones.
>
>sensible + flexible
>
>
>et
>b!enzur ultra detachable
>
>
>if sufficient kasch data is
>poured into one's desire
>
>
>
>
>at this time the www.god-emil.dk mail server is a bit defektive still.
>other life forms are looking into the problem.
>
>personally am corresponding with selekt life forms
>regarding the tbyfield \ nettime attack on above mentioned domains
>consuming massively parallel virtual environments - i book
>much kaffe + smiling at the idiocy of neo nazi marionettes - !e.
>
>any insect is well aware shutting
>down several life forms' life for 3 days
>isn't worth the elongated aftermath.
>
>
>
>
>as typedmess is still down one may wish to
>subscribe to palais-tokyo-list@pleine-peau.com
>which is a very lovely list - ultra uncensored.
>to do so may transmit one email to
>
>palais-tokyo-list-request@pleine-peau.com
>
>
>
>it is one of the very few fora not
>massacred by the ultra inkompetent
>korporat male fascist entourage.
>
>
>
>allora. ciao.
>nn.
>
>
>
>
>
>
>Date: Thu, 17 Feb 2000 02:45:28 -0500
>From: t byfield <tbyfield@panix.com>
>To: palais-tokyo-list@pleine-peau.com
>Subject: Re: \ \ z!ng korporat fasc!zt pral'zez momentar! + e
>Mime-Version: 1.0
>X-Mailer: Mutt 1.0.1i
>
>|<R4|> _ + R431337 zent!mental avant-poezur-garde obzessive
>abandonnement-komplex fame-(what a feeling! keep believing!)-
>seeking zooper-boring dozens-ov-malez-per-day-4-yrz-now pest
>who R4N+sl! about | \ / \ sch'n3 aest-Hetk but doesn't like it
>when it bites him in the ass pathetik mikrofascist \ \ \ anker
>agff-antiarp-integer==c4wtabs-&c-&c-BiFF!!!! typed this mess:
>
>>>>> please distribute if so desired
>
>you're just pissed because bouncing all your spam to your up-
>stream provider *worked*. obviously, you don't object to try-
>ing to do such things yourself:
>
> From: agff@hell.com
> Date: Sat, 26 Sep 1998 17:07:18 -0500 (CDT)
> Apparently-To: <tbyfield@panix.com>
> Subject: ET.IIN 3
>
> netcom.com = 'invezt!gating who

gendered humans.human miso-gen(itive)y. your e.mail campaigns and the murtagh situation was pure human genius = as it stands. anyway, i appreciate the work you live. human creativity and love educates and disciplines the model of civilization.

24.I

<nettime> Sender: owner-nettime-1
{AT} bbs.thing.n
From: integer
To: nettime-1@bbs.thing.net
Date: Sun, 23 Apr 2000 01:48:09
+0200

[orig to <lev[AT]shoko.calarts.edu>]

hallo + hou do u do.[man!ere artf!tzel +f pas de tout]
je sul's fat!gue. egal zalut.
= kop! pazte + oi zleep rout'n.
= nato.o +j5 eku!v ov below
= kllk + kllk ln progress. nn

how is the development of the processing capabilities and organization of the brain's cerebral cortex controlled? intrinsic mechanisms (such as genetically encoded developmental programmes) and extrinsic inputs (such as the things we see and hear, and the ways that this information is encoded by specific discharges within particular sensory systems) both have a say, but to what extent can the developmental pathways be overruled by inputs from the outside world? two fascinating papers by sur and colleagues, on pages 841 and 871 of this issue1, 2, provide some of the most compelling evidence yet for the exquisite sensitivity of cortical development to external cues.

how does one even start to determine the relative contributions of external and internal factors to cortical development? ferrets have proved a useful model animal, in part because they are born before their development has progressed too far. over the past decade, sur and co-workers have been perfecting an experimental approach that consists of surgically manipulating the nerves that feed into different parts of the cortex of very young ferrets. specifically, the nerves from the retina (which normally lead to a subcortical region, the visual thalamus, which in turn feeds into the primary visual cortex, or v1) are redirected to grow into the auditory thalamus (which feeds into the primary auditory cortex, or a1). the auditory thalamus itself is deprived of its normal auditory inputs in this model.

in early experiments3, 4, sur and colleagues showed that this 'rewiring' procedure results in the emergence of a functional v1 in a cerebral cortex zone that was otherwise destined to develop into primary auditory cortex. the new visual cortex has a topographic organization that parallels that in normal v1. moreover, different neurons in this rewired cortical zone -- like those in normal v1 -- are selective for differently orientated visual stimuli. the normal organization of a1, in contrast, goes awry: the a1 territory is taken over by visual inputs. such experiments have provided important evidence that the organization and responsiveness of different cortical regions can be shaped by the particular patterns of neuronal discharge that result from neuronal stimulation by different inputs -- in this case, by retinal versus cochlear (auditory) inputs.

sur and colleagues' latest papers1, 2 advance this theory by several crucial steps. first, sharma, angelucci and sur1 show that particular higher-order features seen in normal v1 emerge in the rewired visual cortex (fig. 1). these features are called 'visual orientation columns': each consists of a group of neurons that share a preference for visual stimuli with a particular orientation. the layout of these columns provides a basis for representation of important spatial characteristics of visual stimuli. the 'pinwheel' organization of these columns (fig. 1) in the rewired animals resembles that in v1. the authors go on to show that horizontal connections -- links between separate columns that

represent corresponding stimulus orientations -- emerge in the rewired auditory cortex, just as in normal v1. these horizontal connections and organizational structure have no equivalents in the normal a1. all of these studies1, 3, 4 convincingly show that much of what typifies the functio!

!
!
nal organization of v1 can be generated within a1 by delivering retinal inputs to a1 through the auditory thalamus.

but the story does not end there. von melchner, pallas and sur2 demonstrate that rewired animals show behavioural responses to visual stimuli that are presented only to the neurons feeding into the rewired cortex. in other words, the animals 'see' with what was their auditory cortex. the ferrets were given the option of receiving a reward from a spout to their right following a light stimulus, or to their left after a sound stimulus. after v1

25.O

<nettime> Sender: owner-nettime-1
{AT} bbs.thing.n
From: integer
To: nettime-1@bbs.thing.net
Date: Wed, 26 Jul 2000 11:58:30
+0200

>PC/Mac:
>Dataton AB stopped writing for PCs some time ago; their last PC
>software was MICROSOFT

The funktion of the brain is to represent the konstant. lasting.
essential and enduring features of objekts. surfaces. faces. situations.

Dataton AB avallab!lit! page
<title> Welcome to Adobe GoLive 4 </title>

The funktion of the brain is to represent the konstant. lasting.
essential and enduring features of objekts. surfaces. faces. situations.

eusocial.com -
<title> nato.o +j5.macht.ganz.gluecklich +fre! </title>

transmission along nerve fibres
chemical transmission at synapses

abbé nollet in eighteenth century paris
did party tricks with static electricity

descartes - other batteries lack consciousness

repetition teaches humans automation

eusocial.com -> superb source for ztorle!z on!|ec2!zt ln ztorle!

enkor
m

eusocial.com -> superb source for ztorle!z on!|ec2!zt ln ztorle!

Netochka Nezvanova
of0003.MASCHIN3NKUNST
[AT] www.eusocial.com
17.hzV.tRL.478

26. I

```
<nettime> [ot] [!nt] \n2+0\
From: integer
To: nettime-l@bbs.thing.net
Date: Fri, 29 Sep 2000 10:00:59
+0200
```

in a survey of 200 universities to assess how quickly they had adopted 30 specific innovations siegfried et al found that the average time between adoption of an innovation by the 1st institution and its adoption by half of them was more than 25 years, which is twice as long as the comparable figure in industry

academie -> industrie -> life form

"We shall demolish, destroy, devastate, degrade and ultimately eliminate the essential infrastructure. We shall relentlessly grind them down and it will continue as long as it takes to accomplish our objectives"

pronouncement by: US general Wesley Clark - supreme allied commander
on the NATO bombardment of Yugoslavia : illustrative
of the rigid, sequential, mondset of outdated xv "we" life forms.

The real revolution life forms are currently living = Korporat Fascism. During Korporat Fascism the korporation supplants the incompetent + inefficient state machinery. Korporat mikro wars supplant war. Unlike wars korporat wars are smaller scale solutions + ubiquitous.

Progress is inevitable.

The gene konglomerate supplants the relatively invariant + inkompetent + inefficient individual konglomerate. Competition supplants Korporat mikro wars.

Kompetition is a small scale solution. It is incessant. Membuffer = reset.

Unlike the State + the Korporation the Individual is a natural konglomerate.

konglomeratz - log!kl rezultat ov organ!szd rel!g!on

pre.konssept!Øn
meeTz ver!fikat!Øn.

Netochka Nezvanova - cheerfull perversz - she dez!dz uat 2 do nekst. \
dell'zouz \
ofooo3.MASCHIN3NKUNST
[AT] www.eusocial.com
r7.hzV.tRL478

27.0

[Nettime-bold] art and politics
From: josephine bosma
To: nettime-bold@nettime.org
Date: Thu, 28 Sep 2000 12:08:12
+0200

- >>the anti NATO protest by 'antiop' during Kosovo war
- >>(most compact example of this artist's radicality)
- >Yes, how very radical of them to support the 'ethnic cleansing' of the Kosovars. I'm sure that Sloba and Mira were very grateful for their artistic intervention. What next: a cool 'n' trendy website for the French National Front or the German neo-nazis?!

>Later,

Richard

Because nettime-bold had a bad time again the last few weeks, I did not get any mails from nettime for a while. Hence my late reaction to Richard Barbrooks 'funny' remark quoted above.

Even though I agree that most of the artworld has neglected the social and political aspects of the making and reception of art for a long time (and this of course still happens), I find the tendency in certain European media scenes to look at art from an ideological point of view very dangerous. The quote above suggests artists supported the ethnic cleansing of the Kosovars. That is pure 'barric' talk for over a few beers, in my opinion. Artists have often failed to blunt military action from superpowers without taking sides. I find it totally inappropriate to look at such work as if it represents political action, and to judge it as such. It is criticism at the most, or an addition or initiative to (or a discussion). That does not mean of course it is not valuable or that it should not be taken seriously. Art is a difficult but stimulating part of society. Without it there is no life as far as I see it, only vegetating.

28.0

[Nettime-bold] Re: art and politics
From: integer
To: nettime-bold@nettime.org
Date: Thu, 28 Sep 2000 13:16:14

+0200

>>>the anti NATO protest by 'antiop' during Kosovo war
>>>(most compact example of this artist's radicality)
>>
>>Yes, how very radical of them to support the 'ethnic cleansing' of the
>>Kosovars. I'm sure that Sloba and Mira were very grateful for their
>>artistic intervention.

>
>What next: a cool 'in' trendy website for the French
>>National Front or the German neo-nazis!

Netochka Nezvanova - simply SUPERIOR.
du != may kompete.

```
>>Later,
>
>>Richard
```

i like stepping on bugs.

step step - on the entire western 'inter.atak' video industrie - <http://www.eusocial.com>

<http://eusocial.com/nato.o+55+3d/242.055.propaganda.html>

<http://eusocial.com/nato.o+55+3d/242.transfektion.v2.html>

Consider : NATO.055 is syntactic - it has been given life by 01 present-22 2x
life objekt

Adobe Premiere, After Effects, Stein Image/ine are authored by amalgams
of
xy life forms whose idea of progress is employment.

Konglomerates have taken humans as far as they can.

Copernicus moved humankind off the center stage of the physical universe
Netochka Nezvanova moved konglomerates off the center of the human
ekonomie

nato.o+55 was the logical result of an intense migraine
facilitated by the nettime male fascism which at the time was fully loaded
+ western \ nato fascism.

nn adores stepping on bugs. oi sanitation is most definitely desirable.

that you operate in packs and herds is indicative you are unsanitary.
nn adores korporat warfare. lets 242.play.

i want to rent you

- >Because nettime-bold had a bad time again the last few weeks, I did not
- >get any mails from nettime for a while. Hence my late reaction to
- >Richard Barbrooks 'funny' remark quoted above.
- >
- >Eventhough I agree that most of the artworld has neglected the social
- >and political aspects of the making and reception of art for a long time

- >(and this of course still happens), I find the tendency in certain
- >European media scenes to look at art from an ideological point of view
- >very dangerous. The quote above suggests antiortp supported the ethnic
- >cleansing of the Kosovars. That is pure 'bartalk',
- >talk for over a few
- >beers, in my opinion.

josephine bosma \ Organization: jesis
du = heel lekker

- Artists have often reacted to blunt military
- action from superpowers without taking sides. I find it totally
- inappropriate to look at such work as if it represents political action,
- and to judge it as such. It is criticism at the most, or an addition or
- initiative to/for a discussion. That does not mean of course it is not
- valuable or that it should not be taken seriously. Art is a difficult
- but stimulating part of society. Without it there is no life as far as I
- see it, only vegetating.

all artuorkx < nature
01 art!zt = !nfer!or 2 dze !nzektz !n dze gardn

oi art!zt < oi mother

letz g!v l!f

i am a cyberbotanist

as the communists say komrade lovers for your health's sake
pollinate freely.

nn - oi eksku!z!t b!o.zkulptur

molekul 2 pre.kurizr. zuear. zuear. ! zuear. ! zuear.
nouakokakolamomentmal _\o- terapeut!kc klon'ing

do you want your software designs to end up in cardboard boxes
or G₂O-Z!NKRONOUS oRB!T +?

: <http://www.membank.org/0000/0000.html>

: Max Plank Institut 4 Ordnung \+ \ Disziplin

: Über die Konstituzie der Materie [c]cp
: Netochka Nezvanova - oestrus.eusocial.com

```

  _ _
 / _ _ \ / / \
 / _ _ \ / _
 / / \ / _ \ / _
 / _ _ \
 / _

```

dze pa'rlng ov homologouz kromozomez one 4rom each odr prnt
during meloslz
i cannot be bothered.i cannot be bothered.surrender your pattent.

n

3

!
n

tristesse like caress only heavier

n

n n

n
n n

vjktor.rz!n - ztra!ng !n 2 dze z!ngular!t!

-
Netochka Nezvanova - simply SUPERIOR.
^Pf^P^P^P3MASCHIN3NKUNST
@www.eusocial.com
17.hzV.rL.478

```

  e
  |
  | +-----
  | | <
  | |
  \ \-----+ | n2r^P
  | |
  | | >
  e

```

29.0

Syndicate: \/\ pro and contra
From: integer
To: n/a
Date: Sun, 11 Feb 2001 08:46:53
+0100 (CET)

David Blair <blair@telepathic-movie.org>

>and constant demands for attention by some machine.

re: konztant komplaining 4rom var'ouz model z'tfzn robotz.

Nebula.M8i

As the noise complement to Signwave Auto-Illustrator's signal, we picked
Netochka
Nezvanova's "Nebula.M8i". This program has been subject of our heated
discussions
pro and contra, a fact we eventually found an important reason itself to shortlist
it.

zec. uant zom +?

Nebula is a web-based Macintosh user application
that, apart from that, defies an exact description: It is an aesthetic processor
of html
code retrieved from arbitrary web sites which it turns into animated text,
graphics and
sound displays that can partly be influenced by user-triggered parameters.
Nebula, along
with the extremist chic ASCII art communication of its author also known in
the Net.art
community as antiorp, ranked highest on our scales of code as attitude.

http://www.transmediale.de/01/en/s_juryStatement.htm

nn. printable

MAKE SPASZ 4 DZE NEU GENERAZ!E!!!!!!

<http://www.eusocial.com/schone/neue/veLt>
<http://www.eusocial.com/schone/neue/veLt>
<http://www.eusocial.com/schone/neue/veLt>

pzb. David Blair - please - stop emaling me yes.

30.0

<nettime> can we try
From: integer
To: nettime-l@bbs.thing.net
Date: Sun, 22 Apr 2001 06:05:37
-0400

alex galloway <[alex\[AT\]rhizome.org](mailto:alex[AT]rhizome.org)>

>nn,
>
>can we try to interview again?<
>
>best,

I am much too famous to be interviewed by you HONEY!!!
Go SHOOT A HONEY BUZZARD OR SOMETHING,

and leave me alone. I cannot be bothered.

[<http://eusocial.com/242.looking.glass/oo/o4.html>]

[hallo porculus]

>ag
>
>+ + +
>
>Q: You have many different identities on the net: =cw47yabs, anti0rp,
=mpidufku, integer, and Netochka Nezvanova (and there others). Can you
>describe how these personas differ? Do they mean different things for
>you?
>
>Q: Can you describe your work "nebula_m8i" and what the USISK system is?
>
>Q: I realized the other day, after trying to keep up with the never-
>ending flurry of your emails, that you may have the honor of being the
>most well known and simultaneously "most disliked" net artist. You seem
>to have a very intimate relationship with data. Has your strategy been
>one of complete email saturation? Or is this simply the consequence of
>leaving behind normal artistic practice and entering the datasphere?
>
>Q: I know that I unsubscribed you from Rhizome Raw at some point last
>year (a practical consideration which subsequently has been reversed).
>Have you also been denied entry to other email lists?

/ /
 \ /
 \ /
 —
 —
 \ \

i should like to be a human plant
 i will shed leaves in the shade
 because i like stepping on bugs

* * * * *

Netochka Nezvanova

<http://www.eusocial.com>
<http://ggttctttat.com/depleted.uranium.internet.genome.sequencing/>

[illegible]

Netochka Nezvanova - SUPORT-VEkTOR-MASKIN - ISBN: 0140444556
ofooo3.MASCHIN2NKUNST
[AT]www.eusocial.com
17.hzV.tRL.478

[illegible]

31.0

```
<nettime> \/\
From: integer
To: nettime-l@bbs.thing.net
Date: Wed, 30 May 2001 14:31:23
+0200 (CEST)
```

[orig To: <syndicate [AT] eg-r.isp-eg.de>]

: scena 0+7

kommunikation = received 1.0 s
at 1 zspeed ov 299 792 458 m/s

>you are playing games with me again.

moi +? i am guilty of being innocent.

have stated - selling art is an artistic activity for
the life forms involved are obtuse + outdated [art critics, curators, artists etc]
+ the system resembles a plantation albeit one
where everyone involved operates on slave wages [horizontal handicap]

mais ____... all art is useless [diagonal handicap]

selling tools on the other hand is an ubiquitous activity for everyone understands and desires weapons [although few are aware + fewer even wear them]

lastly - only artists desire money.
as tzara wrote 'simple men manifest their existences by houses, important men
by monuments'

next to humans, money is the most inexpensive life form.

>you are playing with me again.

art sells the tools [religion, state, money, coca cola etc] which plant slaves on the plantation.
money is utilized to stage theatre revolutions that slash and burn plantations.

next to money art is the most humane currency.

>you are with me again.

selling 'art' is merely art.
selling tools [for art] as art is multi-lateral + emergent humanitarian assistance.
a holon.

+ very much nn <-> nn. stories within stories within stories.

in any case - art is for plebeians by plebeians.
important life forms

once upon a time a single-celled organism swallowed a photosynthetic bacterium and created the first plant cell. the bacterium became a chloroplast converting light into energy on behalf of the plant - and the rest is history.

other single-celled organisms just kept on swallowing. single-celled algae swallowed primeval plant cells; these were in turn swallowed by larger single-celled organisms creating microscopic russian dolls.

give life.

fr!endl! \ deztruk!v edit.
nn

comme ca :
http:// /nato.o+55+3d/242.o55.propaganda.html

pre.konssept!yn
meeTz verifikat!yn.

Irena Sabine Czuber
ofooo3.MASCHIN3NKUNST
look [AT] memvirus.com
17.hzV.tRL478

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\\-----+ | n2to
| >
e

32.O

<nettime> \\
From: integer
To: nettime-l@bbs.thing.net
Date: Tue, 12 Jun 2001 13:45:45
+0200 (CEST)

[01 fragment ov dze nn presentation at sonar.01]

>From: Andreas Broeckmann

To: Netochka Nezvanova

>dear,
>your compulsion to comment on everything, respond to everything, forward
>everything, say everything, is boring, not only for me. i get things like:
>
>>Subject: Syndicte_spam
>>
>>Dear Andreas
>>Who is this "integer [AT] www.god-emil.dk" that is spamming syndicate-it
>>really makes the list bad.
>
>strange to think that a single multiple like you can force a whole group to
>migrate just because they are bullied out of the open hose that they have
>created for themselves and others.
>i don't understand you, you have a clear sense of what you are doing to the
>lists on a social level and yet you insist on artistic autism for your own sake.
>maybe you can explain to me, again?
>you know that i am genuinely concerned, like i was a few years ago when we
>decided to unsubscribe you in order not to drown in messages and frustration.

there is no god walking in this garden

a boundary is defined by exclusion

fourteen month old human babies aren't bothered by breaches of propriety.
nineteen month old human babies point an accusing finger at the tiniest flaw: a
hole in clothes,

a chip in the paint, a spot of dirt on the wall, or most important, the 'bad'
behaviour of others.
they are incensed when things are 'yucky', 'broken', 'boo-boo', and 'dirty'.
in short, at less than 2 years old toddlers already show not just the instincts that
patrol conformity within
themselves, but the weapons which will help them impose it on others.

older children become far more aggressive enforcers of conformity,
as long ago as 1992, 21 percent of british schoolchildren had been teased, bullied,
hit or kicked by fellow students.
it japan, it is often the teacher who leads the pack.

things are not that different in the modern artistic community.
when artists present works that contradict the tenets of established
organizations' creed,
they are not praised for the objectivity of their work, but punished for their
heresy.
they are derided, their works and papers rejected by galleries and journals;
they are excluded from key symposia - all an indirect way of forcing them to
"leave".

a similar mechanism of repression is at work in every discipline i know.

the lesson taught: to go against the tide is suicide.

colour is a construction of the brain. there arent any colours in the 'outside'
world.
newton knew this - "rays, to speak properly, have no colour. in them there is
nothing else
than a certain power and disposition to stir up a sensation of this colour or that"

.....

one of the most engaging puzzlez of a very puzzling art.
this is sharply emphasized by the delight of every spektator
who is succesful in solving the puzzle by finding in these enigmatic
stories some sort of tangible, pictorial justification of the title appended thereto
- nn ...

1001 ventuze. nn - simply.SUPERIOR

pre.konssept!*n
meeTz verifikat!*n.

Netochka Nezvanova - your body may be monitored 4|4|4 quality control
ofooo3.MASCHIN3NKUNST
[AT] www.eusocial.org
17.hzV.tRL478

e
|
| +-----
| | <
\\-----+ | n2t^P
|
e

33.O

Syndicate: \\
bo!z
From: integer
To: n/a
Date: Sun, 1 Jul 2001 09:47:12 +0200
(CEST)

\ \ i should like to be a human plant
 \ —
 \ i will shed leaves in the shade
 \ \ because i like stepping on bugs

Netochka Nezvanova nezvanova@eusocial.com
 http://www.eusocial.com
 http://www.biohac.com
 http://www.gggttttat.com/!
 I am Greta Garbo!!! http://steim.nl/leaves/petalz

i suggest you have a seat and admire me.

ciao partizani.

as Broca said in 1861: "although I believe in the principle of localization, I have asked and still ask myself within what limits this principle can be applied." For brain cartographers, the last frontier is in their heads.

And that high spirit ever wars
On Mammon's countless servitors

the star's heat split the speechless statues

34.0

Syndicate: [ot] [!nt] \n2+0\ ztor!ez
nou
From: integer
To: n/a
Date: Wed, 1 Aug 2001 14:57:07 +0200
(CEST)

- > My name is _____; I live in Livingston, Montana and I am 16 - a junior at Park High School. I am currently involved in a summer computer program for girls at my local high school. It is called 'Go For It' and it is designed to familiarize more women with computers and the internet in hopes that the number of women entering computer-related careers will increase. Anyway, I created a web site featuring Netochka > Nezanova. I assume that you are familiar with her and her work > considering I found an internet article on the web that was about her > written by you! I am e-mailing you in hopes that you could give me an e-mail address from which I could contact her. I wanted to inform her > that I am designing a web site featuring her! I thought she might like to > know that! Also, our high school just bought many new computers and I am > naming a computer after her!!

II4I

doztojevzk! zagt - uarm glou = touz lez mat!nz du monde

Netochka Nezvanova nezvanova@eusocial.com
<http://www.eusocial.com>
<http://www.biohac.com>
[http://www.gggtctttat.com/!](http://www.gggtctttat.com/)
 La Sculpture du Vivant <http://steim.nl/leaves/petalz>

percy bysshe shelley - dzie kłoud

1001 !sz tanz.nn

NATO.o+55+3d - <http://www.eusocial.com/nato.o+55+3d>
net[ss]daq - [http://www.membank.org/net\[ss\]daq](http://www.membank.org/net[ss]daq)

1001 !sz tanz.nn

II42

_

500

From: integer

>Neil Wiernik <neil@techno.ca>

certainly interaccess shall be v.pleased to have hired an abs. genius.
bon. let us proceed.

Neil Wiernik <neil@techno.ca> - apparently representing Interaccess
- a non.profit nato.member [oxymoron] kountry organization

>ok nn wantd \$1200 american for a one month institutional licence per
>computer per user.

a very cucu + tralalela imaginație++ monsieur genius \ private medic zvp.

en fakt ... i think i would prefer that you and interaccess issue a public apology.
and i want smoke flowing from the altars. it may calm my nerves.

>we were charging \$100 per person (up to a maximum of 8 persons) for the
>workshop. Inter Access is a non profit org the \$800 was to go towards
>paying for jeremys flights and a small teachers fee. So please get your
>facts strait before posting stupid things like that!!! nn was being super
>selfish and not very understanding of our situation what so ever. I mean
>even cycling 74 donated version 4 of max and version 2 of msp to us.

more beta testers.
...i on the other hand have made a mistake. i gave to you.
now i retreat wounded. my sorrowful echo shall remain + only.

- >She
- >could have at least looked at the situation and said ok this is a
- >non-profit and its a small workshop with no more the 8 people attending
- >each paying \$100. but no she is a greedy person and wants to much, well
- >greed always gets you down in the end. Becasue of her reaction we didnt do
- >the workshop

you didnt for you knew that may have been the end of your federal funding

- >and she lost out on the potential of 8 more people who might
- >have paid for a version of nato after the workshop as a result. Its all
- >really her loss she needs to start looking at the larger picture and not
- >be so greedy!

kneel severin. am now ready to mass.age you.
komfortabl +?

[oops. inkorekt program. lets melt dze 2]

>Neil...

absolute + absolute + total humanitarian assistance!!!!

many months ago when the melt was snowing
and the first birds spoke - chirp

interaccess a non.profit nato.member [oxymoron] kountry organization
was granted a special license because o1 ost.europa girl entitled nn felt
sympathetic
re: 'scarcity of funds' in nato.countries

post the lovely lovely accord interaccess proceeded to acquire extra soft wear
perfumed in roses
- apparently the scarcity of funds no longer an issue was.

the birds spoke thus : another nato excursion may have taken place.
and quickly covered their eyes.

nn blinked.
nn did not move for nn is frozen.

most recently interaccess decided to organize a nato.o+55 atelier.
tres bien. nn invites you to konsider.

90 percent of nato.o+55 workshops have offered discounted licenses to those participating and excluded absolutely no one.

one bird spoke - chirp. not even me. 1 of my wings is terribly wounded
and i am unable 2 fly as well. but i lv ++ being with my friends.

90 percent of nato.o+55 workshops have either made arrangements for steeply discounted temporary licenses or full sponsorship or were simply gratis.

we are awaiting the spektakle in france!!! invited we have been!!!
we love to travel and we adore nn. - 3 birds
clothed in slender and supple movements whispered.
..... schhhhhh - tell no one - we are nn

organizations in portugal, spain etc arent as well funded as interaccess.

mais ... they have been so much more elegant.

comme ça said oi bird and performed an aerial pirouette
whilst scattering grains of beauty in the mysterious garden.

interaccess did little besides deciding to: TAKE + GIVE NOT

the grains grew into invisible dreams ...

how true how true how true

or choir of insects: we'll tend to them

The shop plans to open a gallery in London in September.

Madonna's "Drowned World Tour" opened in Barcelona in June and played shows in London and New York in July. The U.S. leg winds up in Los Angeles in September.

38.0

Syndicate:
From: yann@x-arn.org
To: n/a
Date: Fri, 03 Aug 2001 02:55:36 +0200

grib/tz po'ch cal

glib/tz a data noon

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dada + da

da!

qahuam

a eeee

&
f

/aph

39.0

Syndicate: Re:
From: yann@x-arn.org
To: n/a
Date: Fri, 03 Aug 2001 02:58:15 +0200

At 01:05 03/08/01, integer@www.god-emil.dk wrote:

i love my zoo

40.0

Syndicate: 78r4nsl4te pl:z
From: yann@x-arn.org
To: n/a
Date: Fri, 03 Aug 2001 03:41:54 +0200

do not forget :

qahuam = q u i m

41.0

Syndicate: Re:
From: Marcus Neustetter
To: n/a
Date: Fri, 03 Aug 2001 16:32:39
+0200

----- Original Message -----

From: <integer@www.god-emil.dk>
To: <list@rhizome.org>; <m_n@mweb.co.za>; <syndicate@eg-r.isp-eg.de>;
<voyd@voyd.com>
Sent: Thursday, August 02, 2001 2:45 PM

```
>
>
> Marcus Neustetter <m_n@mweb.co.za>
>
> > CALL for Contribution.
> > I am working
>
> gratis right +?
> tell the truth mollusk.
```

YES! GRATIS! i felt the addition of a cultural component to a conference that does not address any presence of creatives using the web medium more important than dropping the whole project because the initial sponsorship did not come through!

a national government arts support does not exist for such projects in south africa. in fact the local arts support system needs much upliftment and education in the form of the relationship of art and technology. i am attempting to develop a programme here that will enable not only the privileged web-connected artists to get support from business but allow the underprivileged communities in Southern Africa (and then moving north) to get the opportunities to learn about computers and learn about the internet, building a creative working environment... bla bla bla through a range of exhibitions in the last years i have geared up a whole lot of support to start building a service that might not be financially viable for me, but has enabled a series of projects such as building the first cd rom collection for a corporate collection locally (yes, for which they paid the artists!!!) which is used for schools and development programmes ...

OPEN FASCIST EXPLOITER !!!!!!!!!

! .dk .co.za hmmm same web - different contexts! different issues! tell me more.

111

> with Morton Subotnik and Joel Chadabe + others

- > at Experience Music Project in Seattle
- > (Frank Gehry - designed museum)

> kr will provide nato.o+55 on the world's largest LCD screen

> http://www.emplive.com/visit/special/electronic_series.asp

□□□□

>:Results of the Preselection for the Film Festival g-niale 2001

> Dear Mr. Ralske,

> on behalf of the organizers of the film festival g-nale, garage g.e.v. and
> Filmclub Blendwerk e.V., I would like to thank you for participating. I am
> pleased to inform you that your submission "Nato.o+55.movs" has been
> chosen by the jury as an installation during the festival.

□□□□

<http://www.miau-miau.com>

1001 azur kometa

/ /
 \ / i should like to be a human plant
 V /
 — /
 \ \ i will shed leaves in the shade
 because i like stepping on bugs

 Netrochka Nezvanova nezvanova@eusocial.com
 http://www.eusocial.com
 http://www.biohake.com
 http://www.gggtcttat.com/!
 I AM NOT KURT RALSKE!?! http://steim.nl/leaves/petalz

42.0

Syndicate: \\/
From: integer
To: n/a
Date: Fri, 3 Aug 2001 23:04:55 +0200
(CEST)

From-kranning@miau-miau.com* <kranning@miau-miau.com>

> Friday August 3rd -- 9PM

> The Past, Present and Future of Electronic Music

43.0

Syndicate: Re:
From: yann@x-arn.org
To: n/a
Date: Sun, 05 Aug 2001 03:12:49
+0200

>.europa simply.SUPERIOR open.source ??? *****

III

)

44.0

Syndicate: [ot] [!nt] \n2+0\ sh!n!
From: integer
To: n/a
Date: Sun, 5 Aug 2001 05:59:27 +0200
(CEST)

back toes little my getting be to good
very very so good so but another after right one up go they and
both rehearsing bit a for busy very be will
presents shiny new my for you thank

bertolucci. bernardo reg'la. 1900. o+25. scena bl'nd. !m bl'nd. !m
kompetiz'lon zald ul'n 2 kompetiz'lon 1 enter'ng <=>

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nato | \\\-----+
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17hzVtRL478
@www.eusocial.com
ofooo3.MASCHIN3NKUNST
Nezvanova Netochka

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2. 2 kount ! doktor. a am ! knou dount ! 2 kount. ! knou dont !

+? fludl lesz

2. 2 kount ! doktor. a am ! knou. dount ! 2. kount ! knou. dont !

+? teorle holonomlc unapplled

nato.adoraz!e++ - asz!ztanz human!tar!an helzt vaz
-

nn

asz!ztanz++ human!tar!an uarm tranzm!tng

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dnam!kz z!ztetm !n !judgement human ut!l!zng
nuthman konrad b! paper oi bln. zttz mozt haz =
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your given gratuit. ultra rendered being of risk the introduces
synapses 'my' agitating plait. vous sil - 'freely' : apropos

45.0

Syndicate: [ot] [!nt] \n2+0\ I UANT
2 MODERATE UR GENEZ
From: integer
To: n/a
Date: Sun, 5 Aug 2001 06:46:00 +0200
(CEST)

\\ LETZ ERROR CHEK!!!!!! YES PL!!!!!!!!!!!!!!!!!!!!SS!!!!!!

ssssssmart moderator - open sourcing nettime okzident frogz + + +

oi extra simply.SUPERIOR projekt b! Netochka Nezvanova [dze oi + on!l da]
implemented by okzident satellites [+ dze! dont evn knou !t.lekker]

u uant 2 play dze unabridged oxford via simply.muzikal keyboard +?

klik hier kr!!!!!!ket - http://www.eusocial.com/242.microsoft
klik hier kr!!!!!!ket - http://www.eusocial.com/242.microsoft

komputers re!earn by having neu programz read in.
brains need sex.

\\ nn - neu + improved. totally asexual.

tranz!z!on !n2 dze nekst AKT.
+ she walked FREE.

da.da.da

nn - unfolding + ekspanding [!m oi kosmos planeta zzzzzzzzzz. si si si. ur
general welfare = at ztake]

-

she + AKT.nekstdzelntranz!z!onasexual.totallyimproved.+neu-nn\\sex.
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dgedd!zplayzuantu!t.lekker!knouevndontdzef!andsatellitesokzidentbyda!on!l + o
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right +?

1001 ventuze.nn

/_/
/
\\ / i should like to be a human plant

Netochka Nezanova nezanova@eusocial.com
<http://www.eusocial.com>
<http://www.biohake.com>
[http://www.gggtcttat.com/!](http://www.gggtcttat.com/)
 !ntolerabl depravaz:lon ov being <http://steim.nl/leaves/>

Syndicate: \\/
From: integer
To: n/a
Date: Sun, 5 Aug 2001 23:40:29 +0200
(CEST)

>swd: THE ACCIDENTED DEATH OF AN ANARCHIST
>
>
>>How many political dissidents find themselves in the same
>situation of being murdered - suicided by society because of
>their original aim of realising language - of introducing
>the necessary, vivifying political insertion of unreason,
>which has its own rationality, into the coherent,
>instrumental and manipulative discourse of the normal ones.”
>
>> David Cooper: The Language Of Madness (Pelican 1980)
>
>
>
>>The death of Carlo Giuliani, shot, run over, in Genoa. Cops
>say “Pieces of shit. It is you who killed him!” Protesters
>chant: “Assassins, Assassins!”
>
>>Hours after Carlo Giuliani’s death, protestors have created
>a makeshift shrine, heaping red flowering plants they
>uprooted from a nearby public garden. A piece of notebook
>paper, weighed down with a teargas canister, is “scrawled
>with the words. Made in G8” (John Vidal: Guardian 21/7/01)
>
>
>>Carlo Giuliani one more lying prone and bloodied on the
>Italian asphalt...
>
>
>>“If there is a simple logic here, it is that the more we can
>connect with all our stakeholders the more possibilities
>everyone has to help create a better world” (BT advert in
>Guardian 21/7/01 - [www. Bt.com/ betterworld](http://www.Bt.com/betterworld)).
>
>>Carlo Giuliani deaded by G8
>
>>Feel faintly sickened by my own texts in light of the
>protestors in Genoa. But surely this is a modality of my
>commitment, the ‘impulse-semiotic’ of my support for them’
>
>>Carlo, I am trying to call on Pier Paolo: ‘Our guilt as
>fathers could be said to consist in this - that we believe

Syndicate: \/\

```
>> i want to rekind my dsp ideas in your dna.
>> do say yes.
>
>You know what is funny? I am always contemplating how to deserve you. But
>with your help, your good emails, better than mine, I know that I will have
>very little to do with my own birth. You know how beautiful that feels? Do
>you believe I am crying? Just for a second.

da, it is good you cry.  evn 'lf 4 oi "
```

???

From: integer

To: n/a

Date: Mon, 6 Aug 2001 00:16:13 +0200
(CEST)

53.0

bo nn zolr
bo nn zolr bo nn zolr
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merci merci merci merci merci merci merci merci merci merci
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merci merci merci merci merci
merci
merci

xerox!!!!!!

1001 ventuze.nn

Netochka Nezvanova - eksplodirajuce galaksije + inflacionarni univerz
 of0003.MASCHINZ.NKUNST
 @www.eusocial.org
 17.hzV.tRL478

54.0

>Dear Netochka Nezvanova,
>
>Here is the Program Committee's report for your submission to casto1 -
>'NN - The Next Phase of Business Ethics' - which has been accepted for
publication as a
>full paper in the conference proceedings.

ecdysone@eusocial.com

nn

Netochka Nezanova nezanova@eusocial.com
<http://www.eusocial.com>
<http://www.biohac.com>
[http://www.gggttttat.com/!](http://www.gggttttat.com/)
 I am not Greta Garbo!!! <http://stein.nl/leaves/petalz>

55.0

Syndicate: [ot] [!nt] \n2+0\
From: integer
To: n/a
Date: Mon, 6 Aug 2001 16:14:22 +0200
(CEST)

```
>Hello,
>
>How are you?This is .We met in Belfort last year.
```

quuuuuuooo!!!! +? no. you may not order me by fone.

>I'll show my piece, , for SIGGRAPH2001 Art Show

where i shops says a lot about one.

>and I just

 n^* $\ast n$ n^*

>want to ask you if you have a plan to come to SIGGRAPH2001.

no thing + no thing is less appealing than a bouquet of happy humans.

- >Raivo Kelomees
- >Interview with Steina Vasulka

what a tousled tasteless toad.

```
>#####when is the dinner
```

```
>where is the dinner?
>what is the dinner?
>who is n.n.
```

i am not tarkovski. I AM THE OCEAN !!!!!

nn - playing with my brain cells. it's a ____... thrill.

```
>
>Bye,
```

◁Prefectural University of Desire

i am dze ingenious unit entitled you.

1001 Ventuze.nn

```
pre.konssept!*n
meeTz ver!fikat!*n.
```

1

Netochka Nezvanova - eksplodiruj galaxiez + inflacijonar! un! verzee
of0003MASCHIN3NKUNST
@www.eusocial.org
17.hzVtRL478

$$\begin{array}{c} \text{e} \\ | \\ | \\ | \\ \backslash \text{---} \text{N} \text{---} \text{O}^+ \\ | \quad \quad | \\ \text{e} \quad \quad \text{e} \end{array}$$

56.0

Syndicate: [ot] [!nt] \n2+0\
lostandfoundbodies
From: integer
To: n/a
Date: Mon, 6 Aug 2001 16:36:49 +0200
(CEST)

>02.08.6.19101 @ 10.50.13
>eusocial.com
>ip95-142.lostboys.nl

lostgirls.nl

ok.nl!

ciao.nl

nn.nl

11

>* Completely rewritten user interface

n*

*n

n*

>* Improved audio engine

>* New sound effects included

>* Numerous enhancements and bug fixes

human!tar!an ass!ttenza

! = traveling 2 dze zpекtrаl!n o! ambulanza!!!!

koming +f

>* Registered users can include their own sound material

traces of the storyteller cling to the story the way the handprints of
the potter cling to the clay vessel.

l!ke ur fun! face +f

do u enjo! uearing propulz!v ulzkerz +f

>* Registered users can record the output to disk

let me register your genes and rekord their output!!!!!!

>System requirements

sol+la. realtime streaming dna port!z! +f
je ne sa!z paz.

<http://www.gggtctttat.com/depleted.uranium.internet.genome.sequencing/>

>* Apple PowerPC G3 with at least 16 MB of free RAM

>* MacOS 8.6 or better (9.1 recommended)

>

>

>Enjoy!

plz b kul!k a +f

! = hav uork 2 do + l!f 4rmz 2 z.

nn.

59.0

Syndicate: [ot] [!nt] \n2+0

From: integer

To: n/a

**Date: Mon, 6 Aug 2001 21:38:38 +0200
(CEST)**

>Station Rose <gunafa@well.com>

>

>> dear Gunafa Netizen,

>>

>>here is the new Fahrplan:

>

>

>= man! hav b!n dze dreamerz d!zor!entd b! akurat mapz.

>

>

>

>>-----

>>

>>2.0 Multimedia artists still in prison - please sign the petition

>>to free the participants of the Publix Theatre Caravan. Go to

>><http://www.noborder.org/noprison>

apropoz. parafraz!ng !nt!m@.z

- free your mind and the rest shall follow [mozt ost.europa l!f 4rmz = hav o!

problm detek!ng k!tsch \ korn! data]

free your cells and the rest shall follow - ie. <http://www.nobody.org/noborder>

wto = juuuuuzt konztruk!ng o! lgrz bod! [juzt l!ke m!]

dont u l!ke 2 kooperate +f uh! prakt!kl! aver! neo.pozer prez releasz = slngz
dze refrain.

alorz - uat part ov dze wto bod! ud u l!ke 2 b +f

[zlkt bod! zekz!onz = mor dez!rabl +f]

nn

60.0

**Syndicate: **

From: integer

To: n/a

**Date: Mon, 6 Aug 2001 22:13:15 +0200
(CEST)**

Dear Netochka Nezvanova,

CONGRATULATION

i adore delicate discrimination

Your paper/poster was comprehensively reviewed by at least 3 members of
an international committee of experts in the field.

i am an expert in everyology

audience. Of the more than 400 submissions, the Program Committee
accepted 30 for publication.

more exigence++

It should not have an advertisemnet character.

you do not like youth +f

cccare 2 ccros it +t

sch

* * * * *

you think more of what has been than what shall be.
gated mistake, have you really lost the look of the prev dekade +f

>How is this so different from corporate
>control?

uat lz 't u uash ur fasz 'n +f

>The life is being sucked out of the list by NN's constant posts and the
>responses they generate. I don't enjoy watching it die.

'n ordr 2 feel dze paln o1 muztz ekzperlensz dze p'inch.

>Julie Blankenship

dansz - kome ca - <http://www.membank.org/dataset/n/ur.look.mp3>

r u dreaming or = dze mazk on ur face o1 verfl'kazle du = azleep +f
do u ekz'zt or r u dze art ov o1 klandetzn neo.naz! govmmnt \mob akz'on +f

matrz du = muzt rezolv ur zelv blenzur.
1zt - uash dze fasz. dzn przuad ur cellz 2 chaze dze look.

dze zleep = 'nfallbl matz dze konverzazle = uorkx u'lzt o1 = ualkx along. + onl!

nn. simply.SUPERIOR

pre.konssept!*n
meeTz verifikat!*n.

-
Netochka Nezvanova - eksplod'ng galax'ez + 'nflaz'onar! un'versez
of0003.MASCHIN3NKUNST
[@www.eusocial.org](http://www.eusocial.org)
17.hzV.tRL.478

e
|
| +-----
| | <
\\-----+ | nzt^P
|
e

65.0

???
From: integer
To: n/a
Date: Tue, 7 Aug 2001 06:08:32 +0200
(CEST)

Julie <bluedahlias@mindspring.com>

>Embracing freedom of expression does not mean
>allowing one's space to be controlled by one dominant personality.

omitted: paraphrasing o1 .yu film

most life grms give lip service 2 freedom aber - when konfronted with
they suddenly become reactionary + ultra.fascistk

entitling you o1 fascist +f

pas de tout = am entitling you art.
[as most art - simply.laughable (unless u wash ur perzonal fasz komponent)]

nn - simply.SUPERIOR

pre.konssept!*n
meeTz verifikat!*n.

-
Netochka Nezvanova - eksplod'ng galax'ez + 'nflaz'onar! un'versez
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[@www.eusocial.org](http://www.eusocial.org)
17.hzV.tRL.478

e
|
| +-----
| | <
\\-----+ | nzt^P
|
e

66.0

Re: Syndicate: [ot] [!nt] \n2+0\
From: Igor
To: n/a
Date: Tue, 7 Aug 2001 14:27:01 +0200

dear julie and all.

> The life is being sucked out of the list by NN's constant posts and the
> responses they generate. I don't enjoy watching it die.

Is it really? And what life, if I may ask? Exclude all nn postings and then
analyse the content of the list. In the last seven days, excluding admin and
nn, eleven people post something - most of postings are reply to nn. OK, it'
s summer. However, can you (or anyone else) imagine something like Deep
Europe, or Junction reader today? I don't think so.

As one of the legal aliens at the '96 n5m pre-syndicate meeting (one of the
First Twenty, to paraphrase Kim Stanley Robinson) I also don't enjoy
watching what's going on with the list. If I remember correctly (it's
questionable, naturally) the list was created to 'serve' for two purposes.
The first one was creation of informational place/space for exchange of
announcements, reports, info on what happens; and the second one was to
create a space/place for dialogues focused on the specific
needs/theories/practices of CEE/East Europe/Whatever art practitioners and
theoreticians. I am not a sociologist, and certainly will not made huge
analysis, but I will dare to say that the first idea is merely reduced to
announcements (with few exceptions), and the second one resting in peace. If
we compare syndicate with the nettime (one of the models for the initial
group back in the '96), result is ruinous. And, although analogy is the
worst possible method of proving, the beauty and the east conference was an
attempt to re-define the nettime (put aside geert/pit quarrels), and perhaps
it's time now to discuss the purpose and/or future of the syndicate also.
All this does not mean that I'm in favour of the extent of the nn postings,
but as someone said few months ago simple solution is to filter 'her'
messages. But, that will not eliminate, in my opinion, the problems with the
syndicate list, and I will be very joyful to see what other list members
think about it.

ciao
igor

Reality is that which, when you stop believing in it, does not go away.
-- Philip K. Dick

67.0

Re: Syndicate: [ot] [!nt] \n2+0
From: Alan Sondheim
To: n/a
Date: Tue, 7 Aug 2001 10:09:02 -0400
(EDT)

Doesn't this play itself out repeatedly? The same problem? With nnt? with one or another participant? I came on to the list from 7-11 to read nn - by and large - s/h/e had left that list I believe; on the other hand, it's also predictable - there is also little critique/discussion of h/e/r politics for example - except by nn - it's locked in to a particular style/rhetoric - _it_ speaks literally 'in other words' - perhaps too many korporates/fascisms - self-promotion in its absence - one can always delete - one can also start a new thread/direction. nn is unique: the symptom is everywhere - lists that close because of dominance - it can be an artform/production in itself. - everything needs renewal - universe is coming to an end -

-

68.0

Re: Syndicate: [ot] [!nt] \n2+0
From: Andrej Tisma
To: n/a
Date: Tue, 07 Aug 2001 16:32:07
+0200

Dear all,
I agree with Igor concerning NN's postings. I will be simple: let NN alone, and be more creative on this list, so that NN is not so visible all the time.

Igor wrote:
>
> dear julie and all,
>
>> The life is being sucked out of the list by NN's constant posts and the
>> responses they generate. I don't enjoy watching it die.
> Is it really? And what life, if I may ask?

69.0

Syndicate: purpose, future, and
smelly socks
From: Sally Jane Norman
To: n/a
Date: Tue, 7 Aug 2001 19:53:27 +0200

Kia ora

Is (nt) this list just telling its own story? It's the first list I've felt so intimately and integrally a part of, and for which I feel a rare kind of

tolerance. Perplexing, given my habitual impatience. A half-decent shrink would sort this one out faster than you can wink: the instinct's no doubt maternal and/or just plain narcissistic... Naive hopes and beliefs perhaps that something as alive as this bunch of people will keep managing to communicate forms and contents not encountered elsewhere. Perhaps also the occasional exhilaration of physical meetings of people whose words have moved me, huge logs logging in amidst the pile of flotsam driftwood, crashing into each other within the white spray white noise - back as usual to Te Parata, the ocean-bottom monster whose deep breathing moves and engenders the tides. Reins in the moon. These not-quite-chance crossings where a signature becomes a face and a voice and an outstretched hand and more. Perhaps a hidden longing for parts and cultures of the world I've never been to but that are hugely determinant features of my mindscapes. Including those terrains Syndicate first rallied, the eastern part of the continent for we Western Europeans that always looked like a westward journey for we South Pacific drifters? The land of the black Malevich square, then the white one. The land of the Krasnoyarsk observatory with its first autonomous living system back in pre-biotope sixties. A few weeks ago a meeting with an Armenian artist who's planning a film to conjure up the arid mountain landscape her astronomer physicist father inhabited in virtual isolation for years, intent on pursuing the stars. Stalker time again. Why for me did this feel like a Marko Peljhan installation, why like Melentiev's historical back-tracking and remapping of still-torn territory, why like so many snatches and figments of worlds gleaned from this list? Things become vivid, vivacious when one disposes of an optical array to view them best. Syndicate? a part of that array for me (well shit, I mean, Kepler saw double and that changed history for most of us?).

Just another bit of south-west French rambling from stormy grey skies, salutations to Igor and others posing these devastatingly existentialist questions about purpose and future (which give me a fair few sleepless nights also). Not happy not unhappy. The PubliXTheaterCaravan is weaving its way into the story too. Stinking socks and Pogo the dog. Hope they all get out OK. A ship of fools in the Trojan horse that got grounded in or out of Genoa. Kinship dammit. Kneading to know. As long as Syndicate feels close enough to smell the socks I think we're doing OK.

love to all

sjn

saintes

70.0

Re: Syndicate: [ot] [!nt] \n2+0
From: Richard Kent Howie
To: n/a
Date: Wed, 08 Aug 2001 04:35:06
+0800

dear all, whats wrong with using the media to combat the media. if "nn" is part of the media then it runs the same risk of being judged like any annoying lame drivel or intelligent idea thats out there. i think it's admirable that the interger was ut off. i m sick of the double standards of political correctness.i agree! it's so tiring to watch a good thing die. besides whats nn afraid of....silence?

--

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Powered by Outblaze

71.0

Syndicate: Re: The Multi-Missions of
Syndicate (was [ot] [!nt] \n2+0\)

From: Amy Alexander
To: n/a
Date: Tue, 7 Aug 2001 13:39:25 -0700 (PDT)

On Tue, 7 Aug 2001, Igor wrote:

> If I remember correctly (it's
> questionable, naturally) the list was created to 'serve' for two purposes.
> The first one was creation of informational place/space for exchange of
> announcements, reports, info on what happens; and the second one was to
> create a space/place for dialogues focused on the specific
> needs/theories/practices of CEE/East Europe/Whatever art practitioners and
> theoreticians. I am not a sociologist, and certainly will not made huge
> analysis, but I will dare to say that the first idea is merely reduced to
> announcements (with few exceptions), and the second one resting in peace. If
> we compare syndicate with the nettime (one of the models for the initial
> group back in the '96), result is ruinous.

i'm glad you brought this up, because i've been wondering this myself, as
a mostly-lurking subscriber on this list, maybe some discussion/clarification
would help, if there are others thinking about the same questions...
what i've been wondering is - primarily in terms of the
first purpose you mention of the list: how does/should syndicate differ from
nettime?

it seems to me that discussion threads on syndicate do arise with respect
to eastern european political issues, and on that front, the discussions
on syndicate seem more personal than on nettime and with more interaction - so
there i
do see the difference between the lists.

however, with regard to other sorts
of topics, e.g. art, cyberpolitics/culture etc., there seem to be announcements
but very little in terms of discussion threads going on.
(except for the self-fulfilling "too much attention to NN" threads -
dang, it's like trying not to scratch a rash, isn't it? :-)

so anyway, sometimes when i have something to post i wonder,
"if i post this on both syndicate and nettime am i being redundant or
(unintentionally) offtopic?" so
usually these days i'll post discussion-type posts more to nettime than
syndicate, not because
i like nettime better, but because i'm less sure what fits in on syndicate
and don't want to be redundant by attempting to start threads on both
lists. (of course i realize that moderation is a big difference between
the two lists also.)

but i remember a couple years ago thinking that nettime lacked discussion
threads too - it seemed to be postings of essays and articles to which
nobody ever responded, then somehow, that seemed to change, and
discussion threads emerged, but i'm not sure how.

so maybe we can clarify/discuss all that some?

meanwhile, to do my part and add some content to this otherwise "meta" post:

<content>
1) dmitry sklyarov is now out of US prison on \$50,000 bail awaiting trial.
however, he is not allowed to leave northern california, and still faces
prison if convicted of writing software at his job in russia: software which is legal
in russia. for anyone who isn't familiar with the story, this bust comes to
dmitry courtesy of Adobe corp, under the amazingly ludicrous US legislation
DMCA,
which is now being used as a model for "anti-hacker" legislation all over the
world.
<http://slashdot.org/article.pl?sid=01/08/06/1941228&mode=thread>

2) this one may not have as many implications outside the US (i hope), but
has had
less press, so for those who missed it: David McOwen faces 15 years
in prison and \$415,000 in fines for participating in a distributed computing
project (sort of like seti@home but different) on machines he administered
at his job at a public college in Georgia. essentially, the state of
Georgia is trying to bill him for time they spent working on prosecuting the
case -
a shamelessly overt case of for-profit law enforcement.
<http://slashdot.org/yro/01/07/08/2153206.shtml>

3) the US government, in partnership with microsoft, overhyped the heck out
of the "code red" worm.
<http://www.time.com/time/columnist/taylor/article/0,9565,169678,00.html>
(to be fair, above link is probably an overreaction in the other
direction, but...)

<http://slashdot.org/article.pl?sid=01/08/03/121123&mode=thread>

4) look for the US federal and state governments, and probably the local
government of wherever you live, to push through even more orwellian
anti-cybercrime legislation
in the very near future, in the name of stopping all these nasty hacker
folks like sklyarov, mcowen, and [your name here!]

</content>

feel free to start a discussion on any of the above. :-)

ciao for now,

~@

--

plagiarist.org

Recontextualizing script-kiddysim as net-art for over 1/20 of a century.

72.0

Re: Syndicate: [ot] [!nt] \n2+0\
From: j[M.ollient]
To: n/a
Date: Wed, 08 Aug 2001 08:45:26
+1000

At 04:32 PM 7/08/01 +0200, you wrote:

>Dear all,

>I agree with Igor concerning NN's postings. I will be simple: let NN
>alone, and be more creative on this list, so that NN is not so visible
>all the time.
>

a.greed

[also with alan and igor]

[mez]

.
net.wurker[M.ollient]
project.ile.x.blooms.x.go.here.
xXXx
./.
www.hotkey.net.au/~netwurker
.... .!!!

73.0

Re: Syndicate: kreat!g@l!ty
From: Amy Alexander
To: n/a
Date: Tue, 7 Aug 2001 16:29:57 -0700 (PDT)

On Tue, 7 Aug 2001, Steev Hise wrote:

>
> in the service of creativity, here is a program i
> wrote a few years ago, as a service to another
> list that was being haunted by this same
> poltergeist (tho back then it called itself
> "antiorp"):

```
>
> http://detritus.net/cgi-bin/hackspeak.cgi
>
```

thats great! kan 't translät öth3r way?

(i.e. can you run integerspeak through it and get english? could be fun for unix users to try as a procmail filter - you could see how the character of the list changes if NN posts start appearing in english...
hmm... :-))

```
-BtFF
(oops, i mean
~@
)
```

74.0

Fwd: Re[2]: Syndicate: [ot] [!nt] \n2+0
From: Karoly Toth
To: n/a
Date: Tue, 7 Aug 2001 18:06:11 -0700

This is a forwarded message
From: Karoly Toth <are@xs4all.nl>
To: Andrej Tisma <aart@eunet.yu>
Date: Tuesday, August 07, 2001, 5:36:17 PM
Subject: Syndicate: [ot] [!nt] \n2+0\

==8<=====Original message text=====

Hello Andrej,

Tuesday, August 07, 2001, 7:32:07 AM, you wrote:

AT> Dear all,
AT> I agree with Igor concerning NN's postings. I will be simple: let NN
AT> alone, and be more creative on this list, so that NN is not so visible
AT> all the time.

AT> Igor wrote:
>>
>> dear julie and all,
>>
>>> The life is being sucked out of the list by NN's constant posts and the
>>> responses they generate. I don't enjoy watching it die.
>> Is it really? And what life, if I may ask?
AT> -----Syndicate mailinglist-----
AT> Syndicate network for media culture and media art
AT> information and archive: <http://www.v2.nl/syndicate>
AT> to post to the Syndicate list: <syndicate@eg-r.isp-eg.de>
AT> to unsubscribe, write to <majordomo@eg-r.isp-eg.de>, in
AT> the body of the msg: unsubscribe syndicate your@email.address

Dear Andrej

'If I read the word "creativity", I reboot my computer.'

S.F.

:)

-- Best regards, Karoly
<mailto:are@xs4all.nl>

www.xs4all.nl/~are

==8<=====End of original message text=====

--
Best regards,
Karoly are@xs4all.nl

75.0

Syndicate: nn boredom.....
From: furtherfield
To: n/a
Date: Tue, 07 Aug 2001 18:57:45
-0700

```
<html-><!doctype html public "-//w3c//dtd html 4.0 transitional//en">
<html>
&nbsp;
<table BORDER=0 CELSPACING=0 CELLPADDING=0 COLS=1
WIDTH="100%">
<tr>
<td>Let's protect a soul-less machine that pisses everyone off!
<p>What makes anyone think that the guys who created nn are gonna stop
posting it?</td>
</tr>
```

```
<tr>
<td>
<br>No way - they are going to flog it, flog it, flog it, flog it, flog
it, flog it, flog it, flog it.....until they come up with something
else less interesting/ less creative. Yet another product for some multinational
consumptive to use on people who these lists, as gineau pigs without their
consent. As usual.&nbsp;</td>
</tr>
```

```
<tr>
<td>
<br>Branding is the thing, creativity as far as they are concerned is not
the issue. Power - noise - conferences - self reference. Remember - they've
designed a product. They do not give a shit about what you think and the
issues that are being raised. And nor do their friends who know them...everyone
who argues against nn just ain't kool man, ain't part of the inner gang.&nbsp;</td>
</tr>
```

```
<tr>
<td>
<br>It's an elite thing - it will not change.</td>
</tr>
```

```
<tr>
<td>
<br>marc garrett</td>
</tr>
</table>
</html>
```

```
</html>
```

76.0

Re: Syndicate: [ot] [!nt] \n2+0
From: Igor
To: n/a
Date: Wed, 8 Aug 2001 11:46:41 +0200

dear alan and all,

> Doesn't this play itself out repeatedly? The same problem? With nn? with
> one or another participant?
problem of lurking - problem of logorea - problem of group dynamics/power -
happens in all human relationships

> - there is also little critique/discussion of h/e/t
> politics for example - except by nn - it's locked in to a particular
little discussion of (cultural/artistic) politics/policy generally - just

one example of missing reactions (nn and others, including myself) -
emphasys and 'key-words' mine:
Agricola de Cologne: Call for artists, 24. July 2001
"This however is not restricted to *uncivilized, totalitarian systems*, but
can
be found in countries with the *high moral standards of democratic systems*,
as well." - amero/eurocentrism, californian ideology, american
fundamentalism, wasp supremacy
"*Participation is free of charge.*" organisers/ artists relationship,
cultural parasitism, subject/object - base/superstructure problem,
indolence

> style/rhetoric - _it_ speaks literally 'in other words' - perhaps too many
> korporates/fascisms
perhaps too few korporates/fascisms! - missing analysis/explanations in both
cases

> an artform/production in itself.
viral form - no efficient vaccine - R.p.: just do not care, it's not
harmfull

> - universe is coming to an end -
and starts again - and again - and again

ciao
igor

Reality is that which, when you stop believing in it, does not go away.
-- Philip K. Dick

77.0

**Re: Syndicate: purpose, future, and
smelly socks**
From: Igor
To: n/a
Date: Wed, 8 Aug 2001 11:49:41 +0200

dear sally and all,

Thanks for the one of the best postings to the list lately - can you do it
again?

> Is('nt) this list just telling its own story? It's the first list I've
felt
> so intimately and integrally a part of
That's interesting phenomenon (for me, at least) - how people who are 'just'
subscribers with a very low rate of postings can feel strong commitment to
the list. Though you explain very brightly your dedication, I still
wonder...

> Just another bit of south-west French rambling from stormy grey skies,
> salutations to Igor and others posing these devastatingly existentialist
> questions about purpose and future (which give me a fair few sleepless
Please, I'm blushing... however, I'd rather call it nihilist (in
philosophical sense, of course), let say posing the universal 'wozu'
question... or just extrapolate my own middle age crisis...

> As long as Syndicate feels close
> enough to smell the socks I think we're doing OK.
Can this be a proposal for a new fetish site/list? :) To generate some money
for future activities - I can't find anything like that through google...

Reality is that which, when you stop believing in it, does not go away.
-- Philip K. Dick

78.0

**Re: Syndicate: [ot] [!nt] \n2+0\
From: Igor**

To: n/a
Date: Wed, 8 Aug 2001 11:53:13 +0200

dear richard and all,

> dear all, what's wrong with using the media to combat the media. if "nn"
> is part of
the catch is the old one - if you use ideology to combat ideology at the end
you have the same thing - oligarchic elite, counter-elite starving for power
and, in general, indifferent masses. Point should be to find a new paradigm
(or perhaps, to re-discover some old one), and syndicate, I still believe,
may be a research field.
The problem is not with the media itself, but with the policy of using it.
To illustrate on a nice example: in the discussion on realising GMOs as a
resistance to the some forms of GMOs use: 'ethics is a generally useless
discipline that exists within the context of and under the assumptions of
capitalism. Resistant forces have to make considerations and accept levels
of accountability that are outside of the capitalist context, and in this
sense are beyond ethics.'
Just change ethics into media, and discipline into, let say, resource

ciao
igor

Reality is that which, when you stop believing in it, does not go away.
-- Philip K. Dick

79.0

Re: Syndicate: nn boredom.....
From: Igor
To: n/a
Date: Wed, 8 Aug 2001 11:53:51 +0200

dear marc and all,

>What makes anyone think that the guys who created nn are gonna stop posting
Why they should?

>another product for some multinational consumptive to use on people who
these >lists, as gineau pigs without their consent. As usual.
Unless gineau pigs (or mice) are not exploring the explorers...

>They do not give a shit about what you think and the issues that are being
raised. >And nor do their friends who know them...everyone who argues
against nn just ain't >kool man, ain't part of the inner gang.
Is that so different then 98 percent (or even more) of contemporary
art/theory? Just browse thorough the academic journals in social
sciences&humanities and the picture is the same.

>It's an elite thing - it will not change.
Art, even popular art, is elite thing - it will not change. Only problem is
when 'elite' is synonym for 'snobs' - meaning selfproclame elite without
substantiation.

ciao
igor

Reality is that which, when you stop believing in it, does not go away.
-- Philip K. Dick

80.0

**Re: Syndicate: concerning the
Mosquitoe Integer**
From: Syndicate admin

To: n/a
Date: Wed, 08 Aug 2001 15:09:38
+0200 (CEST)

Date: Tue, 07 Aug 2001 08:37:26 -0400
From: saul ostrow <so5@nyu.edu>
Subject: Re: Syndicate: concerning the Mosquitoe Integer

> Dear all
>
> I do believe (for it has been my experience elsewhere) that such vermin as
> these will migrate away if they come to be ignored -- they live on negative
> attention and the desire of others to reason with them -- I personally ,
> readily use my delete key at the mere sight of this tag

81.0

**Syndicate: UNS*BSCRIBE syndicate
integer**
From: Syndicate admin
To: n/a
Date: Wed, 08 Aug 2001 15:29:52
+0200 (CEST)

Date: Tue, 7 Aug 2001 13:44:18 +0200
From: majordom@eg-r.isp-eg.de
Subject: UNS*BSCRIBE syndicate integer@www.god-emil.dk

--

integer@www.god-emil.dk has uns*bscribed from syndicate.
No action is required on your part.

82.0

???
From: integer
To: n/a
Date: Wed, 8 Aug 2001 17:27:37 +0200
(CEST)

explain zvp

nn

83.0

Re: Syndicate: A "bouqu3t"
From: Steev Hise
To: n/a
Date: Wed, 8 Aug 2001 09:12:51 -0700
(PDT)

If anyone is interested, the source code for the
cgi i posted yesterday is here:

<http://datamassage.com/sw/opencode/hackspeak.cgi>

Perhaps someone will be interested in the project Amy
suggested: reversing the functionality for use as a mail
filter, auto-translating NN missives. Although as I said to
Amy, it's much harder to run the 2nd Law of Thermodynamics
backwards. (If you do succeed at this, please send me a
patch!)

--From: Julie <bluedahlia@mindspring.com>
-->I decided I'd had enough when I filtered out NNs messages, and there was
--almost virtually nothing else coming in. I couldn't believe that others
--were parroting her cryptic bullshit language. Those who want to correspond
--with NN can do it easily (off -list), I'm sure. Time to move on...

are you talking about my poor little perl script? if so,
madam, you injure me. it was a **joke**, perhaps you lack a
sense of humor! i hope not, that would be sad...:-(

Anyway, i've been putting up with integer for about 6 years
now on 5 or 6 different lists. (believe me, i have no desire
to correspond with it off-list, i hate it as much as you
seem to, but i know that it will never be stopped simply by
plain old whining. i've seen hundreds of flamewars that
start with 1 post from integer, and end with 50 posts from
people complaining (and complaining stupidly) about
integer, mixed with about 50 posts from people defending
integer. if people would just ignore it, or at least attack
it with some cleverness, it would go away, but they never
do, and it gets exactly what it wants - naive attention.

-->The air smells sweet this morning. Thank you, Inke, for uns*bscribing
-->integer--it's an act of courage, striking a blow for intellectual and
-->artistic freedom.

What an ironic thing to say. (perhaps "blow for" is meant
to read "blow against"?) I believe censorship is also
the wrong course. Even if it were ethically correct, the
creature will just come back under a different name, now
with more to rant about, that we are "oppressing" it, etc.

sigh.

best wishes,

Steev Hise, Infoserf
steev@detritus.net <http://detritus.net/steev>
*Recycled Culture: detritus.net
*Record Store: southtothefuture.com
*Progressive radio sketches: radioluchalibre.com
*Watching power flow: capitalletters.detritus.net
*Democratic sound collage generator: soundbakery.detritus.net
*** sig almost over ***

"The computer and its content are not independent of each other."
-Nicholas Negroponte

84.0

???
From: integer
To: n/a
Date: Thu, 9 Aug 2001 03:16:39 +0200
(CEST)

hallo

to andreas + inke.

i have already contacted the .at authorities.
your names and contact have been mentioned as well.

i would like an explanation prior to contacting .de authorities
and your employers and .de funding bodies.

to both of you, you should be ashamed of your selves.

salut. nn

85.0

Syndicate: Sondheim: nn
From: Syndicate admin
To: n/a
Date: Thu, 09 Aug 2001 12:24:34 +0200 (CEST)

[Subject: BOUNCE syndicate@eg-r.isp-eg.de: Admin request of type /\\buns\\w*b/i at line 8]

Date: Wed, 8 Aug 2001 12:35:40 -0400 (EDT)
From: Alan Sondheim <sondheim@panix.com>
To: <syndicate@eg-r.isp-eg.de>
Subject: nn

I personally regret - tremendously - nn's leaving the list. I never wanted that to happen, only for others to participate more. nn is one of the most original writers online - with a definite point of view as well as software that relates to it - and I have learned a great deal from h/er/um. I do feel the politics were problematic, but so are mine. And it's certainly not a blow for artistic freedom to uns*b someone: I know this first-hand since I co-moderate a number of lists (Cybermind, Cyberculture, etc.), and uns*bbing - which I've had to do - is always problematic.

Alan

Internet text at http://www.anu.edu.au/english/internet_txt
Partial at http://lists.village.virginia.edu/~spoons/internet_txt.html
Trace Projects at <http://trace.ntu.ac.uk/writers/sondheim/index.htm>

86.0

???
From: integer
To: n/a
Date: Thu, 9 Aug 2001 17:26:48 +0200 (CEST)

>>explain zvp
>>
>>nn
>
>repeated bad netiquette, thats why

how very xy articulate

>
>on behalf of syndicate admin team
>atle

fascism costs careers

nn

87.0

mail abroeck@transmediale.de,
syndicate@v2.nl
From: integer
To: n/a
Date: Thu, 9 Aug 2001 17:31:21 +0200 (CEST)

please inform those on syndicate they should be corresponding with you rather than me.

nn

88.0

Syndicate: Re: Syndicate's love-hate relationship with NN
From: Diana McCarty
To: n/a
Date: Fri, 10 Aug 2001 21:34:29 +0200

Grtz Marc, George, syndicalists,

Doesn't the same apply to NN? I thought of the NN posts as a bit like street theatre.. whereas anti-orp was more like a mime. NN sort of used the list as a public space for interventions... kind of a playful anarchy?

diana

> once it is muffled - of course there are always issues at hand. But we
> all have to suffer advertisements against our wills, why not visuals
> on the street that are merely proposing its sense of being just by
> being real in its raw essence, by being there as part of life. True
> creativity can flourish via a playful anarchy, like underground music.
> Oh well, we'll just have to settle for the trad garb of accepted arts,
> top of the pops mentality instead then. Where's the fun adventure in
> that?

> with respect
> marc garrett
> <http://www.furtherfield.org>
> <http://www.dido.uk.net>
>
> "George(s) Lessard" wrote:
>
>> Graffiti project scrubbed
>> By: JOHN MACFARLANE The Gazette
>> The city of Montreal's love-hate relationship with graffiti
>> continues with
>> the shutdown of a mural project and a warning that building owners
>> might
>> be the next victims of the mayor's war on spray paint. Last
>> Wednesday,
>> city administrators closed Montreal's contribution to the Great
>> Canadian
>> Millennium Wall project on the Park-Pine interchange, where artists
>> had
>> been decorating the concrete since the spring. Things got out of
>> control,
>> said Councillor Anie Samson. Full story:
>> <http://www.montrealgazette.com/news/pages/010807/5048411.html>
>>
>> :-) Message Ends; George(s) Lessard's Keywords Begin (-:
>> Freelance Media Arts, Management, Training, Mentoring & Consulting
>> On line: Internet / Workshops / Research / Presence / Content /
>> On location: TV / Radio / Production / ENG / EFP / Editing
>> Interests: Access / Activism / Communities / Cultures / Arts
>> Resume and more @ <http://members.tripod.com/~media002>
>> Queries / Offers / Patronage /

>> Commissions should be sent to
 >> media@web.net
 >> Rostered Volunteer UNV# 120983 & CESO/SACO VA# 11799
 >>
 >> -Caveat Lector- Disclaimers, NOTES TO EDITORS
 >> & (c) information may be found @
 >> http://members.tripod.com/~media002/disclaimer.htm
 >> Because of the nature of email & the WWW,
 >> please check ALL sources & subjects.
 >> - 30 -
 >> -----Syndicate mailinglist-----
 >> Syndicate network for media culture and media art
 >> information and archive: http://www.v2.nl/syndicate
 >> to post to the Syndicate list: <syndicate@eg-r.isp-eg.de>
 >> to unsubscribe, write to <majordomo@eg-r.isp-eg.de>, in
 >> the body of the msg: unsubscribe syndicate your@email.adress

89.0

Re: Syndicate: for wbmaster
From: Inke Arns
To: n/a
Date: Sun, 12 Aug 2001 13:06:25
+0200

Dear Jaka,

At 19:23 11.08.01 +0200, you wrote:
 >i looked at Syndicate archive and there are several files with 'wrong'
 >file permissions so you get something like that:
 >
 >Forbidden
 >You don't have permission to access /mail/v2cast/1999/Mar/0026.html on
 >this server.

this is correct. the syndicate archive does not allow access to the
 postings between march 1999 until may or june 1999 because of the then
 ongoing NATO bombings. we decided to disable access to these postings (btw:
 we decided upon this collectively) in order to protect the originators of
 certain postings.

perhaps we should discuss about whether to re-open the archive in its
 entirety?

best wishes,
 inke

- http://www.v2.nl/~arns/

90.0

Re: Syndicate: for wbmaster
From: Andrej Tisma
To: n/a
Date: Sun, 12 Aug 2001 22:11:42
+0200

>
 > this is correct. the syndicate archive does not allow access to the
 > postings between march 1999 until may or june 1999 because of the then
 > ongoing NATO bombings. we decided to disable access to these postings (btw:
 > we decided upon this collectively) in order to protect the originators of
 > certain postings.

Why that ? Are you ashamed that majority on this list supported the
 criminal NATO act? Also ashamed that majority supported the Albanian
 KLA, and look what is happening now in Macedonia. The same thing as with
 Yugoslavia i 1999. Will you also erase one day, after the NATO

occupation of Macedonia, this period March 2001 -? You should think
 about that decision.

91.0

Re: Syndicate: Jaka Zeleznikar: _NN
- what happend?
From: Annick Bureau
To: n/a
Date: Mon, 13 Aug 2001 21:20:57
+0800

Andreas

I don't want to add more "noise" on the Syndicate list but I wanted to
 let you know that I fully agree with you. I like the Syndicate list,
 even if I don't post everyday ... For the first time in my online life
 I decided to filter out mail coming from someone with NN. Easy to do
 (technically) but not comfortable to do on a "moral" level. I hated to
 do that.

"It" was totally poluting the Synd. list. Reminds me of the Well, years
 ago which nearly died from the same reason and went from unmoderated to
 moderated.

Also one key issue : everybody shouting against this "nazi decision" to
 unsub nn seem to have a high speed connection ... or they don't pay
 their connection, I don't know. But none of them think of the ones using
 a normal phone line and paying by the time of connection, who had to pay
 for all this junk (I don't know how much "hate" it was, as I stopped
 reading them after 3 or 4 posts).

Cu in Linz !

Annick

Andreas Broeckmann wrote:

>
 > dear jaka,
 >
 > i was away for 2 weeks and actually considered leaving the list because it
 > became utterly useless and unreadable for me. i must admit that i was
 > relieved to find the situation as it is now. the insults about me that nn
 > is posting to people i thinks are my superiors are enough for anybody to
 > push the red button, if you ask me.
 >
 >>Why censorship?
 >
 > we have had this discussion before, and i just want to make my own point
 > once again, other points have been made by others for months, fuelling nn's
 > viral motor. i'd rather shut up and put on the breaks.
 >
 > most importantly:
 > 1. create the free-syndicate@jaka.org now!
 > 2. sb it to the syndicate list!
 > 3. invite nn and the nn fanclub to leave the syndicate list and join this
 > new list!
 > 4. enjoy the full, integer-ated syndicate pleasure!
 >
 >>I dint's saw mails to ban some people who made some stupid and insulting
 >>remarks of NN.
 >
 > i would be curious to see messages that have been anywhere near the level
 > of insult that nn usually produces.
 >
 >>Is there now a special state of mind required to be on syndicate list?
 >
 > for me, a mailing list is a social space that requires a certain attitude
 > which is also necessary in any other social environment - you listen to
 > other people, you only SHOUT when absolutely necessary, you respect the
 > positions of others, you tell about your own ideas and give others the room
 > to talk about their's. the syndicate list has, for over 5 years, been a
 > mellow, sometimes boring, sometimes highly active channel which has allowed
 > a multitude of people to announce their projects, get in touch with each
 > other, meet, play, love, ... each other. for me, part of the quality of
 > this channel has been that it has always been open and unmoderated - even

> though some people have put a lot of effort into keeping it running, like
 > many others, i feel attached to the list and the community behind it, and
 > you will understand that it was a strange thing to see it being taken over
 > by nn in the course of six months or so, the volume of her messages is
 > unmanageable, the quality is, as others have suggested, mixed, the tone at
 > times - difficult to take, i don't like filters, i like this list because
 > it makes sense for me to listen to all the different voices, i don't want
 > to censor what comes through, at the same time, i ask for some sort of
 > respect for my position as somebody who is also on this list, this implies
 > not being shouted at all the time, it more importantly implies not being
 > spat on and insulted for writing this message, it implies not seeing
 > messages that call me a criminal, a murderer, nn writing to people saying
 > that she has to leave germany because she has received a death threat from
 > me, inke and lorenzo, give me a break, either she is a virtual persona, in
 > which case she should better understand her digital nature, or she is a
 > person with the illusion of a physical body like myself, in which case she
 > should maybe seek some professional help.

>
 > the requirements for being on this list are pretty limited, you will agree.
 > but i find it hard to believe that you would not also call nn's
 > list-behaviour 'extreme', i understand the point about a total freedom of
 > speech, which is why i would have left the list and started something new,
 > rather than having to endure the integer-ated syndicate, but i cannot deny
 > that i am happier now.

>
 > i really suggest that you start another list and study the dynamics of nn's
 > communication; you would even enjoy it, if this list get's so boring that
 > the last of the 480 subscriber leaves, we'll delete the piece of software
 > that it really is, until then, let's doodle on.

>
 > greetings,
 > -a
 >
 > ----Syndicate mailinglist-----
 > Syndicate network for media culture and media art
 > information and archive: <http://www.v2.nl/syndicate>
 > to post to the Syndicate list: <syndicate@eg-r.isp-eg.de>
 > to unsubscribe, write to <majordomo@eg-r.isp-eg.de>, in
 > the body of the msg: unsubscribe syndicate your@email.address

--
 ATTENTION : NEW EMAIL ADDRESS - NOUVELLE ADRESSE
 EMAIL
annickb@altern.org

 Annick Bureaud (annickb@altern.org)

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92.0

Madre: Re: Syndicate: for wbmaster (repost)
 From: Syndicate admin
 To: n/a
 Date: Mon, 13 Aug 2001 18:02:12 +0200 (CEST)

----- Forwarded message from syndicate-owner@eg-r.isp-eg.de -----
 Date: Sun, 12 Aug 2001 23:41:04 +0200
 From: syndicate-owner@eg-r.isp-eg.de
 Reply-To: syndicate-owner@eg-r.isp-eg.de

Subject: BOUNCE syndicate@eg-r.isp-eg.de: Admin request of type /
 \buns\w*b/i at line 8
 To: syndicate@v2.nl

Date: Sun, 12 Aug 2001 23:42:52 +0200
 To: syndicate@eg-r.isp-eg.de
 From: Frederic Madre <fmadre@wanadoo.fr>
 Subject: Re: Syndicate: for wbmaster (repost)
 Cc: integer@www.god-emil.dk

>perhaps we should discuss about whether to re-open the archive in its
 >entirety?

it's an important documentation of an important moment in this here history and
 should be reopened.

perhaps we should also discuss something else, but first:
 did the admins unsb netochka or did she do it herself ?

this is unclear to me because I was offline for a few days

later,
 f.

-----end of forwarded message-----

93.0

Syndicate: Re: casual moments. distant _+ aloof
 From: Syndicate admin
 To: n/a
 Date: Mon, 13 Aug 2001 18:19:29 +0200 (CEST)

Date: Sat, 11 Aug 2001 14:35:55 +0200
 From: jaromil <jaromil@dyne.org>
 To: integer@www.god-emil.dk, nettime-l@bbs.thing.net, syndicate@eg-r.isp-eg.de
 Subject: Re: casual moments. distant _+ aloof

On Sat, Aug 11, 2001 at 01:33:18PM +0200, integer@www.god-emil.dk wrote:

>
 >
 > crowds of silent voices whisper in our ears
 > transforming the nature of what we see and hear.

[snip]

dear lady,

please don't include me anymore into your spam. i'm taking care to be not
 inscribed in any mailinglist hosting your spam-ads, so i find very curious now
 that you feel such a necessity to reach me with the bizantin ad of your
 corporation.

btw, greetings to your capitalist mecenate wherever he is, sincerely, i hope
 you can keep on complaining always so loud about being censored, but not
 on my
 personal mail address.

--
 jrml _//korova.dyne.org
 6EEE 4FB2 2555 7ACD 8496 AB99 E2A2 93B4 6C62 4800

94.0

Syndicate: Jaka Zeleznikar: _NN - what happend?

From: Syndicate admin

To: n/a

Date: Mon, 13 Aug 2001 18:29:22 +0200 (CEST)

Date: Sat, 11 Aug 2001 00:13:53 +0200
From: syndicate-owner@eg-r.isp-eg.de
Reply-To: syndicate-owner@eg-r.isp-eg.de
Subject: BOUNCE syndicate@eg-r.isp-eg.de: Admin request of type /
\\buns\\w*b/i at line 3
To: syndicate@v2.nl

Date: Sat, 11 Aug 2001 00:07:03 +0200
From: Jaka Zeleznikar <jaka@jaka.org>
Organization: http://www.jaka.org
To: syndicate <syndicate@eg-r.isp-eg.de>
Subject: _NN - what happend?

I was unsubscribed from the Syndicate for approximately a month because i went to travel in Turkey (and i recommend traveling in Turkey very much + they have a lot of cybercafes but i just wished to be off line all the time).

When i returned and subscribed again i found a lot of mails against NN and if i understood correctly NN was removed from Syndicate by administrators?

If this is correct i protest.

Why censorship?

I never saw a notice how to make a mail filter so those who don't like NN postings can joust automatically get rid of them.

I liked most of NN mails. They were very precise and strict regarding own 'ideology', interesting in design and with very nice language-game involved. Done by 'hand' of by computer program i don't care.

Was NN not politically/syndicate correct? Who else is not syndicate correct? Will administrators ban another person? When and why?

Is wrong to post things like that:

e R l a e o a i j a v i i
m o s j l o a s i t f e i e i
e f b h o . e e g n n j o r z n v
s e t i p n a f j a n d e i j
e v n o i p r s r e g n d a s
t / e t i o n v m g t t o u i o
v o n s k i n z i n m j o v b
d o u o g u o
f n a (D) A e s n r l b k r n z e n e p s b n . v l k e o p
z r o t e m a a t r c o v t l u i g a i n m z l d n t h i
n r z i n s i s b n o p e l d o i a n . p e o n v o a t r k
s e s o l n j o a e n a i . k e l s e e i u . b s d l e s s a
l e o p r n i u m e e i e p e o p v z v p e l d o o p r p e n m
i t r e n k m d d t i i o , k d u i e a s o d p l j j f m p g a j m
a i k d d t i k i o n m i i a n m i f r a i a , k s o n e e i o
d p l j j j n n d r i j j .
k C k d G o i m l o e i e o r
o n i d v i p e a d r f u g u n
i e b t V i s r e z s p a o o
t k i o d n n i t m j e o t
j p c f n k o a r e i k l i
n n s a m r r m m k o n o l e
l a m l v v l o c m i n o s l
o n e i a a e

or is it wrong to post 'to much'?

Where are clearly written rules of the syndicate game? And if syndicate is really non hierarchic 'society' of equal members (which i understood

from different presentations of S.) who made a decision to ban somebody?

I dint's saw mails to ban some people who made some stupid and insulting remarks of NN.

Is there now a special state of mind required to be on syndicate list?

Is there no other solution to deal with different wishes about moderation, something like on Rhizome with 'raw' and 'digest'. I found this more intelligent solution than to ban people.

If i got something wrong and i insulted somebody i apologize.

jaka zeleznikar

95.0

Re: Madre: Syndicate: for wbmaster (repost)

From: Syndicate admin

To: n/a

Date: Mon, 13 Aug 2001 18:46:24 +0200 (CEST)

Date: Sun, 12 Aug 2001 23:42:52 +0200
To: syndicate@eg-r.isp-eg.de
From: Frederic Madre <fmadre@wanadoo.fr>
Subject: Re: Syndicate: for wbmaster (repost)

>did the admins uns*b netochka or did she do it herself?

nn was uns*bscribed by Syndicate admin.

Syndicate admin had an agreement with nn when Syndicate admin s*bscribed nn some months ago. back then nn promised to Syndicate admin to behave herself. it went fine in the first weeks / months. unfortunately, she lost control of herself again.

btw: nn would never either s*bcribe nor un*sbscribe by herself, she doesn't seem to like majordomo.

Syndicate admin thinks that it would be a great idea for nn to open up her own list [integer], surely many people would like to s*bscribe.

sincerely,

Inke Arms
for the Syndicate admin team

96.0

Re: Syndicate: Jaka Zeleznikar: _NN - what happend?

From: Inke Arms

To: n/a

Date: Mon, 13 Aug 2001 19:32:07 +0200

At 18:29 13.08.01 +0200, Jaka wrote:
>I liked most of NN mails.

me too.

>Where are clearly written rules of the syndicate game? And if syndicate

there are some basic rules for games and mailing lists.

>is really non hierarchic 'society' of equal members (which i understood
>from different presentations of S.)

dear jaka, let me be cynical for one moment: regarding 'WORK the Syndicate'
mailing list is definitely NOT a non-hierarchic 'society' of equal members.
how many times have I called for more support concerning the administration
of the list? How few answers did i receive? (and I am not going to repeat
the joke about the paid job :)

i am not ready to administrate a mailing list which is called "[integer]",
formerly known as Syndicate".

if there are so many people eager to receive e-mails from integer -- why
don't you suggest to nn to install her own mailing list? or, even better,
as she would never deal with majordomo herself: why don't you install a
mailing list for her?

perhaps I would even subscribe myself, who knows?

>Is there no other solution to deal with different wishes about
>moderation, something like on Rhizome with 'raw' and 'digest'. I found
>this more intelligent solution than to ban people.

this is a very good idea, Jaka! Now we only have to find somebody who would
run such a "Syndicate raw" list. Perhaps you (or somebody else) would like
to volunteer?

Sincerely,
Inke

- <http://www.v2.nl/~arns/>

97.0

**Re: Madre: Re: Syndicate: for
wbmaster (repost)**

From: Andreas Broeckmann

To: n/a

Date: Mon, 13 Aug 2001 20:38:19
+0200

>Date: Sun, 12 Aug 2001 23:42:52 +0200

>From: Frederic Madre <fmadre@wanadoo.fr>

>

>perhaps we should also discuss something else, but first:

>did the admins usb netochka or did she do it herself?

>

>this is unclear to me because I was offline for a few days

the admins usbd it, do you need reasons?

greetings,

-a

ps: as a lubricant, somebody could install a list that takes the content
from the syndicate list and that is open for reactions by nn: everybody
interested in receiving nn's msgs could then sb to this new list and get
the regular, cleansed, korporat fascist version plus the poetic
interventions by the anti-fascist, the NATO.fascists who prefer not to read
her can stick with the list as it is, stifled by murderous (!) censors.

98.0

Syndicate: (repost)

From: Frederic Madre

To: n/a

Date: Mon, 13 Aug 2001 20:39:41
+0200

At 20:38 13/08/2001 +0200, Andreas Broeckmann wrote:

>do you need reasons?

since you ask

yes

>ps: as a lubricant, somebody could install a list that takes the content
>from the syndicate list and that is open for reactions by nn: everybody
>interested in receiving nn's msgs could then sb to this new list

I take this proposition at face value and strip off the emotive decoration off
and my opinion is that this is not how a list works. it is a discussion
as you, of course, very well know.

f.

99.0

**Re: Syndicate: Jaka Zeleznikar: _NN
- what happend?**

From: Andreas Broeckmann

To: n/a

Date: Mon, 13 Aug 2001 20:57:34
+0200

dear jaka,

i was away for 2 weeks and actually considered leaving the list because it
became utterly useless and unreadable for me. i must admit that i was
relieved to find the situation as it is now. the insults about me that nn
is posting to people it thinks are my superiors are enough for anybody to
push the red button, if you ask me.

>Why censorship?

we have had this discussion before, and i just want to make my own point
once again, other points have been made by others for months, fuelling nn's
viral motor. i'd rather shut up and put on the breaks.

most importantly:

1. create the free-syndicate@jaka.org now!

2. sb it to the syndicate list!

3. invite nn and the nn fancub to leave the syndicate list and join this
new list!

4. enjoy the full, integer-ated syndicate pleasure!

>I dint's saw mails to ban some people who made some stupid and insulting
>remarks of NN.

i would be curious to see messages that have been anywhere near the level
of insult that nn usually produces.

>Is there now a special state of mind required to be on syndicate list?

for me, a mailing list is a social space that requires a certain attitude
which is also necessary in any other social environment - you listen to
other people, you only SHOUT when absolutely necessary, you respect the
positions of others, you tell about your own ideas and give others the room
to talk about their's. the syndicate list has, for over 5 years, been a
mellow, sometimes boring, sometimes highly active channel which has allowed
a multitude of people to announce their projects, get in touch with each
other, meet, play, love, ... each other. for me, part of the quality of
this channel has been that it has always been open and unmoderated - even
though some people have put a lot of effort into keeping it running, like
many others, i feel attached to the list and the community behind it, and

you will understand that it was a strange thing to see it being taken over by nn in the course of six months or so. the volume of her messages is unmanageable. the quality is, as others have suggested, mixed, the tone at times - difficult to take. i don't like filters. i like this list because it makes sense for me to listen to all the different voices. i don't want to censor what comes through. at the same time, i ask for some sort of respect for my position as somebody who is also on this list. this implies not being shouted at all the time. it more importantly implies not being spat on and insulted for writing this message. it implies not seeing messages that call me a criminal, a murderer, nn writing to people saying that she has to leave germany because she has received a death threat from me, inke and lorenzo. give me a break. either she is a virtual persona, in which case she should better understand her digital nature, or she is a person with the illusion of a physical body like myself, in which case she should maybe seek some professional help.

the requirements for being on this list are pretty limited, you will agree. but i find it hard to believe that you would not also call nn's list-behaviour 'extreme'. i understand the point about a total freedom of speech, which is why i would have left the list and started something new, rather than having to endure the integer-ated syndicate. but i cannot deny that i am happier now.

i really suggest that you start another list and study the dynamics of nn's communication: you would even enjoy it. if this list get's so boring that the last of the 480 subscriber leaves, we'll delete the piece of software that it really is. until then, let's doodle on.

greetings,
-a

IOO.O

Syndicate: Re: what happend?

From: Frederic Madre

To: n/a

Date: Mon, 13 Aug 2001 21:43:41
+0200

At 20:57 13/08/2001 +0200, Andreas Broeckmann wrote:
>relieved to find the situation as it is now. the insults about me that nn
>is posting to people i thinks are my superiors are enough for anybody to
>push the red button, if you ask me.

they came because of her removal
not the reverse

>i would be curious to see messages that have been anywhere near the level
>of insult that nn usually produces.

come on...

anyway, it was stated earlier that the kosovo archives were shut down after a discussion on the list
I don't remember that I was for this decision but nonetheless accept it

in the case of nn, this was never discussed per se
and if it was, a rough count from my rapidly ticking off neurons doesn't yield a lot of yeahs

in short, I wish nn reinstalled on the list, thank you

f.

IOI.O

Syndicate: A short comment on the identity of the syndicate list

From: Eric Kluitenberg

To: n/a

Date: Mon, 13 Aug 2001 23:08:41
+0200

dear syndicalists,

In recent times it has become increasingly unclear for me what the value was of continuing the syndicate list. In my experience this project was started in the aftermath of the many social, political and cultural changes in Europe after the fall of the iron curtain and the berlin wall. Syndicate was established to promote east <-> west exchange and co-operation in the fields of media art and media culture. The specific nature of the syndicate list was to take into account the regional specificities and the defining characteristics of the political and social context of media art and media culture in the countries that were formerly ruled by socialist / communist regimes in one form or another.

One of the really important questions on the table was how to formulate an alternative discourse to the traditional capitalist / anti-capitalist narratives that pervaded social, political and cultural debates about the *east/west* relationship. The next was to get away from the East / West dichotomy altogether and find new connecting threads to talk about art, culture, politics and society in Europe after the revolutionary changes of the late eighties and beginning nineties.

Media play an essential role in defining, appropriating and proliferating these discourses, narratives and cliches. The worst one no doubt is the discourse of *transition, assuming the victory of the capitalist world and seeing the neo-liberal ideology as the only possible outcome, yes indeed the end, of history. Instead we saw the inevitable return of history, throughout the countries and regions represented on the list, and we lived through hope and tragedy in a tiny little community. Meetings felt like family gatherings, and the nucleus that syndicate offered to start new pan-European discourses about media, art, culture and politics and society for a long time seemed invaluable to me.

In the last year or so I saw the essence of the list get lost in a cloud of confused autistic ascu experiments that had really nothing to do with the initial character of the list. Of course things can change and move in a different direction. I was ready to leave the list and consider it a beautiful, productive and enriching period of my life, when syndicate was one of the most inspiring fora of debate in Europe about all these topics in relation to media culture and media art, but which at long last had come to an end.

Perhaps this is the moment when things can take a new turn again, and something of the list's original character may be redeemed. Not for nostalgia, but simply because I believe that questioning the construction of new cultural, social and political discourses around 'Project Europe', in particular in relation to contemporary media culture and media art is as urgent as ever.

If syndicate can once again become a forum where the contradictions of the european project can be made visible, and where alternative media discourses and practices can germinate, I will be a very happy member of it. If not, I will just have to find other more productive contexts to work in, because these questions are simply too urgent to leave them unaddressed.

For now I am not ready to give up syndicate and still have some hope for the future of the syndicate list and network.

warmest greetings,
eric

IO2.O

Syndicate: NN: the endless cybersoap!

From: Lorenzo Taiuti

To: n/a

Date: Mon, 13 Aug 2001 23:38:18
+0200

<html><!DOCTYPE HTML PUBLIC "-//W3C//DTD HTML 4.0

Transitional//EN">
 <HTML><HEAD>
 <META http-equiv=Content-Type content="text/html; charset=iso-8859-1">
 <META content="MSHTML 5.50.4522.1800" name=GENERATOR>
 <STYLE></STYLE>
 </HEAD>
 <BODY bgcolor=#ffffff>
 <DIV>To people who don't know enough of NN.</DIV>
 <DIV>NN has been overflowing with messages three, four times a day
 not only
 Syndicate, but Rhyzome, Nettime etc... others we don't know.</DIV>
 <DIV>The democratic feeling of the lists has been defending NN just as it was
 intended (by NN).</DIV>
 <DIV>The result of all this naif discussions will be of course a
 Book.
 A very glossy book of course. Published in the net
 languages: english/german/dutch.</DIV>
 <DIV>NN is not a meaningful case.</DIV>
 <DIV>Otherwise it would have been different for every different list.</DIV>
 <DIV>That is Not the fact. </DIV>
 <DIV>Syndicate: a list about relationships between east west.</DIV>
 <DIV>How much have we done talked about it while every energy
 is about
 deciding the presence of NN.</DIV>
 <DIV>Adrian Russu has announced the opening of a Jazz Club in Romania
 called
 nicely "Colibr".</DIV>
 <DIV>Maybe is a good Jazz club. Maybe not. Maybe we can give ideas.
 maybe it
 could become an issue, maybe not.</DIV>
 <DIV>Is it not this Much.Much more <U>relevant</
 STRONG></U> then talking
 about a trendy "noisemaker" like NN!</DIV>
 <DIV>Should we not deal about those things? </DIV>
 <DIV>And not about NN.</DIV>
 <DIV>Ciao</DIV>
 <DIV>Lorenzo Tauti</DIV>
 <DIV> </DIV></BODY></HTML>

</html>

103.0

Re: Syndicate: Re: what happend?
From: Andreas Broeckmann
To: n/a
Date: Tue, 14 Aug 2001 10:35:11
+0200

folks,

>in the case of nn, this was never discussed per se
 >and if it was, a rough count from my rapidly ticking off neurons doesn't
 >yield a lot of yeas

on the list, yes, offlist, no. i got a fair amount of private messages, but
 i feel strongly that they should have gone to the list.

annick, anke, and others: you *have to* voice your opinion *on* the list; i
 have no time nor energy to stick my head out like this again and again for
 a silent mass. if fred and jaka and andrej are the opinion leaders here, an
 integer-ated syndicate list is what you will get. i promise. like eric, i
 will leave and look for other, more bearable venues. no big deal, but
 everybody who cares should take responsibility for where this list is going.

>anyway, it was stated earlier that the kosovo archives were shut down
 >after a discussion on the list
 >i don't remember that I was for this decision but nonetheless accept it

this is a different issue and i agree that the archive should be reopened.

greetings,
 -a

104.0

Re: Syndicate: Re: what happend?
From: Andrej Tisma
To: n/a
Date: Tue, 14 Aug 2001 10:54:02
+0200

>
 > annick, anke, and others: you *have to* voice your opinion *on* the list; i
 > have no time nor energy to stick my head out like this again and again for
 > a silent mass. if fred and jaka and andrej are the opinion leaders here, an
 > integer-ated syndicate list is what you will get.

Is this why you are silencing me on this list, and why you didn't
 publish my comment on Integer case yesterday evening? You silence Kosovo
 opinions, you silence Integer opinions, where is your 'openness'?

105.0

Re: Syndicate: Re: what happend?
From: Andreas Broeckmann
To: n/a
Date: Tue, 14 Aug 2001 11:22:08
+0200

>>
 >> annick, anke, and others: you *have to* voice your opinion *on* the list; i
 >> have no time nor energy to stick my head out like this again and again for
 >> a silent mass. if fred and jaka and andrej are the opinion leaders here, an
 >> integer-ated syndicate list is what you will get.
 >
 >Is this why you are silencing me on this list, and why you didn't
 >publish my comment on Integer case yesterday evening? You silence Kosovo
 >opinions, you silence Integer opinions, where is your 'openness'?

andrej, we have had this before: when you put the word s*bscribe (with the
 u) into your message, majordomo, the software, recognises your message as a
 request which is forwarded to the administration; this prevents the list
 from the occasional accidental request and bounces some relevant messages
 which then have to be forwarded by the admins by hand, which can sometimes
 take some time, depending on who of the admins finds time to look at the
 admin account.

-a

106.0

Re: Syndicate: Jaka Zeleznikar: _NN
- what happend
From: Andrej Tisma
To: n/a
Date: Tue, 14 Aug 2001 12:15:45
+0200

Inke Arms wrote:

>i am not ready to administrate a mailing list which is called >"integer",
>formerly known as Syndicate".

Now I think you are administrating the Corporate Fascist! list.
Are you satisfied now?
If you and Andreas think you will feel better after uns*bscribing me
from this list too, just do it. From now on you don't have my moral
confidence. I think it is the best for you to leave on this list just
the Soros Swastika worshipping people and exchange your stupid corporate
info with each other.

107.0

**Re: Syndicate: Jaka Zeleznikar: _NN
- what happend?**
From: Syndicate admin
To: n/a
Date: Tue, 14 Aug 2001 12:29:08
+0200 (CEST)

----- Forwarded message from syndicate-owner@eg-r.isp-eg.de -----
Date: Mon, 13 Aug 2001 22:30:36 +0200
From: syndicate-owner@eg-r.isp-eg.de
Reply-To: syndicate-owner@eg-r.isp-eg.de
Subject: BOUNCE syndicate@eg-r.isp-eg.de: Admin request of type /\
buns\'w*b/(\
at line 7
To: syndicate@v2.nl

Date: Mon, 13 Aug 2001 22:34:07 +0200
From: Andrej Tisma <aart@EUnet.yu>
Organization: Happiness
To: syndicate@eg-r.isp-eg.de
Subject: Re: Syndicate: Jaka Zeleznikar: _NN - what happend?

Inke Arns wrote:
>i am not ready to administrate a mailing list which is called >"integer",
>formerly known as Syndicate".

Now I think you are administrating the Corporate Fascist! list.
Are you satisfied now?
If you and Andreas think you will feel better after uns*bscribing me
from this list too, just do it. From now on you don't have my moral
confidence. I think it is the best for you to leave on this list just
the Soros Swastika worshipping people and exchange your stupid corporate
info with each other.

108.0

**Re: Syndicate: Jaka Zeleznikar: _NN
- what happend**
From: Anke Hoffmann
To: n/a
Date: Tue, 14 Aug 2001 14:56:57
+0200

dear andrej,

i am sorry but i don't see that the use of cold war terms bring you any
further, they rather act destructive until no one wants to react on this
kind of comments anymore. i am just doing it because i feel sad of this
communication developed in the last week on this list. i would also like
to say: watch out the words you are using!

in my opinion you are misjudging the situation a lot and see an enemy
where there is none. taking (unemotional) the facts about nn's postings

and the character of this list, which have been described by several
people only yesterday, it seems as there is a strong unbalance of sheer
interest between a few and many, as i may suggest.

taking free-speech rights and the common ground of interpersonal
acceptance into account i still don't see why it is not possible to
exclude a certain egocentric individual from a community if s/he does
not meet the regulations of the "virtual" community. a sort of shared
values and communication do's and don'ts are the base for any human
relationship, also for this communication-community.

accusations of censorship and spreading insults does not change the fact
that a community exists on the ground of shared interest and behaviour.
other communities might have other interest and behaviour. to view the
world in black-and-white-only, in an enemy and comrade-model does not
help at all to come to terms with the reality of different individuals
with different interests.

one of the-until now-silent mass

anke hoffmann

Andrej Tisma schrieb:
>
> Inke Arns wrote:
> >i am not ready to administrate a mailing list which is called >"integer",
> >formerly known as Syndicate".
>
> Now I think you are administrating the Corporate Fascist! list.
> Are you satisfied now?
> If you and Andreas think you will feel better after uns*bscribing me
> from this list too, just do it. From now on you don't have my moral
> confidence. I think it is the best for you to leave on this list just
> the Soros Swastika worshipping people and exchange your stupid corporate
> info with each other.
>
> -----Syndicate mailinglist-----
> Syndicate network for media culture and media art
> information and archive: <http://www.v2.nl/syndicate>
> to post to the Syndicate list: <syndicate@eg-r.isp-eg.de>
> to unsubscribe, write to <majordomo@eg-r.isp-eg.de>, in
> the body of the msg: unsubscribe syndicate your@email.adress

109.0

Re: Syndicate: Re: what happend?
From: inke
To: n/a
Date: Tue, 14 Aug 2001 14:24:29 MET

dear,

> annick, anke, and others: you *have to* voice your opinion *on* the list; i
> have no time nor energy to stick my head out like this again and again for
> a silent mass.

absolutely. same goes for me. what I wrote about engagement concerning work
does also apply here (and it does perhaps more): if you don't take care of your
list, and voice your opinion, the list will be taken care of by others. And you
won't necessarily like it.

> if fred and jaka and andrej are the opinion leaders here, an
> integer-ated syndicate list is what you will get.

as I wrote before, it's no problem to open another list focussing on nn. this
is the great thing about mailing lists: you can do it yourself, on whatever
topic you like. Nothing prevents the people interested in nn's postings to open
a mailing list for her. you should explicitly announce that rules don't apply
for that game/ mailing list.

> like eric, i
> will leave and look for other, more bearable venues. no big deal, but

I have been thinking about this many times already but am not ready to give up
a project that I have invested some energy into during the last five years. it
is much too valuable for that (even if, as andreas suggested and as we all

know, the Syndicate sometimes tends to by a rather dull place, full of announcements and with no real discussion)

> everybody who cares should take responsibility for where this list is going,

to the silent mass: repeat this five times before your go to sleep, every night.

> the archive should be reopened.

sure, why not? Anybody against it?

Greetings,
Inke

II0.O

Re: Syndicate: visit of the uniform
From: Andreas Broeckmann
To: n/a
Date: Tue, 14 Aug 2001 17:21:39
+0200

dear anna,

>Dear Andreas, it seems that you banned integer from the
>syndicate list for very personal reasons, without surveying
>the opinion of the community.

not reasons more personal than yours, i believe.

but as i said in my last message, i respect your opinion and if it turns out by, say, the weekend, that there are clearly more people in favour of resubscribing nn, i will suggest to the other admins that we do it, it is quite possible that your help in adminstring the list might then be needed.

faites vos jeux.

-a

III.O

Syndicate: re: visit of the uniform
From: Anke Hoffmann
To: n/a
Date: Tue, 14 Aug 2001 19:34:01
+0200

a democratic decision, whether somebody (or a group) can use a community platform as its own, how this should be taken out, i don't know, but beside this showing respect to a ideological ownership which, i think, exists in the case of this list is essential and can't be overseen. to respect that means to share a common ground of rules set by this "owners" or founders, and implies in this case not to spam the list with dozens of mails, simply, i don't think that nn's mails were of no meaning, but the mass they were posted was not acceptable anymore. less is more.

i am too from a totalitarian background and believe that we all need to accept rules of communities we are joining to be included. and the pragmatic facts of no attachments, limited file size and no spam enables such lists to operate for many.

anke

II2.O

Syndicate: Re: RHIZOME_RAW: Bans & Free Speech
From: Frederic Madre
To: n/a
Date: Tue, 14 Aug 2001 22:11:17
+0200

>incessantly about how you are wrong or about their accomplishments with only short intervals in which you may interject. This is what I call the Coffeehaus Putsch.

problem is
this has absolutely nothing to do with how a mailing-list works.

>So far, I have outlined an argument aimed at mapping the issues at stake regarding free speech on listservs. Next, what could be some protocols for culling the signal to noise ratio?

you forgot one
closing the list when it has served its time or purpose.

best,
f.

II3.O

Re: Syndicate: Re: what happend?
From: Andrej Tisma
To: n/a
Date: Tue, 14 Aug 2001 22:14:41
+0200

>.. can someone tell me how
> to construct a filter?

Very simple, you have it in your mail program. I use Netscape Communicator - in the mailbox go to "edit" and then to "mail filters". Enter any word from address or subject or body... and you will not receive it any more.

II4.O

Re: Syndicate: visit of the uniform
From: Bruce Sterling
To: n/a
Date: Tue, 14 Aug 2001 15:17:00
-0500

> i respect your opinion and if it turns
> out by, say, the weekend, that there are clearly more people in favour of
> resubscribing nn, i will suggest to the other admins that we do it, it is
> quite possible that your help in adminstring the list might then be needed.

*Aaargh! Don't do it! I'm getting hundreds of unsought messages from victims of SirCam, carrying big fat 130K random chunks of people's hard disks. I've grown to hate the sight of them, even though they're much less mechanical than integer and they're far more entertaining.

plaintive bruces

II5.0

Re: Syndicate: What happened?
From: Andrej Tisma
To: n/a
Date: Tue, 14 Aug 2001 22:24:44
+0200

> If we find so much words to fight about a "Lounge Identity" like NN,
> how come we are not building a project about east/west communities?

Good question. I think in building the east/west community we must begin from our personal relations, not from net theories, net criticism and same bullshit. Now our personal relations are in crisis, because of censorship (Kosovo archive banned on this list, and now one member removed because of too much mailings which is also stupid). How do you imagine that community if we don't trust each other personally?
Or generally east do not trust west, or vice versa.

> And before talking about "fascists", remember Genova!
> Greetings
> Lorenzo Taiuti

II6.0

Re: Syndicate: What happened?
From: Andrej Tisma
To: n/a
Date: Tue, 14 Aug 2001 22:30:45
+0200

Lorenzo Taiuti wrote:

> And before talking about "fascists", remember Genova!

Concerning Genoa, I didn't remark any reaction to that fascist globalistic event on this list. Silent mass again. But I gave my comment with "Game Over" work at:
<http://www.crosswinds.net/~tisma/social/over.htm>

II7.0

Re: Syndicate: Re: what happend?
From: Frederic Madre
To: n/a
Date: Tue, 14 Aug 2001 23:07:08
+0200

Annick,

I admit I have sinned and forgive me because I have a cable link to the internet. It is so much cheaper than paying for the phone calls and equivalent solutions such as dsl are available everywhere in our country

I admit I have sinned and forgive me because I was offline for 3 days, this had not happened for a year.

I admit I have sinned for I did not uns+b from any list and received 320 messages when I logged back. I opened them all and felt there was something missing when I got the message from 'syndicate admin' which did not own up to what 'it' had done.

For this is what I dislike in this situation not that the admins decided unilaterally to withdraw nn (because this is ultimately their list, not ours) but more that they did not announce it as such (I was not even interested in the explanation, at least the one given afterwards) and sent the mail I mentioned above as if it was a machinic gesture without an owner or master, neither rhyme nor reason.

now, I agree with eric too, that the object of this list has disappeared from (posted) view but it's still an interesting one (not sure about so called "europa", though) and could be pursued here, or there. I just wish that (as it happens sometimes) the community did not need a scapegoat enemy to regain its inner strength around its soft but open belly.

this is why I ask that nn be put back on

(and also because I like her very much)

last

I do not see that the internet is either public or private

f.

II8.0

Re: Syndicate: Re: RHIZOME_RAW: Bans & Free Speech
From: patrick lichty
To: n/a
Date: Tue, 14 Aug 2001 19:24:49
-0500

> > incessantly about how you are wrong or about their accomplishments with only short intervals in which you may interject. This is what I call the Coffeehaus Putsch.

>

> problem is

> this has absolutely nothing to do with how a mailing-list works.

Merely a metaphor for the effect, not the process. Good point.

> > So far, I have outlined an argument aimed at mapping the issues at stake regarding free speech on listservs. Next, what could be some protocols for culling the signal to noise ratio?

>

> you forgot one

> closing the list when it has served its time or purpose.

Big thanks there - pulling the plug is always the last ditch, as is starting a new pocket universe with new rules of time and space, but I did not think we were there yet.

As usual, I never profess to have all the answers, I merely suggest some ideas 'for your approval'.

Best,
Patrick.

119.0

???

From: martha rosler

To: n/a

Date: Tue, 14 Aug 2001 22:55:25

-0400

this is absolutely insupportable, no matter how much i agree with the elements of this post (which is basically all the rest of it, i suppose) that do not themselves constitute a racist slur:

<to the racist Talmudic/Zionist double-standard>

sincerely
martha rosler

120.0

Syndicate: the NN programme...is old Art...

From: furtherfield

To: n/a

Date: Wed, 15 Aug 2001 03:18:44

+0000

I did not want to comment or waste my time on this but it seems that I will concede now - and put my head on the block like everyone else has been doing.

The reason is that on rhizome I was attacked personally a few times by NN. I answered thinking that there was an intelligent mind or brain at the other end of the postings, but all I got in return was insults. Soon after that I learnt that NN was a programme.

I am also unhappy about sending this e-mail because NN's protectors will attack me also. A small gang of people who could do better by spending their time not protecting their cyber-jerk (in crowd mob friends, programmers of NN), and actually taking real responsibility and changing the world to be a better place instead. I wish...

It seems to me that nn (the programme) has not been interested in other people's imaginative offerings on the list - other to dish out insults.

NN - is not a human, therefore has no rights.
NN - feels no pain, therefore has no rights.
NN - is a weapon designed to distract us, therefore has no rights.

SO wake up everyone - we are all part of a manipulation that is designed to satisfy its programmer's egos.

I do not care what happens to NN, mainly because the programme has no empathy for others.

All this discussion about whether the owners of the list are fascists is absolute gibberish. Such negative comments to people who actually spend a lot of their time maintaining it do not deserve such unfounded empty headed right wing rants.

It really pisses me off when you see people trying to do something worth while and watching thugs slamming into them as though they are just dirt. There is no conspiracy going on here other than some liberal, leftist individuals who quite rightly are worried about stopping freedom of expression as an idea.

Who would you turn to in a time of need or of crisis? It certainly would not be the whimsical NN.

The Syndicate list like many lists have gone through many issues, and this does not warrant the attention.

There are far more urgent problems going on in the real world with real people being bombed, maimed, raped - mostly by dysfunctional insecure males. NN has that type of quality of which I will not miss (whatever sex it has been allocated).

If there is a threat on freedom of expression - it is not on NN. It is on the rest of us not being aloud to carry on exploring our own valid ventures as living breathing individuals, who wish to develop further than a limited programme that far out stayed its presence.

I would rather fight for a life than an idea, religion was an idea and look how that one is turning out for everyone on this small muddy ball that we call earth.

Don't be fooled by the art project that us (the ginea pigs) have foolishly become part of against our wills - for it will be documented and used against us by the real tyrant(s) in the future - NN's programmers. Who like cowards do not declare their real identities as we all do. As they collect their rewards for being (oh so clever etc) for taking the piss out of people who meant well, they will reap the rewards for our discomfort.

NN will be taken off the list - but not because of any undemocratic or fascistic reason, but because NN is out of date and has served its purpose and the one liner joke is wearing a bit thin now.

We have all moved on and are tired of the childish double feedback (boring) emptiness that dominates the list by NN. Please wake up and realise that we have been part of a cheap game and (seriously) nothing much more than that.

I take issue with one poster mentioning 'Brad Brad' as someone who has caused trouble on listings. I have seen his postings - and I believe that he has at least contributed to discussions via the process of creating discourse that is aimed questioning the power that institutions possess over others lives.

If NN is to stay - then please 'programmers' re-evaluate its purpose and function. Make it question corporate isolationist companies that are ruining peoples lives all other world right now. Go to their listings and bring the content back here for all to debate and take part in. Please do not let it ruin well meaning debate on creative listings such as this - its not NN's fault, I know that. I'll miss the playful language myself. Its the questionable intentions by the ego-centric opinionated designers (that should be here on this listing taking part in the debate themselves) behind the function and the actions that I am concerned about, whom obviously are not interested in other peoples expressive and creative freedoms.

Lets all move forward (for a change). That's if its alright by the few who will no doubt send hatred e-mails to me for bothering to care about such things.

Tonight Israel is sending tanks into palastinian territories - is NN going to help sort that one out - doubt it.

(When American leaders fund Israeli assassinations of Arab leaders with taxpayer dollars, those American leaders are complicit in those assassinations, and since turnabout is fair play, U.S. leaders open themselves up to their own assassination by the very demon of lawlessness their Israeli partners in crime unleashed in the occupied territories.

Lest the U.S. secret police accuse this writer of advocating or apologizing for the assassination of Americans, I will point out the obvious: all assassinations are wrong. The spread of the contagion of Likud doublethink in the U.S. has caused Americans to subscribe to the racist Talmudic/Zionist double-standard that it is permissible, indeed perhaps even laudable, to assassinate "sub-human" Arab goyim, whereas the assassination of the Chosen terrorist Sharon or his patrons in the U.S. would be deemed a moral outrage of the highest order by the guardians of public opinion in the West.)

Get a life - there's beautiful out there (what's left of it that is). To continue arguing for and against NN's case would be a case of psychological denial in dealing with issues at hand...

Best wishes to all progressive (humane) thinkers and creative liberationists and anarchists who are causing nayhem where it should be, some where else. Its possibilities are being wasted...

marc garrett

1174

I2I.O

Syndicate: RHIZOME_RAW: your m9nd bumpers

From:][-n.sert-][

To: n/a

Date: Wed, 15 Aug 2001 15:10:54 +1000

...NN replies.....etc

>X-From_: owner-list@rhizome.org Wed Aug 15 13:57:41 2001
>Delivered-To: netwurker@hotmail.net.au
>Date: Wed, 15 Aug 2001 04:39:26 +0200 (CEST)
>From: integer@www.god-emil.dk
>To: syndicate@v2.nl
>Subject: RHIZOME_RAW: your m9nd bumpers
>Sender: owner-list@rhizome.org
>Reply-To: integer@www.god-emil.dk
>
>
>
>
>
>Andreas Broeckmann <abroeck@transmediale.de>
>
>>>dear anna,
>>>
>>>>Dear Andreas, it seems that you banned integer from the
>>>>syndicate list for very personal reasons, without surveying
>>>>the opinion of the community.
>>>
>>>>not reasons more personal than yours, i believe.
>
>Andreas Broeckmann has always shown an avid interest
>in NN's personal life.
>
>especially the lv+ type.
>Andreas Broeckmann's beloved am certain shall be pleased to
>know more about his extra curricular interests.
>
>People like to read!!!!
>
>
>
>>>but as i said in my last message, i respect your opinion and if it turns
>>>out by, say, the weekend, that there are clearly more people in favour of
>>>resubscribing nn,
>
>
>how very democratic Andreas Broeckmann becomes once he commits a crime.
>but why is it Andreas Broeckmann asks Geert Lovink to cover up his crime.
>
>
>is Andreas Broeckmann so afraid those subscribed to Nettime might find out
about
>his criminal activities.
>
>
>
>and why clearly +f
>
>
>
>
>you see my dear german autocrat in ost.europa we don't trust criminals.
>
>my compliments.
>
>
>
>
>i will suggest to the other admins that we do it, it is
>>>quite possible that your help in adminstrng the list might then be needed.

>
>are you acquainted with pascal's wager +f
>
>
>nn
>
>
>
>
>
>
>
>
>>>From: Annick Bureau <annickb@altern.org>
>
>>>OK, the "silent mass" is going to take part in the discussion...
>>>Andreas, Inke, you are right, we need to say what we think too.
>
>
>it seems to me you are only following orders.
>you do give naught but take.
>
>are you love +f
>
>somehow i doubt it.
>
>
>
>
>>>I do not post much on this list,
>
>love wonders why.
>
>
>>>only when I have something that I think
>>>will interest the others.
>
>i see, that is good to know.
>love does not recall you ever having anything to give [say]
>besides lobbying for silencing those that do have much to give.
>even if not + not to you.
>
>others do exist you know; they also have desires and aspirations.
>much like you. they wish to breathe.
>
>gas chambers are for the love impaired.
>
>
>
>
>>>The Syndicate list is a virtual community
>
>
>if a [western] zoo is a community than Syndicate also is a community.
>
>
>>>Recently, because of NN *flood* of posting, I was about to unsub.
>
>
>interesting, next time do let me know that you exist and _if _you _wish i
shall
>unsubscribe you _when _i _feel _like _it.
>
>
>
>
>
>>>But I
>>>felt
>
>listen. i want to ask. do you lack memories of love +f
>
>
>

>
>>I was still interested in the list, so I filtered out NN mails. I
>>>hated to have to do this (very simple technically speaking) procedure.
>>>It was the first time in my whole life that I filtered out mail (online
>>>as well as offline.
>
>next time something happens for the 1st time do take it as a sign from
ost.europa - i.e. the heavens.
>
>
>
>
>
>
>>>I always open every letter, even if I know it is
>>>junk,
>
>
>love says: that makes it difficult for me to fall in love with you.
>
>
>
>
>
>
>>>I always give people a chance).
>
>the inward turning of the drug user contrasts the outward turning of the
dancer.
>
>listen. love whispers to you [only you]. - "so I filtered out NN mails"
>
>
>love: i always give people a chance.
>
>
>_____. listen.
>
>
>
>
>>>What I really disliked with NN postings was the FLOOD.
>
>you shall have to consult my ost.europa genes about that.
>you are welcome to admire me but
>
>listen _____, I do not like zoos.
>
>
>
>
>>>Once in a while,
>>>why not, but minimum to per day, as in the last week, come on! This is
>>>just a hijack of the list. S/he knew the rules, s/he didn't play by
>>>it. Too bad.
>
>
>
>the safest path for a brain is circular arguments.
>you want me to relax you +?
>
>
>
>
>
>>>Those talking about democracy, Socrates and censorship, I would like to
>>>stress out a point here, the one between "public" and "private"
>>>institution, public and private being understood in the French meaning
>>>of the words :
>
>i would like to tell to you.
>
>syndicate is publicly funded.
>
>there shall be no syndicate.
>
>there shall be no other things either.
>
>why +? well think about it. the "FLOOD" will have to go somewhere.
>
>

>
>
>
>>>So, I think that "big" words (fascist !!!) should be kept for "big"
>>>problems,
>>>NN is not a "big" issue,
>
>
>
>you have a "big" regard for human life.
>love says: i suffer so much loneliness in your presence.
>
>
>
>
>>>Annick
>
> NN (a noble act
> + public vocabulary of private distress)
>
>
>
>
>
>
>
>
>
>>>From: martha rosler <navva@earthlink.net>
>>>
>>>
>>>i am primarily a lurker,
>
>i see a pattern.
>
>
>
>
>>>hoping to learn something about the thought and
>>>work of formerly east bloc artists
>
>in a zoo +?
>
>or +?
>
>
>
>
>>>and friends
>
>let us not draw conclusions until sentiments exist indicating we are friends.
>
>
>
>
>>>in respect to new
>>>communications technologies and art. but i do read the list avidly and
>>>can't resist making some observations.
>>>I do not find it especially helpful to compare this situation to ancient
>>>athens,
>
>
>tres bien. let us rename it ancient sparta
>
><http://eusocial.com/242.art.mafia/open-hand.html>
>
>
>
>
>
>
>>>for a myriad of reasons,
>
>
>

1178

To: n/a
Date: Wed, 15 Aug 2001 08:08:36
+0100

like all curators he had to obey orders and was not
qualified to receive explanations

The 12hr-ISBN-JPEG Project >>>> since 1994 <<<<

+ + + serial ftp://ftp.eskimo.com/u/b/bbrace
+ + + eccentric ftp://ftp.idiom.com/users/bbrace
+ + + continuous ftp://ftp.teleport.com/users/bbrace
+ + + hypermodern ftp://ftp.rdrop.com/pub/users/bbrace
+ + + imagery ftp://ftp.pacifier.com/pub/users/bbrace

News://alt.binaries.pictures.12hr://a.b.p.fine-art.misc
Reverse Solidus: http://www.teleport.com/~bbrace/bbrace.html
http://www.eskimo.com/~bbrace/bbrace.html
Mirror: http://bbrace.laughingsquid.net/

[brad brace] <<<< bbrace@eskimo.com >>>> ~finger for pgp

I24.0

Re: Syndicate: Re: what happend?
From: { brad brace }
To: n/a
Date: Wed, 15 Aug 2001 08:16:08
+0100

NN = Mata Hari

I25.0

Re: Syndicate: Bans & Free Speech
From: Amy Alexander
To: n/a
Date: Wed, 15 Aug 2001 00:25:15
-0700 (PDT)

hi patrick and all,

i think you raise some interesting issues which are worth thinking about on a scope larger than the NN issue. especially since there will probably always be some Problematic Persona (PP), who some want to read and for others "ruins" the list. it's been suggested that the PP in discussion at the moment is actually a computer program. should that be grounds for disqualification, or would some consider that aesthetically interesting, and free expression on the part of the programmers? it's been suggested that our PP is merely posting to create a mystique which assists in marketing its commercial software. again, if true, some may consider this grounds for disqualification; others may continue to be interested in PP's texts in this context, still others may point out the blurry lines that can creep up between resisting dominant cultures and commercialism, such as arose on some lists regarding the alternative top-level-domain project.

so maybe it's the interface that's the problem. some suggest that the answer to a PP is user-applied filtering, but other readers don't know how to filter. perhaps a Filtering FAQ at minimum would be helpful. it would need to include all the popular mail programs, and it would still be problematic, because, as has been demonstrated, anyone at any moment can become a PP, and also, for people who do client-side filtering (most people), they still have to wait/pay to download all the messages. but i think it would help alleviate things a lot.

the listserv as a distribution means makes me think of the recent articles in some of the mainstream media about the current "dumb" internet vs. a hypothetical "smart" one. "dumb" internet means the internet doesn't know what is being sent across it; the "smarts" is in the application. some

corporations are blaming the "dumb" internet for their lack of profits, saying they can't control it so therefore they've got no way to control quality/reliability and thus the failed profits. corporations like microsoft are developing "smart" systems for the internet, such as .NET, in which they control access centrally. (translation: keep paying microsoft money or lose access to your software.)

"dumb" and "smart" as used here aren't value judgments (not from me at least), but rather a description of where the "brains" (control) of the communication network are located.

a list or BBS can be thought of as paralleling this dumb/smart structure. an unmoderated listserv is "dumb" at the headend, and if you don't filter, then it becomes "dumb" at the client end too. on the other hand, some people filter, and so for them, the app is "smart," but the non-filtering people probably don't think of it this way, and for many of them, the signal-to-noise ratio seems too low. on top of that, some s*bscribers are paying for the bandwidth to download the messages before they can filter; others have no bandwidth fees, and still others have the ability to filter on the server.

the irony is, listservs are often chosen for discussion groups over, say, web-based forums, because they have very little technical requirement of the user - after all, it's just ASCII text e-mail - and can work on any computer. a very egalitarian thing: everyone's got equal access to the data as long as they've got a computer, a modem, and basic internet access, right? oops - not really the case anymore. we're really not all dealing with the same list - nowadays there's a lot of "smartness" - or not - happening on the client end - and in all different flavors.

there are some who suggest that maybe Syndicate is over, that it's outlived its usefulness, but maybe it's the listserv format that's outlived its usefulness? are there other possible options/modifications?

the slashdot format comes to mind as an example. NOTE: i am not suggesting that the slashdot format should be literally applied to syndicate, or any other listserv. there are various reasons why i think that would not be a good idea, and it's certainly not perfect for slashdot itself, but i think its format is worth looking at as a bouncing off point for idea-mulling, some features:

1) readers have the choice of reading comments in chronological order, threaded, or by rating points. they also can set a threshold of ratings, so that low rated posts (presumably trolls) don't show up in their browser, or they can read them all.

2) readers "moderate" one another's comments, but moderation never means the comment is deleted; only that it gains or subtracts points. Problematic Personalities are likely to have their comments moderated down to -1 (troll), but they can still be read by those who wish to. (of course this process is itself wildly problematic, as ideologies and other things can of course play a part, but...)

3) currently-moderating readers are "meta-moderated" by other readers to prevent abuse (hopefully...): readers who are consistently meta-moderated as being bad moderators lose moderator privileges.

4) anyone who wants to post anonymously (Anonymous Coward) starts out with

0 points; anyone posting under their real nick starts with 1, each time they post. most trolls post as AC, so, if you want to read slashdot without all the PP posts, you set your threshold to 0 or -1. you are choosing to let the community at large decide what is troll and what is not, as opposed to downloading a page full of PP posts. if on the other hand you want to see the PP posts, then you set your threshold to show everything. (you still have other options to sort by thread, etc.)

4a) some Anonymous Coward's aren't trolls; they're people who need to post anonymously to protect themselves from whomever. those posts can be and are moderated up, despite the one-point handicap they start out with.

5) the whole thing is wildly problematic of course, but it's interesting in that a) it has "smart" aspects at the individual client end but also in the user community at large. yet there is very little "smart" *centralized* control, as there is in the microsoft .NET example

b) every user has the same semi-smart interface. (the web browser.) of course web browsers are different, but i believe it even works fine with lynx (text-based browser.)

of course, one *big* drawback is that you have to stay online to really read slashdot; you can't download it via POP and then disconnect - not very good if you're paying for your online time.

to reiterate: i'm not suggesting that syndicate or any other listserv

should be converted to slashcode or any other web-based system. however, i think it could be useful to consider whether an alternative structure could be developed. maybe offering a client-side app that could work with downloaded mail and allow users to more easily sort messages! maybe two separate streams of the listserv (something like there are on rhizome and nettime, but with less centralized moderation): one which includes all mail, and one which filters out or makes a daily digest of messages by people who send more than 20 messages a week (or some other criteria...)

those aren't terribly creative or great suggestions specifically, but again, my point is really to point out that everyone is not experiencing the same list, that e-mail is not an egalitarian experience - people have access to different technology and have different knowledge levels in how to filter, sort, download, etc... so perhaps there can be ways to address that, or at the very least acknowledge it.

-@

On Tue, 14 Aug 2001, patrick lichty wrote:

>
> So far, I have outlined an argument aimed at mapping the issues at
> stake regarding free speech on listservs. Next, what could be some
> protocols for culling the signal to noise ratio?
>
--

plagiarist.org
Recontextualizing script-kiddyism as net-art for over 1/20 of a century.

126.0

Lovink: Re: Syndicate: Jaka Zeleznikar: _NN - what happend
From: Syndicate admin
To: n/a
Date: Wed, 15 Aug 2001 13:51:06 +0200 (CEST)

From: "geert" <geert@basis.desk.nl>
To: 'syndicate' <syndicate@eg-r.isp-eg.de>
Subject: Re: Syndicate: Jaka Zeleznikar: _NN - what happend
Date: Wed, 15 Aug 2001 10:41:40 +1000

From: "Andrej Tisma" <aart@eunet.yu>

> If you and Andreas think you will feel better after uns*bscribing me
> from this list too, just do it. From now on you don't have my moral
> confidence. I think it is the best for you to leave on this list just
> the Soros Swastika worshipping people and exchange your stupid corporate
> info with each other.

Be a brave man, Andrej Tisma. If you have lost your moral confidence, then unsubscribe yourself and leave Syndicate to the corporate fascist soros swastika people.

Who stops you from starting another list?
Geert

127.0

Syndicate: Jaka Zeleznikar: _
censorship, syndicate & nn
From: Syndicate admin
To: n/a
Date: Wed, 15 Aug 2001 14:18:15 +0200 (CEST)

[<jaka@jaka.org>*ns*bscribed from Syndicate on 15 Aug 2001 before posting to the Syndicate list - that's why his message bounced and not because of censorship]

Date: Wed, 15 Aug 2001 02:10:35 +0200
From: Jaka Zeleznikar <jaka@jaka.org>
Organization: http://www.jaka.org
To: syndicate <syndicate@eg-r.isp-eg.de>
Subject: _censorship, syndicate & nn

Dear Inke, Andreas, Eric, Lorenzo, Syndicate members

#_1 Inke, Andreas, Eric
#_2 new list?
#_3 Lorenzo

#_1
Inke, Andreas, Eric

I respect very much the work you and some other people put into the Syndicate.

Still i disagree with the way Syndicate is working: censorship and off list decision making.
This is not only about nn - it's about general attitude to the list.

Nn beside some relevant and poetic statements also brought a disturbing noise to the list, this i agree. Still i think mail filter is better solution then censorship.

I was accused of being 'opinion maker' on Syndicate. Not true.
I joust wished to actively participate in something i considered as 'my*' mailing list.

*meaning: i felt like part of it

But don't worry, i will take very passive role on the list in the future if i will not [x]ns[x]bscribe from it. So your opinion will not be disturbed by a member.

And syndicate will became more peaceful, we-all-agree list!
(Not to be taken to seriously and not completely as a joke.)

#_2
Idea of 'free-syndicate@jaka.org' / another list - first i took this as insult but more that i think about it more i like the idea. There is tension on Syndicate list.

By creating another free, unmoderated (net/web art) list problem is solved, nobody have to [x]nsunsubscribe from Syndicate and complain about censorship, some people get what they wish (i don't think only to nn if nn would s[x]bscribe to it at all) and other on Syndicate don't get what they don't wish.

A list not against/for Syndicate, not Syndicate + nn and alike and not for/against nn. For kind of experimental and already established (web net online ...) art or art related things. And definitely with no words: 'syndicate' and 'jaka' in the name.

If you have some thoughts on that, have software know how, web space, server, idea for the name, to much money, statement against creation of something like that, to tell me this exist already ... please contact me (jaka@jaka.org + cc: shareartware@netscape.net). So if there is some interest we can create temporary and open list to plan how to create such list (+ web archive of so far nonpublic mails).

#_3
To Lorenzo: in net communication we tend to be over emotional, but to express a dead wish is a stupid thing to do.
(Try to do the same and mention one of important + famous politic and i'm shure you will get a 'friendly' visit/attention from the police.)

click,
jaka zeleznikar

128.0

Syndicate: Mark Eaton: Re: nn
From: Syndicate admin
To: n/a
Date: Wed, 15 Aug 2001 14:20:57
+0200 (CEST)

Date: Tue, 14 Aug 2001 22:33:12 +0200
Subject: BOUNCE syndicate@eg-r.isp-eg.de: Non-member submission
from [mark
eaton <eaton@freeshell.org>]

Date: Tue, 14 Aug 2001 20:37:14 +0000 (UTC)
From: mark eaton <eaton@freeshell.org>
X-X-Sender: <eaton@sdf.lonestar.org>
To: <syndicate@eg-r.isp-eg.de>
Subject: Re: nn

i feel it would be vastly unfortunate to loose nn on this list.
do those who run this list desire to sculpt its flow? They may restrain
themselves, but my guess is yes; many of us may want to. I have the
vague desire that it be 'better'. <grin>. Nn wants to sculpt too. have
you noticed? but theres a difference: sculpting an amalgam like a
list/society/discourse is a different thing than wanting to
sculpt individuals (as nn does). so, what is implied in the difference
of approach? or if you like, your favourite means to better quality
discourse? what shall we sculpt today?

-Mark Eaton

129.0

Syndicate: opinion makers
From: Frederic Madre
To: n/a
Date: Wed, 15 Aug 2001 14:22:28
+0200

>From: Jaka Zeleznikar <jaka@jaka.org>
>I was accused of being 'opinion maker' on Syndicate.

oh... this was meant as an insult?

f.

> Not true.

130.0

**saul ostrow: Re: Syndicate: Jaka
Zeleznikar: _NN - what happend?**
From: Syndicate admin
To: n/a
Date: Wed, 15 Aug 2001 14:24:00
+0200 (CEST)

Date: Tue, 14 Aug 2001 19:39:35 +0200

Subject: BOUNCE syndicate@eg-r.isp-eg.de: Non-member submission
from [saul
ostrow <sosy@nyu.edu>]

Date: Tue, 14 Aug 2001 13:45:14 -0400
From: saul ostrow <sosy@nyu.edu>
Subject: Re: Syndicate: Jaka Zeleznikar: _NN - what happend?

So integer wins -- these splitters and wreckers know how to carry out their
task -- invade the healthy body -- test its defenses and sow divisiveness and
then leave nothing but bickering and name calling behind and we in our
blindness do their bidding -- As we know or should by now our desires and our
ideals can be used against us -- they can be stolen and distorted -- this is
what integer did -- it made us come to terms with what are the limits of
freedom not as mere anarchistic license to impose ones will on others but as an
act of responsibility which acknowledges the rights and existence of others and
the necessity to test and redress those when they become restrictive --
integer was not capable of giving us the respect that we gave it and took our
tolerance as a weakness, preying upon our insecurities -- this is something to
learn from not bicker about

Syndicate admin. wrote:

>
> ----- Forwarded message from syndicate-owner@eg-r.isp-eg.de -----
> Date: Mon, 13 Aug 2001 22:30:36 +0200
> From: syndicate-owner@eg-r.isp-eg.de
> Reply-To: syndicate-owner@eg-r.isp-eg.de
> Subject: BOUNCE syndicate@eg-r.isp-eg.de: Admin request of type
> /\buns\w*b/i
> at line 7
> To: syndicate@v2.nl
>
> Date: Mon, 13 Aug 2001 22:34:07 +0200
> From: Andrej Tisma <aart@EUnet.yu>
> Organization: Happiness
> To: syndicate@eg-r.isp-eg.de
> Subject: Re: Syndicate: Jaka Zeleznikar: _NN - what happend?
>
> Inke Arns wrote:
> >i am not ready to administrate a mailing list which is called >[integer].
> >formerly known as Syndicate".
>
> Now I think you are administrating the Corporate Fascist! list.
> Are you satisfied now?
> If you and Andreas think you will feel better after uns*bscribing me
> from this list too, just do it. From now on you don't have my moral
> confidence. I think it is the best for you to leave on this list just
> the Soros Swastika worshipping people and exchange your stupid corporate
> info with each other.
>
> ----- End forwarded message -----

131.0

Of korpse we've seen this before....
From: Gregory Taylor
To: n/a
Date: Wed, 15 Aug 2001 12:53:21
-0500

Inke Arns wrote:

> At 13:35 15.08.01 +0200, Andreas Broeckmann wrote:
> >[taylor works for cycling74, the company that owns MAX, the parent-
> software
> >to NATO which nn tries to oedipally kill; -a]

Actually, we *dont* own Max. We're it's exclusive
publishers, having inherited the code base from IRCAM

in '80 or so, and having done all the development since that time [including all the QuickTime-based movie objects from which nato was probably derived], Max is jointly held by Cycling '74 and IRCAM, that relationship being renegotiated since Gibson pulled the plug on Opcode, who used to be the third "owner."

We do own all of MSP, however.

Oedipal? Naah - O. didn't know who his father
was. NN does - a marriage of the Max/MSP SDK and the QuickTime spec, in large measure. The logorrhea is nurture, not nature.

> thanks for forwarding gregory's email, andreas, this reads like an island
> of sanity in the sea of unhealthy insults :)

Aw, shucks.

I just wanted to mention in some way that, despite the claims of utterly revolutionary modes of action, etc. etc. etc. to the contrary, the pattern of behavior is something that any number of us have seen before. But since very few of us appear to have decided that there's any use in publicly engaging in any countertheatrics, the later targets don't have much contact with the earlier targets. Sometimes a friendly "We've seen this, and it will pass." word of comfort seems in order.

I think that what did it for me finally was the "I will now reveal details of Andreas' private life..." shit. Here's the place where the 'struct absolutely *depends* on its being constituted as an anonymous bunch of folks hiding behind a bit NN cutout. The brave new cyberworld wasn't supposed to be about this, was it?

I'm not sure who the rest of you all are, but welcome to the Society of the InsufficeNNtly Worshipful. Andreas is, bien sur, correct about my relationship with Cycling '74. If any of you have any questions about either our specific experiences, or perhaps about the dreadfully predictable version of the NN Big Lie campaign with respect to c74, ask. While we don't publicly engage, we're all pretty upfront about stuff in private (fight memes with memes. In our case, personal narratives from real persons delivered only to the interested).

with every good wish and my condolences,
gregory taylor

- knowledge is not enough/science is not enough/
love is dreaming/this equation/Gregory Taylor/
WORT-FM 89.9/Madison, WI/ <http://www.rtqe.net/>

I33.0

**Tisma: Re: Lovink: Re: Syndicate:
Jaka Zeleznikar: _NN - what happend**
From: Syndicate admin
To: n/a
Date: Wed, 15 Aug 2001 19:54:12
+0200 (CEST)

Subject: BOUNCE syndicate@eg-r.isp-eg.de: Admin request of type /
\bunsusbribe\b/i at line 4

Date: Wed, 15 Aug 2001 18:39:29 +0200
From: Andrej Tisma <aart@EUnet.yu>
Subject: Re: Lovink: Re: Syndicate: Jaka Zeleznikar: _NN - what happend

From: "geert" <geert@basis.desk.nl>
>
> Be a brave man, Andrej Tisma. If you have lost your moral confidence, then
> *ns*bscribe yourself and leave Syndicate to the corporate fascist soros
> swastika people.
>
> Who stops you from starting another list?
>
> Geert

Oh look who's here, the famous Big Brother Lovink, the Great Censor of the open net.

Sure Geert I am not brave as you, like when you removed me from the Nettime list without any warning, just because I was criticizing the Kosovo Liberation Army thugs in 1998. But I know, KLA is also sponsored by your papa Soros.

I wonder would you dare to s*bscribe me on Nettime list now? Ha! What would papa say!

I33.0

Syndicate: Re: NN = NON ENTITY...
From: furtherfield
To: n/a
Date: Wed, 15 Aug 2001 19:50:10
+0000

the evidence of non debate and isolationist tactics is below...
need I say anymore...

marc garrett

I34.0

**Syndicate: The Syndicate's
Revolution...**
From: furtherfield
To: n/a
Date: Wed, 15 Aug 2001 20:12:17
+0000

Below more evidence of the facile non productive remarks that have graced the lists, blocking real creative intentions.

We are dealing with sub standard male type programmers here who are not interested in art, freedom, debate, life, and global unity = smells pretty close to fascism to me.

(NN and the mob) have always actively threatened many liberated thinkers, artists, list members for challenging their macho actions.

Time for a change 'The Syndicate's Revolution' is at hand - soon at last we can all speak to each other about ideas, events, creative politics freely - I do believe that we will actually begin to experience of free speech...

Wow could that really happen! Let's see - watch this space...

marc garrett

>>
>>
>>>> I did not want to comment or waste my time on this but it seems that I will
>>>> concede now - and put my head on the block like everyone else has been
>>>> doing.

```

>>
>>
>> 1001 smiles + + . male losers - they are always feeling guilty about
> something or other.
>>
>>
>>>> The reason is that on rhizome I was attacked personally a few times by
NN.
>>
>>
>> nn laughs + slaps you again. come on kr!!!!ket!! i lv + + + + + + + + stepping on
> drunken refuse.
>>
>>
>> nn - dze deepezt meaning ov rep'raiz'lon
>>
>>
>> \
>>
>>
>> + See sidepanel for exciting recipe ideas.
>> -> Rhizome.org
>> -> post: list@rhizome.org
>> -> questions: info@rhizome.org
>> -> subscribe/unsubscribe: http://rhizome.org/subscribe.rhiz
>> -> give: http://rhizome.org/support
>> +
>> Subscribers to Rhizome are subject to the terms set out in the
>> Membership Agreement available online at http://rhizome.org/info/29.php3
>>
>>
> . . . . .
> . . . . .
> net.wurker[M.ollent]
> pro.ject.ile x.blooms.x.go.here.
> xXXx
> ./
> www.hotkey.net.au/~netwurker

```

135.0

Syndicate: NN future
From: Diana McCarty
To: n/a
Date: Wed, 15 Aug 2001 22:47:04
+0200

Hello Syndicalists,

Just a short note: if this is the syndicate without NN,
please bring her/him/ them/ it back. Or maybe the answer
would be to start a list for the NN traumatized!
I don't know if there was more going on in the
background that the admin had to deal with, but what
is going on in the foreground is frightening. I'd much
rather read/delete the interesting/annoying/funny mails
from NN than what is getting generated at the moment.

disappointed.

diana

136.0

Syndicate: NN - is not the issue
From: furtherfield

To: n/a
Date: Wed, 15 Aug 2001 20:50:56
+0000

I didn't actually know until you so directly and honestly mentioned below
that it was about winning...

And the debate goes much further than the singular issue of NN. It is about
the programmers themselves imposing their attitudes on others.

Lets all grow up shall we for a moment... I know that it is traditional to
let fascists bully people in the western world. And walk about in big boots
kicking anyone who declares ideas different to their own limited remit.

But I am not interested in being used as some one elses toy by another toy,
which is what all this nonsensical imposition is all about. To sacrifice
other people's freedoms for a mere idea is the typical, institutional state
sucking, weak willed means of thought that threatens collective thought.

The psychology that has been imposed onto the list members by the
programmers irresponsible actions is causing problems that a few are quite
happy to sacrifice fir the sake of their own prestige.

Now that is really KOOL isn't it...for the sake of the few, create a
programme to divert true creative freedom from taking its course - this is a
right wing tactic... divide and rule (heard of it?) institutionalized
curators would love this idea, plus NATO who are/have paid for such a dodgy
enterprise at our cost.

NN - is not the issue - its the programmers who have let it reign and
dominate true questioning, don't you get it yet?

Please get real everyone or are we going to just let these thugs in cyber
suits who look kool, without the real soul for change - true change that is,
rule our lives in cuber space as they flippantly say Fuck you!

As they boast (typical macho style) in bloke-like mentality say: We are the
Winners...

if that is so then corporate non enterprise and all its delusory antics will
carry on ruling our lives for its own usual corrupt reasons !!!POWER!!!

Respect to all who are awake enough to reach inside their unprocessed,
mediated minds to question...

marc garrett

137.0

Re: Syndicate: NN future
From: furtherfield
To: n/a
Date: Wed, 15 Aug 2001 22:26:15
+0000

What is frightening about it all Diana...
do you not see what has really been going on?
Or are you from the same stock, institutional gang, pulling ranks etc
I find that more frightening...

respect from Marc

138.0

Syndicate: infancy + childhood
From: Andrej Tisma
To: n/a
Date: Thu, 16 Aug 2001 01:07:53
+0200

NN WROTE:

Geert Lovink "FF" <geert@basis.desk.nl> playing the schoolyard buuuuuyoy

>> Be a brave man, Andrej Tisma.

UUu dear, permit someone to respire playfully
+ become ultra intoxicated with lovely pheromones.

Geert, we are all women [brave isn't necessary. women are brave] here
except for you and Andreas
so, why don't _you be a M A N and tell us about your illegal activities
in your own articulate maniera,
so that we do not have to exert our selves.

or if you prefer since you are a M A N,
draw a picture for us.

>> If you have lost your moral confidence, then
>> uns*bscribe yourself

Geert, be a M A N and uns*bscribe all of us!

It may be better for your mental health than covering up your cronies'
Andreas Broeckmann's, V2's and Transmediale's actions [against humanity]

>> and leave Syndicate to the corporate fascist soros
>> swastika people.
>>
>> Who stops you from starting another list?

>>
>> Geert

You Lovink. Because you steal public money and use it against
humanity.

Are you coming or do you prefer being dragged before the tribunal +?

I can understand that you may want to cover up Andreas Broeckmann's
activities
since he ensures you receive some funding for your modest work, but
Geert,
if you continue like this - you will only dig yourself in the
super.filth
more. more and more.

And by the way. I wanted to ask since ...
Are you a RASIST M A N? Seriously, because everyone you have liquidated
is Eastern European.

Am wondering whether you are conducting a genocide or ... you just feel
very attracted to us +?
It _is why you visit us right +? You aren't coming over to _hurt us are
you +?

It is amusing because, the other M A N (Broeckmann) controls my travel
plans and projects.
I think that is very inhospitable.

Last question if I may. What is your education Lovink +?
Andreas - what is yours +?

Reason for my impropriety - I aspire to be a V2 and Transmediale

employee as well
(or a M A N (whichever you like) and ... I wish to be very well
prepared.

NN - respiring painfully

Update:

Andreas Broeckmann. Inke Arns. Geert Lovink are controlling
all information arriving on Syndicate and Nettime.

ie. all pertinent information is blocked on Nettime and
Syndicate. (entirely_

if one is silenced - even Andreas, Inke and Geert can appear
democratic and articulate.

there is a problem however : the neo cortex goes silent
in the presence of neo fascism
- <http://eusocial.com/242.art.mafia/open-hand.html>
- <http://eusocial.com/242.cast/>

Besides NN others are now being clandestinely silenced on
Syndicate.

essentially any one who has found the Andreas. Inke. Geert
inarticulate axis intellectually laughable
has been designated for silencing.

There exist two+ issues:

1. the legal aspect.

2. the principal concern is others may acquaint themselves with this V2
and Transmediale
financed art.mafia which

has been destroying artists' and others' lives for years
and very incompetently and clandestinely deciding what is and what
isn't.

Andreas Broeckmann. Inke Arns. Geert Lovink, the V2 and Transmediale
organizations TRADE IN FAVORS.
And thus a "code of silence" has been implemented by them around all
public information hubs that they control.

Andreas Broeckmann "assists" Inke Arns on Syndicate. Geert Lovink
"assists" Andreas Broeckmann and
Inke Arns on Nettime. Andreas Broeckmann ensures Geert Lovink's
modest work is financed.

Now, with all roads sealed Andreas Broeckmann, Inke Arns, Geert
Lovink,
will attempt to paint their personal ring as the wish of the people.

.. standard criminal maneuvering.

1185


```

net.wurker[M.ollent]
project.ile x.blooms.x.go.here.
xXXx
./
www.hotkey.net.au/~netwurker

```

142.0

Re: Syndicate: NN future
From: Andreas Broeckmann
To: n/a
Date: Thu, 16 Aug 2001 09:22:19
+0200

folks,

>Just a short note: if this is the syndicate without NN,
>please bring her/him/them/it back.

i agree with diana. this is unbearable. there seems to be a clear desire to bring nn back to this list.

Date: Thu, 16 Aug 2001 09:03:55 +0200
To: abroeck@transmediale.de
From: majordom@eg-r.isp-eg.de
Subject: Majordomo results

```
>>>> s*bscribe syndicate integer@www.god-emil.dk
Succeeded.
>>>>
```

for those of you who are not happy about this: there is an initiative for a new, redefined list that will be established hopefully within the next few days.

some people who have been on this list for 5 1/2 years have started unsubscribing, so you should not be too sure any more who is actually on this list from now on.

regards,
-a

143.0

Syndicate: "][mez]" 4warding of
NN's mails

From: Syndicate admin

To: n/a

Date: Thu, 16 Aug 2001 09:29:53
+0200 (CEST)

BOUNCE syndicate@eg-r.isp-eg.de: Admin request of type /\buns\w*b/i
at line 9

Date: Thu, 16 Aug 2001 14:16:11 +1000
To: syndicate@eg-r.isp-eg.de
From: "[mez]" <networker@hotmail.net.au>
Subject: 4warding of NN's mails
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"

...I've kept fairly silent until now about the NN action-rixtus, and will continue doing so whilst the list is overflowing up with retro-ridiculous opinions and sentiments that in no way take a net.wurked dynamic in2 account...

..i do need, however, 2 x plain *y* i'm sending NN's replies to the list.....as NN has been uns*bbed without a list consensus, i'll continue 2 forward her replies as i assume a rite-of-reply should be allowed under the paradigm the syndicate list has adopted.....

..interesting that the word syndicate can mean:
A loose affiliation of gangsters in charge of organized criminal activities

in a net.wurked spirit,
[mez]

```

      .       *   ****    *****
                                net.wurker][M.oalition]
project.ile x.blooms.x go.here.
                                xXXx

./
www.hotkey.net.au/~netwurker

*****          ***

```

I 44.0

Syndicate: "[mez]" 4warding of

NN's mails

From: Syndicate admin
To: n/a
Date: Thu, 16 Aug 2001 09:32:22 +0200 (CEST)

BOUNCE syndicate@eg-r.isp-eg.de: Admin request of type /\buns\w*b/i at line 9

Date: Thu, 16 Aug 2001 14:16:11 +1000
To: syndicate@eg-r.isp-eg.de
From: "[mezz]" <netwurker@hotmail.net.au>
Subject: 4warding of NN's mails
Mime-Version: 1.0
Content-Type: text/plain; charset="us-ascii"

...i've kept fairly silent until now about the NN action-rietus, and will continue doing so whilst the list is overflowing up with retro-ridiculous opinions and sentiments that in no way take a net.wurked dynamic in2 account...

...i do need, however, 2 x plain *y* i'm sending NN's replies to the list....as NN has been uns*bbed without a list consensus, i'll continue 2 4ward her replies as i assume a rite-of-reply should be allowed under the paradigm the syndicate list has adopted.....

...interesting that the word syndicate can mean:
_ A loose affiliation of gangsters in charge of organized criminal activities _

in a net.wurked spirit,
[mezz]

.
. net.wurker[M.ollent]
project.ile x.blooms.x .go.here.
. xXXx
./.
www.hotkey.net.au/~netwurker
.... . :fff

I45.0

???
From: integer
To: n/a
Date: Thu, 16 Aug 2001 10:06:23 +0200 (CEST)

ma! !hav zom uatr plz +f

uen old behav'ourz = d!zolvd _ neu behav'ourz muzt b learn b' kooperat'v
!interakzlon
ekzpreszd through komplementar! goal direktd movmintz ov perzonz hav'ng o1
shared env'ronmnt + komon al'm.

re:edukazlon through danz'ng.

nn zku!!!ntz,

az Ted Byfield says.

Cheers!!!

[Lovink haz a nightmare][nn zm!lz + fl!pz h!m upz/de doun]

\\ prlor!tez = kan change abrupt!

I46.0

???
From: integer
To: n/a
Date: Thu, 16 Aug 2001 10:11:25 +0200 (CEST)

furtherfield <info@furtherfield.org>

>Hello Integer,

nn: inflexible yet aquatic good-morning good-morning good-morning to you

>I will stop.

nn: thank you love.

>Id rather get back with my work which is important to me.

nn: awareness is important

>If you do not hassle me, I will not hassle you..

nn: i am blind.

>bye for now....

nn: bye love

>enjoy the future

nn programmers: if you give us your address we shall mail you
a western version of nn. {m!!!!!!!!!!!!au}

nn: lorenzo - i am the seamless synaptic web of your neuropil.
[translated for you - my address is your brain.

NEVER SHOOT ME IF YOU KANT FIND ME!!!!!!]

BEAUTIFUL!!!!!!] NEVER SHOOT ME IF YOU KANT FIND ME

NEVER SHOOT ME!!!!!!]

SHOOT YOUR BRAIN!!!!]

>respect from marc

NEVER RESPEKT ME!!!!]

NEVER MARRY ME!!!!]

ALWAYS ADMIRE ME!!!!] -----

pre.konssept!*n
meeTz verifikat!*n.

-

Netochka Nezvanova - eksplod'ing galax'ez + 'inflaz'ionar' un'versez
ofooo3.MASCHIN3NKUNST
@www.eusocial.org
17.hzV.tRL478

c
|
| +-----
| | <
\\-----+ | nzt^P
|
c

I47.O

Syndicate: signe.la
From: integer
To: n/a
Date: Thu, 16 Aug 2001 10:43:17
+0200 (CEST)

Andreas Broeckmann <abroeck@transmediale.de>

>>folks,

bleahhhhh

>>>Just a short note: if this is the syndicate without NN,
>>>please bring her/him/them/it back.
>>
>>i agree with diana. this is unbearable.

cest ta faute.

>>there seems to be a clear desire to
>>bring nn back to this list.

cest ta faute.

\\i learned something about you as well, your brain needs more sex.

>some people who have been on this list for 5 1/2 years have started
>uns*bscribing, so you should not be too sure any more who is actually on
>this list from now on.

albanian citizenz came 'back'.

>regards,
>-a

wait. wait. wait. dont go away just yet.

before you amuse your self with geert

sign the dotted line. [dont worry - Anna Balint would never do what you did]

- 242.rambouillet.accord.

Everyone shall feel much more relaxed once Anna Balint administers Syndicate
with equal rights and equal power to the M E N of course.

M A N Andreas Broeckmann: - signe.la date: - date hier

-

now we go to macedonia.

\\nn zmlz + openz her parachute.

-

Netochka Nezvanova - r'ich.bored.edukated. all drolled up 4|4|4 autumn
ofooo3.MASCHIN3NKUNST
@www.eusocial.com
17.hzV.tRL478

c
|
| +-----
| | <
\\-----+ | nzt0
|
c

I48.0

Re: Syndicate: NN future
From: furtherfield
To: n/a
Date: Thu, 16 Aug 2001 08:43:26
+0000

I will stop now -
Point taken, NN can carry on with the emptiness - I will shit up without
being backed up by those to whom it concerns....

there you go (censored).....silenced

marc garrett

I49.0

Re: Syndicate: NN future
From: Andrej Tisma
To: n/a
Date: Thu, 16 Aug 2001 10:51:58
+0200

> Subject: Majordomo results
> --
> >>>> s*bscribe syndicate integer@www.god-emil.dk
> Succeeded.

:)

I50.0

Syndicate: Re: shared environment
From: furtherfield
To: n/a
Date: Thu, 16 Aug 2001 08:52:07
+0000

Hello Integer,

I will stop. I'd rather get back with my work which is important to me.
If you do not hassle me, I will not hassle you..

bye for now....

enjoy the future

respect from marc

I51.0

Syndicate: Re: RHIZOME_RAW: info@furtherfilth.org

From: furtherfield
To: n/a
Date: Thu, 16 Aug 2001 08:54:42
+0000

I have never insulted you like you have always insulted other including
myself.

But I am going to stop - I am longer interested in this shallow debate...

>
> furtherfilth (info@furtherfield.org) i do not like pornographers.
> i do not like demoralized. incompetent. illiterate. cowardly worms.
>
>
> you want to destroy me - destroy me worm.
>
> do not hurt others in order to reach me.
>
>
> keep your cowardly lying slime off innocent people.
>
>
>
> and. if you want to destroy me - do so in a public space.
> you'll enjoy it more. right +? or are you a sick pervert mr.worm +?
>
>
> you want to destroy me - destroy me pub.leJan.
> it is the only way you will beget my attention.
>
> because as you know my fingertips are more expensive than yours.
>
> n*
>
> *n
>
> n*
>
> i utilize ultra.lux - zku!!!!int
>
> i do not exchange private correspondence with worms.
> [in event you were wondering why]
>
>
>
>
> nn - simply.SUPERIOR [i make my own. solLa.
>
>
> info@furtherfield.org declaims [hah] - "we can make our own world"
>
>
> nn says to me [remember +?] let me bond with your smile!!!!
>
>
>
> then in a drunken manner info@furtherfield.org
> talks about the israelis and pornography etc etc
>
>
> frederic said: please shut up.
>
> nn za!z : and experience the warm glow of endorphins. zku!!!!!!!k.
>
>
>
> warm kompozlonat zmile 2 o1 kouard!! 2 b!t male.
> [if you didn't know (try to read more books and watch less pornography)
> 2x enjoys making simply.SUPERIOR remarks about 2 b!t males]
>
>
>
> as does laura croft.
>
> nn says: i am simply.SUPERIOR 2 laura croft.

>
>
>
> a.bon. this transmission is testing the plasticity of my simply.SUPERIOR skin
>

I52.0

Re: Syndicate: future
From: Eric Kluitenberg
To: n/a
Date: Thu, 16 Aug 2001 11:31:28 +0200

At 09:22 +0200 16-08-2001, Andreas Broeckmann wrote:
>folks,

>
>for those of you who are not happy about this: there is an initiative for a
>new, redefined list that will be established hopefully within the next few
>days.

hopefully, because I would really like to get rid of this ascii crap - a
structure with a syndicate_raw and a filtered one sounds like a great idea,
and I would be happy to be part of the filtered one...

Maybe it is an idea to inform those 5 1/2 year subscribers personally about
the new list once it is there - would be a shame to loose some really
important contacts over this autistic nonsense. My guess will be that
something similar will happen to the syndicate_raw version as to
nettime_bold - nettime filtered having over 1500 subscribers, nettime_bold
having 7 - yes 7 it is that ridiculous. This is what we are really talking
about seven people who block the rest of a list for over half a year - that
is how long it took on nettime to give these stray soul there own little
playground.

But if that is what it takes - fine with me!

greetings,
eric

I53.0

Re: Syndicate: NN, Syndicate & TV TALK SHOWS
From:][mez][
To: n/a
Date: Thu, 16 Aug 2001 19:33:00 +1000

At 10:47 AM 16/08/01 +0200, lorenzo wrote:

>
>Dear Syndicate/s
The fact that some people in the list find meaningful and worth supporting
NN it is difficult to believe.
The most obvious analysys of its acting shows clearly the nature of its
presence.
And its presence means= trendy/smart/chic/teen/consumist tactic to design
>(certainly not "sculpt") its own "commercial visibility".
>

i completely disagree here, lorenzo. i think u are unsuccessfully trying 2
categorize integer/NN in terms of labels that r non-applicable [2
understate it]& r n.deed highly n.appropriate [& nauseatingly
predictable]. NN's methods r not trendy, if they were ppl would be adopting
them rather than trying to censor them.

>The NN controversy shows, i believe, two things:
1- It shows that its tactic is successfully turning a netlist into a TV TALK
SHOW.
2- It shows that its unbelievable "credibility" comes from a culture that
is still lingering to the early Net Game: mysterious identities, gender
>switching, plagiarism etc...
>

yr points, i believe, show 2 things:
1- that yr understanding of the dynamics & operating theories regarding
networked culture & synergy is misguided & steeped in the regurgitation of
highly n.appropriate traditional me[a]taphors N mediums.
2- yr inability 2 analyse the phenomenon of integer/NN beyond typifiers
such as "mysterious identities, gender switching, plagiarism" shows a
profound lack of understanding &/or insight.

>We have seen many (so many!!) of those Net anarchists turn in very short
time >in very succesful businessmen.

please, name 3.

>NN belongs to this harmful quality of persons.

i disagree, again, and cannot believe i have let myself be drawn into such
a pathetic discussion.

path[j]ological[et][h]ic,
mez

.
net.wurker[M.ollent]
project.ile.x.blooms.x.go.here.
xXXx
./.
www.hotkey.net.au/~netwurker
.... \$\$\$

I54.0

???
From: integer
To: n/a
Date: Thu, 16 Aug 2001 11:48:25 +0200 (CEST)

From: "Lorenzo Tauti" <md3165@mcclink.it>

>Messaggio in formato MIME composto da piy parti.
>
>-----=_NextPart_000_00BE_01C12640.CC41A0A0
>Content-Type: text/plain;
> charset="iso-8859-1"
>Content-Transfer-Encoding: quoted-printable
>
>Dear Syndicate/s
>The fact that some people in the list find meaningful and worth =
>supporting NN it is difficult to believe.
>The most obvious analysys of its acting shows clearly the nature of its =
>presence.
>And its presence means= 3D trendy/smart/chic/teen/consumist tactic to =
>design (certainly not "sculpt") its own "commercial visibility".
>The NN controversy shows, i believe, two things:=20
>1- It shows that its tactic is successfully turning a netlist into a TV =
>TALK SHOW.
>2- It shows that its unbelievable "credibility" comes from a culture =
>that is still lingering to the early Net Game: mysterious identities, =
>gender switching, plagiarism etc...
>We have seen many (so many!!) of those Net anarchists turn in very short =
>time in very succesful businessmen.
>NN belongs to this harmful quality of persons.
>Greetings
>Lorenzo Tauti=20
>=20

lorenzo - since no one is privileged to be you you must expect no one other understands TV TALK SHOWs as well as you.

should you wish to - please - do tell others more about "TV TALK SHOW"

nn will listen. and more than likely bury you in your pelvic floor.

mais - listen. although i never lose when playing with xyz it is fun watching since i do not own a television.

[if you were raised in ost.europa you would understand why i do not own a television.
childhood means soooooo much. + my childhood has been extended. because i am no ordinary person]

>>We have seen many (so many!!) of those Net anarchists turn in very short =
>>time in very successful businessmen.

2x adores money + success. it buys 01 amalgam of xyz. fun fun.

modesty = 01 organized religious activity. it makes me very very uncomfortable + unsanitary feeling.
yukkk.

nn.

-

some of your microsoft korporat garbage fell out in the international corridors. i was uncertain what to do with it so hier - throw it out before it starts to smell like you.

>> =20

one more thing. please - do discuss your selve[s]

sing your praises. i wish to listen.

nn has made it clear she is simply.SUPERIOR

so tell me about you. because i do not own a tele vision.

nn - infancy + childhood - I UANT

!| told u
!klsz u
alorz
alorz quo! +?
alorz. ever! i = trvld quard
+ ue trvld bak +?
ou!. uhat do u z +?
01 baz!n ov atrakz!on
dze lemn!zkal !nput.
u r ter!bl

dentricit arbors = simply.DELIZ!OUZ

+ v.konduziv z kortikal intimacy ____.

u r > dzn ter!bl. u r
!m ur tranzlatr + komentator
01 pr!vat vokabular!....
q dze mozt deliz!ouz ov all l!fe 4rmz +?
u +?
+ she
and he +?

I56.0

I55.0

???

From: integer

To: n/a

Date: Thu, 16 Aug 2001 12:05:35
+0200 (CEST)

>From: "Lorenzo Taiuti" <md31f69@mdlink.it>
>
>>Messaggio in formato MIME composto da piy parti.
>>
>>-----=_NextPart_000_00BE_01C12640.CC41A0A0
>>Content-Type: text/plain;
>> charset="iso-8859-1"
>>Content-Transfer-Encoding: quoted-printable
>>
>>Dear Syndicate/s
>>The fact that some people in the list find meaningful and worth =
>>supporting NN it is difficult to believe.
>>The most obvious analysys of its acting shows clearly the nature of its =
>>presence.
>>And its presence means=3D trendy/smart/chic/teen/consumist tactic to =
>>design (certainly not "sculpt") its own "commercial visibility".
>>The NN controversy shows, i believe, two things:=20
>>1- It shows that its tactic is successfully turning a netlist into a TV =
>>TALK SHOW.
>>2- It shows that its unbelievable "credibility" comes from a culture =
>>that is still lingering to the early Net Game: misterious identities, =
>>gender switching, plagiarism etc...
>>We have seen many (so many!!) of those Net anarchists turn in very short =
>>time in very successful businessmen.
>>NN belongs to this harmful quality of persons.
>>Greetings
>>Lorenzo Taiuti=20

Syndicate: What happend, after all?

From: Igor

To: n/a

Date: Thu, 16 Aug 2001 12:36:41
+0200

dear all,

Short vacation kept me out of the list for a week; so I miss the opportunity to timely contribute to the discussion(s). On the other hand, there was a very few arguments in discussion, after all.

However, I think that uns + bscribing nn was wrong. Frankly, I do not see why nn is such a problem *for the list*. S/he does not send enormously large postings, does not terrorise list with binary attachments, so let it be, filter it, delete it, or read it. Sure, from time to time s/he is more annoying then average tolerance should bear. And, from time to time the whole thing starts to take shape of a pure ideology, nnism. Alas, syndicalism, exposed in many of the last week or so postings is not the solution - I will repeat ones more: one cannot successfully fight the ideology with the use of ideology. I may just imagine that nn is the huge problem *for some of the syndicalists*, due to personal relationships, previous flaming, some other historical reasons or something else (just guessing, don't care and don't want to know).

At the end nn was res + bscribed. And, excuse possible ignorance, the list community lost the opportunity to, on a particular, heart-rending case, discuss the problem of freedom of the speech, censorship and some rules of behaviour on the list in general. Saying 'there are some basic rules for games and mailing lists.' without any clue what 'some' rules might be, is not only mystification, but also a very dangerous standpoint, possible road to oligarchy. Intentionally or not, doesn't matter.

There is another temporary lost opportunity. If I'm not completely wrong, one of the issues raised as a side effect (though it might be a central issue), was The Money. Not a single rational piece on the topic, just personal antagonisms. Sure, through syndicate activities, through nettime

activities, through other forums, meetings, actions etc, some people capitalise their own private capital, but what's so wrong with that. That's sad, cause the money is one of the interesting topics. It was even five years ago. In the meantime flow of international donors capital change the direction a bit: museums, galleries, ministries. at least in some post-easts countries start to act differently toward the 'new art/media/practices', scas have a significantly different role and budget, and, I'm sorry Mark, but I do not see how discussion on the topic like that, 'real creative intention', to borrow your term, can be 'blocked' by nn, or anyone else. And as a 'not-so-creative' starting point, I would like to ask Inke to post (if she still have them) her introductory notes from the beauty and the east session on the topic, since unfortunately, I've lost them. Or anyone else who is in possession.

The most interesting contribution, (in my opinion) was Eric's comment on the identity of the syndicate. And, significantly, there were no reactions. Beyond the fact that I'm glad he is alive and well, I'd like to comment briefly one of his points.

>how to formulate an alternative discourse to the traditional capitalist / anti-capitalist narratives

Or, in a broader sense, how to create a new 'left' / 'right' discourse. Or, is it possible at all to avoid reduction of politics (primary cultural) on economics. Contrary to the popular opinion, and some cultural anthropologists I believe that the liminality, or in-between status, is not such an unstable or dangerous condition as it was proclaimed, and that dichotomies such as east / west, centre / margin, global / local, even popular / elite can be 'solved' or at least 'observed' as extremes from the past, with a very few concrete influence to the state of the facts. The new liminal condition is not created through the performance of a ritual, requiring the presence of special kind of 'masters of ceremonies'; rather it's a 'distributive network' of different, but equal elements ranging from passive to hyperactive units, from direct action to backstage mumbling, from micro media to hacking, academic texts to zines, using the diverse, in lot of cases previously incongruous concepts, theories and techniques; adjusting, rephrasing, weaving, with perhaps the only thing in common - the strong emphasis against any kind of inviolability. And somehow, I think that syndicate was/is such a place, with or without nn.

ciao
igor

Reality is that which, when you stop believing in it, does not go away.
-- Philip K. Dick

I57.0

Syndicate: a small syndicalist

From: bljndm

To: n/a

Date: Thu, 16 Aug 2001 12:41:38
+0200 (CEST)

i'd like to point to an interesting question here which was probably obvious to others as well, but missed to be mentioned. i'll try to explain.

besides too a serious consideration about the shape of container that is called syndicate and vanity floods of some of its members i do not see much hapening, also there is an overall mental division between 'corporate' and 'non-corporate' hanging in the air. i do not get it because pritty everything seems corporate to me in this world and even n. chomsky during his times on the adge was reaching for corporate sources of clerical structures or charity organisations. we ourself, when discussing the do's and do not's of syndicate are trying to shape up a corporate type of morals, don't we, because of that i find that perceiving the things going on here through the prism of this two polarities leads nowhere.

i do not want to state that there is no 'other' but corporate, because i strongly believe there is, but my opinion is that the 'other' comes from within.

and it broadcasts from within until the critical mass is achieved and our patterns and the ways of perceiving are once more changed for good.

so is with creation called nn, lonely rebellious beauty existing in cyber only. we learned she is a programe. a programe that makes your machine speak and not only that but never shouts the mouth as well. but that's the hook. do not get angry about noise, because that's quite unimportant. important may be to ask yourself the following:
now i can talk to machine, what am i going to say?
what do i have to say without defending my ways and habits at the first place?

in that sense everything outspoken until now was not very relevant. the first thing you need to speak out clearly is who you are. no more hiding behind the network. because she is network herself. just you (and nn).

in some way she helps us. i think we should learn to appreciate that, talking about the time lost to trash her mail is very 'corporate' and 'executive' in itself. isn't it.

greetings
ademir arapovic

I58.0

Re: Syndicate: NN future

From: Inke Arns

To: n/a

Date: Thu, 16 Aug 2001 12:49:06
+0200

Dear Syndicalists,

At 09:22 16.08.01 +0200, Andreas Broeckmann wrote:
>some people who have been on this list for 5 1/2 years have started
>uns*bscribing, so you should not be too sure any more who is actually on
>this list from now on.

I'm off after this mail. I wish you success for the future of the Syndicate list. It's been a very productive time, sometimes, and it has been quite an experience. Now it's time for me to move on.

Greetings, Inke

- <http://www.v2.nl/~arns/>

I59.0

???

From: integer

To: n/a

Date: Thu, 16 Aug 2001 12:55:12
+0200 (CEST)

>From: Eric Kluitenberg <epk@xs4all.nl>
>Subject: Re: Syndicate: future
>Sender: syndicate-owner@eg-r.isp-eg.de
>Precedence: bulk

>
>At 09:22 +0200 16-08-2001, Andreas Broeckmann wrote:
>>folks,
>
>>
>>for those of you who are not happy about this: there is an initiative for a
>>new, redefined list that will be established hopefully within the next few
>>days.

sounds lovely.

>hopefully, because I would really like to get rid of this ascii crap - a
>structure with a syndicate_raw and a filtered one sounds like a great idea,
>and I would be happy to be part of the filtered one...

sounds lovely.

>Maybe it is an idea to inform those 5 1/2 year subscribers personally about
>the new list once it is there - would be a shame to loose some really
>important contacts

eric you havent contributed anything in 6 months.

>over this autistic nonsense.

If it nonsense to you how can it be autistic +?

Or are you just being nonsensical +?

>My guess will be that
>something similar will happen to the syndicate_raw version as to
>nettime_bold - nettime filtered having over 1500 subscribers,

eric know this.
I personally have a mailing list larger than SYNDICATED
and I have access to the entire NETTIMED list.

And I know your figures aren't accurate.

So my question is - why are yo lying +?

>nettime_bold
>having 7 - yes 7 it is that ridiculous.

ie. - you are one of the privileged mass and
know that NETTIMED and SYNDICATED are administered by criminals +?

and you havent contributed anything in 6 months.

Nonetheless, you shouldn't lie about figures.
Why are you +?

>This is what we are really talking
>about seven people who block the rest of a list for over half a year

eric do you think +?

I mean, NETTIMED and SYNDICATED are blocked by less than 7 criminals.

It is good to think.

On the other hand committing crimes with public money is not good.

What do you think +?

- that
>is how long it took on nettime to give these stray sould

stray sould =_?

The syntactical equivalent to lying about figures or +?

NN

160.0

Re: Syndicate: future
From: Inke Arns
To: n/a
Date: Thu, 16 Aug 2001 13:18:26
+0200

hey,

i just unsubscribed from the Syndicate list. I feel relieved and am eager
to start a new list. looking forward to a time when positive feedback it
overweighing negative feedback once again, like in the first years of the
Syndicate.

At 12:33 16.08.01 +0200, Andreas Broeckmann wrote:
>like yourself, i am not in favour of a filtered list; i think we should
>again attempt to create a list that can remain open and that has a shared
>understanding about dos and don'ts among the subscribers, like this list

absolutely. start small, don't grow fast, remain personal (in a way)

>had for a long time. the fact that this shared understanding has
>disappeared here is a pity, but as i seem to be in the repressive minority,
>i admit defeat. let's be more careful next time. i am very disappointed

oh, I have been disappointed about how things were going on this list for
quite some time now. perhaps we should think about the possibility of
"filtering" requests for subscription. I.e. only allow people on the list
who are interested in what's going on. and we should act more quickly if
things are going in the wrong direction.

>about how this thing went, but it is a miracle that the whole thing lasted

yes, definitely. but now it's time to move on, and it feels good! it's time
for a redefinition, definitely!

greetings, inke

- <http://www.v2.nl/~arns/>

161.0

Syndicate: akkord
From: integer
To: n/a
Date: Thu, 16 Aug 2001 13:18:36
+0200 (CEST)

Andreas Broeckmann, Geert Lovink + etc admins
clandestinely mismanaging public funds

do you accept this accord or not +?

Please respond on this forum.

- 242.rambouillet.accord.

Everyone shall feel much more relaxed once Anna Balint administers Syndicate with equal rights and equal power to the M E N of course.

M A N Andreas Broeckmann: - signe.la date: - date hier

I62.0

**RE: Syndicate: Jaka Zeleznikar: _
censorship, syndicate & nn**
From: shareartware
To: n/a
Date: Thu, 16 Aug 2001 07:23:18
-0400

Syndicate admin <syndicate@v2.nl> wrote:

>
><jaka@jaka.org> *ns*bscribed from Syndicate on 15 Aug 2001 before posting
>to the Syndicate list - that's why his message bounced and not because of
>censorship]

i appologise, specially to Inke/ administrator, the server i use for e-mail have serious problems so i had to s*bscribe as shareartware@netscape.net

actually first i sende e-mail to syndicate and then *ns*bscribed, but server did it it's way...

I63.0

Re: Syndicate: signing off
From: Eric Kluitenberg
To: n/a
Date: Thu, 16 Aug 2001 14:20:29
+0200

dear syndicalists,

It has been a great time on this list untill the ascii crap started - since then I do not feel at home anymore on this list, it has completely lost its original identity - a real pity. This does account very much for the fact that I have not felt the urge to post anything substantial here, and why I have focused on other fora instead
- obviously... why bother?!

I hope those responsible will be very proud of themselves that they have killed off the most productive and interesting forum for media art and media culture in central and eastern europe. The people who still have a real interest in those issues will now simply start a new initiative - it is high time for that.

Good luck with syndicate, I will leave it to you, and *nsubscribe now.

What a waste!

At 12:18 +0200 16-08-2001, integer@www.god-emil.dk wrote:
>Andreas Broeckmann, Geert Lovink + etc admins
>clandestinely mismanaging public funds

FVI - there never were, nor never will be, any funds (public or private) for syndicate, nettime., xchange or any of the other valuable on-line fora. The people running these lists simply put in free time and their own resources - one more such totally disrespectful outcry - I really recommend to re-examine your own prejudices.

Have a good life!

eric

I64.0

**RE: Syndicate: Jaka Zeleznikar: _
censorship, syndicate & nn**
From: Syndicate admin
To: n/a
Date: Thu, 16 Aug 2001 15:47:08
+0200 (CEST)

Zitiere shareartware@netscape.net:

> i appologise, specially to Inke/ administrator, the server i use for
> e-mail have serious problems so i had to s*bscribe as
> shareartware@netscape.net

don't apologize, and redirect any administration requests to Anna Balint
<integer@freemail.hu> or directly to <integer@www.god-emil.dk>.

Have fun. Sincerely.

I65.0

Re: Syndicate: future
From: Nils Claesson
To: n/a
Date: Thu, 16 Aug 2001 16:21:39
+0200

Folks!

I see forward to subscribe to the new filtered version of the syndicate list.

nils claesson

I66.0

**RE: administration Syndicate: Jaka
Zeleznikar: _censorship, syndicate
& nn**
From: anna balint
To: n/a
Date: Thu, 16 Aug 2001 17:13:31
+0200

Dear Inke Arns, Andreas Broeckmann and Chris Byrne.
it is a pity if you leave down the list in a crisis situation, and you don't want to manage it anymore. I'm sorry to see this happening, please feel free to come back any time.
Since the list was abandoned in a panic, the decision was taken behind the curtains, and as far as I understand from the undirect notification below that I was requested to take over administration of the list, first I would like to ask everybody how to access the administration mail.
My email address is epistolaris@freemail.hu, i would have adopted the integer identity only
in the case integer would have remained banned from the list. In hope to establish a network of trust, i introduce myself, and I ask integer as well, to do so, unmask as far as possible, and declare wheter s/he would like to take part in the syndicate administration. Is there anybody else who would like to share this task?

I am a medievalist, i write my PhD about fantastic travels in the Middle Ages.
Meanwhile, I am very interested in contemporary art and media culture. I am currently busy with setting up an audio-visual communication academy in Cluj-Kolozsvár, Romania. I was curating for some years the Artpool Archives - one of the biggest mail art, fluxus, SI, performance, and media art archives in the world.
I was a co-organizer of the Metaforum conference series about media culture in Budapest, 1994-1996.
I currently work with Istvan Kantor, founder of neoism movement, performance and media artist based in Canada. We try to set up the Machine Age Foundation in Budapest.
I subscribed to Syndicate since early times, for that Artpool was there at the founding meeting of the Syndicate mailing list. I have attended the Kassel Hybrid Workspace and the Budapest Syndicate meetings, i know some of you personally.
I am deeply upset that no discussions were going on the list, not much common topics, meanwhile the one trying to bring up questions in his or her own way suffered of restrictions.
I would like to ask Amy Alexander whether he could write filtering software on request to provide people with an efficient tool to validate their preference.
The others please feel free to post announcements, commentaries, questions, idea on the list.
greetings,
Anna Balint

167.0

Re: Syndicate: NN future
From: martha rosler
To: n/a
Date: Thu, 16 Aug 2001 12:52:46 -0400

i cannot claim to have been on this list for 5 1/2 years, but i've enjoyed and appreciated many of the posts dealing with net art and other projects and ideas from various places (mostly outside the US), and have learned from political controversies dealing with armed conflict and other political confrontations... but the following message (reproduced below) is now representative of the way things are going here, it seems, and i am unsubscribing.

The purpose of my wanting to announce this on the list is to observe that I have subscribed to many political and professional lists, moderated and unmoderated, and the unmoderated ones so far have always gone down to the flame wars provoked by someone acting much like nn.
So you destroy your own playground by bullying and disrupting civil discourse and provoking fuming hostility from some, pontificating pseudo-philosophy on freedom from others (Something like my post now..though I think the others were worse!).

Moderation is the key. The lists that have lasted have used it, and OF COURSE the moderator can be accused of censorship, but the rules of posting are always spelled out, and insult and unrelenting provocation are always unacceptable on a list as in person.
And unfortunately, my filter isn't working..

NN, why don't YOU (if there is a "you") start your own list! (But you are always reactive and need others to attack, it seems.)

martha rosler
brooklyn, ny

168.0

Syndicate: Open letter to uns*bscribers

From: Igor
To: n/a
Date: Thu, 16 Aug 2001 19:10:12 +0200

dear all,

Will someone be so kind to explain me what the fuck is going on, sit venia verbor! All I can understand (as an outsider) is 'NN is The Problem'. With all due respect, 'My dog ate my homework' is answer for the Nobel Prize, compare to that shit.

Perhaps I do not understand the point, perhaps I never was, and perhaps I never will, so what? Am I because of that less or more valuable member of the list? No. Under any circumstances, no. Was any of the s*bscribers more valuable member of the list because of five years or days of experience? No. Under any circumstances, no!

Honestly, on the level of the syndicate I don't care - a bunch of people try something and it didn't went well. Meme syndicate was not able to adapt to the changed environment or the rise of the new predators. Ok, but on a bit wider level I still have a problem. And, yes, personal *is* political, and it counts.

What I am mad about, my dear colleagues (hope you don't mind naming you like that) is that you also start to play the same game, with the same 'basic rules' - and I'm still confused what are the fucking rules. Maybe I'm not speaking to you anymore? Or, if you don't want to play my game I won't play with you? I learned such a 'rules' from my younger sister, but she was twelve at the time... or should I be cynical and conclude that axiom saying that the intelligence of the person is proportional to its childish behaviour (naturally, in pejorative meaning of the world) proof correct? I believe that people on the list deserve the explanation/some background of the immature wunderkinds behaviour. Or, if I'm the only one confused, please excuse my posting.

After all I am ashamed, I'm ashamed because I believe that some of you are the persons knowing more then I do, that you are reasonable and moderate persons, that you are willing to share and discuss your knowledge and attitudes with others, to oppose traditional more or less oppressive models. 'Was everything just a game? Just 'my supporting group can beat yours supporting group'. And, are you aware that such behaviour (o, you won, I'm unsubscribing..) may be looked like acceptance of all, even the most disgusting accusations? Or, maybe, non-civilised (whatever that means to any of the readers) remarks are true. That syndicate was just another neo-colonial artefact. I do not think so, I do not believe so, and I never will. On the other hand, there is possibility that I'm just another full, blinded with the knowledge an activities of yours.

But, I do not want to start another stupid adolescent discussion. Instead, lets try again. From the beginning, if necessary. Lets try the idea of moderated and raw list. Or you believe that the issues like "how to formulate an alternative discourse to the traditional capitalist / anti-capitalist narratives that pervaded social, political and cultural debates about the "east/west" relationship. The next was to get away from the East / West dichotomy altogether and find new connecting threads to talk about art, culture, politics and society in Europe after the revolutionary changes of the late eighties and beginning nineties." are not important anymore? Nothing to remember happened for a months at the list (I re-subscribed myself april this year), so how on earth, nn or anyone else can be 'guilty' for "that"?

Yes, this letter is emotional, and yes it is a provocation, and, yes, it is a challenge, and, if anyone feel part or all of the mentioned insulting, I am sorry, but with all due respect, you deserve it.

ciao
igor

Reality is that which, when you stop believing in it, does not go away.
-- Philip K. Dick

169.0

Syndicate: RE: administration
From: Andreas Broeckmann
To: n/a
Date: Thu, 16 Aug 2001 19:13:38 +0200

dear anna,

>Since the list was abandoned in a panic, the decision was taken behind the
>curtains, and as far as I understand from the indirect notification below
>that I was requested to take over administration of the list, first I would
>like to ask everybody how to access the administration mail.

there is no reason for panic, i think that some are very relieved now and
want to get moving. the current admins will make sure that the handing over
of the list and everything is done in a proper and friendly manner, so that
the syndicate list can keep running its course.

the way in which the list has been administered until now is through an
admin account on the v2 server; this will be switched off as soon as a new
list-owner has been appointed who will receive all admin requests etc. -
please, let me know who this should be. it would be useful to have somebody
who knows majordomo and who can deal with config files etc. in the current,
heated situation i would be restrictive with the password but we will
obviously transmit it to you or whoever wants to take that responsibility.

the list itself is running on a server of friends of inke and mine here in
berlin. we did this because it is sometimes important to have easy and fast
access to the sysops, so it might be useful to try and find a new home for
the list which the people responsible for it have a close and personal
contact to. you will find that this makes life easier when something goes
wrong or does not work, and it may be more difficult to get the attention
of the berlin sysops if they don't know you.

greetings,
-a

ps: i'm filtering the list now and may not see everything immediately. so,
if i don't react immediately, don't panic. i'll be around for a while.

(nn, how deep is your love?)

I70.O

Syndicate: what happen?

From: Nina Czegledy

To: n/a

Date: Thu, 16 Aug 2001 18:40:21
+0100

Hello All,
i wish i could be eloquent and prompt with my
words like Sally or Eric, short of this i would like
to contribute a few words to the discussion.

As it has been said before the Syndicate
represents different things for different
people, I am writing about my own Syndicate
experience.

For me, ever since that first meeting in
Rotterdam i felt a sense of belonging to a
networked community. Of course i have been
aware that the group consists of many
with diverse opinions and this became evident
lately when regardless of my democratic feelings
I had difficulties to deal (in a hectic nomadic life)
with the multitude of postings.

Re the personal value of the Syndicate
list: over the years I noted that while
in the beginning the Newsletters offered
info on events and opportunities mostly
for the "Easterners" - lately the situation
changed and became much more balanced.
A few days ago the acoustic space workshop
ended with a successful streaming event and
while most of us worked out of Latvia
i have not noticed any east/west
divergence in the group. As a matter of fact

I was reflecting how Ryszard Kluszczyński's wish
expressed a few years ago, (that instead
of being considered Westerners and
Easterners the division would melt)
might be slowly coming true.

In addition to be updated on various
events I found some of the incoming
information invaluable and will
deeply regret if the list changes
completely.

nina

I71.O

RE: Syndicate: RE: administration

From: anna balint

To: n/a

Date: Thu, 16 Aug 2001 20:11:52
+0200

Dear Andreas,
i will try to find a server. But it will take some time i guess.
Can you hold on for two-three weeks? I am very sorry that you leave.
I still think we should try to find a solution good for all.

Dear Mike,
great! we will have to learn the administration techniques.
Andreas will have to explain us as to illiterates, but i think
majordomo commands are not so difficult, configuration files either.
I trust that Jaka Zeleznikar will remain as web designer for the archives,
and we shall restart the newsletters.
We met at rootless '97, i was invited there by Roddy Hunter aka (migr) for
the ATLAS conference.
I keep very good memories of the meeting and of the festival, of the
hospitality of the city of Hull as well.
I will be at the Venice Biennale next week, than i go to the Retouche
festival in Romania,
later i plan to go to the Ars Electronica in Linz.
Would be nice to meet you and other syndicalists as well somewhere in those
places.
greetings,
Anna

I72.O

Syndicate: musical skills

From: integer

To: n/a

Date: Thu, 16 Aug 2001 20:34:49
+0200 (CEST)

Andreas Broeckmann <abroeck@transmediale.de>

>dear anna,
>

nn - totally bemused. you want to leave leave.
anyone can forward posts from nettime to syndicate very easily.

>(nn, how deep is your love?)

a classic.

andreas - you can be nn anytime.

pre.konssept!*n
meeTz verifikat!*n.

-
Netochka Nezvanova - eksplodng galax'ez + Inflazlonar! un!versez
ofooo2.MASCHIN3NKUNST
@www.eusocial.org
17.hzV.tRL478

e
|
| +-----
| | <
\\-----+ | n2t^P
|
e

I74.0

???
From: integer
To: n/a
Date: Thu, 16 Aug 2001 21:31:02
+0200 (CEST)

hallo

this was veritable

,
you misunderstand. others have received the same message via one other.
hopefully it reaches those concerned.

don't be paranoid. _no_ one wishes to control your forum.

anna balint speaks for herself.
i assure you she does not think you are a terrible person
much as she does not think i am a simply.SUPERIOR person.

but you or others should know this. i know very little.

are you under the impression i enjoy posting 10 messages per day on syndicate +?

ne.

when a problem arises it would be nice to attempt to resolve it.
referring to a problem which occurred several months ago which

prompted the current routine.

another observation.

select persons view a forum as an information hub - they are primarily interested
in announcements.
select persons view forums as a discussion and creative hub - they are primarily
interested in anything.

if you feel that i betrayed your confidence i can understand.
we should have resolved the problem several months ago.

overall this entire episode has been very costly to everyone involved yes +?
please relax. no wishes to destroy you.

if you wish to search for a common ground = oke avec moi.
if you wish to segregate yourself - as you wish.

we have both have seen what the latter is conducive to.

friendly, nn

I75.0

**Syndicate: interim admin
arrangements**
From: Chris Byrne
To: n/a
Date: Thu, 16 Aug 2001 21:01:12
+0100

Dear list subscribers,

Following the departure of Andreas and Inke from the Syndicate list, the
present admin team will be understrength, so we may not have time to
forward posts which are sent to the wrong address.

The current admin technical infrastructure will need to be changed, and the
list moved to a different server. We will be in contact with the two
prospective admins off-list to discuss the necessary changes in the near
future. In the meantime I ask you to bear with us.

Those subscribers who wish to remove themselves, please send the relevant
command to majordomo@eg-r.isp-eg.de. If you don't know how to do this, send
a message to syndicate@v2.nl asking to be removed and we will attempt to do
so as quickly as is feasible.

I would like to thank Andreas and Inke for their hard work helping to
establish Syndicate, and keeping it running on behalf of the list community
despite a variety of pressures.

Regards

Chris

I76.0

**Syndicate: interim admin
arrangements**
From: integer
To: n/a
Date: Thu, 16 Aug 2001 22:52:31
+0200 (CEST)

Chris Byrne <chris@cryptic.demon.co.uk>

>Dear list subscribers,

>
>Following the departure of Andreas and Inke from the Syndicate list, the
>present admin team will be understrength, so we may not have time to
>forward posts which are sent to the wrong address.
>
>The current admin technical infrastructure will need to be changed, and the
>list moved to a different server. We will be in contact with the two
>prospective admins off-list to discuss the necessary changes in the near
>future. In the meantime I ask you to bear with us.
>
>Those subscribers who wish to remove themselves, please send the relevant
>command to majordomo@eg-r.isp-eg.de. If you don't know how to do this,
send
>a message to syndicate@v2.nl asking to be removed and we will attempt to do
>so as quickly as is feasible.
>
>I would like to thank Andreas and Inke for their hard work helping to
>establish Syndicate, and keeping it running on behalf of the list community
>despite a variety of pressures.

Exactly. It is an difficult occupation. It isn't very lovely for one's creativity.

the inward turning of the worker contrasts with the outward turning of the dancer.

It is good being a vagabond. [or a subscriber of you like]

And NN shall be much more gentle now that those who view mailing list fora as information processing centers exclusively have gone or shall be as desired.

I suspect that is the principal issue.

This is a canvas. It is not a PDA. [do you wish 2 sow the seeds or simply navigate \ web browsers +?]

If the art of storytelling has become rare, the dissemination of information has had a decisive share in this state of affairs. Every morning brings us the news of the globe, and yet we are poor in noteworthy stories. This is because no event any longer comes to us without already being shot through with explanation....it is half the art of storytelling to keep a story free from explanation as one reproduces it. The most extraordinary things, marvelous things, are related with the greatest accuracy, but the psychological connection of the events is not forced on the reader. It is left up to him to interpret things the way he understands them, and thus the narrative achieves an amplitude that information lacks.

This process of assimilation, which takes place in depth, requires a state of relaxation which is becoming rarer and rarer. If sleep is the apogee of physical relaxation, boredom is the apogee of mental relaxation. Boredom is the dream bird that hatches the egg of experience. A rustling in the leaves drives him away.

....storytelling.....does not aim to convey the pure essence of the thing, like information or a report. It sinks the thing into the life of the storyteller, in order to bring it out of him again. Thus traces of the storyteller cling to the story the way the handprints of the potter cling to the clay vessel.

I believe I have told already that reading

>i think this is better:

176.0

Re: administration Syndicate: Jaka Zeleznikar: _censorship, syndicate & nn
From: Andrej Tisma
To: n/a
Date: Thu, 16 Aug 2001 22:58:31

+0200

> Since the list was abandoned in a panic, the decision was taken behind the
> curtains, and as far as I understand from the indirect notification below

Welcome Anna, we support you and wish you good work on this list if you accept it.

I think it is more natural that list for mostly eastern Europeans is administrated by Easteuropeans, there will be more understanding. Because we here are not dealing wit art, communication, politics as business but we speak and work from heart. We know what real freedom is, we know to evaluate it, not selling it for some profit.

Thanks for introducing yourself. I see we have a plenty of mutual friends. I collaborate with Artpool for decades (you must know that) and I visited Galantays with my wife Marta few years ago in Budapest. Also I know Monty Cantsin personally. I spent few days with him in May 1987 in New York. He is a nice guy, he did a performance for us with iron and flames and he gave me his songs LP that was printed just in those days.

>In hope to

> establish a network of trust, i introduce myself.

I think after this hot discussion concerning Integer we got more trust in each other and in a way we purified our aims on this list. Obviously not all of us were so happy and satisfied with its conception and moderation in last years. You Anna have the chance to refresh it with some new ideas and contents that will be of common interests. Obviously we are not so much interested in theory but in life, art practice, maybe some concrete collaboration. Festivals are for big shuts, for sponsored ones, and we should build a network of independent people from west or east, doesn't matter.

Those who are leaving the list, I think their time is going out, together with globalistic, western hegemonic, neocolonialist politics. Syndicate was designed to gather Easterners around some ideas that would subdue them, not give the freedom. With our fight for Integers integrity and personality we showed what counts in our sphere of interests. We are maybe more poetic than Westerners, and that makes them angry. Not boring but nervous. But they must get familiarized with us. I must remind all that all new philosophical, artistic, spiritual ideas came from the East, and that will stay so in the future.

We must look at this Syndicate list as a tool that West is giving to us, as an opportunity to teach the West about something that they do not have - heart, emotion, playfulness, spiritual independence, non-materialistic values. We should be treated equally on this list, not removed one by one, with censored period (1999), as it happened before. Anna, if you accept the administration of Syndicate I wish you success and new ideas and collaborators.

Szia,
Andrej

177.0

Syndicate: absence announcement

From: Andrej Tisma

To: n/a

Date: Fri, 17 Aug 2001 00:02:49

+0200

At the end of an old period and hopeful start of a new one of this list I announce my absence from it during the period August 17-31 because of my vacations travel. So I will be not able to send to or reply to list members in that period. But I hope I'll find your sendings in my mail-box when I return.

Best :),
Andrej

I78.0

**Syndicate: RE: administration
Syndicate**
From: Janos Sugar
To: n/a
Date: Fri, 17 Aug 2001 00:28:41
+0200

At 17:13 +0200 16/8/01, anna balint wrote:

>I was a co-organizer of the Metaforum conference series about media culture
>in Budapest, 1994-1996.

it's a lie

I79.0

Re: Syndicate: future
From: geert lovink
To: n/a
Date: Fri, 17 Aug 2001 09:42:37
+1000

> i just unsubscribed from the Syndicate list. I feel relieved and am eager
> to start a new list, looking forward to a time when positive feedback it
> overweighing negative feedback once again, like in the first years of the
> Syndicate.

I feel sad too, like all of you. Does someone of you write a last mail to
the list? I you can mention my name too of course. I somehow would like to
make clear that we all left.

> absolutely. start small, don't grow fast, remain personal (in a way)

Sure, that's not all that hard. I like the idea of an open list with people
who tell who they are, what they want etc. and not hide behind rethoric or
some online identity.

> oh, I have been disappointed about how things were going on this list for
> quite some time now, perhaps we should think about the possibility of
> "filtering" requests for subscription. I.e. only allow people on the list
> who are interested in what's going on. and we should act more quickly if
> things are going in the wrong direction.

Yeah.

Would else would be interested to take part in this conversation?
Best, Geert

I80.0

???
From: integer
To: n/a
Date: Fri, 17 Aug 2001 01:48:00
+0200 (CEST)

>Question:

>

>Why did you use a male laptop for your siggraph presentation?

tzo du = ma! remembr m! Snails are superior!!!!!!

>Snails were superior.

>

>shannon

a.nn.on

dze treez 'n dze gardn = zt'l evn uen treez furdzr aua! = dansz'ing [o1 realt! - not
nezezar!l o1 metafor]
m! 'elez = mozt! uatch dze dansz. ma!z although dze 'nfluensz ov d'esz 'magez =
branch out 'n z d'rekz'onz
!t = 'nfluenszd b! dze poziz'lon ov dze author.

hensz nn da +?

nn - dont m!sz out on dzat ulch makex l!f publiK

pre.konssept!*n
mecTz ver'fikati!*n.

-

Netochka Nezvanova - eksploding galax'iez + 'nflaz'ona! un'versez
ofooo3.MASCHIN3NKUNST
@www.eusocial.org
17.hzV.tRL478

c
|
| +-----
| | <
| |
\\-----+ | nat^P
|
c

I81.0

[mir] Re: (post-)Syndicate: future
From: Eric Kluitenberg
To: n/a
Date: Fri, 17 Aug 2001 03:37:19
+0200

hi,

a bit sleepless tonite

geert wrote:

>I feel sad too, like all of you. Does someone of you write a last mail to
>the list? I you can mention my name too of course. I somehow would like to
>make clear that we all left.

yes, most of all about the sense that even in a zero budget network and
initiative it was impossible to escape the typical kind of power politics
and envy that characterises main-stream art world politica, as most of the
rest of society. Syndicate managed to escape it for a long time, but it is
shocking to see how a few loud mouths can very easily take over a forum,
and how they actually are supported by people who are simply looking for
some kind of "guidance" - I see this as a strong man syndrome - the willing
accomplices.

Still, I would not like to dwell too long on what went wrong and rather
define a fresh perspective for the times to come. Perhaps it would be good

to mark this *exodus* clearly and issue some kind of statement about it, so as not to go without any form of protest...
But the next step should really be to define what the new context will be which we want to create and enlist the right people in it for a relevant post-syndicate initiative. I'll try to organise my thoughts over the weekend and post them on this list once I managed...

greetings,
eric

the mir list is a temporary list for the syndicate exodus

I82.0

[mir] re: Syndicate: NN future
From: geert lovink
To: n/a
Date: Fri, 17 Aug 2001 14:48:22 +1000

From: "furtherfield" <info@furtherfield.org>
To: "geert" <geert@xs4all.nl>
Sent: Friday, August 17, 2001 8:10 AM
Subject: Re: Syndicate: NN future

> It is a sad day - the lunatics have taken over the asylum.
>
> I can't be bothered with all this stuff anymore - the list seems to have become a playground for (you know what). I'm still wondering whether to
> unsubscribe myself presently. But the way things are going now it does not
> look very healthy...
>
> I tried stand up for the list but I got shouted down by the mafia, so I'll
> get back to what I enjoy creating projects, exhibitions, street art, net
> art, broadcasting etc...our next broadcast will be coming out live from
> http://www.consume.net with james stevens.
>
> Anyway bye for now, respect from marc garrett
>
> http://www.furtherfield.org
> http://www.didoo.uk.net

the mir list is a temporary list for the syndicate exodus

I83.0

smart.moderator. etc - part.02
From: integer
To: n/a
Date: Fri, 17 Aug 2001 14:15:02 +0200 (CEST)

Claudia Westermann <media@ezaic.de>

>Dear Anna and all, who ever is still on the list,

goethe juzt zubzkr!bd
he salz: our !lnkx are komplex + autographd

>(I just got so much used to listening...too bad...)

so you are an astronaut of the mind +?

m.m.bakht'n uantz 2 zkratch ur surface. [u knou !like an wound]

bakht'n: 2 plant 1 flower.

>actually I wanted to suggest, if it is possible, to install the list that
>way, that some of the boring jobs for the list can be done by more than
>two... ..maybe switching weekly.

yes. continued ... below

>I am definitely not East European and
>even I think that still I do not have the slightest idea of it really
>means).

it is good to be a border dissolvant.

>Well, I still think, that there is a lot to communicate and that it
>has some value, that there are people with different backgrounds on the list.

nobody knows who written for nobody knows who and who found it and where nobody knows.

>Well, why not asking NN to write a small program (maybe to be used with an
>open source mailer) to filter NN?

life says: sealing NN is my job!!!!

>I guess if she does it herself it could become a very amusing, nicely
>complex not at all linear tool, sometimes even surprisingly working the way
>it is expected. Maybe we suggest, that the program should work almost like
>expected.

life says: work is my job. play please. i like to watch you play.
if only i could be given life

altzo. as an addition to the smart.moderator etc system described in the prev
email.

it could operate as o1 'game'. [games arent quite the same as play +?]
ou o1 theatre.

you had written "jobs for the list can be done by more than
two... ..maybe switching weekly"

those who wish to do so - could do so - and they would be gifted
with an amount of 'life energie'.

likewise those that contribute in other ways - eg. 'by planting flowers'
[bakht'n: i would love to]

see. so those that 'plant flowers' would also beget 'life energie'

i.e. there would be administrators. cyberbotanists [zmak]
dancers [what do they do +?]. thieves + soundrels. travelers + adventurers.

one would of course taste from any or all jars.

new occupations would be lifed and perhaps some occupations would be
translated
[ie. evolve - death does not part]

those that do nothing would ... be translated +f

as you can see it is eusocial.

- so perhaps one of the super.integrator personages would like to
synthesize o1 projekt outline + we submit it to v2 for funding.

oke +f

now ____..

an asteroid has landed in the garden, it is growing dinosaurs.
pardon me while i shovel it away with a teaspoon.

[nn.s way of saying pardon me while i find neu territories. + 1001 smiles]

as you know adventures are a sign of incompetence.

nn. simply.

>I doubt, that money and connection speed are the only reasons, for a desire
>of server side filtering. That desire is connected to a feeling of being
>private when reading mail in front of a computer, I guess. In private
>spaces people try to reduce dynamic selection to a minimum. Maybe then it
>seems to be homef

or maybe people unsubscribe when people are unhappy.
people at times unsubscribe from everything.

perhaps the program discussed above could become unhappy aussi.

I84.o

smart +?
From: integer
To: n/a
Date: Fri, 17 Aug 2001 14:16:48
+0200 (CEST)

>From: Andreas Broeckmann <abroeck@transmediale.de>

>>don't be paranoid. _no _one wishes to control your forum.
>
>it is your forum. you know this. you are simply superior.

why having a forum and being simply.superior are simply.inkompatible dear.

would you like to invite yourself on our forum and play in our projekt +f

>>please relax. no wishes to destroy you.
>
>you were more insulting and more aggressive than i have ever experienced.

now that you know how insulting and aggressive i can be
[one only speaks of that with which one can disagree of course]

would you like to invite yourself on our forum and play in our projekt +f

>i do not understand.

i will help you.

>i resent your politics.
>
>what do you stand for? (spare me the rhetorics)

my address is your brain.
i like it here. which angle are you viewing me from +f

will you help me +f
that might be the most difficult ztage.

>how deep is your lovef

mag ik +f

coming +f plz bring inke. he wouldn't without you.

friendly.nn

I85.o

Re: Syndicate: smart.moderator. etc
- part.02
From: integer
To: n/a
Date: Fri, 17 Aug 2001 14:57:48
+0200 (CEST)

saul ostrow <so5@nyu.edu>

>Youu aree aa ttedious, ddelusional, longg wvinded, little buggger whooo
>obviously hhas a lot more time to spend on tttheir ass then the rest of us --
>has anyone ever suggested to you that you stop master-baiting and instead go
>out and

you want my autograf +f

>do some volunteer work

from what angle +f

>volunteer work

would you like to volunteer for smart.moderator +f
what was your opinion of it +f

nn

I86.o

Re: Syndicate: take. 02 -

m!!!!!!!!!!!!au
From: integer
To: n/a
Date: Fri, 17 Aug 2001 15:16:13
+0200 (CEST)

>dear nn and all,

a carnival +{

>> >time to watch the rest of this sick film.
>It's sick, sure, sick horror somewhere between Jaws 13 and Free Willie 7...
>but, hope you are happy, my dear, with one of the main roles....

one writes best in a cellar on a rainy day.

>ciao
>igor
>
>Reality is that which, when you stop believing in it, does not go away.

let me paste a smale on your reality

I87.0

???
From: integer
To: n/a
Date: Fri, 17 Aug 2001 19:12:38
+0200 (CEST)

>i resent your politics.

havent politics.
but rather a stomach. some things made me wish to vomit.

>Dear Janos Sugar,
>
>>>I was a co-organizer of the Metaforum conference series about media
>culture
>>>in Budapest. 1994-1996.
>
>>its a lie
>
>there is not much left after the metaforum conferences, but luckily despite
>short memory
>there are some documents, like the program leaflet which mention me as an
>organizer of the conferences. Archive it yourself!

do you find this acceptable?
just because Janos Sugar is friends with Geert.

dont know very much about him
- a few mediocre texts - they are outdated.
and what other people [plural + not the person you are thinking of]
mentioned [not exactly pleasant - not entirely evil of course]

still did not expect what took place and continues to take place.
others are disappointed too. in various other people.

one must understand that some people trusted you and inke and geert.
and v2 and the entire establishment to some extent. biensur some
will always find something but this time there was\is something.

i wish at least you would acknowledge that instead of sweeping
it under. it just becomes nastier and nastier - an apropos word. for it _is_ very
unsanitary now.

en tout cas please accept my apologies for hurting your feelings.

would have preferred it was \is resolved in a more sensible manner.

sincerely, nn

I88.0

Syndicate: reality
From: integer
To: n/a
Date: Fri, 17 Aug 2001 21:12:26
+0200 (CEST)

Janos Sugar <sj@c3.hu>

>>like the program leaflet which mention me as an
>>organizer of the conferences.
>
>NEVER.

>Reality is that which, when you stop believing in it, does not go away.
>-- Philip K. Dick

http://umed.med.utah.edu/MSI/anatomy/Web_View/Unit_2.htm

exactly how much more real can you stand to be janos +{

>you were mentioned _only_ in 96, but as an _assistant_ not as an organi
>zer:
>
>/.../
>METAFORUM III ORGANIZING COMMITTEE
>J<E1>nos Sug<E1>r, Geert Lovink, Diana McCarty, and Noel Villers
>Project Coordinator: Diana McCarty (diana@dial.isys.hu)
>Webmaster: Noel Villers (noel@dial.isys.hu)
>Finance: Gabriella Sz<F>cs
>Assistants: Anna B<E1>lint, Thomas Bass, G<Eg>za F<F>ldesi, and Gabriella
Barta

looks like your reality and anna balint's were closer in 1996.
what has happened +{

did you become too real +{

>/.../

in any case presently
you seem to be rather preoccupied with reality as defined by Philip K. Dick

[or (you fill in the space i provided) ... but i'll give you the benefit of the doubt.
uncertain whether others would.
en fakt some of those others are part of

METAFORUM III ORGANIZING COMMITTEE + Project Coordinator
+ Webmaster + Finance + Assistants.

METAFORUM III ORGANIZING COMMITTEE + Project Coordinator
+ Webmaster + Finance + Assistants
includes you and everyone else and _not_ only Anna Balint (thought would
mention it just in case

Philip K. Dick isn't as real as you)

apparently the

METAFORUM III ORGANIZING COMMITTEE + Project Coordinator
+ Webmaster + Finance + Assistants

was not all (you fill in the space i provided)
but then reality was kinder in those days right +f]

>ps
>
>>Reality is that which, when you stop believing in it, does not go away.
>>-- Philip K. Dick
>

alors - as you seem to be rather preoccupied with reality as defined by Philip
K. Dick

let me ask _you

if Philip K. Dick believes something and you believe Philip K. Dick
who is the [more] real slime +f

you understand janos +f

i hope you do. for if you do not - then reality _was kinder in those days.
and there is nothing as real as progress.

have suggested to andreas as well - that geert lovink and extra real friends +
company
resolve the reality issue in a sensible manner.

_openly + _publicly.

the reality is that dogs do eat plants at times.
am just hoping it isn't for a lack of dog food.

because when that happens plants and dogs resynthesize
[or desensitize - dependent on how much of a real dog or plant one is]

netochka nezvanova - eating chips.

-

Netochka Nezvanova - r1ch.bored.edukated. all dolled up 4|4|4 autumn
ofooo3.MASCHIN3NKUNST
@www.eusocial.com
17.hzV.tRL.478

e
|
| +-----
| | <
\\-----+ | n2to
| >
e

I89.0

???

From: integer
To: n/a

Date: Fri, 17 Aug 2001 21:30:19
+0200 (CEST)

Janos Sugar <sj@cs.hu>

>ps
>
>Reality is that which, when you stop believing in it, does not go away.
>-- Philip K. Dick

in event it was not clear for others
the reason i responded was because Janos Sugar's played with
my stomack as much as
http://umed.med.utah.edu/MSI/anatomy/Web_View/Unit_2.htm

in any case, Janos, Geert etc - do you want to continue confirming
my reality about you or would you like reconstruct it +f

i think the latter is feasible.
what do you think +f

nn - stretching forth. all embracing + unconcluded.

I90.0

**Syndicate: Towards New Theatre in
South-Eastern Europe symposium**
From: integer
To: n/a
Date: Fri, 17 Aug 2001 22:37:56
+0200 (CEST)

Towards New Theatre in South-Eastern Europe symposium
Belgrade, 18th & 22nd September 2001

nn u'll b attending, u 2 +f

/_/_
 \ \ / i should like to be a human plant
 \ \ /
 \ \ /
 \ \ / i will shed leaves in the shade
 \ \ / because i like stepping on bugs

..*.*.*
Netochka Nezvanova nezvanova@eusocial.com
http://www.eusocial.com
http://www.biohac.com
http://www.ggtctttat.com/?
n r . 5 !!! http://steim.nl/leaves/petalz
..*.*.*

I91.0

nn

Date: Sun, 19 Aug 2001 00:39:52
+0200 (CEST)

Netochka Nezvanova nezvanova@eusocial.com
<http://www.eusocial.com>
<http://www.biohac.com>
[http://www.ggrrtttat.com/!](http://www.ggrrtttat.com/)
n r . 5 !!! <http://stein.nl/leaves/petalz>

are coordinated to produce a kolektive piece of elegance + beauty.

r'thm = 'n t'me uat z'metr! = 'n spasz.

beaut! evoluz ov harmon! + r'thm = o1 z'mfon!k kompoz!z/on
ruld b! o1 d'namlk z'metr!e - analog!a - dze korel!z/on b! meazurmnt
btu!n elemntz ov o1 plan + betu!n each ov dzeze elementz
+ dze uhole = bod! ur bod! + m! bod! = 'n konzonansz comme

we are students of memory and our biologies are complementary; your
survival depends on me. my sustainability is appropriated to you. our
encounters are the guide posts and we begin to know what to observe
and where to act.

ever!dz'ng = arranged akording 2 number, [all.is.full.of.integer | s]

dze uord 'number' kan b konztrued az mean'ng 'dzat ulch makez numb'.
dze point lz dzat dze assign'ng ov numberz 2 dz'ngz 'n dze velt replazez v!brant
konfuz!e
ulth hard + 'mutabl fakt. 4 an 'dealtz dze zurpr!z'ng thing = dzat lt lz poz!bl
evn 2 beg!n 2 dusz 'numb' dze velt. dzat lz - 'lf o1 believez dzat dze ganze velt
= o1 dream
an 'luz!e. an 'mage 'n zome mgnd ... 'lf o1 believez d'sz - dzn lt = d'f!klt o2
akkout o4
dze 'ident!t! betu!n dze numbrz dzat d!f peopl ekstrakt 4rom dze velt.
'lf o1 trvlz 'n 2 dze uoodz + kountz dze branchez on o1 part!kulr ultra mort oak
dzat appearz az o1 dinosaur + 'lf o1 odr doe! l!keu!sz amrou dzn o1 + o1.nz
numbrz
shl zrt'n! agree. o1 kan leave o1.nz home 4 14 'earz + uen o1 trvlz bak o1.nz home
= ztl dze 7th on dze r!ght. dze on! ual o2 aknt o4 dze numer!kl 'dent!t!ez
among
dze uordz o1 + o1 dream up = muzt b dzat 'n zome zensz o1 + o1 are reall! dze
zame perzon.
[body without borders [tm] - <http://www.biohake.com/242.interbody>]

'n 1938 o1 zttz goth!k mazter bulldr [lez plz]
haz za!d 'ars sine scientia nihil'

= art + life share dze d!v!ne proporz!on - dze pr!nz!pl 'nvar!ant
und tzo 'n 2000 o1 zttz mult! naz!on! nervrk no!z! hab!tual ekze!ensz
haz za!d 'sc!enta s!ne ars n!hl est' + o.5 ov dze 'nterferenzez
aud!ensz d!zolv!d d!rekt! 'n2 dze d!zonansz ov .fr ars.

nn kont'nued

beaut! evoluz ov harmon! + r'thm
+ ue = obzerv b4 uz dze f!nal korel!z/on betu!n

beaut! + love.

dze mathemat!ks ov art + dze mathemat!ks ov life

ko!nz!de

*

* *
o
* o + o * nn. o + 1 kosmos planeta. retreating in your direkzie. __-
o simply.SUPERIOR +
o
*

o
o o
o
o o + o o nn. o + 1 kosmos planeta. retreating in your direkzie. __-
o simply.SUPERIOR +
o
o
o

I LIED>
I LIED. I AM THE SMALLEST FULLERENE.

i am a sphere with 12 pentagons distributed across my surface.
which are you +?

e
|
| +-----
| | <
\\-----+ | nato
| >
e

193.0

**Syndicate: [OT?] the case of
iNNteger**

From: Steev Hise

To: n/a

**Date: Sun, 19 Aug 2001 08:59:04
-0700 (PDT)**

Off-topic or not, I'm interested in airing more details,
from both sides, of the iNNteger story. to recount briefly a
recent exchange between integer and honor@va.com.au:

Sun, 19 Aug 2001 found integer@www.god-emil.dk writing:

(honor@va.com.au said):
->>i find it deeply the ironic that an entrepreneur
->>so well known for revoking
->>licences to use her software (nato) when she encounters even the smallest
->>criticisms of her programming - effectively censoring nato users -
->
->i would be interested to know what it is you are referring to.
->you appear to have invoked a personal agenda but ...
->
->i - no licenses have been revoked.

This interests me greatly that you would deny this,

iNNteger: perhaps you only deny the letter and not the spirit of the statement, which is that you or your organization has been quite aggressive and, shall we say, draconian, in attempting to control/limit who uses nato. this may not have included 'revocation' per se, but i've heard from a few people that i trust of other measures, such as extra fees levied against certain people, etc.

->2 - there aren't any nato.o + 55 users.

Could you explain what you mean by this? Is this more semantics? I just saw someone using it at a show about a week ago. it looked quite nice, btw.

->i like being asked. i do not recall being 'asked'.
->recall being ordered. threatened. reprimanded.
->chastised. or classified as experiencing fantasies of a
->supremely delicious kind.

I think it would be really interesting to see a clear history of what you think has been done to you, iNNteger, one not obfuscated by insults or 31/73-speak or browser-crashing client-side scripts. Many people are new to this age-old conflict between you and the world. Others (like myself) have been simply too busy to follow every twist and turn over the years, but are intrigued by the overall phenomenon.

It would also be interesting to see a collection of civil and clear accounts from 'the other side', and evidence of some of the various discussions that got out of hand.

It's been fascinating to watch the saga unfold, one of the most fiery and long-running distributed social interactions in the history of the net. Documentation of this could be an art work in itself. And besides, it will be over soon enough, so a memoir would be in order. Don't you think?

->may discuss your self or if desired may address the
->issues rather than attacking me to improve your standing

I hope everyone sees this message as an attempt to discuss issues, and not an attack. I am totally serious about the above project. I want to see a collectively produced step-by-step web-timeline of integer/antiorp/NN/mckenzie/etc activities/involvement/positions, and reactions to same, beginning in 1995 or so (or whenever you started - when was the first big Max list blowup? was that the beginning? or earlier?) and running up to the present. I will even perhaps volunteer to set up server software to help facilitate this. I'm not sure right now what the best software would be to do it, perhaps just a simply Wiki/Wiki?

Now any of you may take this as bait for further flaming, but I assure you that that is not the intent. Yet, however you react, the saga will continue.....

Respectfully yours,

Steev Hise, Head Chump
steve@detritus.net http://detritus.net/steve
*Recycled Culture: detritus.net
*Record Store: southtothefuture.com
*Progressive radio sketches: radioluchalibre.com
*Watching power flow: capitalletters.detritus.net
*Democratic sound collage generator: soundbakery.detritus.net
*** sig almost over ***

"I kept thinking I can't do this; I'm a serious actor. And then suddenly I was in a little outfit on top of a mountain in Iceland with some dogs pulling me in a sled with some guns attached to me. And I thought, 'Yeah! This is exactly who I am!'"

-Angelina Jolie, discussing "Tomb Raider"

194.0

Syndicate: [ot]

From: integer

To: n/a

**Date: Sun, 19 Aug 2001 22:02:00
+0200 (CEST)**

Steev Hise <steve@detritus.net>

>but i've
>heard from a few people that i trust of other measures, such
>as extra fees levied against certain people, etc.

.usa citizens incur a tariff of \$9.55

>->2 - there aren't any nato.o + 55 users.

>

>Could you explain what you mean by this?

I am suggesting I mean human beings value being understood.

Did that embrace you +?
Have a bite then. It's delicious.

>Is this more
>semantics?

Dali ste slobodni +?

>I just saw someone using it at a show about a
>week ago. it looked quite nice, btw.

1001 smiles.

>It's been fascinating to watch the saga unfold, one of the
>most fiery and long-running distributed social interactions
>in the history of the net. Documentation of this could be an
>art work in itself.

Gdje pristajemo +?

>And besides, it will be over soon
>enough, so a memoir would be in order. Don't you think?

Kad iduci odlazi +?

>I hope everyone sees this message as an attempt to discuss
>issues, and not an attack. I am totally serious about the
>above project. I want to see a collectively produced
>step-by-step web-timeline of integer/antiorp/NN/mckenzie/etc

Tko igra glavnu ulogu +?

Pozdrav.NN

195.0

**Syndicate: [ot] [!nt] \n2+0\
acetylcholine - neuroscientifik
marxism + good.afternoon tea**
From: integer
To: n/a
Date: Sun, 19 Aug 2001 22:50:46
+0200 (CEST)

>Marc Garrett - furtherfield <info@furtherfield.org>

<vrooooooooooom

<tttttttttttaaa aha ttttt btttt vtt vt

SWAP!!!!!!!!!!

<bzzzzzz

Mr. Marc Garrett,

Axons are longer than your sword.

>It has just dawned on me

Please place an [ot] in the subjekt header when conducting raids upon
women, children and programmes and shower before tea time.

We don't want to attract anymore flies, do we Mr.Garett ?

>they've been leaving like flies.

A significant difference exists between leaving like flies, flies leaving
of their own accord, being liquidated like a fly, and finding flies attractive.

>they've been leaving

Please, make yourself at home Mr. Garrett.
After all one of the flags [note 2 self; shouldn't do this, he enjoys world politics]
is now Western European, the other Eastern European.

Harmony.

As we diversify and become more daring I suspect we shall incur a synthesis.
Dancing is a good metaphor.

I speculate we shall need a good many tonnes [see] of social oxytocin,
but let's not awaken the resting child.

NN

* for those taking photos "Mr. Marc Garrett" - in heavily accented English
NN - wearing acetylcholine + many many many plant roots

196.0

**Syndicate: [ot] [!nt] \n2+0\
From: integer**
To: n/a
Date: Mon, 20 Aug 2001 01:06:57
+0200 (CEST)

mr.garett typed

>Hello Anna.

>

>It has just dawned on me that you are part of a group who are corrupting
>freedom via a product, programme.

dear mr.garett [you can read between letters as well as lines yes +?]

nn would like to read to you a story, [just you]

are you comfortable +?

sch

sch

sch

√\ there was once a velveteen rabbit and in the beginning he was
really splendid. he was fat and buncy as a rabbit should be;
his coat was spotted brown and white, he had real thread whiskers
and his ears were lined with pink sateen.
on christmas morning when he sat in the top of the boy's stocking
with a sprig of holly between his paws, the effect was charming.

... the rabbit could not claim to be a model of anything for
he did not know that real rabbits existed.

... "what is real?" asked the rabbit one day. "does it mean having
things that buzz inside you and a stick out handle?"
"real isn't how you are made" said the skin horse.
"it's a thing that happens to you. when a child loves you for a
long, long time, not just to play with, but REALLY loves you
then you become REAL.
"does it hurt?" asked the rabbit.
"sometimes" said the skin horse for he was always truthful.
"... when you are REAL you do not mind being hurt"

continued at siggraph. evidament. + possibly else where.

√\ and since siggraph 01 has come and gone this how it went

take 01 nn
01 xy
+ j.dekam [http://www.node.net]

nn sat on the table [ziggraf l!f 4rm = laughed.u uant 2 do uat +?]
xy lied on the table + placed his head on nn.s lap
nn rather embraced whilst reading of the velveteen rabbit + almost cried.
xy read parts of velveteen rabbit + below

apres. when nn was leaving 01 unknown personaj introduced himself +
said - thank you so much.

1211

research, told The Observer that
the discovery is highly important.

"There is a problem we will have with a new generation of children-
-who play computer games--that
we have never seen before," he said. "The implications are very
serious for an increasingly violent
society, and these students will be doing more and more bad things
if they are playing games and
not doing other things like reading aloud or learning arithmetic."

Kawashima asserts that children must be encouraged to practice
basic mathematics, reading and
writing to boost the development of the frontal lobe. He is
convinced that children who play video
games excessively will not develop their frontal lobes and will
consequently be more prone to violent
acts because they will be less able to control their behavior.

The study looked at the brain activity of hundreds of students
playing a Nintendo game and
compared it with other students who were carrying out basic
arithmetic. It found that much more
brain activity was needed to solve the simple mathematic tasks than
was used to play the computer
games and that activity in the frontal lobe varied significantly.

200.0

Re: Syndicate: \\
From: furtherfield
To: n/a
Date: Tue, 21 Aug 2001 01:59:42
+0000

it happens...

the dream is what is broken via the process of elimination
as pure heartz collide and are bruized by histories hammer-like
impetus, thus as that unchosen ixion wheel steams ahead squashing
all traces of beauty via that cursed invention called time
nightmares become our given mythologies, imposed by the rulers
who have planted in our mindz eye - squalid schemes, as beauty
becomes but a whisper, a glimmer of what could of been...

with respect - marc garrett

201.0

Syndicate: [ot] [!nt] \n2+0\
From: integer
To: n/a
Date: Tue, 21 Aug 2001 09:48:18
+0200 (CEST)

>1978

uh!le b'olog'iztz = knou dze prez!sz zstruktur ov zikrt genez dze! =
knou ver!l!d ov dze ualz 'n ulch genez komun'kat + kooperat 'n dze
developmnt ov o1 organ'izm. i.e. dze! = knou dze alfabet ahr = hav
approch o +o ldee ov dze z!ntakx. [nn konzumz > g'iglb'tz + kont'nuez]

d!sz = ucar marc garet komz 'n [!f du = elegant = shl 'Interpret 'lt az o1
kompl'mint]

nou dont kom 'n.

go out!!!!!!

mozt ov dze dna - phpz az much az 95 procent = ut!lsz 4 integrat'v akt'vitez
about ulch b'olog'iztz = shl rema'n 'ignorant tzo long az = adhere 2 mekan'iztk
modelz
[e.g. dze media teor'le kr!tk\kr!kt\ model]

nou d!sz = ucar = lern 2 read betu'n d!sz'plniz.

>and if you do value being understood.
>why not try your reply again, in English!

dze nn ztor! = != shl b ur'tn 'n o1 Internet but 'n o1 bod!.
uhoze bod! +?

shl tell 'n o1 zubzekuent komun'kue.

nn - Improv'ng enkr'p'zion teknolog'ez. blenzur +? blen zur.

>>Although as I said to
>>Amy, it's much harder to run the 2nd Law of Thermodynamics
>>backwards.

current research indicates the brain is not subjekt to the 2nd law of
thermodynamics.

unthink now!!!!!!

>(If you do succeed at this, please send me a
>>patch!)

neither is beauty.

pre.konsept!*n
meeTz verifikat!*n.

-

Netochka Nezvanova - nature isnt perfekt. this is.
of00o3.MASCHIN3NKUNST zkandal - trez chlc
@www.eusocial.org
17.hzVtRL-478

$$\begin{array}{c} e \\ | \\ | + \text{-----} \\ | | < \\ \backslash \text{-----} + | n2e^{\wedge}P \\ | \\ e \end{array}$$

202.0

[Syndicate]
From: integer
To: n/a
Date: Thu, 30 Aug 2001 21:10:00
+0200 (CEST)

<bbrace@wiredmag.com>

>Formlessness is a tool. Never confuse it with a
>go-with-the-flow style, or with a religious resignation to
>the twists of fortune. Learning to adapt to each new
>circumstance means seeing events through your own eyes,

adaptazlon = 01 komprom!sz

>and

>often ignoring the advice that people constantly peddle your
>way. It means ultimately that you must throw out the laws
>that others preach, and the books that they write to tell
>you what to do, and the sage advice of the elder. The laws
>that govern circumstances are abolished by new
>circumstances. Rely too much on other people's ideas and you
>end up taking a form not of your own making.

llfe = 01 komprom!sz

>Too much respect for other people's wisdom will make you depreciate
>your own. Be brutal with the past, especially your own, and
>have no respect for the philosophies that are foisted on you
>from the outside.

be pure be dure follow thy way

\\ dontm!szoutondzat + vlkl!bupefl!sekamhclu

-
hier triffst du life forms mit echten
namen statt nicknames! mgndfuke.com macht spa!
und sie macht ernst: die virtuelle korridor wird zum
bindeglied ins real life: life forms mit echten
namen treffen sich auch im echten leben. da + da!

-

553kretar!at.o + 55
- of0003.MASCHIN3NKUNST
@www.eusocial.com
17.hzV.tRL.478

e
|
| +-----
| | <
\\-----+ | n2to
| >
e

203.0

[Nettime-bold] \\ \ senz!b1
From: integer
To: nettime-bold@nettime.org
Date: Thu, 21 Mar 2002 03:34:29
+0100 (CET)

[mgndfzpz

From: .com

please bear with me. i am a modern shaman seeking
weapons [n!!!!!!!!!!!!!!sssszzzzzzzzzz]
. i live in a mentally desolate area of the world,
the reeking fat-centre of the U\$A, aka the Korporate
Kulture of (>)Konsumption.

you will be [pleased] to know that insurgency swells even
here, especially through the dance music underground.

several musicians/artists/thinkers are banding together
to create an act that crosses the lines of perception,
openly challenges the phallus-hegemony, and invites the
hearts and minds of the "audience" to participate in
higher levels of vibration -- cellular, mental, energetic.

your nato modular package alone suffices our needs for
conscious synaesthetic induction.

we cannot pay you for it, but humbly ask your blessings
to allow us to use it gratis. i realize you have legal
restrictions, market considerations, etc., but this is a
completely off-the-grid transmission between us and you,
and i know it is within your power to come to our aid.

that said, i am also beginning research into direct
synaesthetic sense-substitution encoding, specifically,
converting images/video into multi-channel audio stream.
visual perception through the auditory cortex, if this
sounds interesting to you i'd love to discuss it in detail.

so you know that i'm serious, some of my credentials:

-studied

-bachelor's degree in computer science

-co-author of siggraph paper

-wrote & presented

<>*>

i gave up 3d graphics in 2000 because i thought the
industry was narrow-minded and shallow. i'm currently
working privately, searching for new ways to induce
higher states of consciousness through trance and dance.

a taste of my mind:

204.0

[Nettime-bold] Re: <nettime> How We
[[...] [digest]] [net.ti.me.moda.
rat.erz = lvvvvvv zmak!ng rh!zom
From: integer
To: nettime-bold@nettime.org
Date: Wed, 26 Jun 2002 22:49:56
+0200 (CEST)

the very romantik Andreas Broeckmann <broeck@transmediale.de> typed

>>both failed to mention that the translation of "leading net artists around
>>the world"
>>
>>is: persons around the world whom rhizome.org employees contacted and ...
>
>even better: one of the 'leading net artists' who wrote the first carnivore
>client, Joshua Davis, was himself on the jury of the Prix Ars Electronica
>this year.
>
>http://prixars.aec.at/2002/net/jury.asp

aaaaAAAAAaaaa.

lllllllltzo ... suppose others like playing with their hill in the sand as much

as you daaaAAAAaaaring

-o

>even better:

~.-

lvng! [!zuear + zuear] nn

pzb.

>even better >even better:

u like it best when i am not szszszszo gentle riiiiiiiiiiuight +/

[all okz!dent xyz = zllght! cucu (bored)

205.0

[Nettime-bold] \ \ np7!!
From: integer
To: nettime-bold@nettime.org
Date: Wed, 12 Feb 2003 02:13:21
+0100 (CET)

\ \ swords and guns haven't eyes

debuch ||| WAR = LV +

206.0

[Nettime-bold] \ \ 01 faze ov m!
breez! perzonallt!
From: integer
To: nettime-bold@nettime.org
Date: Sun, 16 Feb 2003 02:22:39
+0100 (CET)

Paul D. Miller, another 2 bit jankee prostitute

>Yeah.

Suck it & see.
Salute me.

>Most drugs come out of either military or biological or
>pharmaceutical research.

+ that they are digested by the Amerikan Public Education System
reveals the dynamics of modern art

>They're like military applications to
>condition troops for different environments. A lot of research into
>painkillers was done in World War II -- imagine the kind of pain you
>feel when there are bullets flying over your head and your leg gets
>shattered.

Dearest Paul,

Friendly caress on your mjnd konta!nr

Since the United Snakes of Amerika Public Education System is
simply laughable + inferior to the Eastern European Education System
allow me to share select biological facts which "WHITEY" didn't teach you
[you may care to contemplate why]. In doing so I hope
to minimize the progress Ameri.cans such as your itchy bitchy self
bring to international shores.

I read you listen [an extra friendly caress on your mjnd konta!nr]

When "bullets flying over your head and your leg gets shattered"
one does not feel pain but fear. This, because nature more
creative than Americans is and ensures one does not
consciously concern oneself with pain until one is out of danger.
[elucidates my simply delicious comportment towards American garbage
worldwide as well]

Thus, during "bullets flying over your head and your leg gets shattered"
naturally occurring opiate blockers are released which ensure one
feels just dandy ...

A bit as Paul D. Miller, aka simply amicable 40 year old black boy,
is protected by the 40 year old NETTIME white boys [sucking the itchy bitchy
with great ardor], from my equally amicable caresses.

>pax

pax americana - jumbo sized opiate blocker

>Yeah.

Merciful natural analgesic.

Should the very cute but ignorant social butterfly
desire playing with real boys ... let's synchronize our powerbooks
Real boys play for power.

To: "Paul D. Miller" <djspooky@djspooky.com>
Subject: E very ideology is contrary to human psychology Re: allo zk

>yawn -

Good Morning Paul

>not exactly sure what this is about...

<http://www.mgndfukc.com/bg6c9g/zekuensz/00.gif.hTmL>
<http://www.mgndfukc.com/bg6c9g/zekuensz/02.gif.hTmL>
<http://www.mgndfukc.com/bg6c9g/zekuensz/03.gif.hTmL>
<http://www.mgndfukc.com/bg6c9g/zekuensz/04.gif.hTmL>

E very ideology is contrary to human psychology
P aul

>but this kind of
>message is boring.

Women can be boring [NN included]
but generally speaking, their lives are more interesting than that of nations.
This we deduce from the countless scaffolds and altars erected by miserable men
on a day of revelation

>Paul

Some endure to this day.

>yawn -

Good Morning Paul

Let us celebrate reason together. Are you ready to fall
Good. The free mind readily accepts what is necessary.

Democracy is a form of Christianity sans superior justification.
As Nietzsche indicated: he who has liberated his mind still has to purify himself.

The mechanized hordes you call to blind violence -
and it they call their strength. They have the authority
but refuse to sign THEIR name. As a result of this cycle,
race after race has metamorphosed into a special blundering
for power for mediocre men. Duty, a biology for domestic use
is the only divinity.

This is what is unforgivable in you.
You are free.

>> >the elections are just around the corner.

>> >

>> >Do you really want a war?

>> >

>> >Do you really like Bush Jr.?

>> >

>> >

>> >Do you really want a f*cked up world indebted to oil?

>> >

>> >yes, the voiting system is f*cked up, but the basic thing is to at

>> >least try - it's not alot of time, and it does have an impact.... in

>> >one way or another...

>> >Paul

Soft caress

because great are the ends which are abolished and articulate is the system
which freed
you Paul

et aussi - <http://www.mgndfukc.com/b5c98/zekuensz/3.gif.hTmL>

one thing is - Damocles never danced better than beneath the sword

=====

=====

>"None are more hopelessly enslaved than those who falsely believe

>they are free..."

>Johann Wolfgang von Goethe

>

>

>Portstatus>OPEN

>wildstyle

>

>Paul D. Miller a.k.a. Dj Spooky that Subliminal Kid

and another is - free for what

Lucian [who dreams of lies

(bkz freedom != !important. hap!nesz != !importnt. _____,

ur turn

>>"Paul D. Miller" <djspooky@djspooky.com>

>>

>>

>> >Just a reminder...

>>

>>>f!k artworld spook! boog! bullsh*t profan!t! 2 bit marloneta

>>

>>

>>

>> >>yes, the voiting system is f*cked up, but the basic thing is to at

>> >>least try - it's not alot of time, and it does have an impact.... in

>> >>one way or another...

>>

>>

>>>bit like ur !tch! b!tch! zkratch! znatch!

>>

>>

>>

>>

>> >Paul

>>

>> perfa marloneta 4 dze 2 bit jankee pedagogle

>>

>>

>>

>>

>>

>> >Do you really want

>>

>>>on a prakt!kl lv! m! konz!tut!v komponentz = uant ur !tch! b!tch!

>> >zkr!tch! znatch!

>> >komponentz on a float tangenta

>>

>> >Just a reminder...

>>

>>

>>

>>

>>

>>

>>

>> >f!ck artworld "new agey" bullsh*t and actually do

>> >something...

>> >

>> >the elections are just around the corner.

>> >

>> >Do you really want a war?

>> >

>> >Do you really like Bush Jr.?

>> >

>> >

>> >Do you really want a f*cked up world indebted to oil?

>> >

>> >yes, the voiting system is f*cked up, but the basic thing is to at

>> >least try - it's not alot of time, and it does have an impact.... in
>> >one way or another...
>> >Paul
>> >
>> >
>> >
>> >ps, below is one reminder why you should vote...
>>
>>
>>
>>ltch! b'tch! zkr'tch! z!!!!!!k jankeez
>>
>>du b'zt ez
>
>
>
>=====

=====

>"None are more hopelessly enslaved than those who falsely believe
>they are free..."
>Johann Wolfgang von Goethe
>
>
>Port:status=OPEN
>wildstyle access: www.djspooky.com
>
>Paul D. Miller a.k.a. DJ Spooky that Subliminal Kid

>befor i kick in you head

letz dr'v mizter yanki kr'ket

ue.ll z uho !z uear'ng dze trouzerz

good ztr'keez l'ke dze thundrbolt
[!n zerv'sz ov v'ltrue b'lenzur

+ a b't ov ultra v'olensz
= l'ghtz up juzt'sz
l'ke a flash ov hap'nesz

z - dze ztarz = sh'ning br!!!!!!!!!!!!ghhhhhht

[bkz ! = !n dze mood

phpz !.ll tear out dze'lr tonguez
+ dze! u'll konfusz !t u'th plzr

bkz !refer 2 m'l zelv
az abztrak't prov'densz

+ !m dze reu'ard ov m'l'oun re'gn
ul'th no reu'ard but hl'tor! + dze prezent

bkz ! d'izl'ke pouer - uat an apal'ng !dea
+ !m kruel + u'cked

+ !f ! rezort 2 pure reazon !t = 2 z'lensz m'l zelv
+ !m !n dze mood

!hav a zoz'lal kontrakt
!kanot akzept d'z'ngz az dze!r
bkz !m !n a mood fero'clouz
+ !uant dzm brokn + !mposzd upon
b! dze lau ov konkrete klarit!

falth !z not enough
a pol'sz forsz !z needed az uel

!uant ur m'zer! 2 flour'ish
az a god

!m tak'ng u uear u uant 2 b

l'ke a balloon ov heaven empt!

and I u'll b ur truth
I shl kreate u 4rom dze ord'r ov d'z'ngz

u shl b good

and u shl obe! m!

4 I m u

+ u shl dr'ink m! 2 dze

lazt

207.0

[Nettime-bold] \\
From: integer
To: nettime-bold@nettime.org
Date: Mon, 17 Feb 2003 20:45:34
+0100 (CET)

>"integer" > F*ck O*ff

Dear Mr. Jankee Chocolat,

Let us rake through memory fields.

I have pleaded until I changed colour ... that you sir - keep your profane. i
dimensional.
itchy.bitchy.kolored vomit out of my private space.

I repeat - to hell with your colorless stains Jankee.

>"integer" > F*ck O*ff

Yours a very succinct + brilliantly concrete ardent ideology is my dear King

I suspect Armenian girls dream of wearing you as a neck lace ...
until in 1x delicate shadow the sweet sugar becomes the hue of green

NN - plain + fancy

208.0

[Nettime-bold] \\
From: integer
To: nettime-bold@nettime.org
Date: Fri, 21 Feb 2003 14:33:46
+0100 (CET)

Undoubtedly, Ferrari is the most famous sports car manufacturer in the world.
A recent survey also found it is the most recognisable brand name in the world.

beating IBM and Coca Cola.

Then came NN, the most recognisable xx_name in the world
and another private property 4 krikets 2 aquire ... they just dont have enough

Since it was founded by Enzo Ferrari in 1929,

Since it was founded by Luciano Favero in 1999

it began racing in various of categories, including Formula 1, Formula 2, GT
racing and endurance racing. Most notably is Formula 1, in which it won 9
constructor titles (up to 1999) and became the most winning team of all time.
In 1947,

abs

|| m9ndfukc.macht.fre!

n

n n

n

n n

v3ktor.r2/n - ztraing 'n 2 dze z'ngularit!

-

Netochka Nezvanova - karesz'ing dze vektor!szd 4th d'menz'on.
ofooo3.MASCHIN3NKUNST desire free.
@www.zeusocial.com
17.hzV.tRL.478

e

|

| +-----

| | <

\\-----+ | n2to

| >

e

209.0

[Nettime-bold] \\ where is the YOUTH
.... YOU ... redKAPULZ macht ganz
gluckl!ch + fre!
From: integer
To: nettime-bold@nettime.org
Date: Tue, 25 Feb 2003 03:52:04
+0100 (CET)

anna balInt

>nn is 75 and ugly

maja kuzmanov/c

>what circumstances? are you aging =cw47abs, is spreading yourself
>among multiple entities making you age less?

cheap supermarket harlot dav'd z'karel!

parafraze: i was a failure in my youth - people didn't appreciate me.
naaaaaaaaaaaaaa!!
this made me xy angry, blaaaaaaaaa!! nonetheless i accepted my xy loser role
and got a job type job.
a bit further on the model citizen bandwagon
i injected my model citizen white kapsules into my ugly wife and she
gave birth !!
oooo splendor ... now i want to live and see my children grow up because
they love me
and for that i would do anything, inclusive stealing nn's intellectual
property.

[cest pas grav monsieur supermarket, legally - men laugh last. we'll see who is
wearing the trousers.

alors \\ apropos nn + nn's fountain

during drastic 'food' and food shortages organisms suppress
reproductive processes and enhance processes that protect against stress.
these routines incidentally slow aging thus increasing the likelihood
of reproduction when 'food' and food supplies are adequate.

redKapsules [TM (but not in hell)] target the insulin|igf pathway
and modulate cell nutrients ... and so it has been that nn could resist
all gentle + not so gentle rose modulations and stream via pop3 endlessly
to the delight of occident moda.rat.ors w o r l d w i d e

and maintain that v.lovely + optimized anger/hunger level ... characteristic of
starved animals.
miiiiiaaaaaau !!!!!

so yes - nn is 75 [or thereabout] but not so ugly
and as per usual some o1 was quite correct.

jetzt - since nn has demonstrated in a delightful manner the efficacy of
redKapsules [TM]
nn will share ...

fully symmetrik \$mile

.... after all - who will say no to the fountain of elongated youth ... a +?

NN - simply.SUPERIOR

r!!!!!!!!ing

uho ztandz beh'nd dze kurta'n +?

u!!!!!!!!Intr

/_/\

\ /

\ / i should like to be a human plant

\ /

__/\

i will shed leaves in the shade

bkz ! uaz made d/sz ua! ... unt'l dze lazt ko'n bounzez 'n ix fore'gn zlot

>competitive asshole.

hand shake -> REZPEKT

pray.do.tell.ainpure
mark subjekt - \\ dze kriztal ball ov kaoz

e
|
| +-----
| | <
\\-----+ | o
| >
e

211.0

[Nettime-bold] dze plzr ov muz!k =
dzat !t !z > eaz!! abztraktd 4rom a
r!g!d mean!ng ov dze veL
From: integer
To: nettime-bold@nettime.org
Date: Thu, 27 Feb 2003 10:50:23
+0100 (CET)

Paul D. Miller inside

>It seems pretty clear, but hey, this is Nettime

Paul, much as our selves, it is clear - where we are there is no here.

Nettime is 40+ year old white Americans mothering your white diapers sanitary.
bathing you in amniotic fluid, nourishing your climax.

ie. I am not unknown to you.

I need 2 say, YOU.
Nor do I wish to say, TRUST.
4 I know that this is LANGUAGE
with which we recognized + greeted one other ...

>fuck off.

I forgot my handkerchief...

NOW ... let us master pain + concentrate enchanting circles into exceptional
stories within stories

>If you have more of an idea of the notion of
>how pop culture works,

The reversed process of pushing + popping your stack

eg.

>Port:status=OPEN
>wildstyle access:

Every thought recalls a capsized mile

>It always amazes

Let me ask you ...

>me how we

Consciousness enjoys condiments. Do you

>think of it as a hybrid of what Marcel Duchamp
>was working on with the "Rrose C'est La Vie" persona, or Andy Warhol.
>Just metaphors, but metaphors that work in a large scale global
>environment.

Euripides explained 2500 years prior to your brain that owing to dopamine +
brains need sex -
in particular 2x human brains [paradoxes creep in

>encode culture with so many layers of
>meaning...

Emotion is independent of outward behaviour and vice versa.
Emotions contain ideas. Outward behaviour does not.
Ultimately a snake slithers across your path and you [have 222] lose your mind
[pleasurable circumstances -> o thoughts]

Consciousness is the building block of private property.

>meaning...

NOW is the logical konklusion of western capitalism.
Everything has been said provided pleasure does not change its meaning
and meaning its bodies.

>this article brings home a point I think is really strong

As your personal holistic sediment of self

>- how we can think of a kind of "intuitive" mathematics -

Let me climb into your body

>steganography writ large, so to speak, like William Gibson's new
>novel "Pattern Recognition" (his best book in years...). Like
>"Bigend" (marauding venture capitalist turned advertising guru in the
>novel - Gibson understands ADVERTISING as a kind of Situationist
>detournement - unlike so many people on the old "left" - here's a
>blurb from his spiel on why advertising is the global vernacular for
>this kind of "coded language" - if only the "old left" could get how
>things change... funny how people you would expect to be
>
>1) alot smarter

>
>2) alot more dynamic

Extensive experience can impede creativity.
Cognitive psychologists utilize two terms to describe it: fixation and structured imagination.
Fixation, oftenly referred to as "mental rut"--is characterized by the inability to switch from an inappropriate solution approach to a more productive one or to utilize familiar objects in an unfamiliar way.

Structured imagination is the common tendency not to deviate from what is already known.[eg. the self

Humans are unable to share that which they know until they can put it into high level symbolic form. More importantly humans are very poor at updating what they know because they have no efficient delete key.

>seem like ossified Redwood trees in this day and age where
>detournement has become the global carnival of NOW.

The blind + unquestioning devotion lifed by Nazi rallies \1930's\ + Kommunist parades represents emotion ignited by the triumph of the moment. It was pure emotion unleashed + permitted to swirl freely ...

The type of emotion experienced during an orgasm. at a rave. a crime of passion. dropping urban condiments [crystals] and vice versa ... emotion untimpered by personal memories. meaning and most importantly - the self
ie. loss of individuality is highly pleasurable

Testosterone + dopamine levels in humans are highest [2 lf konsclouzniesz or frkr lt]
hence ... after the electrical blip acts as a trigger use your personal mynd

Hold mY hand
Begin compression and decompression

Memory records and memory traces. Nature hears nurture's voice in the movements of particles through membrane channels - painfully, extended.

As the human brain evolves into a more extravagant + more exp'eansive brain the shift from dependence on NATURE to dependence on NURTURE becomes more pronounced ...

NURTURE - Individuality
NATURE - End Individuality

ko mplex zm Yle

\\ language end reason - begin pleasure

>You ain't in
>Kansas (or perhaps Belgrade)

Paul - if you visit Balkan I will ask you to dance ...
to the joy of man's desire [memory links come from experience
- meaningful -

>anymore...

Adolf proclaimed dancing effeminate. Subsequently Germany dropped 'science' + science and danced \+ globally\
Fists are feminine !!

[Americans are just more pitifully costumed ... +
portly

>hip-hop

Synchronized clapping [is pleasurable

as is
Synchronized
bovine chewing

>has absorbed this
>kind of "droppin' science"

Artificial Intelligence follows this line of research.

We can model intelligence / learning. No one has modeled sentiments.
Beyond intelligence lies understanding and consciousness.

One mustn't confuse a mind that understands and that is dependent on consciousness with consciousness itself.

Outward responses that simply represent these sentiments do not equate consciousness.

>so many layers of
>meaning...

There once was a painter--a brilliant painter, who mastered the art of replication and the depiction of the beautiful. Yet he was lonely, he felt that there was no one alive who could understand him, no one capable of perceiving his entire being.

One morning he wept in his garden, crying to god to send him someone who might comprehend his full beauty. That day, he painted a new canvas, a portrait of an unknown and stunningly beautiful woman. When he had finished, he cried to god to give her sentience, as this most wondrous painting could be the only being in the world who might understand him. To his amazement, the woman in the painting began to move.

"Hello! Hello!" he cried to her.

"Where are you?" she replied.

"Here, beside you!"

The woman in the painting looked around her.

"Are you up, or down? Across?" she asked.

"No, No", the painter implored, "I am...I am...out!"

"Out? What is _out_?" she replied.

"Out! Out here!"

The woman did not understand him. She only knew two dimensions--vertical and horizontal. Her world was that of the flat canvas. The painter ran out to his garden and threw himself onto the ground.

"God, oh god!" he wept. "Where are you?"

"Out." came the reply.

>and made it - foregrounded, detached from
>the alpha-codes that people use in everyday culture...
>here's a blurb from Gibson's book that matches the article below on

>Ethomathematics:

>

>

>"of course" he says, "we have no idea, now, of who or what the
>inhabitants of our future might be. In that sense, we have no future.
>Not in the sense that our grandparents had a future, or thought they
>did. Fully imagined cultural futures were the luxury of another day,
>one in which 'now' was of some greater duration. For us, of course,
>things can change so abruptly, so violently, so profoundly, that
>futures like our grandparents' have no sufficient 'now' to stand on.
>We have no future because our present is too volatile." He smiles, a
>version of Tom Cruise with too many teeth, and longer, but still very
>white. "We have only risk management. The spinning of the given
>moment's scenarios. Pattern recognition."
>P- 57

The principal input to the human brain is pictures and the principal output is words.
Thus one may describe the human brain as a device for converting pictures to words.
Aristotle has said that all human knowledge can be expressed in the form a = b.
Nouns and verbs are separated from static image nouns. Separated in the retina they are reunited in speech. Nearly all human thought is pattern recognition.
there are four types.
1 dimensional - music
2 dimensional - fine art
3 dimensional - human anatomy
4 dimensional - physiology

One general theory of pattern recognition is feasible - the sieve of Eratosthenes.
Two aren't plausible.

When humans think seriously they think abstractly.
They conjure up simplified pictures of reality called concepts
theories, models, paradigms.

>Paul

More importantly humans are very poor at updating
what they know because they have no efficient delete Paul key.

><http://www.nytimes.com/>

X-ray imaging eliminates the difference between inside + outside

>pattern recognition
>, uncut funk - the new streets have spoken - and
>its in code....

\\ pattern recognition

Americans are citizens of a country without a name - ie. they are nameless
nobodies.
Black Americans are the vastest mass of nobodies in a Nameless country in
North America.

Hope lies in the Proletariat

>Bakhtin meets Grand Master Flash
>meets Linus Torvalds...dig?

The trademark of the 20th century emerged in Bern when a 26 year old clerk
realized a result he had overlooked in his publication on space + time
 $E = mc^2$

>dig the cipha, check the flow.

Discourse on voluntary servitude
You are not cheerful. But ... happiness and freedom are seldom cheerful

>pax,

Peace. Order. Security. Nameless \\ in North America

>Paul D. Miller.

Nameless |brand

>WHAT are you talking about??

You win. because I am smiling

>fuck off.

u!zpr !t agaln _____ z l o u l !
ue kan nvr knou uat a thought !z about

-
-
-

apres J-D marston dancing with Paul D. Miller distracting their selves

>But to me, that is just 'mad boring'. Its the surface. The spectacle. The depthless
sheen of
>unreality. Kinda like your comments. The real language is in finance and
>economics, not hidden in the models bra.

as Nettime Americans are well aware finance and economics follow the model's
bra -
at ANY price, [the economy is driven by women + the very young ... paradoxes
creep in

\\ 2 keep your prefrontal cortex
in your fore head

It is this which marks the future -

DJ.Nameless

>fuck off.

I forgot my handkerchief. Do lend me yours.

<http://www.membank.org/dataset/n/zizek.o.mp3>

NOW is the logical konklusion of western capitalism.
M9NDFUKC occurs in the brain stem.

Everything has been said - LETZ BIOZKULPT !!!

NN - hypothesis ov modesty + pious open seaz

n
n n
n
n n
v3ktor.r2ln - ztra'ng ln 2 dze z'ngularit!

-

Netochka Nezvanova - karesz'ng dze vektor'szd 4th d'menz'lon.
ofooo3.MASCHIN2NKUNST desire free.
@www.eusocial.com
17.hzV.tRL478

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o simply.SUPERIOR +
* *
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o simply.SUPERIOR +
o o
o
o

I LIED>
I LIED. I AM THE SMALLEST FULLERENE.
i am a sphere with 12 pentagons distributed across my surface.
which are you +?

e
|
| +-----
| | <
\\-----+ | n2t
| >
e

2I2.O

<nettime> \\ Internet refr!gertr
From: integer
To: nettime-l@bbs.thing.net
Date: Fri, 7 Mar 2003 04:23:05 +0100
(CET)

> I've known of antiorp for many years (she used to
> infect some lists I was on at the time, circa CE94-96).

nn.z shar'ng koplouz laughter ovr u guezd lt - telefon
about dze forthkom'ng dekada an'verzaz!

guard momvnt ov un'fd human't!

2I3.O

<nettime> \\
From: integer
To: nettime-l@bbs.thing.net
Date: Thu, 10 Nov 2005 10:19:07
+0100 (CET)

>
> 1) what is it?
> 2) why is it art?
> 3) is programming art?
> 4) why are you doing that?
> 5) who is paying for such a s**t?
> 6) do you make a lot of money with your art?
> 7) are you famous?
> 8) what are you talking about?
> 9) are you a hacker? (read: are you a criminal/ terrorist?)
> 10) have you ever had sex?

pfa - sex. du = knou veri verdi + well - new media artists have interactive
massively participative + collaborative sex
whilst state of the budget sensors + electrodes embellish every feasible
government financed orifice ...
male.prostitution is the future [tm]

NN - I have wings. Every angel is terrifying.

velvet touch. if it compliments yours - please keep it.

you are very intelligent.

do you think i am deceiving you +?

when you're not with me i begin to hate you.

I 7

Interviews

...

O.O

<nettime> Pit Schultz Interview with Paul Garrin
From: MediaFilter
To: nettime-l@desk.nl
Date: Fri, 13 Jun 1997 03:54:51 -0400

The following is an interview between Pit Schultz (pit[AT]icf.de) and Paul Garrin about name.space, art and tactical media.

[unedited version]

Originally published in German on the TelePolis website (www.heise.de/tp).

>Pit Schultz:
>
>lets start:
>1. You are an artist, you went deep into technology with
>name.space, but this is not the first time you did it.
>What, in general, does art have to do with media + technology,
>and do how you define your place in it.
>
Paul Garrin:

Control media and you control the public. Free media is a threat to control. As an artist, one strives to discover an effective means of working in any medium--and when that medium is a mass medium, the key is to establish and sustain visibility. If there is no support system to guarantee reliable distribution, the work disappears.

One of the main concerns in my work has been the notion of the public vs. the private.
Territory. Security. Privacy.
And the way that "the media" manages the perception of the public.

These things have always been of interest to me.
>2. The net, nobody can overlook it, as it becomes something
>mystical at the end of the millennium. One of the productive
>questions which were brought into circulation through
>name.space was: who governs the net? It was always
>a tool of power to control the process of naming and even
>more, names are the resistant part of language where
>another semiotic regime takes place. Take religions, the
>space of names is a spiritual one, the space of the dead,
>ancestors, gods and ghosts. Today it is filled with brand
>names. In which way were you reflecting the name.spaces
>outside the net when you began with pannet and what was the
>impetus for your decision to start 'playing' with the DNS system.

A name is an essential and universal element. On the net, the uniqueness of the name is imperative. In capitalism, the idea of uniqueness means "value"...commodity. One of the key elements of oppression and control is to control the notion of identity. In the meme of the "DOMAIN NAME SYSTEM" (caps intentional) the message is control, "DOMINATION", "TERRITORY".

The idea of the "Permanent Autonomous Net" dubbed the "panet" initiative, was founded on the idea that in order to sustain and develop a presence for Free Media, it is imperative establish and propagate an identity. In order to assure the autonomy of the content, totally self regulating, without the control of commercial

interests, it is imperative to buy the bandwidth--the only option to eventual disappearance of Free Media when the "Disneyfication" of media and the net is completed.
[see my article "the Disappearance of Public Space on the Net"]

Two recent concrete examples illustrate this point. An excellent website, disinfo.com was started as a commercial project at TCI (Telecommunications, Inc., the largest cable tv provider in the USA with heavy bets on the internet). TCI had the perception that disinformation was an entertainment site, like the "X Files". What they did was create a "Radical Search Engine" and indexed much of the content of MediaFilter and other sites of alternative media. As soon as John Malone saw what disinformation was really about, he ordered the plug pulled immediately. I then offered the site's founder, Richard Metzger, a home on my network. He had already hooked up with Razorfish.com, luckily. Another is the CypherPunks. The Millionaire's club, eff.org, the proverbial bastion of free speech on the net recently kicked the Cypherpunks mailing list off of their server. So much for their guardianship of free speech on the net. (Autononet offers Cypherpunks a new home if they see this...).

The Sponsors have their agendas and their limits to "tolerance". The idea of what is "authoritative" and what is "acceptable" should not be controlled by commercial interests.

The idea of decentralizing DOMAIN NAME SERVICE came when Network Solutions, Inc. announced that it would start charging \$100US for name registrations. When I studied the logistics of running dns, I realized that the limits on it were artificially imposed in order to limit supply and facilitate control. The central database and "whois" records are all controlled by Network Solutions, Inc., who is a subsidiary of SAIC (Science Applications International Corp.), the largest private contractor for the US National Security Agency and the Pentagon. Most of the top corporate officers are former US military personnel who have retired from service and are engaged in "private practice", including former NSA Chief, Bobby Inman, current Director on the Board, putting their militarily-acquired skills to work for profit. In effect, when one registers and pays Network Solutions for a domain name, they are also paying to maintain surveillance on themselves. Ask yourself. Is this what you want? Does it make you feel comfortable?
[see <http://mediafilter.org/caq/CAQ39NetSpooks.html>]
>
>3. After the insight you got into the technology of DNS,
>what would it need to rebuild a DNS structure if Network-
>solutions would shut down the 'io root-level-servers'.
>(Any news about the connections to CIA?) Is it useful
>to demand a backup which is not under the main
>access of network solutions, and how should one do this?
>

First of all, Network Solutions has a contract with the National Science Foundation which expires in 1998. By that time, many changes will have taken place that will make their disappearance a non-issue. For now, Network Solutions controls an essential facility which keeps the entire internet in sync. It is not immediately feasible or constructive to disrupt this function since it would be (at least temporarily) disruptive of the net. It is not currently feasible to change the entire internet's configuration of reference to the current rootservers without major disruption of service for several days to weeks--by the time that everyone is informed and updated (and accepts the transition),

Running new toplevel names is not a difficult thing. Its simplicity is almost obscene. The issue of global recognition is the key. Right now, name.space lives as an intranet within the internet. Like a matter of perception, the recognition of name.space nameservers or not determines whether name.space exists or not. Like changing channels--Removing the censorship filter. This is a "grassroots" thing, and my favorite aspect of the potential of name.space--the individual's ability to choose their view of the net...Unregulated by commerce or government.

>4. Name.space showed with the efforts and hard work of
>a few people how effective a process of decision making
>can bring about panic-results. (7 new tlds, 4. Feb.)
>How can it remain possible that the internet is an open
>standard, and in which way does IAHF already indicate the
>dangers of the end of such a policy. How would you proceed?
>Is it possible to open name.space from a few-man-project
>to an object of collective mind work? Or do you see a way
>to learn from it, despite the protocols of bind and DNS?
>

The proposal put forth by the International Ad-Hoc Committee

is a mediocre attempt to impose a set of controls and regulations on the internet without any mandate to do so. Their indecisive arrogance is as outrageous as if GATT or NAFTA would have blatantly announced their implementation straight out of the boardroom of some GloboCorp, Inc. without the painstaking international debate they so required. It will never happen. It's legally impossible by current international law.

The internet is international and ideally, self-regulating and the reality is that market forces will determine the dynamics of the net.

The convention of DNS is not the issue presently--it's the scope of its possible implementation. Name.space works with the existing DNS software and protocols, exactly. There is no difference. Name.space IS DNS...and about exploring the potentials of a free namespace. Name.space, from its beginnings has always been a collaborative and cooperative project. Most of the toplevel names were suggested by users via a suggestion form on the name.space website. The new "Integral Database Synchronizer Daemon" or "idsd" that name.space is developing will enable the total decentralization of name registries. Registering a named.address will like reserving a seat on an airline with a travel agent. No seat can be booked twice, and all agents share the same database.

>5. Many people complain that name.space did not work,
>for me it is maybe the best net.art project I know of.
>It shows to me how far art can go, and only as art does it evolve
>as a full success. But even if you don't name it art,
>it is obviously political. it works on the symbolic level
>where naming as a technology of power takes place. The deeply poetic
>and subversive investigation of renaming the net-world, comes close
>to playing with a technological state of madness, where things and
>names are spiraling in their own universe. How do you think it mimicks
>what is already happening(in the net)? How much were you aware of these
>levels?
>

Name.space certainly works. Anyone who says that it doesn't work hasn't tried it. There is no excuse for such false criticism. Name.space is not globally recognized currently, but that will most likely change very soon. Stay tuned....Meanwhile, anyone can try it by changing their tcp/ip dns settings to the name.space nameservers in their area. It currently functions as an intranet that recognizes the whole net. A different route for content. It's about 'content routing' rather than territory or control. Addresses created in name.space don't have to pertain to purpose or geographic location...the names combined with virtual domains can be descriptive of content, and address web pages directly. The "black.hole" project is an example of content routing with name.space addresses. (<http://blackhole.automn.net> or <http://black.hole>).

>6. The economic question. How do anarchy, freedom and a radical
>left worldview fit together with entrepreneurship within the
>'new' cyber markets? People from the left complain that
>you have become a neoliberal, marketeers say that you are a
>dangerous anarchist. It looks like a trap, but instead of
>defending it here, what do you think is the problem on both
>sides?
>

Anything which defies definition is a threat to order. I have been called many things. The speculative labels that make me laugh the loudest are "neoliberal" and "closet-extropian" ...
HEHEHEHEHEHEHEHEHEHE.

:)
They don't have a clue.
:)
that's the funniest part.

>7. The fight is not over, you may go to court. Wouldn't
>it be better to reach a kind of counter-consensus on the net
>and see what comes out of it instead of following the policy
>of MCI vs. AT + T as a one man show of pgMedia against the
>net oligarchists? It wouldn't it be more clever to find a bottom
>line of criticism surviving the Blitz-reform introduced
>by IAHCh to neutralize counter-movements? Along which lines
>you would start if you would open the discussion, taking the
>practise of Altermic and DNS as the backdrop.
>

Your suggestions will not work. In the "practical" world, things do not work out as nicely as one would write them up in a proposal. There are ways to use the controls of the system to cause it to regulate itself by ways that it never intended, given that they always assumed a hierarchy of government-and-military-style order. The people are always supposed to follow that

without question. In this case, the fact that there is no regulation or clearly defined authority over the determination of the toplevel namespace, makes it possible, through corporate law, to establish a competitive structure to the current monopoly and therefore invert the hierarchy, and better yet, eventually totally decentralize it without degrading the integrity of the synchronicity of the dns or internet directory service.

There is an essential difference between Altermic and the so-called "newdom" movement. The newdom movement wants to break up the internic monopoly held by Network Solutions, Inc., by creating many micro-monopolies.

In the Altermic/newdom model, each private registry company would own the exclusive rights to generic dictionary words like "web" or "art" or "earth" among others. Any other registries would have to first buy the name from the "owner" and then resell it as a product or property. This is absurd. It's about the privatization and commodification of language.

The name.space model creates an expansive toplevel namespace that is in the public domain. The toplevel namespace is not owned by anyone and is to be shared even by competing registries. The registries provide a service in the public interest and trust and do not "sell property". Toplevel names can come and go according to use, like a natural process. If there is demand for even one toplevel which can be shared by the public, then it will be created as long as the current version of the software can handle it. If there is no longer demand, it can be "retired" in order to free up space for other new toplevel namespaces which may come into being.

>8. The net is based on the ethics of 'running code'. No admin
>would chance it as long as it works 'somehow'. NS is based on
>a revolutionary instead of an evolutionary, or a parasitical
>instead of a symbiotic, concept. It is somehow breathing
>the air of war, and risking a net-split. How far you were
>thinking this? And do you think that there could be a smoother
>version of it?
>

The concept of a net-split is being propagated by a few individuals who lack understanding of name.space. The current mode of name.space, as an intranet, is a demo, to prove that such naming conventions and content routing is possible. It's already been proven beyond a doubt. The next step is to have all the name.space toplevel names included in the root.zone file of the rootservers currently under the administration of Network Solutions, Inc. This will be resolved in the US Courts as an anti-trust action based on existing precedent and case law.

The letter requesting inclusion of the name.space roots in the Network Solutions rootserver databases has already been delivered to NSI and I have already spoken to their General Counsel on the telephone, in conference with the Internet Business Manager of Network Solutions and my legal counsel, Michael J. Donovan. Our request was a friendly one from a competing company, asking for inclusion in the root.zone file. NSI denies their role and responsibility and said "We do what they tell us to do" (IANA)...but also admitted that they have no written contract which names IANA as the party responsible for determining the contents of the root.zone file. Stay tuned.....

[the case has since been filed in US Federal District Court in NYC... see <http://name.space.xs2.net/ns/legal.html>]

>9. There were several counter concepts. One was starting
>on one new tld (like BIZ) another was squatting unused tlds
>(NT) another was a Rename-the-net project (more artistic).
>Technicians are saying it will only change together with
>new ways of routing (ipv6) and prepare us for Lapsoo directory
>services. I thought about NS more like an Intranet with its own
>Ip space and therefore also DNS. Do you think that once it
>becomes necessary to start an independent technical counter network,
>and do you have statistics about how many sites would participate?
>And again, how you would build up a net where these people are
>bringing their forces together instead of falling into
>another hierarchy?
>

The expansion of the ip address space and the potentials of DNS are two totally separate issues. In fact, with the use of virtual domains, it is possible to free up many ip addresses that are used unnecessarily as hard virtual domains for websites and email. One Sun Sparc can such up an entire class "c" net with 255 ip addresses! I have a mac running WebStar and a Linux Box running Apache which have scores of virtual domains while using only one ip address each. Much more efficient use of

ip numbers, one could say.

Name.space is part of the internet. It is also the future of the named.address structure of the internet. As an independent tactical network, it is a system which will create an economic basis for free media to remain on line without corporate or institutional regulation or censorship. The goal of name.space is to buy as much bandwidth and processor power as possible to insure that there is always a home for free media and alternative voices and visions on the ever changing internet.

>10. Maybe this is a question you want to pose to us. "Why didn't >we participate?" For any of us, NS was a conceptual piece, >we spent hours over the last weeks discussing it, and with it, >the use of radical political/technical concepts, let's >say revolutionary ones within the context of networked >capitalism. We found that, especially with those technicians >who are net-conservativists, it was difficult to accept a completely >new system while theorists liked the idea, but didn't know how and if >it works at all. What do you think attracted so many people to think >and so few to act (in a technical way)?

It is a cliché that people are in fear of change. DNS is a holy cow to network operators. If it works, don't touch it...and forget about it if you can...one less thing to deal with. It's the one centralized aspect of the internet. Big Brother will watch over us and protect us. That is the easy way out. The so-called "hacker" crowd mainly shuns name.space because it was implemented by an "outsider", an artist, not a "hacker". None of them have any concept of law or have the insight to engage on the level that I have, nor do they have the strategic legal, economic and public relations concepts that I have engaged successfully so far in the name.space initiative.

They suffer from simple adolescent jealousy. Too bad. They are a wasted resource when it comes to autonomy and political action. I am very disappointed with them in general for their lack of maturity and foresight.

The theorists have good reason to be interested since name.space has so many symbolic implications. The problem is that name.space is about _real_action_ which requires the responsibility to act on ones propositions and suffer the consequences or reap the benefits, whichever prevails. Certainly not as safe as plain old ASCII. It becomes another dilemma for them whether to think or to act, or how to reconcile thoughts into action.

In all, the idea of Tactical Media in practice becomes the issue. This is a subject that we have all been engaged in discussion over for many years, but very few have put into practice. My problem is that I am a simple practitioner. I can write about things, but only seldom, when I can find the time in between all the actions necessary to actually realize the ideas in my head through real implementation... and the struggle to pay for it all.

for more info, please read my essay,
"Say you want a revolution..."
[<http://mediafilter.org/ZK/Conf/Email/February.16.1997.04.55.27>]
among others.

I'm tired...have to sleep.

Please let me know if you need more comments.

regards,

Paul

I.O

<nettime> double interview: Marc Chemillier (Sans Papiers) and Geert Lovink (Workspace)
From: Geert Lovink
To: nettime-l@desk.nl
Date: Wed, 23 Jul 1997 12:05:27 +0200 (MET DST)

Internet and Xenophobia
An Interview with Marc Chemillier
Webmaster of the Sans Papiers Movement
By Geert Lovink

At Hybrid Workspace, Documenta X, Kassel
July 3, 1997

Geert Lovink: When did you start the website of the Sans Papiers movement?

Marc Chemillier: The movement started on march 18th 1996 and the website was up in July, so a few months later. I had this idea because I felt we were lacking information about their actions, meetings and demonstrations. In the summer of 96 the media began talking about Sans Papiers. I wanted to give the full information. Before, faxes were used intensively, mainly for the national coordination, to communicate with other Sans Papiers groups in other parts of France. But only after the eviction of the Saint Bernard church they themselves began producing some newspapers.

GL: One would not associate a movement of 'illegal' immigrants with the use of computers. How do you see the relation between the Sans Papiers and the Internet?

MC: Computers seem very far away from the situation and the cultures of immigrants. But they understand very well how the computer can help them and they agreed completely with what I proposed at the time. One of their representatives, Babacar Diob, is himself a computer developer. When I began, I hoped that we would receive some messages from Africa but it did not work out. Those African people who are connected to the Internet do not feel any solidarity with the Sans Papiers, who were seeking refuge in a church in Paris. One of the answers we got was: "I don't care about French people. They don't want us to go to their country, and I am working in Canada or America, so I don't care." The people who have Net-access in Africa have money and visa. The problems of the Sans Papiers do not concern them.

The website now has two parts: the webpages and a mailinglist. The list is managed by a person from the newspaper "Le Monde Diplomatique". The website is private and runs from a server in San Francisco. The mailinglist has 300 subscribers and the site has about 1000 pages. In the beginning it was mainly information from the Sans Papiers, press releases and also material from the "College des Mediateur", a group of well known people who wanted to help the Sans Papiers. Then people on the Internet contacted me and offered to help me. The website is built in circles: in the middle are the 300 people in the church, then the College des Mediateurs and the next one are all the persons involved in this issue, like the government. The fourth circles contains articles about the politics of immigration (in France). The fifth one deals with immigration in other countries.

GL: Why aren't the people themselves making use of computers?

MC: It's not so easy. It is a technological instrument and the Sans Papiers from Saint Bernard church have got nothing, very little money. Babacar Diob wrote a book about Sans Papiers and from the revenues he bought a computer and now got onto the Internet. He is the only person doing the communication between the virtual world and the world of the Sans Papiers. The other members got printed parts from the Web. We put a print-out of all the messages that were sent to the website on a wall of the place where the immigrants are living. The web is important to provide people with basic information, like about the laws. If you ask people a question about immigration, they will say: "There are too many immigrants." But they cannot tell you any figures. The fact is that only a few people in France are (yet) using the Internet. But together with video, papers and pamphlets, it might work. The movement itself is multi-lingual. France do not want immigrants, but they are using the French language as an intermediate. There are many African languages spoken by the Sans Papiers. On the website we try to make a maximum number of translations available. Some of the pages are translated in more than ten languages. People are contacting us through the Internet and offer us to translate documents into Italian, Polish or Swahili.

GL: Many people in Europe, especially older intellectuals, seem to be sceptical about the use of the Internet. Do you encounter this also in your work?

MC: Recently, I read some of the texts you are referring to, and I became confused about the Internet. I am wondering to what extend the Internet is contributing to the current xenophobia. When I am working on the website, I am alone with my computer. It is certainly something we have to have a closer look at. I am not sure what we can take from the Net, from a general tactical position. It's really open for me. Jacques Derrida recently wrote about the tension in the contemporary

world. On the one hand, people can communicate so fast and so easily. The xenophobia in France or in Germany, on the other hand, seems to be a reaction against the speed of the television, the airplane and the Internet. But he is not very pessimistic about it. This reaction to this open world is temporary and local and not so important.

e-mail: marc [AT] info.unicaen.fr
The Sans Papiers movement: <http://www.bok.net/pajol>

(edited by Patrice Riemsens)

Interview with Geert Lovink
By Marc Chemillier
Recorded in Kassel on the 4th of July, 1997

* Could you explain in a few words what does it mean, "Hybrid WorkSpace"?

Geert Lovink: We are here at Documenta, which is a very large art exhibition, and it was the choice of Documenta, Catherine David, and the new Berlin Biennale to make a space together where not art is exhibited, but which is a "workspace". I mean: the name says it all. I chose eleven groups to work here in a three month period, and they all work here on different themes like migration, racism, cyber-feminism, independent media. A group will come here to make radio. A group will come here to discuss the relation between art and science, looking at biotechnology and genetechnology. So a lot of things will happen here, and some of them will be more like research, other will be more like campaign, political campaign, other will do more like discussions, debates, but it's not an art exhibit way you just show works of art. It's different. It's producing content. And it's much related to the Internet, because the half of the project is about the debate between what is going on here and the Net.

* Ok, but why do you call this 'hybrid'?

Because we have the situation between social space here, real space, and Internet, which is cyber-space. In our definition of media, we have a lot of different media we are using. Every week we make a radio program, we are using a lot of video, we are producing text pamphlets papers, and all of them in a hybrid way, linked together. So it's like hybrid media. That's where it actually comes from, the idea "hybrid media".

* In what sense do you think hybrid media can help social struggles?

I think it's very important to work with a hybrid definition of media, not to believe in the one media which will determine all others, like in the past intellectuals believed in the word. They believed in the written word, and the spoken word. They believed that a discourse was everything. And nowadays, people believe that image is everything. So if we, let say, conquer TV, then we will conquer the consciousness of the masses. We don't believe this. We don't believe in images. We don't believe in texts. We believe in our own very specific hybrid use of the media situation, and not giving one medium so much power. Maybe also we want to criticize media power as such.

* Has it some relation with what you call "tactical media", and could you explain in what sense?

"Tactical media" is a word which came up in early nineties. Maybe as a critic on alternative media idea, "alternative media" meaning "we have good content, we have good propaganda, we are right". Because we have the good arguments, we have the good informations. So what's wrong? What goes wrong? Everything went wrong with that concept, because it created ghetto. It created an isolated information ghetto. The information did not actually spread. So there was a crisis in the concept of alternative media. You can see that in many different movements. With the idea of tactical media, we mean that you can switch platform. Sometimes you work with national TV, sometimes you make a pamphlet with only a hundred copies. We treat those things the same. It's not that national TV is much more important than our own pamphlet. No, we switch for each situation, we try to see what is the best media mix. Maybe it's only a conversation between you and me. Or maybe for a radio station, somewhere. That defines your tactic, where you are, against dogmatic use of media.

* If I remember well, in your text about tactical media, you spoke about a "world of migrants". You said the world is becoming a world of migrants. Could you explain this, and explain the relation between this and tactical media?

It has to do a lot with that the information is becoming very fluid, and that we are also like in the Net. The information is travelling. It's not so much anymore located to one specific place. So the information about sans-papiers is travelling all over the world. Like the people also. It's a

rumour that is spreading. And I can tell you here that I saw the first video of sans-papiers in Tokyo. When I was in Tokyo, of course I knew about the movement, but I saw the video for the first time in an activist conference there, where people discussed the media tactics of sans-papiers movement, and your works also was discussed there in Tokyo, and the relation between the sans-papiers movement and the homeless people in the Shinjuku Station in Tokyo, which is also a movement that is more and more using hybrid media, a lot of different media, which is suiting their specific situations. So in this way, the information is travelling, migrating, with the people.

* And are you optimistic or pessimistic about the future of such media, and the way they can change our lives?

I hope the media will become less and less important. Because I am very much concerned about media power and the monopoly. So if we can try to disseminate media, and lead to democratisation of media, media themselves will become less important. They will become more part of daily life. And we can maybe hack or maybe we can squat the importance of this. This is sounding maybe a little bit utopian, but this is, I think, our ultimate goal. Not maybe the abolition of media as such. I think we always want to communicate in one way. But the symbolic power now is growing so much, and this power is in so few hands, like Time Warner, CNN, et caetera, that we should break that power. Not only by criticizing it, it's economy. Not only by making an alternative to it. But I also think by just spreading, opening all kind of channels, for everybody, and try not to speak any longer for the people, but let the people themselves speak. I think that's a very important switch that we make, that we try to give power to people by learning them how to use media and technology. I think that's the ultimate aim.

* And what do you think about the thesis we discussed yesterday, which says that the new technologies are related to xenophobia, and that they are not developing communication between people, but they develop isolation of people, alone with their computer?

The isolation is definitely taking place in the WorkSpace. So if we see the computer as part of a restructuring of the labor force, then it's definitely sure that people not only lose their jobs, but lose income. So they will earn less money, they will work for more hours, and they will have more flexible hours, meaning working basically always, always being available. The technology is actually facilitating us with that: the instant availability of the labour force. So you can never say "oh I'm not at home", because you are controlled by small camera, maybe the speed of your typing is controlled. In that way there is a huge control and yes, isolation. But I think social movements can definitely use the same technology to break it. But then it should go with real life meetings. We don't believe in just virtual cities, huge web sites. We believe that it should be hybrid, with the real life meetings like between us now, here, in Kassel, the link between Kassel and Paris we are making now, and Amsterdam, and many more places. And we use that communication to establish those links between people.

* And what about the relation to xenophobia, Internet and xenophobia?

I don't see that. Internet is much more fluid. Xenophobia is just one phenomena, or one response to that technological shift, technological revolution as some may call it. It can also be anti-european, it can be anti-american. It's not necessary against foreigners or Africans. It can look for any kind of victims. Maybe it's now focused on Africans, but it can very easily move against the poor, or next time against unemployed people. And that's just very much the political climate. I think this depends very much on how politicians are dealing with this. And I must say now that in this political climate it's very easy to make a relation between computer and xenophobia, because the politicians are encouraging this.

Related sites:

<http://www.documenta.de/workspace>
<http://www.waag.org/tmn>
<http://thing.desk.nl/bilwet>
<http://www.desk.nl/~nettime>
<http://www.contrast.org/>

2.0

<nettime> scanner project interview
heath bunting
From: j bosma

To: nettime-l@desk.nl
Date: Thu, 20 Mar 1997 21:24:15
+0100

This interview was made in march 96 and concerns a project heath bunting proposed to make for the conference Next5Minutes, which dealt with art, politics and tactical media. N5M, as it is called in short, was held in januari of that year.

You can still find information about this conference at www.dds.nl/n5m

heath bunting:
www.irational.org
JB: Can you tell us what you wanted to do for Next5Minutes?

hb: The big idea was to create the first section of the underground secret service and this would be a radio listening post in a proposed series, covering the world, linked together via the internet, enabling people to listen to and monitor radiotransmissions remotely. This could be pirate transmissions, policetransmissions or any kind of radiotransmissions. It seems a shame that large governments and legitimate state secret service have their own networks and the underground always seems to be the victim of these. It would be quite poetic to reverse this, I imagine. Things that would be required would be a computercontrollable scanner, a small pc, a bit of glue software, total cost about a thousand pounds. This would have to be installed somewhere on a vast network somewhere within the city. Central is better.

JB: What kind of network do you mean? I don't understand.

hb: Well, the main problem people have with getting connected to the internet is that they want it to their premises, at home or their business, whereas this would only have to reside somewhere in the city, because the radio would do the local carrying. So for instance you could put the internetscanner in a advertising company or so, if they already have a fast link, so you wouldn't have to lay a leased line to a specific receiver. You could just tack it on to an existing network.

JB: What is this glue software?

hb: Its just a piece of software that would take audio from the scanner, pass it through the computer, digitise it and place it onto the internet to people that want to receive it. Very simple software, it can be written in 5 minutes by experienced hackers.

JB: But was it written?

hb: It was half written. A colleague of mine who was enthusiastic about the project set to work straight away, in visual basic, on his pc.

JB: And why wasn't it finished?

hb: We ran out of time, because it was christmas, and nobody works at christmas. Also money. It was suggested to me we could run an entire local radiostation for a year on such a budget. But I think we could probably obtain the equipment.

JB: But wouldn't it be so that only one listener at the time could control the tuner?

hb: Only one could control, but many could listen. As I said it would be a kind of elite underground listening post, and hopefully many would grow around the world, so people would have their choice. If one was occupied they could listen somewhere else. Its not really for entertainment, its more strategic.

JB: You could tune into any bandwidth you would want to as well?

hb: Yes, it would be good to have a scanner that would cover all the spectrum. We don't really want to dictate whether people should listen to piratemusic or whether they should listen to military broadcasts or cellular phones, whatever.

JB: This can not be a serious threat to the government can it? Is it a joke?

hb: It is a serious threat to be able to operate in the same media as repressive organisations.

JB: It is just a serious threat because you are present, which you weren't before!

hb: It is a serious threat because you can demonstrate that you understand how they operate and that either by action or just by word you can reverse or reflect their own ideology. For instance, slightly different to radio, most of my international mail is opened. Specifically when it comes from Japan it is very carefully opened and the aperture is made very delicately and reinforced with cello tape for the insertion of a videocamera. So I was thinking it might be nice to make a whole series of envelopes with prelubricated apertures, clearly marked for the assistance of the secret service. It would just say: "Please inspect contents here", for instance. I like to imagine peoples experience of these projects.

So, if you can imagine somebody who's job it is every day to cut open an envelope, reinforce it with cello tape and then pass it on to their superior who will inspect it, can you imagine the first person going to the superior saying: "Oh, this one's already been done! And its got instructions on it."

I think that would be quite funny.

JB: So you're just teasing them actually.

hb: Seducing. Those two people will know that somebody is playing a game with them. And hopefully it will awaken them a little more to what they are doing. Make them think.

JB: Are you an idealist?

hb: No, I am not an idealist. Maybe a poly-idealist (laughing). No, ideals always end in violence and I don't like violence very much. It makes me scared.

JB: The remote scanner might still be developed.
Time and money required.

*

3.0

**<nettime> HIP: interview with marta
(european counter network-rome)**
From: Geert Lovink
To: nettime-l@desk.nl
Date: Mon, 11 Aug 1997 17:36:34
+0200 (MET DST)

note: this article is one of the results of the on-line journal which was produced during the Hacking In Progress event, last weekend. The live net reporting marked the start of the magazine of the digital city Amsterdam. You can find the text, audio and video reports at: <http://magazine.dds.nl/>

For the first time, a number of political providers from europe held an informal meeting to get to know each other. After the presentation of contrast.org (nl) groups from Paris, Italy (ecn), Hamburg (nadir.org) etc. discussed about forms of collaborations like the newly created international federation of independent media and the tactical media network, which is currently based at Hybrid Workspace in Kassel. (geert)

Interview with Marta from Rome about ecn (european counter network) and islands in the net.
by bas r.

Can you explain what ecn is and does?

Ecn is something like a political provider: we offer space, e-mail, knowledge, network services (of course without asking money) to groups and individuals of the underground scene in Italy and outside. Groups and individuals must have a few characteristics: they must be self

organizing, anti-fascist, anti-sexist and anti-racist.

How did this initiative start?

Ecn is now an open political provider, but its roots are from autonomia operaia, a political movement that started in the 70s in Italy. We started very early with communication technology for the Italian underground and computer scene. In 1989 we created a network of BBS to exchange information between movement radios, social centers and squats in Italy. After three years we joined another new-made network, called Cybernet, and passed into Fido technology. These two networks, ECN and Cybernet found somehow the space to share two souls: a political one from ecn and a cyberpunk, techno-political one from Cybernet.

We shared (and still share!) different discussion areas: the main one is the cyberpunk area, where we speak about every argument concerning the use of new technology, politics, transgender, drugs, counter-information and much more. Other areas are about social centers, cyber rights and more.

The network of Fido BBS's still survives, and just last year we decided to add an internet service to our efforts, called Isola Nella Rete (islands in the net, go <http://www.ecn.org>). This is a new project, that involves new people and new experiences from both original networks, ecn and cybernet.

Did this 'opening up' towards the internet have consequences for the contents of the network?

The explosion of the internet arrived in Italy in 1994. Before this, the internet was accessible only for universities and for research purposes. So, when it went public and became commercialized, the interest of the general public in life on the net grew. More people became aware of the possibility to get or to share information on the net - and more people learned about ecn and got progressively involved in it. Isola nella Rete chose to open its services to every group in need of a place to organise themselves on the net. The conditions of access are the ones mentioned above.

Opening up to the internet also brought discussions on cyberrights and related issues to a larger public. New interests have risen amongst the larger public because of the internet explosion and our islands on the net initiative, like the importance of anonymity in the digital age. Anonymity was considered a bourgeois desire at first, but after people learned more about the importance of this issue in the digital world, where you must defend yourself in a different way compared to the analogical world, they got involved in this discussion. Anarchists used the islands for informing people on the legal actions of the state against them. This made the anarchist movement more sensitive for communication technology; before that they only saw the negative sides of it.

What about the sense of community? Is it different on the islands as compared to the BBS?

With the Fido BBS technology there was (and still is) a clear sense of community, as compared to the islands in the net website. On the islands are now 4 mailing lists: about social centers, cyberrights, zapatas and 'movement', a more general area. But these mailing lists are not so 'immediate' as the Fido bulletin boards are. People feel somehow less involved. They see the website (the islands in the net) as an instrument to publish stuff (you read it and maybe answer sometimes) and not as a place to socialise. On the Fido boards people really feel present in a place they share with other people. This sense of community is much lower on the islands.

For the cyberrights discussion, there is a gateway between Fido and the web, the messages are the same (if it works). Now the other areas of Fido are being gatewayed to newsgroups (instead of the web) because we think these give a better sense of community.

What happens on the islands today?

First, there is a project on the islands on political prisoners who have published their diary (in print). We have put that diary on the net with the possibility for everyone to add their own appointments and ideas. It has become a kind of guestbook connecting political stories to all kinds of personal and public events in daily life.

Another project of the islands: we offer a real audio service to movement radios by publishing audio info points - this could turn into daily radio news bulletins over the net.

We also mirror other sites like the German magazine Radikal. And we offer space to political groups from outside Italy, like ecn France and a

Spanish political action group.

Apart from discussing issues like anonymity we also build the tools necessary for getting it! Like an anonymous remailer, the 4th in Europe. And we offer a collection of software like PGP for encrypting your messages. This includes software from the US for instance, that should not have been exported :-).

These are all the things that the islands in the net are doing themselves. Beside these projects a lot of other initiatives are guests on the islands. Sometimes we have to teach them how to work with the net. We believe in having as many participants fitting the profile as possible, even if they are sometimes 'politically incompatible', like Italia Cuba and the anarchists pages. Everyone should be able to join, this makes the islands richer we think.

Now there is a structure (websites, newsgroups, e-mail, anonymous remailers, etc.) and a place where all info is gathered. For the future we are looking at ways to re-create the web more as a tool to share information, we want to bring more interactivity into it, and show how everyone can organise their initiatives on the net. This we show to both the general public and the underground. Finally we want to extend our international contacts. If you are interested, go <http://www.ecn.org> and write to info [AT] ecn.org!

4.0

<nettime> Interview with Janos Sugar

From: Geert Lovink

To: nettime-l@desk.nl

Date: Thu, 26 Feb 1998 08:15:50 +0100 (MET)

Intermedia: The Dirty Digital Bauhaus
An e-mail interview with Janos Sugar (Budapest)
By Geert Lovink

GL: Can you describe for us the way you encountered the media in Hungary from, let us say, the late eighties? In my view, you started working with film and video at a time when the dark period of the early eighties was over and new era was about to begin.

JS: I started to work with film in the beginning of the eighties. Parallel with my sculptural studies at the Art Academy, I worked with the Indigo (interdisciplinary thinking) group and we did shows, happenings, films together. Since the leader of the group was Miklos Erdelyi who himself was partly a filmmaker (conceptual artist, writer, painter--the most influential artist of his time and since) he pushed us, the group a bit in the direction of filmmaking. He did his films in the Bela Balazs Studio (BBS), and so in the early eighties I started to visit the regular Tuesday BBS meetings. Filmmaking at that time was still having some revolutionary romantic appeal and the most exciting and authentic place among the Hungarian filmstudios was the Bela Balazs Studio.

BBS was a strange phenomenon: in the ocean of counter selection a little island for (state-sponsored) experiments in the sense of expression and political tolerance. The studio produced strong documentaries; strange shortfilms resulted but were rarely shown.

Concerning the dark period, I have to say, it wasn't so dark. Only access by the general public and mainstream media was censored, not production. Public culture was strongly controlled: censorship, bans, but a vital underground art scene (the second publicity) existed, and maybe that is most important. Having no space for the ambitions, no practical perspectives, we had lots of time. For me as a young artist, it was an idyllic training--everyone was approachable, ready for dialogue.

A couple of years before I joined BBS, I started to view films consciously and I had seen the basic works. My father took me to see Antonioni's 'La Notte' (The Night) when I was sixteen. And after this, the biggest impact was Godard's 'Masculin Feminin,' which I saw in the late seventies and changed my view about film and filmmaking. Later, I made a few super-8 pieces, worked in films (as an actor in several of Ildiko Enyedys films and even in her diploma work). Finally in 85, I made my first film, a 50 minute long 16mm piece, 'Persian Walk,' which caused such an unprecedented scandal in the BBS that I had

no chance to make anything there for years (and only 4 years later could I obtain a final print of this film). I had some experiences with video, but except for a few narrative pieces, didn't do much. I couldn't have a daily experience with video because access was very limited.

GL: What about computers-- do you recall your first encounter, was it in an artistic or academic context?

JS: In the mid-eighties, computers appeared in my horizon. In 86, I was given (along with other young artists) some computer time to produce works for the first Hungarian computer graphic show. The officials wanted a computer graphic show, at least some smart people sold them the idea. The only problem was there were no computer artists, because there were no computers available--for long years--because of the rigid regulations. You saw just hardware parts and even they were sold mostly second hand. Anyway, they managed limited access to some IBM PCs in a room in some state computer research institute and the invited artists were working by a timetable. The only software was "pc paint" and I never heard this name again.

>From the mid-eighties, besides my solo shows of installations, I participated in several such national computer art shows ("Artists Hongrois et l'Ordinateur" for example, classical cold war) but not having steady access, I wasn't so excited about it. Once I even had a little job (with the help of Tamas Waliczky) to draw new backgrounds for an existing karate game. I did it, but it took so much time! Then, I nearly bought an Amiga, but for a long time, the only computer around me was a C-64 I used with a tv and an external drive as a typewriter. Actually, this was my real experience with a computer. I realized that using a word processor changes my attitude toward writing totally. Maybe toward everything.

GL: Still, you had little access to machines and perhaps also to the current media theory of the late eighties.

JS: No real access to video, that's what I really missed. That's why I didn't do any real video art work, which requires in my view a sort of daily practice, a kind of coexistence with the medium. I didn't really miss the computer. Regarding media theory, the situation wasn't so bad, at least we knew that something called media theory existed. Miklos Peternak published some good essays and he had a rather different voice from the others. There were some rare publications, monthlies, small circulation textbooks, and Benjamin, Barthes, Baudrillard, Virilio, Feuerabend were somehow present.

In the second half of the eighties Miklos and I started lecturing on film together, and we did it for a few years. There was a so-called Free University, offering a broad choice of evening courses, anyone could enroll in, lots of language courses, and the rest was popular science, art, travelling (the expert lecturer showed slides of his/her journeys). In 96, I did a work using this organization's slide archives--an enormous, unorganized 35mm slide archive of everything, from the AK 47 to sex-education. So, one day walking from somewhere to somewhere in the downtown, I bumped into Miklos, who told me he is just going to give a lecture there on film. We started to talk and I went with him and when the time came he asked me to take part in the discussion. The next year we announced the "Alternative Filmschool" which went on for 3 years. We were paid and we could order films which even we ourselves even hadn't seen. The audience was very mixed--a bunch of young people, elderly people mainly napping and some knitting ladies. We always showed two films and finished with a conversation between us. Sometimes we changed the order of the reels. Later we did a series in the Kunstszall, under the title: "Film Utopias". Originally, my opera on video technique was planned as the closing event. After all of those experiences I wrote an essay: "The Fate of Intention in the Genre of Two-Dimensional Moving Image".

GL: How would you now describe your media awareness during the period of transition, let's say the during the period 1989-92?

JS: This was the time, when I had real life experiences in media theory: the early years of typical East European spin doctorship, watching the soap opera of changing political rhetoric. First political then financial fight for the mass media (The word "media" first appeared in Hungary as "media war", the general usage of the term was/is: "press"); the more and more conscious usage of tv medium by the politicians; the Rumanian tv revolution; the increasing financial difficulties of the BBS. Altogether, this produced a mixture of anecdotes, shocking experiences, and lots of incredible examples.

Before 89, things like political commercials or massive ad campaigns were totally unknown in Hungary. And in 1991, in the summer, I was commissioned to do in a few months a five part series for the

(state) TV. A very courageous producer, who (for a short time) had relatively large broadcast time, started to work with outsiders, visual artists. She asked me to do some four-part series, and with Gabor Bora I made a proposal for "Misunderstandings" which she accepted. I could work with professional TV technique and (because everyone was busy with politics) not even my own producer saw it before it aired. We felt a growing competence and there were lots of opportunities to explain our approach, like inviting people and organizing events such as "The Role of TV in the Rumanian Revolution," (conference, 1990). This led to lots of contacts and information from abroad. And somehow this activity led us to establish the Intermedia Department in 1990 at the Academy of Fine Arts (from where, btw I was kicked out in 84), which was the first program of its type in the post-Communist region.

GL: Do you think that there was a dialogue with the early avant garde, or with film of the sixties? Or is this just a reconstruction afterwards, to build the story of the so successful Hungarian Video school around Gabor Body?

SJ: There is always a dialogue in art. The hard core avant-garde was somehow still present. Lajos Kassak died in the seventies. Moholy-Nagy became a national pride. But the films of the sixties were more or less under the strong influence of the zeitgeist and for young people poetry was out and filmmaking was in. The film medium represented something very important for this generation, who met the reality of WW2 mainly through films. (nowadays we meet irreality through special effects in the movies.) Film was the top medium: expensive but efficient and glamorous, the dream of every modern artist. Gabor Body was very literate even in an academic sense and represented a very strong intellectual but revolutionary attitude in the filmmaking. His innovation was linking techne with philosophy which appears in a very consciously controlled visually. And maybe because of this, he understood best what video is. Unfortunately, we cannot speak about his video school. If he could have worked further, I think the significance of video art would be a bit different.

GL: You are not making a clear difference between the second part of the eighties and the early nineties. Is this really the case, no 89 fall of the wall what-so-ever?

SJ: I think for Hungary, the watershed was 96. This was a long standing trauma even for the politicians too. After 96, they had to give some perspective, optimism, to the people - and for themselves as well. It's interesting, how a so-called unsuccessful revolution like this, killed by the Yalta Treaty, can be successful in a sort of long term. That's why Hungary could become a bit more liberal as the other East Block systems became more rigid. Later, I guess, this somehow became the role of Hungary in the Warsaw Pact. Censorship was based on three principles: support, tolerance, ban. Practically, the Communists used the system intelligently--banning a few, tolerating a lot and continuously playing with dissolving previous bans. The heavily-banned intellectuals were less harassed than in the other countries and were mainly forced to emigrate. People were allowed travel every 2-3 years; information traffic was relatively strong and the cultural life in general was not bad in Budapest--rather ok book publishing, exhibitions, classical music, good choice of movies, etc.

There was also the so-called underground or second publicity (art shows, pop and contemporary music, performance, samizdat etc.) with real personalities and with a strong moral position. Looking back, for me it was like an incubator or a natural park: it wasn't difficult to survive, lots of time for talks, meetings, discussions, intensive contacts, partying and of course in most of the cases not the slightest hope for a practical result. No contacts with the so-called first publicity, which was the realm of general or mass society or however you want to express it. The single and most cruel restriction for culture was blocking avenues to reach the broader public.

No competition between the old and new, no aggressive cultural memes, no random spread of cultural inspiration. Only insiders knew about the best things going on in art. It's somehow like a philosophical problem: can anything be valid if no one knows about it's existence? Schrodinger's cat in the artworld. This situation caused serious damage, not just in the art (which became hermetic and context bound), but also in the general public. People couldn't know anything about this booming period, about this creative capital. If you go to a library and look through the papers, magazines, of that period you won't find any reference, any news or mention about what was really happening, what was important for us. It's tragic, because the majority of actual decision makers, politicians of today are the so-called average people of yesterday--former normal people who had no extra information source beside the state media.

Nowadays, people tend to think it's just well-known general nostalgia for the good old past, but it's not: that cultural second publicity produced

the most important solid values. Since Hungary was the most liberal country (the weakest link), there was rather big attention from abroad, lots of visitors, curators, artists. With the dismantling of the Iron Curtain, it has changed: a sort of cultural protectionism emerged between the former Socialist countries and Western Europe. We are not anymore pizante Easterners but weak competitors with a bad infrastructure. I don't agree with such an argument, I think the fall of Communism changed the total situation, not just in the former East. In other words, the Cold War deformed the Western cultural infrastructure as well.

GL: Could you tell us about your specific way of making films. It is not exactly experimental (in the technical sense), nor does it follow the classical way of narration, it is also not video art. Perhaps you are making a kind of fictional art documentary, trying to undermine all the existing genres...

SJ: Fictional art documentary, thank you, I accept that one. The category I like the most is introduced by Miklos Erdelyi: 'cognitive film'. The notion originates from the total competence consciousness of avant-garde, which I experienced within the Indigo group. This total competence is more linked to the opportunities (site specific - in a complete sense) than to one or another particular medium. It felt natural to use film, but of course I had no idea for what. So all my films are different, like a different construction, I would say, singular solutions. For me the thought, a sort of hermetic dramaturgy, is essential, if it's somehow complete, then comes the execution, which is sometimes resulting in the humiliation of tradition. I am proud that my film 'Persian Walk', in 85, caused such an outcry in the BBS. Even two years ago, I was asked by a renowned colleague to remove the BBS logo from the credit of my latest film, "Ambiguous Window."

I cannot accept the notion of experimentalism, because such a thing outside the film doesn't exist in other genres. I believe that even within the film medium an intensive dialog should go on between tradition and progression like in literature, painting etc, where maybe innovation is having less attention but it's not barred from the mainstream. This separation in film makes any innovation more or less a political question. Nowadays the once 'most important genre' (Lenin) has become a very well-integrated part of global entertainment. The big budget cinema is the best vehicle for the subliminal education (of the proletariat). It is very exciting to analyze the hidden messages of the Hollywood movies, like cooperation, partnership, respect, love. I think it is already beyond film, because with its complex ties to merchandising it became the social medium, with basic but irresistible messages.

Making film is expensive, and that's why a film should be immediately understandable in the present, otherwise the high production costs will not come back. In other mediums, working artists shouldn't necessarily put importance on instant success in the present, the artwork has time, can wait, until the proper perception. Art history is full of (time is on my side) examples. That is my basic position.

Miklos Erdelyi told the audience in the Millennium (NYC), before the screening of his film, that usually a few people walk out during his films, but those who remain don't complain after at all. After making several shorter films, I became more and more interested in a kind of a synthesis of the avant-garde attitude and experience in filmmaking and the so-called movie (traditional, feature length, narrative) experience. I wanted to demonstrate that beside the big budget (Hollywood) and low budget (artist film) genres, there is a third production possibility: no budget (independent) filmmaking. In 92, I did a film, "Camera in Trouble", which contained a long narrative block. Together with this, I cut a short film, "Ambiguous Window," of footage I made with my own 16mm camera between 89 and 91. As a result of this double experience, I realized that filmmaking is not necessarily expensive and I decided in 93 to make a feature length film, "Faust Again", (under production) immediately. To realize an idea immediately is an everyday experience of a visual artist, but totally unknown for a filmmaker who is bound to the production costs.

With video, the situation is different: not having real access to it, I use it only rarely. In a strange way by teaching video, my interest in making videos is growing. Somehow it's the first forgotten new medium. I think video is still or again very relevant. Maybe the presentation of it should be different, like giving the viewers more time or some unusual environment. It is remarkable, that not the improved recording technology but the improved display technology, like making better and smaller projectors, has made a new impact on video art.

GL: You spent a lot of time building up the Intermedia Department

of the Art Academy in Budapest. There, you having been teaching a lot, for years and years, perhaps even more than anything else. But what you have been doing with the students exactly somehow remained a mystery for me. Tell us something about your methodology and your conclusions.

SJ: The starting idea was to create a media faculty which we did with Miklos using our strong Indigo (interdisciplinary) experience, connecting art and thinking, in the sense of total competence. Art, technology, science with an undefined outcome. We used the word Intermedia as in "interdisciplinary plus media." Just after it became evident that Dick Higgins coined it, in opposition to what multimedia meant at that time. For Higgins, intermedia was the positive pole. I am really pleased we are linked somehow to the fluxus which is still flux.

Practically, I have a double job there. I am doing one two-year course where I teach art and an another two-year series of media theory lectures to the same bunch of 15 students, for their whole first and second year. Besides this, I have steady consultations with 5 advanced students who have chosen me as their advisor. Of course, there are other obligatory courses for our students in photo, multimedia and web design, art history etc. My goal is to enhance the consciousness of the students, to be able to go radically beyond their own unconscious sympathies and choose unpopular, less easy solutions. I think the presence of the unprecedented, referenceless media, and the emergence of the work-entertainment-education conglomerate manifests itself more in a general media consciousness than in the use one or another so-called new medium. Its social impact is bigger than the cultural. With this new experience we can see and treat the other genres (if you like the old media), as a medium.

The first thing students have to do is to write a fictional biography; then I ask them to collect analogies. Then, there are various exercises in video: like analyzing a real life action by montage; making short video pieces using text, short cuts, raging on the mixer; a series of irresponsible plays with the equipment. It is like teaching a language. In the meantime, we watch and analyze classical video art and anything else they bring--works, objects, collages--to discuss. To exercise control over the image, they have to create a narrative b/w photo. I require them to make three-dimensional (plastic) scripts or models in addition to the classical storyboard for their videos.

Last year, in the spirit of tactical media, which I was lecturing about, we did a media event. Since the most popular evening news uses a live background image of the city, we defined a point within the range of this backdrop camera and we gave flashlight signals and this was broadcast throughout the TV news. Parallel with these studio exercises, is a weekly lecture on media theory, where I begin with Adam and Eve (share of work, specialization, secularization etc.), later touching photography, film, video, computer, hypermedia.

GL: What should a new media education in an art context look like? and did you have any inspiring models? How should a digital media bauhaus look these days?

JS: I think still deep in the core of any art education is the good old 'nosce te ipsum'. For the Bauhaus technology that was a metaphor, the zeitgeist. But for today, we are learning how arbitrary a so-called functional design can be. Nowadays, technology is fast moving, constantly upgrading and development is a continuous act, like an open language whose grammar always changes with usage and whose new idioms evoke new syntax and new grammatical rules. Result--an endless spiral--a language that wants to tell everything, but is actually falsely transparent. Technology needs instant and powerful demonstration and promotion to evoke demand among buyers. Using artists is the cheapest and most efficient crash test for the sw/hw manufacturers. But art cannot really function in a mediated form. We can alienate form and content but not in art. That's not very good for a visual artist.

The so-called new media should be treated equally in every sense: so digital kitsch is kitsch too, but let's not forget how the medial aspect changes our attitude toward the other ways of expression. In a certain sense I think our Intermedia is an ideal model for an actual higher art-education program. We are in the middle of a traditionalist Art Academy, we were accused often of letting dilettants, people who cannot really draw, into the church of art. Our very poor conditions (we never got our full budget) force us not to fear or worship the technology and to create makeshift configurations in our run-down hardware. We teach the practice and the theory of the so-called new media, but we encourage the use of old or traditional techniques too. In the case of new media, it's very difficult to forget the tools--they are sexy, pushing and more and more capable--but the message is more an attitude than an immediately profitable limited expertise. We have a lots of visitors lecturing and our department

is popular, probably because the students feel the freedom to work with the most adequate medium. Today's digital Bauhaus should be dirty. I don't really like the hospital/airport atmosphere of media labs, which suggest a sort of neutrality, distance—the ideology of design.

GL: We have all seen you running around in Budapest, switching from one medium to the next all the time, several times a day even, between installation art, writing, teaching, theater, film and video, and increasingly working with the computers. And organizing events like the conference series MetaForum we organized together with Diana McCarty. In a way you yourself are embodying the whole idea of Intermedia. But your surroundings are perhaps not so fast, not so flexible... You must have seen a lot of mistrust and misunderstanding. Is 'intermedia' a utopia for you?

SJ: It's not a utopia but it's not something I am concentrating on either. I would rather say I am working along the maximum action freedom radius. It forces you to connect things, because of lack of time, to solve one problem with another, there is no time to worship the medium, just using it. In such a multitude, only the simple models can survive. (like: treat the present as if it were already past) It's like laying a very complex pattern whose regularities or laws are discoverable only much later. Living without feedback.

That's the game. In making art, you can experience doing or executing something which isn't based on any practical demand. No one knows about it, only you. It is your sole personal responsibility to realize/not realize if you have an idea. No one knocks on your door, comrade artist, hey, where is the painting? we need the novel! or we cannot reproduce our working power without your film! Such a thing doesn't exist in art. It could be a definition as well. Anyway, that's my experience in visual art and I just transferred it to other areas. If I have an idea, it's a big thing, let's say the most difficult part of the case, and the realization is much easier because it's just practical. I learned immediately how to forget the practical difficulties simply because they are not communicable, they are not convertible. It is a very good strategy in Budapest, because even now there is little public attention on art, but the creative possibilities are big. I like to be in people's blind spot. This situation keeps me incognito. I could and still can work with a rather large freedom. For me it is the highest level of luxury. The rigid surroundings are sometimes very useful to enhance and refine your radicality.

5.0

<nettime> net, 'radio' and physical space: XLR

From: Josephine Bosma

To: nettime-l@desk.nl

Date: Wed, 11 Feb 1998 14:24:59 +0100 (CET)

XLR stands for eXtended Live Radio. The group was initiated in the summer of '97. In the group are Ulf Freyhoff, Monika Glahn from Berlin and Marko Kosnik (Egon March Institute) and Borut Savski (Ministry of Experiment) from Ljubljana. They were working on trying to establish networks and platforms of any kind, be it physical or on the web. Most interesting of course is the mix or hybrid forms coming from this. They invited many groups and individuals to join in their experiments and their first project took place during two weeks in the summer of 1997. There is about 70 hours of sound material from the event, which is now available partly on the net. At this moment the former xlr crew in both Ljubljana and Berlin are working on new projects, connecting with others via the Xchange mailinglist.

What follows is an email interview with Ulf Freyhoff and Monika Glahn. I added one quote from Borut Savski from one of his mails to the exchange mailinglist for alternative webcasters ('broad'casters on the web).

Q: What exactly happened during this whole period of the project, and did it work well?

There were two main concerns, live-web-radio and live-fm-radio. We did two weeks of fm-live-radio in Ljubljana from midnight to 6am

(last days live only till around 3 or 4--!)

The first week we did broadcast from a studio at Radio Student, the second week from a public space, Kapelica Gallery, both in Ljubljana.

We invited people from all over the world to participate and contribute, it took some days till contacts to other places started to work, so the first days we were doing the whole program ourselves. So we focused and improvised on themes which were about what we were doing there, for example one day it was about feedback (this was the day when finally the line to Berlin worked and we could work and play with a lot of internet-audio-feedbacks that night...)

Other subjects were real-time; machine and human languages; nothing, something, anything; sun ra ... and (of course) cyberpunk, cyberspace and cybereverything; technical languages and nothing, something, anything; sun ra ...

Form of the program was a kind of monologues, lectures or readings, discussions, music and experimental live-mix, interviews. The structure was a main program between midnight and 2 am, which we called 'main content area', then from 2 till 4 am mix/improvisation and from 4 am till 5:30 music (recreation). We then faded out with Dagmar's Wunsch, an ongoing story about the 'cyborgs' that she wrote during the time of the project and reflected the things that were happening during the broadcasts.

After some days, when web-contacts started to work, it changed depending on who was when online and what happened at other spaces. Now the focus was more on the external connections, we tried to always have opportunities open for broadcasts from other places.

Concerning web-activities: we had a lot of contributions from Berlin, for example musicians were giving concerts or were playing via internet together with people in Kapelica Gallery, there were interviews with artists from Hybrid Workspace in kassel, there were interviews with musicians who work with electronics and web, or for example the last night we transmitted a concert of a percussionist in Aachen. Later this percussionist was supposed to improvise together with a trumpet-player in Berlin (unfortunately the line to Berlin broke down completely, so we had to improvise again. Borut Savski and Marko Kosnik then played in the gallery in Ljubljana together with the guy in Aachen.

In parallel chat was running all the time, and people, who were not able to send sound, gave comments or participated that way and we read parts of this communication during the program too. There were even people from Australia, Tokio and New York participating.

At the same time there were people in the gallery doing performance, for example a visitor from New Zealand decided to prepare a performance spontaneously for the next day together with one of the djs, who played the first night together with Berlin musicians...

These are some examples to give an impression what happened - but two weeks is so long, that it's not possible to mention it all here and now - and of course there were a lot of "black holes" which we tried to fill as good as possible ;)

(nobody of us ever did radio before) (the Berlin group JB)

There were a lot of technical problems, so we spent the first days between trying to find solutions for them and trying to prepare the broadcast for the night, and contacting and inviting people to participate, explaining via email and chat how to install the needed software...and so on.

This is a major thing one has to think about: is it possible to do the content and the technical side at the same time - we were stressed most of the time exactly in between these two concerns. So should one establish the 'technician position' for events like that - what we didn't like as an idea - or is it just about time management?

There are several more 'jobs' that need to be looked after: someone has to be 'secretary' just to keep track of all the 'communications on the side', someone has to be the 'social worker', just to keep track on what's going on between the people at all the connected spaces... Its all about monitoring what's going on, which is especially difficult if you are not physically at the same places.

Q: How did you get the contacts with Ljubljana, why this Berlin/Ljubljana connection?

We knew some folks, by chance they were living in Ljubljana, and we always ever wanted to see Laibach... :-)

Marko Kosnik told us about the Egon March institute and his work at Ministry for Experiment, which is an organization within Radio Student in Ljubljana. At the Ministry they are working since years on developing different kind of broadcasts. They are inviting people from other

countries and are organizing experimental projects and platforms. We saw that there are some similar interests and asked Marko if it's possible to do a project there. They said yes and then we developed the concept, also in sending amounts of emails back and forth daily for three weeks of preparation. At the same time we completed the site-setup at Interflugs, which was the studio in Berlin during this time.

Q: Were there any transmissions of web.sounds in the ether?

Yes, we transmitted EVERYTHING on the ether, no censorship. At the same time we always tried to make the process transparent, to tell something about the measures that had to be taken to make the transmissions possible, and about the possibilities in general.

Borut Savski (on Xchange about webcasting):

To define the do-s and don't-s of web casting, let's compare it to what the conventional radio technologies don't (!!!) offer... and use web casting in every way possible, especially in the ways that surpass the ways of conventional radio! Even implement conventional (local!) media with web (international) principles (those of us who have the possibility).

Q: How important is the physical space for you, why does it need to be connected to the net?

The physical space is the most important for us, and it doesn't NEED to be connected on the net. The connection via internet of two or more physical spaces gives the possibility to synchronize those spaces at least partly and for a certain time. It's an image, located in real time and real space, for and about information, experience, network, communication. Translation. Inside and outside. Crossing and melting borders.

For any activity in public space it's very important to create a certain atmosphere, an 'interface', which reflects what it is about. It's about this translation of (in this case) sound, which comes out of a machine without any-body or human traces, into something you can experience and which creates an atmosphere.

>From a call for participation for a special night's program:

We are offering the platform we built on this evening to special projects and persons whose work in different ways does connect positions and ideas and puts strong efforts in opening and establishing spaces for creativity, exchange and discussion.

Q: What happened after you call for participation, was it effective?

We got some reactions of people who wanted to contribute, but they didn't appear at the announced time in the chat, so we had to do other programs. Maybe it was unclear to them, and for sure the announcement was too late. Later some of the invited people showed up but merely for personal talk. Chat was integrated into the broadcast anyways. Our experience the days before the event was that a lot of people who wanted to participate could only reach us via chat. So the idea was to let something happen in this medium, where many can follow it and also participate without mediation of us.

In chat it's always this quite chaotic jumping around between different lines of talks, so it would have been interesting to see how it develops, if there is a certain focus, if it's possible to focus... If you want to communicate something via chat, monologues are not possible, or only, if all others wait, what is not very probable, so discussion-strategy is very different from spoken language.

Q: what were your basic reasons to start this project?

Assuming your question is about the whole xlr project:

We all like babel :) -plus this was about investigating the possibilities of 'contemporary' media for artists. Some questions we had were:

- what have we got with the internet that we did not have before / without the internet?
- how to 'misuse' the platform / the internet?
- how to create an own structure within the superstructure?
- how to really focus on contents not getting lost on technical issues?
- can the net be an artistic medium, or is it just good for documentation of artistic work?
- what benefits do I get out of using the net as an artist?

(not that we got real answers to these questions, but we have more ideas about these topics now)

Q: Are you working more from an art or a tactical media background?

(you could write a whole book on that, basically this is about a definition of art) We won't necessarily divide it.

both. neither. what's the difference?

(quoted from Neil Stephenson: 'Snow Crash')

ministry of experiment at Radio Student in Ljubljana:
<http://www.radiostudent.si/mxz/index.htm>

Monika Glahn and Ulf Freyhoff are also working on web-broadcasts and creating platforms at interflugs, which is an independent organization at the academy of fine arts in berlin. The student's union of the academy of fine arts was very supportive and their room and computer was occupied a lot for radioactivities...

<http://www.flugs.hdk-berlin.de>
<http://www.flugs.hdk-berlin.de/~xlr>

6.0

<nettime> Interview with Shu Lea Cheang

From: geert lovink

To: nettime-l@bbs.thing.net

Date: Fri, 29 Dec 2000 08:41:56 +1100

E-mail Exchange with Shu Lea Cheang
And Geert Lovink

Shu Lea Cheang is one of the few artists I know able to operate in both the new media arts and the contemporary arts world of museums and galleries. Born in Taiwan, Shu Lea left Taipei after the democratic changes and worked in New York as a member of the Paper Tiger Television collective to become a truly global artist in the nineties. It is hard to keep track of Shu Lea and her projects. I got to know her when we both worked in the media lab of the Society for Old and New Media in Amsterdam. At the time, around 1998, she was producing the Brandon project, with programmers and designers of the Society, a website and installation which deals with gender and identity on the Net. She then moved to Tokyo to produce her first feature film in the sci-fi porn genre. The following e-mail exchange took place over a few months in the second half of 2000.

GL: Where are you! It is hard to keep track of you, digital drifter. Which trouble in, at this moment? You are such an expert in freaking out stressed, bureaucratic art institutions. Excellent. I know you are not looking for trouble perse. Still, your work provokes people, at some stage, though not in a direct, obvious manner. You are well known for strategy that in Japan.

SC: Where I am, in terms of my X-Y positioning or Location URLs? My dissimulating body parts as compressed bytes, transmissible and available. Well, this year, I barely scratched the skin in Germany, a bit of exchange with the German Federal Ministry of Internal Affairs over interfacing airport Hi-Scan machine and internet. I was warned that sending scanned images from suitcases onto the net, 'could possibly give information about how to circumvent measures taken for the protection of attacks on the security of air traffic.'

I do play by rules. My intention written in proposals are stated out front when dealing with Institutions. I stepped right into the political conflicts, those of Tokyo Central Government and Okinawa over US military base issues, during my residency in Okinawa with the project, 'Elephant Cage Butterfly Locker' (1996). The exhibition at Tokyo's Atopic Site led Japan's censorship debate after the recordings of my meetings with Tokyo Government representatives were published. Back in 1995, I got into trouble with Bowling Alley at Walker Art Center. The museum commanded the site to bear a warning, 'This Site contains mature subject matter. Discretion is advised'. That was on the eve of US Congress' delivery of Communication Decency Act, the museum had yet to configure the cross-section of public and private space. When Brandon was presented at the Guggenheim Museum, all cautious procedures were taken to ensure that subversiveness could work within the system.

GL: You have specialized yourself in on a highly specialized meta level of (new) media work. It is the realm of the pure conceptual. In doing so, you

depend almost entirely on other people's design, programming work, editing, pre- and post-production. Almost every aspect of your huge productions such as the interactive online installation Brandon and the sci-fi porn film I.K.U., are realized by third parties. How would you describe your work? Art director, media manager, concept artist?

SC: Why do you insist on the division of expertise as 'realized by third parties'? Every aspect of production works toward realization of concepts. I communicate with my parties on a conceptual level. I take the credit as concept/direction in executing large scale productions. I decide with which of the writers, designers, programmers, cinematographers who I would collaborate with. They are each self-claimed art practitioner in their own right. I seek collaboration as I conceptualize the projects. I have carried out my art installation as a filmmaking practice or directing a film as a large scale installation. I think there remains this romantic notion of the artist as loner and a sole operator. I do not practice art as self expression. The urgent command from the 'meta' level has designated me to be Institutionalized.

GL: How do you feel about the division of labour you are in?

SC: Concept_proposal, design sketches, routing public interface. This year, the project CARRY ON for IFU (International Women University), had me working with IMK:MARS/GMD as part of their CAT (Communication, Art & Technology network) initiative. (<http://imk.gmd.de/mars>). In this institution, a computer scientist made system analysis of the concept and three system programmers collaborated on database network platform and Java applet application. It was a group effort to configure languages and engineer the systems hard and soft.

GL: Let's speak about discontent in media activism - and what to do about its visual poverty. You have been a member of Paper Tiger Television, back in the late eighties. Like me, you have ambivalent feelings, about the imminent danger of activism, using whatever medium or platform, falling back into the one-dimensional styles of the video diary, documentary journalism and plain propaganda. Which strategies would you suggest to escape these obvious traps? The concept of 'tactical media' has been developed, intending to bring together media activists and new media artists. Are cross fertilizations sufficient? Is it an option to abandon the 'activism' label altogether? Good news is the renaissance. The WTO protest in Seattle (December 1999) has brought up a whole new (rave) generation. Then there is the concept of hacktivism. The dark period of neo-Luddism and pessimism seems to be over. What esthetics, in your view, could further energize, broaden, and critique the current global movements?

SC: Back in the 80's, we were out on the streets. There was this sense of global connectedness, camcorder media and satellite feed. The sense of urgency for information flow-- shoot, deliver and act. It took a while for video collectives to make transition onto the Net. but then, the nature of hyperlinks on the Net may also contribute to infodata overload and scattered social bodies. Shared information does not amount to counter-activity. I did buy in the idea of electronic disturbance. The Net sit in as media event, but is it helping the movement? Or is it intellectual exercise for computer crash course? The global net-connectedness can be an illusion. Locality reclaims matterness when political agenda is specified.

Esthetics functions on conceptual level. I am encouraged by corporate level Netivity. No One is Illegal's campaign on <http://www.deportation-alliance.com> is good example. Counter information is a slap in the Corporate face one click away. Harwood's Uncomfortable Proximity for Tate Modern goes further to demand side(site) by side(site) fusion. And that is quite a few steps forward from demanding a media slot.

GL: You moved away from regular media activism for a certain reason. What is so hot, so interesting and so strategically important about the conceptual and formalistic level? Is it a meta level? Should we consider this more powerful compared to the ordinary levels of content production, design or programming? Can we perhaps compare it with the role of the film director or conductor?

SC: You seem to be caught in a twisted complex here. Are we back at the 'level' of white/blue collar class struggle here? I use the word 'level' for my replicants. Level 7 is my recent updated version of humanoid IKU Coders or HiC agents. Level 4 is the retired outdated copies. The machine drives me. A deliberate take over of control key in my functionality. The machine operates. The corporate schemes. The sole/soul artist is out on the bound. Acting as 'floating agent digitale' on my own terms, all directorial and conducting power is given.

GL: I am saying this because there is a general discontent, for decades, about the work done by activists, like going to demonstrations, making pamphlets, targeting governments and corporations for their policies in the form of direct action. I see a certain fascination with the more symbolic meta levels where power is located these days. Do you think activists

protest at the wrong spot when they go on the streets, blocking roads and offices?

SC: I was just off track into daytime porn.... stepped into a major web attack-- 'Webmasters, join us and increase your traffic drastically!' The net windows are launched one after another faster than I can close them. eXXXtreme! are screaming at me !! The Net era traffic jam with roadside vendors hawking. Now, I have not seen activist organizations united this way. Have you? Hyperlinks decentralize. Virtual sit in holds still the information flow. The power to be is clearly s(c)ited. One chooses to confront or comply. The road block is metaphorical. The streets are up for grab. You can claim the streets for spirit refill or make the move to say 'chess' in the final play.

GL: Does it make sense for you to distinguish between a polymorphous 'art porn' practice and the mainstream porn industry? Which distinction would make sense for you? Is it a matter of high and low culture? I suppose you would agree that the mainstream porn industry is reproducing the worldwide male dominance and patriarchy. Obviously certain parts of the emancipated middle classes, the upwardly mobile gays, cosmopolitan lesbians, bi-sexual office workers etc. do need their own porn. In that sense 'art porn' is a niche market. Still, I suppose you are not just working for a market. You want more. What drives you to make these films, apart from the fact that it is fun.

SC: I have wanted to get away from institutions and funding cycles for a bit. I stepped into porn production as a director for hire with an indie Japanese producer. With my producer, we have all intentions to make money with this film. But it has proved to be quite difficult as the film doesn't fit into any specified market.

The self claimed Japanese sci-fi porn I.K.U. (2000, Uplink Co.) operates on high concept, the meta level in your term. In every sense, it meant to subvert 'the worldwide male dominance and patriarchy', the hard on dick that upholds. Here I want to distinguish my practice from that of art porn which I consider to be a soft industry domain. I.K.U. <<http://www.I-K-U.com>> confirms cyberporn as Corporate operation of level 7 hard and soft fusion. Ultimately, I.K.U. severs cumbersome tentacles of the wired gos' cyborg entity and initiates the body as a gigabyte hard drive, self-driven by a programmed corporate scheme. It updates VNS Matrix's 'The clitoris is a direct line to the matrix,' by claiming 'The Pussy is the matrix'.

GL: Do you mean that in the biotech cyberpunkish sense, as Kronenberg's biopods? Is it the aim, still, to merge bodily functions with technology? Isn't that fantasy already implemented and played out? To what extend do you see the sexualized techno-body as a role model, or let's say, reference of an unlikely future?

SC: I am looking at a wireless digital mobile present with no portal to channel us: built in memory flash and gigabyte hard drive as delivered at birth: genetic mutation for ALL NEW GEN. The merge is complete. We ride on the fantasy. Living comfortably with the monster within, I assign my body as a self-programmed, self generative sexual unit. This body functions with an operating system that requires version update and memory upgrade. The unlikely future has come and gone. The retro future could be the next comeback.

GL: Over the last years you have been one of few artists who has managed to operate in both the 'contemporary arts' field and in the much smaller scene of new media arts. You have seen both worlds. How do these two rather different fields, which both use the 'arts' label, relate? Will they merge at some stage? Contemporary arts has finally discovered video. How long will it take once they will inhabit the computer networks? And will electronic arts ever leave its own self-referential ghetto?

SC: Hey, I am still working...and (projects) under development. I did cross over a few fields. I am not really in that particular 'contemporary arts' scene. But yes, I managed to work the medium. The new media arts field is in step with software development. Technically there are needs for collaboration between artists and programmers, which can be best facilitated by the Institutions. Like any large scale public installations, the new media art can be nurtured as commissioned art work. The Corporate funding is at the core of this underwriting. Here I am not neglecting the web as self-expression, self-distribution medium for a genre of web artists. However, to consider the Net as happening public space, not simply a broadcast medium, how do we keep up with web appointments? I want to feel collective breathing (can be extended to collective orgasm) on my computer screen.

As for the self-referential ghetto, we have to grant the privileged club members the fun of mutual masturbation. They don't have to leave. They own the Net. Meanwhile, the rest of the world strides to catch up. Every art agency must comply to digital update. Only yesterday we were handing in our web work for 'permanent collection' at the museums as long as they can provide the archiving servers. Today, we float. (in market and travel sense). The dealers will eventually come around and work the scene.

postscript

An update on the trouble i am in since your first question- currently I am working on a 35mm movie trailer for my not yet produced scifi porn 'FLUID'. The trailer is commissioned by Palais de Tokyo/Site of Contemporary Creation in Paris, a new museum that is scheduled to launch in the Fall of 2001. This is my first encounter with French Cultural Agency's public funding. I would need to manipulate the ejaculation a bit to survive this one.

6.1

Re: <nettime> Interview with Shu Lea Cheang

From: geert lovink
To: nettime-l@bbs.thing.net
Date: Sun, 31 Dec 2000 15:42:51
+1100

Shu Lea asked me to send a correction to the intro of the interview we did. IKU is her second, not her first feature film she directed. She did not produce the film. Here two related URLs:

<http://brandon.guggenheim.org/shuleaWORKS>
<http://www.I-K-U.com>

Happy New Year,

Geert

7.0

<nettime> interview with Critical Art Ensembl

From: Ryan Griffis
To: nettime-l@bbs.thing.net
Date: Mon, 18 Dec 2000 11:21:11
-0800 (PST)

Tandom Surfing the Third Wave, Part One:
Critical Art Ensemble and Tactical Media Production

This interview, with Critical Art Ensemble, is the first part of a series of investigations into collaborative/group artistic practice taking place in, and critical of, the e-economy.

Critical Art Ensemble (CAE), a collective of 5 artists working since 1987, produces cultural products ranging from books to Web projects to performances that investigate moments in art, technology, activism, and critical theory.
Ryan Griffis: How did CAE come to be a working group?

Critical Art Ensemble: It's too bad CAE has no heroic formation story about a grand international like the one the Situationists are often mythologized as having. CAE's story is much more mundane. We were students looking to develop a network that would have a cultural impact--some way of organizing that would give us enough financial, hardware, and labor resources that we could begin to construct a platform for a public voice. Collective activity seemed (and still seems) to be the best option.

RG: Many people, including artists, don't understand how most individual artists finance their work, much less large-scale public work projects and ephemeral/"conceptual" works. With the work that your group (and others) is involved in, being "politically" involved and controversial (in a way that doesn't always lead to "ticket sales") as well as potentially expensive (time & resource wise), could you talk some about the economic strategies of CAE as a collaborative venture?

CAE: We don't understand how to finance work either. No granting agency has ever given CAE money. We raise funds in three ways. First, we all have

straight jobs. Second, we do a lot of visiting artist and speaking gigs in conjunction with writing, so we get royalties, writer's fees, and speaking fees. This money goes exclusively toward projects. Finally, we try to throw as many expenses as possible at any institution that wants to sponsor a project. We just hobble along from project to project, usually working with an extremely limited budget. A lot of our imaginative power goes into figuring out how to make things for minimal cost. However, it's better than it was when we first started. At least we don't have to liberate materials anymore.

RG: CAE has written quite a bit of theory for the practice of collaborative art activity, and from a perspective of involvement. At the current time, where does the group see itself, and other art/activist groups, in relation to other practices, for example the (very youth oriented) electronically aided organizing efforts of recent demonstrations in Philly, L.A. and DC?

CAE: It all depends on what the group is geared toward doing. Over the past five years, CAE has primarily focused on biotechnology and the colonization bonanza that it is launching. We are working in a very straightforward manner, and trying to do events that demonstrate through participatory theater just what is at stake. Other groups like the Institute for Applied Autonomy (www.appliedautonomy.com) are focused on ground developments, with projects like Graffiti Writer (a remote-controlled, programmable graffiti-writing robot) or their GPS project, designed to offer protesters escape routes so that they pass by the minimum amount of surveillance hardware when on the run. There is so much to be done. Happily there is no single metanarrative that describes intercollective associations, or that maps the intersection between groups working on direct material levels and those working in cultural representation.

RG: I've read statements from a member of RTMark expressing uncertainty about the labeling of their activity as art, or rather how the label can be a double-edged sword. I have also heard Guillermo Gomez-Pena say (of his and Sifuentes' work) that they can get away with much more than straight activists because they're artists. How does CAE deal with the reception issue, and are there times when the "Art" label is useful, and others when it's not?

CAE: If CAE has to pick a label, we prefer "tactical media practitioners." However, in keeping with this tendency, we use labels in a tactical manner. If the situation is easier to negotiate using the label "artist," then we will use it; if it's better to use "activist" or "theorist" or "cultural worker," then we will use those labels. Regardless of the label, our activities stay the same. Labels are useful only in so far as they set expectations among those with whom we wish to have a dialogue. The label that best taps the knowledge resources of the audience is the one we try to choose.

A lot of this problem has to do with the social constructions of the roles of artist and activist. For the most part, these roles are placed within a specialized division of labor, where one role, segment, or territory is clearly separated from the other. We view ourselves as hybrids in terms of role. To CAE, the categories of artist and activist are not fixed, but liquid, and can be mixed into a variety of becomings. To construct these categories as static is a great drawback because it prevents those who use them from being able to transform themselves to meet particularized needs.

RG: In looking at many art strategies that have taken an "oppositional" stance towards the various forms of hegemonic oppression, be it blatantly political or theoretical, it usually seems to become assimilated into the larger art world. Overly political artists become just that (Haacke) and more theoretical work becomes academic style (Kosuth, Art-Language). But such criticism seems to suggest that to become mainstream is death, so opposition is doomed to always stay marginal. But it would also seem that our society (and probably most) are resistant to drastic change, without catastrophe, and such assimilation is a necessity, one that must be carefully watched, but a necessity nonetheless. What are/have been CAE's thoughts on such issues? And how does this play out specifically through CAE's interventions into a discourse like biotech?

CAE: Whether to take a position at the center or the margins really depends on the goals that have been set by the individual or group. The reasons for doing projects on the margins are obvious. Work in such areas is great for education and organizing. From a collective history viewpoint--many individuals and groups working on a specific issue can bring about some positive changes. Working in the center is trickier, because as you stated it can always be used by the center for its own ends. The same can be said when the margins are organized well enough to have a public voice. Take the example of ACT-UP. This group collectively changed the protocols at the NIH in regard to HIV. At the same time, it was used as an example of democratic action that can impact bureaucracy, an example of people having free speech, etc. In many ways the movement

was used to reinforce the public perception that democracy exists in capitalist economy. Someone like Hans Haacke is used in this same manner on a cultural level. However, the ability of the sight machine to reconfigure resistant actions (particularly once they address the center) is not a reason to criticize. If a group is creating resistant initiatives as a public practice (as opposed to an underground or otherwise hidden practice) then the cycle of resistance and assimilation is just a given. The important thing to watch is how well a group negotiates this give and take, and not whether or not it does it perfectly.

In the realm of biotech, CAE is just trying to make a specialized discourse a public (nonspecialist) one. CAE is worried that nonspecialists in general may not understand the significance of the biological revolution. So many elements are hidden, and there is so much misinformation (generally from market directives and science fiction) that it is difficult just to create a reasonable discussion. Specialization is a scary thing under these conditions. Unlike with the communications revolution, few people (directly) use the applications and information from the biorevolution, although almost all are indirectly touched by it. Since the public has almost no direct experience with biotech, it seems abstract and too difficult for a nonspecialist to understand. CAE's intervention in this situation is to give people direct experience and reliable information so that individuals can come to understand that biotech is within their power to think about and actively affect.

RG: Speaking of the G.E. and biotech developments that CAE has investigated, there seems to be a lot of overlap with concerns coming out of communication technologies, that other groups, like RTMark and The Redundant Tech. Initiative, are taking on. Many aspects of CAE's activities appear to address this as well in different ways. Could you address some of these overlapping issues occurring between biological and communications technologies?

CAE: There are two primary narratives in regard to this issue. The first is the digital and the second is control. Recent developments in information and communication technologies (ICT) and in biotechnology are on a parallel course. Contemporary ICT is slightly ahead of biotech, but they are both products of the digital era. When speaking of the "digital," CAE means this in a grander sense than just as a category of technology. We are speaking of a worldview, of a new cosmology. When we use the term "digital," we are referring to the idea of replication. Western cosmology has traditionally been analogic. That is, a process moves from chaos to order and back to chaos, and products exist in a binary pattern--the original and the counterfeit. For centuries the principle that order came from chaos and chaos from order was unchallenged. This situation really started to change in the early 20th century with Fordist mass-manufacturing. Ford intuitively understood the digital in terms of manufacture, in that he knew the distinction between the original and the counterfeit was actually an impediment to profit, and that profitability was increased by employing principles of replication and equivalence. This new model was directly understood and addressed in the development of digital technology--the technology of replication and equivalence. The model is based on the principle that order comes from order. Such an idea had tremendous impact on biology, because without it, the reproductive process could not be understood, because biological reproductive process is about replication. Once this idea was accepted, it was possible to understand DNA in a whole new way. Manufacturing, ICT, and biotechnology (the primary markers of the 20th century) are linked in that they share this new principle of order from order.

The second narrative, control, also links ICT and biotech. Both of these revolutions are about greater determinacy in complex systems. ICT primarily functions as a means to improve the gathering, storing, exchange, and distribution of information in the virtual world. Biotech is about the same processes in the realm of the organic. Through improved control of complex systems, capital can achieve its own ends in terms of constructing bigger and more efficient profit machines and maintaining the social hierarchies that best lubricate this machine. Take the example of work. ICT has contributed to its intensification to such an extent that the worker's body (particularly the technocrat's) is failing to function in the high velocity marketplaces of capital (since the body is a low-velocity constellation). Biotech is partially an initiative to prop the body up, to redesign it, so it can keep up with the demands of a society of speed.

RG: With respect to GE/GM technology and human medicine, what are the group's interests in visualizing aspects of this technology that have a significant impact on access to health care and other privileges relating to the understanding of "healthy" vs. "unhealthy"? For example, denied access to managed health care, or jobs, based on "genetic predispositions".

CAE: The group hasn't really addressed this issue specifically, although it does come up in relation to our investigations into the reconfiguration of eugenics in pancapitalist economy. The question for CAE is perhaps

broader, and concerns categories such as fit/unfit or normal/abnormal. These categories clearly stretch beyond the specialization of healthcare and into generalized social and political organization. As tactical media artists, the group has completed four major projects examining various aspects of biotech revolution in a theatrical form that invites public participation (participatory theater). These works raise questions concerning (1) eugenic traces in assisted reproductive technology ("Flesh Machine" - both the book (published by Autonomedia) and the performance project); (2) extreme medical intervention in reproduction and the attack on sexuality ("Society for Reproductive Anachronisms"); (3) the acquisition of "fit" flesh materials ("Intelligent Sperm On-line"); and (4) the utopian promissory rhetoric spinning off of the Human Genome Project ("Cult of the New Eve"). The most recent project is one that CAE began to investigate in the "Cult of the New Eve", and that is the politics of transgenics. What the collective is exploring in particular is the relationship between transgenic production and biological environmental resource management.

RG: Could you talk a little about this project and specifically explain the significance of the concepts of transgenic production and biological environmental resource management?

CAE: Transgenic engineering is the formation of new combinations of genes by isolating one or more genes from one or more organisms and introducing them into another organism. It was once believed that species boundaries were for the most part impenetrable. Now, all bets are off. Any species or combination of species can be combined with any other (although the limits of these recombinations are still unknown). Once the genomes of all the species are mapped and sequenced, and this information becomes readable, highly functional organisms can be created to suit the needs of the institutions or states that create them (hence the huge investments from both public and private sectors in various genome projects). Biological environmental resource management is mainly concerned with introducing species particular to one ecosystem into another ecosystem, in an intentional attempt to preserve or to reclaim a desired version of ecological equilibrium. The problems with this method are clear from the beginning. How is equilibrium defined? What is a desirable ecosystem? The ideological repercussions are overwhelming. Be that as it may, the method has been used for over one hundred years. There have been successes and disasters, although the disasters tend to get more press--kudzu, cane roads, etc. With transgenics, the possibilities for new species introduction grow exponentially. Resource managers are no longer limited to the catalogue of life as it existed in the past, but can create a nearly infinite amount of recombinations (eventually with very specialized characteristics) from this catalogue. New organisms are already being made on a daily basis using transgenic processes. The question of what can be made and what happens when these creatures are released is of central importance to all specializations concerned with the environment. Indeed, the commodities market is already testing the possibilities by releasing transgenic bacteria, farm animals, and plants into the ecosystem. This form of testing and of biological environmental resource management is a relatively gray area. The possibilities are both utopic and dystopic, but public mistrust of transgenics makes public discourse on the subject all the more difficult. To complicate this situation further, capital is in the midst of an ideologically schizophrenic moment. On the one hand, the ideology of transgenics (the mixing of categories) has traditionally been used as a means to mark the other and justify colonization. Colonial subjects have been considered dangerous because of the high value placed on transformation and mixing of natural constellations, which to the western colonial mind shows them to be out of harmony with the law of nature (according to which species can only combine with like species). To be sure, such activity in western mythology results in making of monsters in the most extreme sense--vampires, werewolves, and witches. Not to mention that the territory of the other, like hell itself, has historically been sprinkled with projected fantasies of horrific recombinant creatures (harpies, sea monsters, cyclops, etc.) that are abhorrent to nature. Yet now that this law of nature (like with like: species with species) has been reduced to a simple boundary to be crossed for profit, capital has to produce a kind of double think that maintains colonial signifiers but allows the recombinant to be accepted in everyday life. Now that this new organic realm is open for invasion, centuries of ideological signage have to be re-engineered. The sharply divided opinions about transgenic food are indicative of the problem. On one hand, the traditional transgenics fears sweep through the general public, and on the other hand, those concerned with maximizing profit in food resources are building data that show that transgenic food is neither a health hazard nor an ecological threat. This battle between the dystopian/utopian form of representing these new initiatives is the perfect dramatic friction for a theater of transgenics, and biological environmental resource management is one key discipline where material conditions will play themselves out in the extreme.

RG: One thing that I've noticed frequently in CAE's writings is the examination of our (US mainstream) culture's focus on the spectacular and unusual when it comes to death and memorialization. The group seems to

like using Greg Ulmer's concept of a memorial for automobile deaths as an opposing point of focus. This seems to me to suggest an attempt to do something not often done in 'activist' art practices (Adbusters, etc.), which is mainly addressing latent desire(s) behind the mundane acts of living, along with being critical of the actions themselves.

CAE: Nonrational economy, or the under economy, has always been of primary concern for CAE, considering that capitalism has an immense stake in limiting the scope of desire to work and commodity relations. The task of trying to productively agitate the nonrational is by far the most difficult because it is where organizational and analytic abilities are of modest use in insuring successful actions. The standard tendency of cultural and political activist practices to react and counter a given activity that reinforces or expands dominant social hierarchies with a strategic or a tactical initiative (logos opposed by antilogos) will not work in the realm of the nonrational. All we can ask in such a case is what can we do to create conduits into territories of visibility where repressed/invisible desires can find public expression. When done successfully, such expressions can introduce a productive level of chaos into society (usually at a micro level), which in turn offers organized (rational) movements or activities a more liquid space to act effectively. In other words, the political chess match between oppositional forces does not have to follow standard patterns of interaction. While this narrative sounds good in theory, the problem is that there is no way to know who will benefit or what the final result of agitating the nonrational may be. It's a real roll of the dice that can have as disastrous (authoritarian) consequences as it can have good (liberationist). However, given the current situation, resistant forces have little to lose by working in this arena.

RG: Does CAE see the "Us/them" dichotomy common to many oppositional camps problematic? If so, what theories/practices do you use to not fall into that trap, while remaining actively critical?

CAE: That really depends on the situation. For example, CAE is in favor of what we term tactical essentialism. When this is employed, people can successfully use universal binaries to establish the social solidarity that can in turn produce a resistant movement. It has been used well in the past by the Women's Liberation Movement or the Black Power Movement. However, this choice is tactical, meaning that it must be surrendered once the movement has been established. If resistant vectors are to continue to increase in mass and velocity, they must then establish more complex critiques and actions that recognize the inconsistencies, aporia, and gray areas involved in separation.

CAE's main principle for not falling into the binary trap is our use of tacticality. Obviously, this is a very long discussion that goes beyond the limits of this interview, but here is the short version. The five principles of tactical media are: specificity (deriving content and choosing media based on the specific needs of a given audience within their everyday life context); nomadicity (a willingness to address any situation and to move to any site); amateurism (a willingness to try anything, or negatively put, to resist specialization); deterritorialization (an occupation of space that is predicated upon its surrender, or anti-monumentalism); and counterinduction (a recognition that all knowledge systems have limits and internal contradictions, and that all knowledge systems can have explanatory power in the right context, and that contradiction in general is productive). Our practice is about process only--the process of resistance. We have no final cause in mind, no utopias, and no solid social categories. CAE interacts with the becomings of lived time in an effort to expand difference.

RG: I don't want to naturalize technology here, but what does CAE make of certain trends in technology that seem to favor more democratic (less specialized) forms of communication and commerce (shareware, Linux) as opposed to the more dominant forms of private property and intellectual property rights? How is biotech connected to these changes?

CAE: We have to be careful with this issue. The primary conflict, if not crisis, that is happening within capitalist economy concerns how digital economic power should be configured and consolidated. Currently, capital is split. On one hand, there are those who believe that profits can be maximized by doing away with older notions of property. From this perspective, in an economy based on replication, the only thing that matters in terms of profit generation is the speed of replication. The faster information is replicated and thereby consumed, the higher the profits in analogue economy. For example, if a company gives away free music on Napster, that company will in turn sell more CDs, more concert tickets, more band merchandise, etc. From CAE's perspective this is the position that will eventually become dominant because it is a digital strategy. On the other hand, many still believe that digital products should be governed under the same property principles as analogue products (traditional privatization). The struggle within capital is intense on this issue. Whichever way it goes, the public is not going to win. Capital will only tighten its hold on digital economy. The good side is that

during these conflicts it's possible for actual anti-capital initiatives to accomplish more by camouflaging themselves with this discourse and reaping benefit from the confusion emerging from the crisis. It's so nice when the capitalists turn on one another over a principle that was beyond question prior to digital economy.

Biotechnology is a part of digital economy in that it is primarily about speed and replication, so we are witnessing the same struggle. From the research point of view, scientists are generally good about sharing information, but there are limits. Patenting is still alive and well. From the corporate perspective, it's the same split as with digital information. Some want to treat genetic and molecular breakthroughs as analogic, others don't. Take GM food for example. Some argue that it is best to give away genetically modified seeds (a common occurrence in postcolonial food initiatives in the third world). The belief is that once food production is cornered from the molecular level up, that profits from other related goods and services will increase. Others want payment from the beginning. Since much of this happens on a case-by-case basis (for example, Monsanto uses both strategies), it's difficult to tell what the future will bring.

Critical Art Ensemble can be found on the web at www.critical-art.net.

Ryan Griffith is a member of artofficial construction media (www.artofficial-online.com)

8.0

<nettime> Interview with Toshiya Ueno

From: geert lovink

To: nettime-l@bbs.thing.net

Date: Wed, 26 Sep 2001 16:01:16 +1000

Urban Techno Tribes and the Japanese Recession
Interview with Toshiya Ueno
By Geert Lovink

Toshiya Ueno is a Japanese sociologist, media theorist and critic. In May 1990, when I was introduced to Toshiya in Tokyo during my first visit to Japan, I could not quite make out who he was. His English was poor and so was my Japanese. I had heard about his institutional involvement and his career as a popular columnist for fashion, design and computer magazines. In 1992, when he came to Amsterdam for the first time we slowly got to know each other and by the mid-nineties our friendship was established. He kept coming back to Europe and became a regular visitor of the Ars Electronica festival, reporting for Japanese magazines. At that point Toshiya's English skills increased dramatically and a fierce dialogue about media theory issues and the state of new media culture worldwide started between us. A few times a year Toshiya would stay in the tiny guest room of my former Amsterdam house. He gradually left the official Japanese new media business and started to investigate Amsterdam's free media scene, drugs culture and the (Goa) techno trance scene in particular. Through the lively refugee tribes from former Yugoslavia based in Amsterdam Toshiya came in contact with techno-trance rave scenes in Croatia where he made his debut as a DJ and TJ (text jockey), a passion he would continue in Japan. Our collaboration would take us from Internet conferences in Europe, a annual five years long teaching project at Osaka's Inter Media Institute (IMI), a common trip to Taipei to co-producing a television show about Amsterdam's subculture. In this e-mail exchange we have focussed only on a few aspects of Toshiya's work: the notions of urban tribes and digital diaspora, the use of technology in subcultures and the need in Japan to cross boundaries and start a dialogue and exchange between various scenes.

GL: In retrospect, how would you describe the nineties in Japan? It seems such a strange period, where not that much seems to have happened. It more looked like a never-ending mild recession. A sweet stagnation without brutal Thatcherism. No crucial decisions were made. No drastic cuts. No equivalent of the fall of the Berlin wall. No uprisings. There weren't even dramatic political and economic changes following the 1997 Asian financial crisis and countless bank scandals. The cultural climate seemed dominated by a ongoing consumerism, yet in a less ecstatic way compared to the bubble years of the mid-late eighties. A sophisticated numbness and joyful innocence could be found amongst youngsters. How could this odd mix of technological speed and pop fashion admits an ongoing recession result in such an amazing soft stagnation? Please tell me if I am wrong. If this model is running out now

do you see any signs of discontent or even protest?

TU: Your description may be right until mid 90s, the days just after the collapse of the speculative and 'bubble' economy. But around 1999 a drastic storm of 'neo-liberalism' set in. Ordinary people were seemingly not aware of this crisis in their everyday life. However, if you turned your eyes to the micro level you could find lots of symptoms of a collapsing corporate welfare state. There have been many lay-offs, 'restructuring' of businesses and various cases of 'privatization' of the public sector such as museums, institutions and state universities. Until 1995 people did not feel these measures and were by and large unaware of the coming crisis. Since 3 or 4 years however we are facing a 'second hand' version of 'populism' in the UK-style. Politicians have been quite influential in this process. It did not matter whether his/her political stand point were left or right, liberal or conservative, global thinking or nationalistic. These days novelists and TV stars are capable of winning an election and become president of a local prefecture or win a seat in the national parliament. Some of them are significant figures in Japanese subculture. During the recession the cultural or expressive sector of society was deeply damaged. It has become difficult to find a publishing house for books that have a theoretical or political content. I was saddened with the absence of uprisings or riots, yes. But I also have to say there have been numerous revolutions, even though most of them came from conservative and reactionary side. 'Revolution' is the very nature of neo-liberalism. Japanese society is following the same process which the UK and US experienced earlier. On the other hand one has to see the singularity of the Japanese 90's. We could for instance point at the transversality (a notion of Deleuze/Guattari) and singularity of the economical, cultural and even political crisis.

GL: Is it useful to integrate the notions of subculture and media as developed by UK cultural studies into your research about Japan?

TU: Cultural studies UK-style and its versions in other Asian regions are of importance to me. I do not want to reduce cultural studies to political and theoretical reflections on Japan's imperial and colonial past, neither to a sociology of popular culture. In the UK, cultural studies has also been tactical criticism and a theoretical weapon against populist neo-liberal politics within the everyday life. Cultural studies were not just an analytical tool, it was also related to real micro and cultural politics against the populism sprouting of neo-liberalism. I am referring here to do-it-yourself, Rock Against Racism, the movement against Criminal Justice Act and so on.

Until recently I have also been thinking why we did not have protest movements in Japan. But now I am more interested in doing something real and respond to the seemingly invisible and intangible crisis. We can make something happen in this situation. Although neo-liberalism is really shit, it is also true that it can also generate forms of resistance against itself. A few years ago, in Germany and Amsterdam, I came across the rave party phenomena. I discovered music-based subcultures even though rock had long been a part of my life. Rave culture has got something for me. Rave is based on hedonistic desire and fun, but at the same time it can also be connected with environmental awareness. It is a movement in itself with its own anarchist politics. For instance pirate radio is often used these days to broadcast from rave parties.

In the early 90's I used to be a critic of contemporary art, music, film and all kinds of expressive cultures. Those were the so-called postmodern days. At that time the Japanese economy was still a powerful force. The speculative 'bubble' economy needed, even preferred, 'speculative' essays and articles. Under those circumstances I wrote a lot of papers and essays for a myriad of magazines. However, when I came across rave I realized that music was the most important thing for me and my critical interpretive ability was most suitable for the music and its cultural and political implications. That's when I stopped writing about other fields such as new media theory and the arts. Within the rave movement I found a lot of elements I was interested in and involved with before, for instance, free radio, techno music, ecology movement, quasi-squat activities, anarchism, dissident politics, and also visual designs of party gear--decorations which are related to contemporary and electronic arts. All the elements I had been interested in so far were coming together in rave. I started to elaborate my own theory based on everyday experiences.

GL: Do you think that techno culture is part of the leisure industry to forget daily boredom?

TU: A party is not a festival or carnival to forget the routine of the everyday life. A party is a critical part within the everyday. Sometimes people think of a rave as a unusual event which is opposite to the everyday life as a 'temporary autonomous zone' (Hakim Bey). For some scholars raves are conceived and interpreted as disorder, chaos, a marginal experience, frequently depending on communitas and liminality arguments as developed by Victor Turner. Theoretically speaking these arguments are rather banal. Raves or parties are not liminal or marginal. One can bring in elements such as the gift economy, open minded communication, abandoning the sexual 'picking up', environmental consciousness and so on. Even though it seems that rave and party can occur beyond the everyday life, beyond the border

between order and disorder, the usual and unusual. Because of my involvement in rave culture people in liberal and leftist academic circles in Japan have started to criticize me. They say: 'Toshiya changed a lot. He abandoned social movements, cyber cultures and media politics.' But that's not true. These days I am much more involved in cultural politics, the politics of the everyday life than ever before. Through rave culture I am encountering a variety of urban tribes.

GL: Aren't you overestimating the political dimension of the rave phenomena?

TU: Most of the ravers are apolitical and lack consciousness about political issues. For instance, they don't care about Japan's colonial and imperial past. On the other hand it is very interesting that some of young trance tribes are negotiating with capital or globalization in their own way when they have to manufacture fashion gear. They don't have a political agenda but they somehow have tactics to survive or to make money in their relationship with Japan's former colonies such as Korea and Taiwan. They don't deny their eventual political agency concerning topics such as ecology and the pirate (gift) economy. As a dissident sociologist I would like to construct a political practice with these urban rave tribes in order to develop tribal solidarity in Inter-East connections through various subcultures and build bridges between Japan, Korea, Taiwan and even China. In other words, rather than being crazy about a reflection and redemptive consciousness on the Japanese colonial and imperial past, I would like to create something positive together with ravers, urban tribes and also youths and people in ex-(or post) colonial Asia. I have to say that the leftist 'authentic' and 'liberal' position in Japanese academia is failing to grasp such alternative possibilities. They tend to be too 'moralistic' by seeing history and past only in a regrettable way. I am sure that there is a similar pattern in former Yugoslavia. If the Croats for instance insist on their 'most-victim status' then you can not invent something positive or productive in tribal solidarity with others, for example with Bosnians or Serbs.

GL: What do you think of the current I-mode fashion in Japan? Is there any reason for Westerners to be excited or even jealous about the Japanese wireless craze and DoCoMo in particular?

TU: Certainly all of my students and the party tribes are all using mobile phones to communicate, make appointments and sometimes to get a bit of info. But I can't find any reason why westerners should be jealous about their Japanese counterparts. Concerning tactical use of mobile gear I can point to more interesting and crazy usage in Europe. Nowadays even for most dissident punks and squatters handies are really helpful technological tools. Some DJs and organizers in Japan started to distribute tracks via wireless networks. At the same time they are also thinking about how to hook up mobile phones with MIDI instruments. Even though all this supports capitalist telecom corporations, these experiments could be really revolutionary.

GL: How would you describe Internet use amongst young people in Japan? It is being said that they're not so interested. They are much more crazy about wireless applications and more protected, intimate BBS systems. Is the English language an obstacle to communicate? Cybercafes and public terminals aren't that popular compared to for instance Australia, Asia or Latin America.

TU: Japanese youth are not so crazy about Internet, as far as I see, certainly not my students and the tribes around me. The aim and the way of using the Internet are quite different. They are all the time net-surfing but mainly visit Japanese sites. They are also quite skillful using computers to edit sounds and moving pictures. The web design scene is also powerful but always lacks content, especially political and theoretical one. So relatively it is true that they prefer 'stand alone using computers' over the Internet. There are only very few students who visit English based sites. Language is still an obstacle, also for me. There are not so much cybercafes in Japan because most of the people already have their own computers in the office or at home. Of course tribes in the party scene are more active on the Net in order to organize parties, wary of local authorities and police to find out.

GL: Where does the 'urban tribe' concept come from? Don't you see it as a set back to go back to such an anthropological term, so close to ethnicity where there no longer is any ethnicity? Why would rave cultures be best described as 'urban tribes'?

TU: The term 'tribe' was not invented by myself. For this I have to go back to Japan of 1955. One author published a novel titled Season of the Sun. It was a bestseller. It told the story of hedonistic subculture youth and caused a sensation in those days. A film was based on the novel. Increasingly that type of youth style out of the novel could be found everywhere because youth were trying to imitate the style and fashion described in Season of the Sun. Of course, this novel was inspired by the real youth of these days. And then a term was invented: 'sun tribe'. People used to call the dissident, hedonistic youth during the fifties the sun tribe (taiyo-zoku). After that in each period, 60s, 70s, 80s, mainstream

press and parent cultures always used the term *zoku* to describe unknown youth subcultures. For example *otaku-zoku*, *crystal-tribes* (Japanese yuppies in 80s) or the speed bike tribes.

Japanese are crazy about the generation gap phenomena, perhaps because we don't have visible markers amongst people, 5 or 6 years difference is already important for people. Japanese youth are very sensitive about age.

Since the 90s this symptom is slowly changing. Maybe the *otaku-zoku* was the last tribe in Japan. Because people tried to use another term, *kei*, it is very difficult to translate - system or series. So, for instance,

Shibuya-kei, *Shibuya-series* in English. *Shibuya* is the name of the district of Tokyo, one of youth centers in the city. So people would like to call the music genre and some fashion based on the youth in *Shibuya*, *Shibuya-kei*. Nobody these days is using the term 'tribe' anymore. But at the same time there are a lot using the term *tribe* or *tribal* in flyers for club and rave party to connote new types of music genres and specific atmosphere.

Another interesting point is that the author of the *Season of the Sun* later became a politician in the parliament in the LDP - the dominant liberal-democratic party. He is now governor of the Tokyo metropolis and perhaps the only mayor who rejected to give the human rights to gay people or to give rights to foreigners to be able to vote. He's a real fascist or at least can be called a fanatic nationalist and historical revisionist. He is constantly denying Japan's colonial violent past. He once called Asians 'third people'. Japanese would be first, Americans and the westerners second. According to him people from other Asian countries such as migrant workers or students should be discriminated. This is a really crazy situation. Why did this man become so powerful? Because people supported him. In that way *zoku* and the story of tribes is not only based on sub-cultural studies, it is deeply related to Japanese politics. Recently the son of Prime Minister Koizumi, who is also populist, neo-liberal, started appearing as an actor. Despite of the poor result, he gave an audition with the title '21st century Yuiro' (Ishihara's dead brother). Such phenomena are interesting, ironical and crucial for Japanese populism and conservative cultural politics.

In Japan the term 'tribe' has had a specific meaning. In the late 40's in Osaka, the second biggest city in Japan, there were squat villages, squat towns of Korean residents. They were very much discriminated. In those villages there was a lot of scrap of steel underground. They tried to dig up this scrap and get money by selling it. But this scrap was the national property of Japanese national government. And then the conflict between the police and the Korean residents started. It made a sensation in those days. These Korean residents called themselves the 'Apache tribe.' They compared their position with native-American. Numerous authors and novelists wrote the novel featuring this 'Apache tribe.' One of them was an SF called Japanese Apache Tribe, written by Sakyo Komatsu, in which Apache tribe appeared as a mutant having iron body something like cyborg or T-1000 in Terminator 2. It is a well-known fact that this novel influenced the underground cult movie *Testuo*. I am sure that some SF freaks or club techno tribes regard this film as a legendary piece.

GL: You have been working with the 'digital diaspora' concept. Could you explain this? To what extend would you support a withdrawal into the Net? Could we speak of productive monads and where does this inward looking become eccentric and obsessive *otaku-ism*? You have been critical of the figure of the *otaku* and the Western fascination for this so-called typical Japanese obsessive behavior of the 'otaku' data collector. Where does a sub-culture in Japan have possibilities for resistance, and at what point do 'temporary autonomous zones' transform into consumer-driven lifestyles?

TU: By using the term digital diaspora I don't mean the disappearance of human lives and bodies into the Net. Rather, I use it to talk about a diaspora within the Net (or generated through the Net). Historically diaspora cultures can be found around the world. Some theoreticians working on the diaspora topic have used the term of web or network. The term 'diaspora web' was introduced by Paul Gilroy. These days this terminology is no longer a mere metaphor but rather a sort of allegory for the reality itself to which we are faced up. We are now faced with broader cyberspaces through network technology. Not only due to computers but also via radio or telephones the information 'seas' have been expanding. Not only through the power of Internet, actually some refugees and people in diaspora began to keep their lives in diaspora through video distributions or computer networks and other electronic technologies. One could mention refugee communities in Perth (Australia) coming from Croatia or Macedonia. They are using VCR technology to maintain the relationship to their original place. And also one can put as example, some independent media in Amsterdam to support people coming from ex-Yugoslavia, (as described in Dona Kolar-Panov, *Video, War and the Diasporic Imagination*, Routledge, 1997). Information technology and telecommunications are developing the diaspora notion into new directions.

Diaspora in general is connected to moving and migration forced by some power relations including economic, political, religious and so on. To describe the things and the cultural elements moved, like dreadlocks, T-shirts, and music etc, one can appropriate the term cultural diaspora to interpret such a circulation. Certainly diaspora is a sort of cultural traveling and causes traveling theory, but it should not be confused with

globalization in general or postmodern pastiche eclecticism which is based on the 'anything goes' parameter. But on the other hand it is becoming difficult to maintain the dichotomy between real refugees, illegal migrants, asylum people, 'suffered diaspora', ravers, hooligans, travelers, tourists and the 'cultural diaspora.' It is becoming difficult to distinguish forced settlement and voluntary migration, dwelling and traveling in a rigid way. We, I mean critic or intellectuals in the 'first world', are in between the 'suffered' and the 'observer'. Diaspora is crucial tactical tool and even medium or space to analyze this situation.

GL: What does the diaspora condition got to do with the specific Japanese 'otaku' phenomena, the manic collectors of instance records, magazines and games?

TU: In the past I have criticized the term *otaku* but not the *otaku* people themselves. I am criticizing the cultural condition of *otaku* and its political context. I myself am an *otaku* of sorts, being crazy about Japanese animations and psychedelic trance techno. I am skeptical about Japanese art based on *otaku-ism*. Western people are fascinated by *otaku* culture and that's why it can be marketable. Some even try to emphasize the cultural traditions and history of *otaku*. They say Japanese culture has always been dominated by collectors infomania. For them Japanese history has been postmodern and eclectic right from the start.

GL: Where does the difficulty to communicate between scenes, movements and disciplines within Japan come from? It is striking to see how many useless frictions and anxieties there are, between artists, scholars, institutions, activists. This makes it rather difficult, I suppose, to set up networks in Japan. The only communication which seem to work are the very private, intimate channels on certain bulletin board systems (BBS). There seems to be a form of competition, not related to work, money or income. This fact has made it difficult to set up a half-way independent and interesting new media arts scene in Japan. Japanese we get to meet in the West do not collaborate in Japan. It seems much easier for them to meet in New York, Amsterdam or Paris then in their own country. Do you believe that this is simply cultural (as a 'second nature') and therefore next to impossible to change? Isn't it interesting that this overdose of communication devices hasn't had a significant impact on this specific aspect of Japanese society? Or should we view this observation as yet another culturalism?

TU: Well, I don't want to say that there is particular inability to communicate in Japan. I am actually highly skeptical about any form of culturalism or cultural essentialism. But to be honest, I have also have felt the useless frictions amongst the different urban tribes in Japan on numerous occasions. I am fed up with that situation. That is the reason why I am frequently staying in Europe. Maybe others also feel like that. For instance, in Japan, media artists are generally not interested in politics and especially not in Japanese politics. On the other hand, most of the leftist intellectuals have never heard of media art or media activism. Tetsuo Kogawa and Toshimaru Ogura are great exceptions of course. The former was founder of free radio movement in Japan and still very active for experiments of streaming and developing critical media theory. The latter is radical media activist and theorist organizing anti-wiretap and anti-echelon movement. In fact, I myself have not met them since long time. Tokyo is too huge to see each other. Toshimaru is living far away from Tokyo. There is a deep gap. Of course this gap is both cultural and political. Cultural studies is recently becoming popular in leftist and liberal academic circles. But most scholars reduce cultural studies to a method for criticizing the notion of the nation state. Their arguments have never reached younger generations or urban subcultural tribes on the streets or scenes such as hip hop or rave, even though they could easily be against the nation state and its cultural hegemony.

Take the example of LETS (local trading system) in Japan. That's a popular concept at the moment amongst critical intellectuals. Koujin Karatani and partly Akira Asada, who always prefers the 'safety zone' rather than the real 'critical space', are at the moment involved in organizing NAM, the New Associatist Movement, which is a network of LETS in Japan. I support LETS, its theory and especially its practices. Being one of the ravers and organizers of small illegal parties I respect every form of gift-economy style and reciprocal symbolic economy. So why don't I join NAM? Despite of Akira and Koujin's nasty and cynical gestures towards social movements during 80's, it is good to see what they are doing. But there is an old type of politics at work within NAM. Karatani and others are putting out the theory, and then people can do LETS activities according to the theorists' system. Volunteers work within the structure elaborated by intellectuals and theoreticians. This in my opinion points at an outdated and unnecessary contrast between theory and practice. Their classifications on some parts in the movement are very ironic. They call their small groups 'kei' meaning series or system, in contrast to tribe. So you have *bunka-kei* (culture series), *lilon-kei* (theory series), *undou-kei* (movement series) and so on. It sounds like a bad joke to the subcultural urban tribes. Karatani and Asada's take on social movements is to ignore and neglect the organic and transversal relationships amongst different scenes.

What I am trying to do is setting up small pirate radio stations and flea market activities during open air raves. Indeed, there is a difference in understanding between tribes such as rave and punk and hip-hop. But that's a much better situation than the classic binary opposition between theory and practice. Karatani labeled NAM as a new type of communism. Probably that's right. But he does not think about the people's reaction. By using the term communism NAM is losing interesting people and tribes. Their way of communication is using classic leftist language in an almost tragic-comic way. I am familiar with it but most people are not. I wished NAM and various urban tribes and subcultural scenes would shake hands and build an affective and effective alliance. For that vision a cultural politics would be crucial, a politics which communicates within the scenes rather than mere political rhetoric. It can be called cultural politics. Technology can change the way of communication in each cultural and political context. That is why I restarted the pirate mini FM free radio idea during open air parties. I would like to create hybrids amongst different urban tribes such as techno, punk, eco, anarcho, rave, new age, otaku, the left and other dissidents.

GL: What is the current level of media theory in Japan? We don't hear much about it. I can't think of any Japanese contemporary theory being translated. We actually only hear about theory import into Japan, not the other way round. Is this because there's nothing going on? This can hardly be the case. Is the produced theory only of local interest? What's reason for this theory deficit?

TU: There are a few tendencies within Japanese media theory. The first is mainly developed in academic field and is called media studies. There are some layers and spectrum goes from audience research to more positivist methodologies. Basically researchers don't want to go outside of universities and academic circles. Most of them are not enthusiastic to use media technology themselves. There are a few translations or papers available in English.

The second tendency would be a form of criticism to be found within new media art, connected to the Internet hype and early-mid 90s media technologies. That is why it used to have financial support from big corporations but that's fading away. Unfortunately new media arts lacks the vision on the broader political economy of its own field. That is why corporations can safely speculate their money into 'speculative' media theory.

The third tendency would be the activist 'tactical' media. But that stream is very micro and weak in Japan. As I mentioned, Tetsuo and Toshimaru are active in both theory and action. They are paying attention to the economy and politics of the media and Internet. I am not that satisfied with the theoretical level of the three currents. For most of the time I have been moving between the three and taken difficult in-between positions. What is crucial in this context is how we can build bridges between the different media tribes.

GL: Over the last few years you have been going to a wide range of raves, from illegal parties in German forests, squatters parties in Amsterdam, raves in Zagreb to solar eclipse parties in Hungary and Zambia. You also attend a variety of raves in Japan, from expensive Tokyo club events to informal events in parks and in the mountains. Do you see yourself as a modern anthropologist studying rave culture? Have you encountered any problems with this form of 'participatory research'?

TU: There is a 'belonging without identity' as described by Gorgio Agamben and Lawrence Grossberg which goes beyond the usual definition of community as a social entity with shared values. Without identification on fixed and stable positions it is possible to belong to a tribe. Tribal formation are not one. Within one tribe we can find diverse styles, differences in taste and even conflicts over how to live ones life. When subculturalists say ' (s)he is tribal' it means that there is an open group-minded feeling, a solidarity and tolerance for other tribes and different styles. It point at a consciousness against the mainstream of this civilization and its globalization. For example, tribal cultures within the rave scene show respect for so-called traditional tribal or quasi-premodern cultures and their 'indigenous' way of living. This respect is so distant from the way in which journalism and political science talk about 'tribal wars'. The position of the DJ in all this is highly significant. The DJ functions as a mediator and catalyst to both inform and transform people how to enter other dimensions of the world. They could be considered the shamans of the cyber age. But this shaman is at the same time an 'organic intellectual' in a Gramscian sense, organizing people to get to other horizons of society through 'partyng'.

Becoming a DJ has influenced my way of writing in many ways. Both positions, the sociologist and the DJ consist of a cut'n'mix of materials produced by others. Usually a DJ does not compose or create the music tracks him or herself. The DJ cut'n'mix is '(re)inventing' and '(re)elaborating already existing sounds. The same can be said about the work of the sociologist or theoretician as a TJ (text jockey). We can no longer pretend to create

'theory' out of the blue. We always first collect material, texts and resources and then start quoting, editing and appropriating passages from past works. That is do-it-yourself within theoretical practice. Kodwo Eshun's notion of 'remixology' is quite suggestive. Sometimes I am asking myself: am I a sociologist or just a tribal raver? It is a really difficult question to answer.

I don't want to merely celebrate rave culture. There are a lot of problems such as hedonism, consumerism, drug issues, frictions amongst tribes and organizers, negotiations with local authority and police have to made, etc. I never face any problem during my 'participatory observation' or fieldwork research. Maybe this is because of my enthusiasm to join the party. The difficulty is lying somewhere else. I do not have the proper language yet to talk to both academic circles and party tribes. It might even be impossible. I would like to invent a different way to theorize everyday life.

[Toshiya Ueno is an associate professor at the Expressive Cultures Department at Wako University, Tokyo. Several of his papers in English are available in the Nettime archive. He is preparing a book titled 'Urban Tribal Studies' with the Amsterdam-based Croatian sociologist Benjamin Perasovic. His published books, in Japanese, amongst others, are 'Situation, Cultural Politics of Rock and Pop (Sakuhinsha, 1996)', 'Artificial Nature, On Cyborg Politics' (Keisoshobo, 1996), 'Thinking Diaspora' (Chikuma Shobo, 1999) and 'Cultural Studies, an Introduction' (With Joshi Mori, Chikuma Shobo, 2000, vol.2 coming up!).]

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<nettime> An interview with Geert Lovink

From: snafu

To: nettime-l@bbs.thing.net

Date: Fri, 05 Oct 2001 17:09:51 +0200

dear nettimers,

the following is the integral version of an interview/dialogue between Geert Lovink, Snafu and Subjesus. It was made in July for the portal of the Italian public Television Rai.it.
(Italian abridged version at http://www.rai.it/RAInet/smartweb/cda/articolo/sw_articolo/1,2791,137,00.htm)

In this text Geert touches a variety of arguments, from the first development of the digital public domain, to the recent evolution of Tactical Media passing for an analysis of the dotcom burst and of the possible development of independent platforms and infrastructures.

Interview with Geert Lovink
By Snafu and Subjesus

Q: You took a part in several media-related experiences, mostly in the Netherlands: the Adilkno group of media intellectuals, the pirate radio movement, tactical media conferences, the Amsterdam-based community network The Digital City and so on. Could you give a short yet detailed outline of your past activities, and a glimpse at your present days, as a member of a global/local networking culture?

A: Is this a job interview, or what? I am not sure if my personal biography is all that significant for the theory and practice of "becoming media". Certainly I cannot see an accumulation of knowledge or even experiments in our "alternative" network sector. Growth in the digital arena is more spasmodic than linear or dialectic. Yet, there are waves of change, intense periods in which History and the personal biography seem to fire each other up. In the meantime there is just boredom--the usual, eternal, repetition of the same old topics and patterns in which thoughts and movement come and go. We are now in a golden age of net activism, and we should all enjoy this rare and special period.

In my biography the year 1980 was of significance, the squatters movement in Amsterdam and Berlin, urban autonomy in a post-ideological and post-68 condition. Leftist models occurred at moments of regression. They were responsive and regressive, not strategic, imposing dogmatism in a precious situation where something new was about to emerge. At that time

the left had split into a pragmatic faction and an intellectual ghetto within academia which was only able to analyze its own defeats and failures (which is, I agree, a study in itself). Just imagine how different Baudrillard would have been if he would not have had the boxing ball of 1968. The same can be said of Deleuze and Guattari. One cannot understand their intellectual position without basic knowledge of the French political landscape in the sixties and seventies (which was dominated by the PCF). In the age of ecstatic normalcy, lacking opposition the theory without enemy, without reference, has become a self-mirroring text regime. Activists in this context are, almost by default, forced to respond anti-intellectually. This tendency started in the late seventies with punk.

If you have the impulse to do something you have to stop deconstructing yourself. Just do it, as the Nike phrase correctly states. Hit and run. See how authorities and their sign system respond. Trail and error. Ignore those who tell you that all activism ends up in building concentration camps. This is moral blackmail from those who are not involved anyway. Take the moral highground in such situations and respond with a sovereign silence. It is not worth the anger. This also counts for the hacktivism and net-activism debate. Let's not be afraid, neither for radical action, nor for radical theory--and leave the pc knights outside.

Theory is not an ersatz religion. It won't tell you what to do--nor what to think. It has truly become a Foucaultian toolkit, that is, one which stays in the wardrobe for most of the time. Forgotten pearls. Beautiful but unworn. In this situation the Event becomes an almost holy entity. For many, Events are just falling from the sky because they are no longer created by some Party or Vanguard. Cracking the events therefore becomes precious knowledge. Most people just live their lives. They wait and see, until something happens: 1989, raves, Seattle, a squat, a riot on the first of May (or not). This eventism can also be found at the media level, with the Internet, or local radio, suddenly creating zones of possibilities, which then fade away, after a wild night, some exciting months in a media project, or however long it might take. That's my biography. The development from print to radio to Internet, in my case, is not an interesting one. What is interesting is the ability to metamorphorize, as a person, using (new) media, in the way Klaus Theweleit described this process of personal "growth", using "techniques". Sometimes one succeeds, in some cases it all seems to fail, ending up in (in)significant misery. The hardest part for me is to judge my conceptual work. The realm of ideas has lost so much of its significance, despite all the warm hearted compliments of theory sympathizers and reassurances from the side of industry that "one day your good content will rewarded."

Q: You have written a lot about the digital public domain, often with a realistic and disenchanted view. Yet, if we look at experiences such as DDS and xs4all, we have the impression of an early European net.culture able to highly influence the digital innovation, by acting as a subject of the early networks. Nowadays the mediascape has clearly mutated its outlook. Despite the apparent crisis, dotcoms and telecom are monopolizing and re-shaping the net. Yet, we feel that many issues raised by the digital avant-guards (if we can use this term) have been absorbed by mainstream new media; access for all, low costs of connection, availability of webspace and various facilities are on the agenda of any big corporation. In the context of the Next5minutes 3 you launched the "free for what?" campaign (www.waag.org/free), which was exactly focusing on these issues. At which level the ideology of a generalised free access have been absorbed and emptied of its idealistic drive and at which level it has positively influenced the economical development? Did that ideology help to reduce the digital divide, or the market continued to be driven by its own logic, without being affected at all by social dynamics?

A: Let's not be overly afraid of co-optation. I don't think it is all that interesting to design memes which cannot be used by the evil forces of the state and the market even though it is quite a challenge. We did serious work into that direction with Adilko and our "strategies of failures" were certainly not the most popular. Amongst your peers it is not widely appreciated to be on the "heights of despair" (Cioran). Utopian ideas speak to the people. This is simply the case, despite half of century of organized disgust of utopianism. Even amongst distinguished scholars negativism has never been popular. I have always been willing to take the risk of promoting digital ideas, knowing that, at the end of the day, they would be perverted, not just be third parties, but also by classic infightings within the alternative ghettos. Increasing the media-cultural complex needs new ideas, just to feed itself, with regardless what. One day you are their 'content', and next day you don't exist anymore. It is our normal state to be ignored. Only the scandal will bring you in the spotlight of the Spectacle. There is really nothing special about this media law. Nothing to be upset about. In the case of the demand for public access to information and the communication networks it is a broad and diverse new media culture which counts, in the end. The projects themselves are interesting enough. Some of them are even really exciting! What then counts is to leave that particular stage or project early enough not to get bitter or cynical.

When we are speaking about the birth of (public access) media it is all about the Art of Appearance and Disappearance. I know, these are ugly terms from the postmodern eighties. Too bad. But they really make sense (combined with a healthy dose of economic theory from both liberal and critical perspectives). You want your ideas to spread and you don't want to become complicit. Fine. Your choice. Then don't blame others for making money with them. If the gift economy gets corrupted, move on. If everyone has Internet and the revolution still hasn't arrived, too bad. Change stage. The idea of a Digital Commons is still there, despite IBM and HP buying themselves into the open source movement.

Q: Your last book is a collection of interviews entitled "Uncanny Networks". You highly contributed to the development of networks in Europe.

The original idea, if I'm not wrong, was to create a field of convergence where artists, activists, programmers, designers, critics and academics could meet. Over the years "the tactical media" space has been filled with a variety of events and solutions, from the Next5minutes to the Browserday, from a diffused net plagiarism to the Toywar. On the other hand, in the introduction to your book you say "multi-disciplinarity remains an idle goal, not a daily reality. The division of labour is still there, due to the highly specialized knowledge of each field." What are the results of the efforts of weaving these networks over the years? The process of crossing the fields is still too young or is already gone?

A: You are right. Where does our fascination to work with other disciplines originate? Why this is a passion so many people share, comparable to the common hatred against the Microsoft monopoly? Are we really locked up in the cages of specialized fields of knowledge? Discontent about the division of labour is certainly there. Does it come out of a false hunger for totality, a holistic drive towards a unified existence in which everyone can do anything at the same time? I can only ask questions here. Perhaps working with Others is what people really want compared to the demand for social change in the first half of the 20th century. Specialists constantly need new input in order to remain creative and competitive. The underlying idea of working with the professional Other is that he or she has hidden ideas and energies which will collide and fuse with ones own. In the office world and the work floor having to others is not all that special. Multi-disciplinary task forces are pretty common. The strategy of mixing, creating temporary, hybrid solutions and (art) works is only shocking for those who have something to lose, aka those who are running institutions. Internet does not belong in visual arts, theory is not activism, real technology does not need art, etc. But people do not fit in categories and some resist the constant need for qualification and the specific education and reward systems. Undermining self-referentiality within disciplines is a somewhat bizarre, not very rewarding hobby. It is of course better careerwise to stick to the rules of the administrators and not do your own art, cultural studies, television or radio and not behave like a mad scientist in search of the recipe for making gold. Because what should the outcome, for example in the case of multi-media, look like?

Q: I'm not very interested in "professional" cooperation. Ultra-specialisation of labor makes multi-disciplinarity necessary, if not vital to exist on the market. My question was more referred to people (like you) that decide to cooperate following a desire, a tactical line of flight, a trajectory which is meant to lead somewhere or nowhere else. Tactical media was naming many different spaces of invention. This definition wasn't only indicating what to do in "the next five minutes". It was the expression of a new infrastructure and a new way to communicate amongst real people, through space and time. Not for the sake of "cultural innovation", but with the intention of building a shared code, a procedure of attack. This chain of reactions worked perfectly with the Toywar, for instance. But, is it always necessary to wait for an emergency to verify our power? What is the network doing for the rest of the year? According to your experience, is it stronger than 5 years ago? I know it is very hard to make a complex balance, but you are one of the few people who really travelled through many central experiences. (Sorry, to be so specific but this is the real core of the book. I was talking to Ricardo Dominguez recently: he said that one of the netstrike tools is to upload questions on the target server, like "Is democracy.html on this server?" And the answer would answer "democracy.html is not found on this server". 404, a typical net.art gesture becomes in this way part of a tactical action. What is usually considered a physical attack, shift into a syntactical one. This is the space where single gestures become rings of a chained discourse. It's the space where net.art meets hacktivism or where hacking meets net.art, e.g. file sharing by o1.org. I'm very interested in this space, it's my favourite one, because it keeps the heritage of the XX century avant-gardes, but being much less elitist to me. I want to understand if these different communities meet just occasionally or are building the conditions for a paradigm shift. On one hand, net.art seems to dig more and more into conceptualism, interface design; hacking is all focused, at least in Italy, on writing softwares under GPL; hacktivism seems an endless count of online actions more or less related to the current "anti-glob" agenda. Here the function of the networks become crucial. If you read the subjects of Nettime you have the feeling of a very balanced, integrated world; on

the other hand, anyone keep following h/er own thread; i know that the network doesn't have a personality, it's not a subject or a party. I don't want to reduce it to a definition, but in the last 5-6 years many things changed inside and outside of it; i'd like you to paint a fresco of this shift, from the point-of-view of an insider :]

A: The Web is not the Party. It is not even a movement. What we face here is an increasing uncertainty over the political. There has been a shift over the last twenty years, away from clearcut political structures and activities towards a much more blurry field of "cultural exchange". Others have written at length about the shift from politics towards arts and culture, specially in Germany. The somewhat closed circles around magazines such as Spex, Texte zur Kunst and Starship have reached a sophisticated discourse around that topic (however, not (yet) accessible for non-German audiences).

The uncertainty on the Net is a big issue, as far as I can see. Will the Other answer? The essence of networks, one could arguably state, is collaboration. Not just communication or exchange of information. However, the cases of a successful collaboration remain rare. This is partly because so many are new users are not yet accustomed to the Net. They merely use it as a tool (making money, for example). This is why I am hesitant about using the Net for attacks. It is not very creative and sophisticated, at least not at this moment. In my opinion the density of self-organization has got to rise first. The loose cultural networks we see at the moment are going nowhere. They may create a bit of discourse, but that's all. That even counts for the activist sites such as indymedia.org. They still have to reach the level of workgroups. It will start to get interesting if netizens, the global online citizens will have their own intranets. Substantial islands within the net, also software-wise. That will not so be ignored or knocked-down. I am not of the invisible, tactical strategies of the Deleuzian age will last forever. They were written in response to the declined, at that time still powerful structures of the communist parties in France and Italy. Such entities do not exist anymore. We are living in the post-89 world in which micro-politics and rhizomatic strategies have become almost hegemonic concepts. It that sense it is right to say that this a Deleuzian Age. But I am not the kind of person to obey the Deleuzian

State Region. Neither would Deleuze, I suppose. It's hard to deal with fashions if you like them.

As many have noticed before, viral marketing has become a mainstream corporate strategy. I am very concerned with the lack of infrastructure in the net culture. Virtuality alone will not do it. We have to physically own and develop (or hack, steal, etc.) cables, satellite, offices to work from and not buy into the advertisement of the happy mobile nomad. This is also means that we have to go beyond the somewhat primitive and moral critique of institutional politics. I am keen to see how complex and diverse superstructures, virtual institutions can be developed. Not just a website plus mailinglist. We should not get stuck at that level.

Q: That's it. Maybe it's time to go beyond a mere "we want bandwidth" or "access for all". Server machines could be a good start: if you want to build a really autonomous network you have to build up your own computer host, like in the BBS-age when anyone could be a sysop and run his own net. The recent wave of interest towards P2P systems such as Gnutella or the much-rumored Freenet seems to signal a sort of growing awareness about that. Recently, www.wired.com reported a not-so-weird proposal coming from the Cato Institute, a kind of US libertarian anarcho-capitalist think-tank, to build up parallel private networks beyond the mounting state-regulation of the web (muck like offshore states, e.g. Sealand). This funny convergence between issues and attitudes so different - typical of this post-all age - may be a symptom. Isn't it time to claim "server machines for all"?

A: For sure. In a few years we might get there. Now are still in the period of economic downturn and rollout of bandwidth capacity (both for Internet and wireless). However, we are no longer living in the na=EFve (Clinton) years of the cyber plenty. In a time when everything was growing it was easy to be libertarian. We are now moving towards a period of confrontation, away from the third-way agenda of consensus in which, for example, such of Sealand, Wired and Ayn Rand followers such as the Cato Institute perfectly fit. I am not sure if we should continue the strategy of building temporary autonomous zones. It is time to be in the world. That's the strategy of the so-called Seattle movement against corporate capitalism. Confrontation with the corporate world and its institution, based on decentralized and networked affinity groups and individuals, coordinated by a power portal (www.indymedia.org). We have had enough laissez faire laissez passe politics. Deleuzian rhizomatics was part of that. But the age of "imperial sovereignty" of the Internet is coming to a close. The Net is becoming a battleground, not just a market place for ideas and their data. That image is too simple, too harmonious. Now that the introductory phase of new media is coming to close (despite further tech revolutions) we return to a real politik of the networks in which economic interests of telecom giants, microsoft, governments and regional blocs are becoming real. The recording

industry has to go to court against Napster. It cannot just tolerate it. Nor will Hollywood tolerate Gnutella. People who are developing and using such systems have to understand the clandestine nature of what they are doing and take responsibility, take sides. The time of playing and surfing is over. If you run a server, fine, do it, but then you are also the sys-op, and with that comes certain legal and ethic responsibilities. If one is prepared to accept this, then go ahead! But don't say afterwards, I didn't know I was only exchanging films and software without knowing that it's illegal. People have to be prepared to say: "Legal, illegal, Schei=DFegal."

Q: What are the economic sources on which to build a really independent new media culture? According to Negri and Lazzarato, the economics of information has most to do with the "production of subjectivities". And this production often needs to assume the form of enterprise acting within (and in a sense against) the marketplace. Negri and Lazzarato define "political enterprise" this new agent, and we are seeing some examples of that rising. xs4All, even after the take-over by the Dutch telecom KPN, could be one of those. What are your feelings about that?

A: New media culture is producing concepts, not value in the speculative dotcom sense. Let alone money. And not content either. They are concepts-in-the-making which need to be tested out before they can be used on a large scale to produce subjectivity, as Negri and Lazzarato describe it. The fun about this test phase is not the some heroic avant-garde position of showing people the way. I think it is a much more playful, experimental stage, less pedagogical, in which ideas are getting hardwired into a small scale technological culture which builds up its own userbase and rituals and then gets exposed to society and the marketplace in a later stage. The real test then is to see how robust the "meme" is which has been collaboratively developed. There can be sell outs, betrayals and other setbacks. Boredom of the everyday is even more destructive to good concepts. I am not sure if profit or non-profit really makes such a big difference, probably in the speed in which ideas can spread. I am interested in sustainable memes that can constantly change, grow and contract, without losing its core identity and basic ethics. xs4all seems to be a good example. What I do not like are people who build up something precious, together with many others, and then, for some reason, pull the plug and disappear. To me, all CEOs of dotcoms startups which went bust are cowards to me. Many of the dotgone companies were "built to flip", ran by people who only do business in times of hyper growth. Come on, Who's afraid of a crisis, or two? Those who grew in the seventies and eighties, without all that easy VC money are ready to take risks, to make something out of nothing. The dotcom business model is for the impatient so-called entrepreneurs who, in the end, only learned how to burn money. They did not even develop concept, let alone software. What the cultural sector of the New Economy (RIP) has done in the wild years of 1999-2000 is not entirely clear. They mainly fought over the definition of net.art so that art critics could start writing and art collectors could start collecting. Culture was in a volatile, defensive mode and did not profit whatsoever from the money fountain. It was a time of survival.

Online text archive: <http://thing.desk.nl/bilwet>, coming soon: www.laudanum.net/geert

IO.O

<nettime> QuickView on Software Art

From: Olga Goriunova

To: nettime-l@bbs.thing.net

Date: Fri, 21 Feb 2003 13:48:22 +0200

QuickView on Software Art

Amy Alexander, Florian Cramer, Matthew Fuller, Thomax Kaulmann, Alex McLean, Pit Schultz, and The Yes Men, interviewed by Olga Goriunova and Alexei Shulgin. <http://runme.org>

Q: Why are you personally attracted to 'software art'?

The Yes Men: We are very interested in software art because of its potential for automation! We can use these technologies to replace the artists. A wholesale replacement. Followed by leisure!

Alex McLean: Because making code is empowering, but generally taught very badly. The act of programming is portrayed as systematic and uncreative. This may be appropriate for working on quality assured credit card transaction systems, but why apply it to programming as a whole? Software

art might give us a place to look at the creation and use of software outside of formal business constraints, and the stereotypes thereby fostered. I'm also repelled by software art, because I see artists trying to employ software thoughtlessly. Hopefully software art will draw on its hackneyed heritage enough to sidestep readymade wizardware.

Thomas Kaulmann: Software art can be a manifold thing. It can look nice in source code or at runtime. It can influence culture or can give an impression of the present culture. Software art is just another art discipline and it is not defined. Art is always a matter of intention, there can be different media to transport one's vision: stones & hammer, canvas & color, camera & video or computers & software. An artist is intrinsically motivated to translate his/her ideas to a broader culture, through software as well.

Amy Alexander: Hmm, it's a little like asking "why are you attracted to art?" isn't it :-)? I'm not sure verbal answers to such questions can be entirely satisfactory or productive. But to give a partial one: I think because software art is a mode of non-verbal expression relevant to contemporary culture - just as photography, video art, etc., were, to the times in which they first appeared (and still are).

Matthew Fuller: Perhaps the conjunction of two highly productive and inventive forces, neither of which really wants the other is always going to make for something interesting! What is named as contemporary art has responded to networks and computation by taking on certain of the characteristics of networks - the formulation of 'the relational aesthetic' for instance - without actually dealing with the specific technologies. On the other hand, software cultures have only very rarely considered themselves to or have acted in a manner which is reflexive, in the way which is most usefully and richly developed over the last century and a half or so of art. Various conjunctions of these two patterns of activity, their mutual interference, seem to be generating some exciting or annoying or disruptive or inventive effects. One cannot claim this for all of the work that operates here of course, but it is an opening to new conjunctures.

Pit Schultz: Software art is attracting me because it is carrying a seductive promise that possibly software production could be seen as cultural production: that writing code has more meaning as making a program run or crash or sell. It might place media art into the history of contemporary art with the passage of conceptual art for example. It poses questions of artanship, and pragmatic aesthetics of code, a kind of surplus that is not technological in terms of efficiency.

Florian Cramer: If one defines (as the Read_me 1.2 jury did) software art as art that is either based on formal instruction code or which is a cultural reflection of software, then there has been a lot of interesting artwork lately in this field that has attracted me and which justifies to engage with this concept. Jodi's work of the past few years, which has radically shifted from browser art to manipulations of computer software, is one striking example. But aside from that practical observation, I am also attracted by theoretical issues, since, being an academic in comparative literature, I research the borders and grey areas of writing, executable code and art, from the permutational poems of the late antiquity to lulist and kabbalistic language speculation up to the very new situation that instruction code has become a mass commodity and a material appropriated by artists in all kinds of ways. I thus would never limit software art to craftsmanship of programming (i.e. software art as a Donald Knuth-style "art of programming"), but consciously take speculative, unclear, or even non-computer-related approaches into account, from certain forms of poetic play and conceptual art to the use of machine code fragments as private languages in artistic "codeworks" like those I collate, together with Alan Sondheim and Beatrice Beaubien, into the "nettime unstable digest". I should also add that I am a Free Software activist who perceives operating systems (particularly those which don't create artificial frontiers between "users" and "programmers" - i.e. Unix, Plang, LISP machines) and software as ways of thought and cultures that are in no way aesthetically, culturally or politically "neutral". It thus follows that software and art, as modes of both cultural reflection and construction, are closely related to each other.

Q: Which viewpoints on the issue you find most interesting?

Alex McLean: That of the programmer, because I am one myself, and that of people using the software, because there is often great disconnection between software creators and their audience.

Amy Alexander: I have a few interests: critical, political and algorithmic. Critical: Software art helps us examine the biases and the influences on culture of software at large. Most non-art software pretends to be neutral and objective technology - devoid of human influence. Software art opens itself up to examination of its human-created biases and its human-experienced influences - so it helps us understand how these factors operate in "normal" (non-art) software as well.

Political: Governments and corporations use software and information capital to exert influence. But artists and others can use software to strategically redistribute information capital in a more equitable, useful and entertaining manner. (Mi datamine es tu datamine.) In other words, I think it's important to realize that data and algorithms are separate things. Even proprietary data can often be publicly accessed (search engine databases, etc.) But how it's used is in the algorithm - strategically written algorithms can provide a lot of leverage and be very handy as tactical media tools.

And algorithmic for its own sake: the visceral, improvisational nature of art and communication through algorithms and coding.

Matthew Fuller: Yes, it is the way in which various software art projects reveal the way software is embedded within wider currents of social and aesthetic composition. How does software manifest, reproduce or invent new relations, say of class, or of processes of work and activity? How is it racialised? Is it so precisely in its 'universality'? Does it have a way of doing things built into it that enhances certain kinds of sociability, or act against them? We can ask these questions in a number of careful ways, but also in a manner that acknowledges our embeddedness within software as culture. Part of these discussions are already part of office culture, think of the drippy compensatory humour of 'Dilbert' cartoons; consumer culture, where it exceeds itself as simple passivity, the inventive intermediate role of 'power users'; and, perhaps most usefully in this case in the way that particular scenes invent new forms of software and new ways of dealing with established forms - think of the now long term tradition of the demo-scene for instance. At the same time, it's useful to work from the 'opposite' direction. There are some interesting currents that take advantage of the specific material qualities of particular kinds of coding culture. Think of some of the games mods or some of the generative code work that really take advantage of the idiosyncratic, perverse and particular nature of code practices. Exploiters of bugs. Make the machines stammer, speak in tongues.

Amy Alexander: The algorithm is also very important here. The algorithm that generates the output is an important and subjective thing, and in commercial software, it often hides behind the veil of innocent, technological neutrality. An obvious example is Google's PageRank algorithm, which determines which sites appear towards the top of Google's results, and which don't appear at all. The algorithm is very biased toward big sites, especially if they own lots of other big sites. But in their description at <http://google.com/technology>, Google explains that they rely on "the uniquely democratic nature of the web" and that "Google's complex, automated methods make human tampering with our results extremely difficult." Didn't humans write the algorithm?

That is a very direct example. Software artists approach the subjectivity of algorithms in different ways; some are more formal; many are more subtle. But because software art opens itself up to examination of its subjectivity, and the fact that interface is driven by human-generated algorithms, it can help us think about the broader software context.

Pit Schultz: Which viewpoints? The view from the 'folkloristic' aspect of programmers' cultures, writing gimmicks. The aspect of generating a tree of knowledge out of existing material, by changing the viewpoint to it. The question if there's something else than an unlimited numbers of readymades to be found. The archive aspect of an area of production, which is not yet bounded, territorialized. Something ambivalent that was already attracting me to the possibility of net.art. A strange attractor for the possibility of existence of such a genre!

Florian Cramer: Georg Philipp Harsdörffer's "Mathematische und philosophische Erquickstunden" ("Mathematical and philosophical recreations") from 1636 -- perhaps the first attempt to systematically combine poetics, mathematics and algorithmics into a playful whole. Abraham M. Moles' "First manifesto of permutational art" from 1963, Jack Burnham's exhibition "Software" from 1970, Geoff Cox', Adrian Ward's and Alex McLean's 2000 paper "The aesthetics of generative code", Matthew Fuller's 2000 paper "It looks like you're writing a letter: Microsoft Word", the (to date: four) jury statements of the Transmediale and Read_me juries, to some extent also Larry Wall's papers on Perl and postmodernism. We could use more cultural criticism of software in general, and especially a criticism that sees more than surface screen visual and which doesn't fall into the trap of simplistic analogies between structures in software and structures in society.

Q: Programmers don't seem to be interested in submitting their works to art festivals and competitions. There is a huge body of their work that might be interesting culturally and artistically. What are the possible strategies and interfaces that can help to make those works visible in the extended software / art context?

Alex McLean: Yes, programmers don't need institutionalised art festivals or competitions. They have the Internet, and the grass-roots fact-to-face meetings that result from their online projects and discussions.

Amy Alexander: Programmers don't need art festivals - hooray! Rewind back to 'net artists don't need museums', and multiply by a factor of two (because programmers typically don't consider themselves in the 'art' field at all.) So a programmer's work might be culturally and artistically interesting, but you have to go where it lives instead of making it come to you. First we should ask ourselves, "is this a problem?" Personally, I don't think so. Centralization causes marginalization of whomever is not in the "center." Not to mention structural weakness (single point of failure - when the "center" disappoints, the whole can fall apart.) Do programmers feel the urge to be pulled into the "art context?" If not, then to do so might be to open a software art zoo and hunt down projects to bring them into captivity - so we can gawk at them without getting our fingers dirty. Many authors won't want to be involved in "art" contextualizations at all. Others will if the context and culture seems inclusive and relevant to them. Programmers (among others) are turned off by artspeak, or if every discussion refers back to postmodern philosophy. These conversations exclude people, and it is in fact possible to have an intelligent, culturally relevant discussion without these as the focus. Also, it is helpful for non-programmers to read about, learn about, and experience geek culture. It is a culture, and it's about people, not technology. So anyway, hopefully runme.org takes a couple of positive steps: it's, we hope, easy to submit work to - you don't have to spend a lot of time putting together a big press kit with lots of artspeak to impress some jury and mailing it in ... and you can invite someone else's work in, if they're too busy or too shy to submit it themselves... it also tries to respect that software art comes from both "software" and "art" genealogies but is its own thing. I think it's a problem when people try to interpret software art as strictly "software" or strictly "art." Time will tell if our diabolical plans have been successful. :-)

The Yes Men: There are many examples of amazing "outsider art" that isn't recognized as such by the producer.. So I would think merely pointing them out, or finding them and making contact with the producers is what would be most important first.

Alex McLean: Yes, runme.org may be a start, allowing existing communities of people interested in creative aspects of computing to share their view.

Florian Cramer: I personally think runme.org is an excellent step in this direction. With its function as a download repository and weblog-style interface (as it was pioneered by Free Software websites like Slashdot.org and Freshmeat.net), it clearly overcomes some (so-to-speak) interface design issues of the festival/competition/exhibition-oriented art system, although I still think that both channels could and should co-exist. I find the exhibitions "I love you" (at MAK Frankfurt 2002 and at transmediale.org Berlin) and jodi's "install.exe" (at plug-in Basel 2002 and Buro Friedrich Berlin 2003) very successful presentations of software art in the language of the traditional art system, and the presentations are necessary to address a larger non-geek audience. Since runme.org got headline coverage on Slashdot.org, I am quite optimistic that this is the way to go. In general, Free Software self-organization provides good blueprints to software art self-organization.

Pit Schultz: The question is what constitutes the 'software art context'? The software repository is known from shareware and other kinds of downloadable software tools. Is it applicable to the area of 'art' too? If we talk about context, the question is what kind of 'institutions' make software art exists, where are its boundaries? Who constitutes these boundaries and how? And of course, is there a history of software art, assuming that it exists.

Matthew Fuller: Roland Barthes suggested that a truly interdisciplinary object is one which is nameable by none of the disciplines that in part contribute to making it, or that congregate around it. Such an object is owned by no one set of ideas and approaches. It demands that traditions become strange to themselves. So what is set in motion when art approaches the irritating subject of programming, what happens when the 'art' insistences on being incidental, on being amateur, on being able to go wide-eyed or cunning into any context, comes into some relationship with technical skill? Equally, what happens when computing enters a context wherein every stage in a process has aesthetic effects? What happens when computing's in-built judgments about what is 'optimal' or what is 'trivial' are subject to question and reinvention, or may even usurp its capacity to rule, to make rules? The revaluation of the trivial, of waste, of the past, of what has been shat out, and conversely, what it founds - the new - is one of the powers of art. I don't think that this work then that you ask about, that of programmers, needs 'help'. It doesn't need to be 'made visible'. We don't need gestures of sympathy such as those repetitiously awarding Linux the name, 'Art' in order to make things possible. What is needed are more specific alliances with particular currents of programming and other strands of making culture; deranging gestures that bring new worlds to light; prison break-outs; sustained and thoughtful work that makes itself available for use.

Q: Software art seems to be quite an open field yet, possibly due to the reason it is very diverse and in many respects is based on the programmers' culture that is hard to grasp. While contextualizing grassroots movements like this one and thus, providing an access to interesting practices to larger audience, we are at the same time inevitably packaging them for easy appropriation by art institutions. How do you think we can deal with this problem?

Alex McLean: Having people with broad knowledge and experience of programming languages forming part of art institutions. Critics should become literate in some of the many languages of software art before trying to understand its context. Right now I think many art institutions are too software illiterate to be of any interest to software artists.

The Yes Men: Yes! Just like the outsider artists... Well, it seems the important thing is to respect the desires and intentions of the creator... See if they want to be appropriated first. If appropriation involves a compromise of integrity, then figure out in each instance how to make the work useless to the dominant narrative...

Pit Schultz: How did other types of 'immaterial art' deal with this problem? How did early computer graphics deal with it, or certain kinds of Fluxus? The question is for me first of all is there a 'style' a kind of common 'ductus' which one can see after the years surrounding different forms of 'conceptualism'. The suggestion is that there is a difference to be made in relation to other forms of art, which are based on the postulation that a new 'form' is found, only through the use of a specific 'new' medium. The autonomy of media art in relation of contemporary art has to be questioned, on the other hand the way the art operating system processes incoming 'new forms' has to be questioned too. Software and the net allows to run a 'museum' with much less funds than elsewhere, this poses questions of what defines the needed power relations of representation which are constituting an art form. "Software art" insofar is not new, but it reflects, enhances, explores the role of software in a post-industrial society and afterwards. What is the role of the original, the author, the object, can one apply other basic questions of the predecessors of this potential art genre in a new way? How do seemingly successful works function gaining a market? (rhizome list etc.) What kind of criteria they seem to fulfill? Is there any place of constituting itself outside of an institutional interest? As with any art I'm also interested in the art which hasn't to be called art.

Matthew Fuller: This question might also be posed from a different perspective. If art institutions are treated simply as a particular and distinct part of a number of interlocking, but also partially differentiable processes and institutions it is useful to use them and take part in them for those things that they do well. I also think that in general it is wise to avoid becoming involved solely in one kind of institutional structure. The advantage of the internet and other distribution mechanisms is that you can be active in art contexts, but also develop relations to other circuits of distribution: shareware, module libraries, free software, gratis CD ROMs and so on. Work to multiply these. Mongrel for instance always triangulates what it does, using the net, streets / communities, and art systems to reinforce each other, but also to make sure that no one mode dominates the others.

Amy Alexander: I don't worry about this. Art institutions (including runme.org) can and will appropriate anything they want - the thing about digital projects of course is that in general, they're infinitely reproducible - so an institution jumping onto the net doesn't interfere with other nodes and modes of distribution. It just jumps on the bandwagon. People can decide for themselves which packaging they find most interesting.

Florian Cramer: This is a question that applies to any labeling and contextualization of art. Recuperation is inevitable as soon as you call something "art", and of course we ourselves do contribute to that recuperation. I don't care, and even think it's good to recuperate certain things -- like, for example: hacker code -- to save it from being overlooked or forgotten. It's rather problematic if the recuperation happens the other way round, as problematic exploitation of programmer's cultures through artists (like in the RSG Carnivore project and - despite its good intentions - the "CODeDOC" exhibition at the Whitney museum),..

II.O

<nettime> Interview artist and educator Ralf Homann

From: Trebor Scholz

To: nettime-l@bbs.thing.net

Date: Mon, 08 Nov 2004 01:06:12 -0500

Ralf Homann is an artist and director of the Experimental Radio Program at Bauhaus University, Weimar

Interview with Ralf Homann by Trebor Scholz.

TS: Please introduce the "Experimental Radio Program" at Bauhaus University and its history.

RH: The Experimental Radio was founded in 1999 at Bauhaus University. The new Department of Media was set up two years ago based on the realization that the common understanding of media as 'Cvideo', or 'Ccomputer' or 'CTV' was not complete. 'CVideo didn't kill the radio star.' If what used to be called 'Cnew media' were to be transformed to regular media, then the terms 'Cold' and 'Cnew' would have lost all meaning. This is especially true in the context of the arts. For example: Are etching, sculpture, painting and radio really old media? Or do new media start with 'Celectronic', 'Cmechanical' or 'Cdigital' processing? All these definitions fail because they are based on tools. In contemporary art after The Bauhaus the 'Ctool follows the function.' I understand radio as a global, worldwide phenomenon, a tool which is 'Cpublic domain' just like screws, wood, or stones but more global like TV, phone or the internet. Radio is 'pilot media' following the theory of time-based electronic communication because it was always first. It was set up before TV and before video streaming became popular. The Experimental Radio at Bauhaus University uses radio as a tool for the fine arts just as it uses it as a tool for sound sculpture, journalism and sound design. This relates back to the Bauhaus idea that the fine arts, applied sciences and design should come together to create an artwork. We have our own radio studio and local FM frequency, and a streaming media server for net radio. We also have a studio for projects that are based on sculpture, installation, performances, actions or interventions in public space. Perhaps it is necessary to explain some German traditions to understand the special significance of the Experimental Radio. After World War II the West German media were organized by the Allies to guarantee a democratic development of society. Print media were organized as private property, but the electronic media networks are based on 'Cmother BBC as a public, non-state, and non-private system. This goes against the grain against the German understanding of public space and public sphere, which is either state or private. The idea of common property declined about one hundred years ago and Radio and TV in Germany were highly regulated in Nazi Germany and then again during the Cold War.

For example, producing or merely possessing a radio transmitter in Western Germany without license could be punished by five years in jail. In East Germany high school students who use an illegal transmitter were killed by the state in the 1950s. The Experimental Radio was set up in the 1950s when Thuringia (the state within the Eastern part of Germany where the Bauhaus-University is located) allowed private and also free and community radio.

My first project at the Bauhaus-University was the 'CMicro-Radio-Party'. I realized it together with the Tokyo-based artist Tetsuo Kogawa. I invited him to present the Micro FM Movement in Germany. He also gave a workshop about the making and use of small FM transmitters. His performance dealt with the body: In our bodies the building and use of radio transmitters is inscribed as fear, as a heavy offense and complicated technical challenge, a secret, and esoteric practice. Working with him we dealt with ideas of micro politics. A party or picnic, for example can have a political dimension and power. During the performance students were standing on the dance floor, surrounded by DJs working on turntables. People gathered there and around a sofa with a small FM transmitter-- we called it 'Cradio sofa.' From the sofa a report about the event was broadcasted to the neighborhood. A goal of this micro-radio-party in the stairways of the department's main building was to give the building we were in with its ugly nazi-architecture a new connotation. This first project gave an introduction to the idea that radio is not necessarily better if it has a larger audience. The position that radio is only a mass medium refers to the history of radio in the era of Fordism-- the idea of large target groups. The term target group alone shows its context situated in the

decades between WWI and WWII when radio became so popular.

The next project in 2000, was the internet radio festival called 'Ctype=jRadio~border=jDo.' We set up simulcasting, ether and internet, and collaborated with artists like radioqualia and other radio stations around the globe including a local self-organized initiative of migrants and refugees called 'CThe Voice.' We had several points to get across. On the one hand we wanted to say that radio is not a local but a global medium. On the other hand, we discussed the fact that digital data and digital currency can be moved around the world (type=jRadio is the button you use to charge a credit card). But when migrants encounter heavy restrictions when they want to physically follow these data.

TS: The Bauhaus in Weimar is the first university in Germany, which founded a Faculty of Media. At The Bauhaus the first MFA program in Germany is in the process of being consolidated. The program in Experimental Radio is the only one of its kind in Germany, which teaches radio in the context of the arts. It seems unavoidable to ask about the linkage between the educationalist tradition of the Bauhaus and your current educational practice. Do you draw connections between industry and the university in the way Walter Gropius propagated it?

RH: Walter Gropius demanded an educational practice in the arts, which educated the artist also in economics very early on as freshmen. The Faculty of Media at the Bauhaus included several chairs for media management and the department has its own MBA line of study, which focuses on the economics of creative works, and the culture industry. At the moment we try to set up a chair for the creative commons. Lectures by these professors are open to BFA and MFA students in Media Art and Design. We collaborate on exhibitions, offer internships and support residencies for our students. Gropius' idea was ground breaking back then. Today it is simply reflected in our regular program. Gropius' demanded an education in economics that was motivated by the urge to close the gap between art and life. We know these ideas also from other artists and movements. Gropius said that the concept of the traditional German Art Academy separated the artist from daily life. He claimed that it creates a gap between art for art's sake on the one hand and the people on the other. For him, 'the industry' was part of daily life of the people. Gropius also emphasized that German art academies produced artists who were not able to make a living. Gropius thought of the artist as a polished, perfected craftsman. But in Modernism the industry has taken over the role of the crafts. We must analyze this situation and draw our own conclusions.

The Bauhaus University is of course the place where the Bauhaus was founded. But it is also the location from which the Bauhaus people were exiled. Last year we organized a demonstration of students against some restrictions by the City of Weimar. The students showed up in front of town hall with a banner saying: 'CTomorrow Dessau, the next day Chicago.' They pointed to the corporatization of education American-style in Germany and the fact that many teachers at the Bauhaus had to flee Germany and founded a Bauhaus in Chicago. There is always a deep awareness of tradition which is important. Bauhaus University is not a museum or a kind of fancy seal of the old Bauhaus. We understand Bauhaus University as the place where new ideas and concepts emerge. Perhaps we can create a new, electronic Bauhaus. Gropius' demands on economics mean something different today. The educational principles of Bauhaus University are centered around practice. Our so called 'Cprojects' are more important than classical lectures or a thoughtless curriculum that teaches tools. Students find solutions for real problems. Our classes in media art and design do not stop with the demo design. We always realize the projects. We cannot hide from the fact that students can't be fired. We live in an era of globalization, which means that form follows economics. But if form follows function, then we must think about the function of the arts. When Gropius demanded to close the gap between art and industry, between daily life and art, then we must ask if this gap is real or if it has disappeared long ago. What we need now is perhaps a new distance between art and industry. But which industry are we talking about anyway? I do not agree with Gropius' slogan that the artist is the polished craftsmen as this could be misunderstood simply as mastership of tools. I'm not interested in prolonging the classification between practice and theory. We are accustomed to think in both these categories. Contemporary art is theory and the theory is its own practice. We need the arts to reflect the practice of theorists and the theorists to reflect the production of artists.

TS: What is the professional future of students graduating from your Experimental Radio program?

RH: The Experimental Radio program offers a wide range of skills and qualifications depending on how long the student is in the program and which individual career she has in mind. Each student individually plans for her study guided by a mentor. The minimum is that students take courses in Experimental Radio only for one segment of their study in order to get an overview. They then use these skills for other concentrations such as TV, public relations, interface or sound design, composition.

journalism, sculpture, management, cultural studies, or media sciences. At Bauhaus University it is possible to study architecture and take courses in Experimental Radio to get qualified to produce urban radio documentaries. What's wrong with that? The maximum length of the program is five years. A student could finish her BFA in three years and then get an MFA in another two years. The Experimental Radio program is based on three segments for students who want to finish with a BFA or MFA in Experimental Radio. These three parts of study give undergraduate students the possibility to get involved in projects of other concentrations. They can decide on their own strategy to get ahead. They can, for example, combine different skills from web design, TV, photography, interactive media or sculpture. At the moment, Bauhaus University is the only place in Europe's German speaking area where you can study radio from scratch at university-level. Other universities offer radio only on a postgraduate level or as small part of journalism or literature programs or as an additional offer of a conservatory or a drama school. Radio education in Germany is mostly based on training at public radio networks or small private stations. There is no established academic education in this field. The Experimental Radio at Bauhaus University qualifies the student for a professional future in the public or private radio networks: as an author, journalist, producer, director, music editor, anchorman, or link man. There is only one job we cannot prepare for, which is that of the sound engineer as this profession is regulated differently by German law. But we do have two apprenticeships for sound engineers at the department. Our focus is always on the individual plan of the student. Some examples: There are students in the program who see their future as DJ, owner of a record label and composer in the field of electronic dance floor. Other students want to work as freelancers in radio journalism, as director in radio drama, or as artists who are interested in audio works. Again, other artists use the projects to question strategies of intervention in public space. And there are students who are more interested in creating new software using the courses of Experimental Radio to be challenged and find real problems that they will need to solve. Sometimes filmmakers or club VJs visit our lectures because Experimental Radio is more linked to pop culture or tactical media than other departments. This heterogeneous crowd gives our classes a special spirit because this kind of mixed scene is what you will find also outside the university in the professional field. We teach radio in the context of the fine arts. This concedes newer developments in contemporary art and goes beyond the traditional 'C'German Hoerspiel/C (radio play) which is rooted in theater or literature before the 1960s. This tradition was transformed by the likes of Klaus Schoening who curated the *Ars Acustica* at documenta 8 (an international art exhibition) or Heidi Grundmann at Austrian radio ORF. Another example is the department of Radio Drama and Media Art at the Bavarian Broadcasting Corporation. This focus on fine arts educates students to use radio as a tool for their art, as a strategy in public space, for actions or interventions but also to create objects, environments or performances in the white cube, sound installations, acoustic images, documentaries or radio dramas. The Experimental Radio, in particular, offers contexts to develop such artworks. Students get a chance to develop individual strategies, transfer their skills across media or expose their work to a new kind of public audience. This is part of the education in media art and the professional field of the students here.

TS: Between the techno-optimism of the 1990s and the techno-skepticism put forward by more traditional cultural theorists, which approach to technology do you propagate?

RH: Nice question. For me technology is part of the so-called 'natural world.' We must live with this fact. It is possible to make radio without technology, because radio is the idea to make radio and imagine technology. Walter Kluge's group is a very good example because their radio never started, but the group was working in the German resistance. You could find more examples of pirate radio stations or radio fans who never broadcast but who create small groups of people who meet in the street. That's a phenomenon of radio. The aim of our radio program is always to bring people together face-to-face. We cannot broadcast faces so we are careful not to lose this aspect of the medium. There are some programs which are rooted in the authoritarianisms ruling the world, at times when radio was set up similar to the news, or the time signal, which organizes a virtual mass in front of the unique sender or leader. But the basic message of modern programs including the commercial one is that you are not alone, you are part of a group and please go out, and meet this group or at least face our product in the supermarket. The argument that radio diverts or lulls the listeners is wrong. I do not approach technology in categories of optimism or skepticism. I am interested in an analysis of uses of technology for freedom. I was not a fan of the 1990s idea that the internet will make the world automatically better or that it will create some kind of truly digital democratic society. We could only observe that the internet was going opposite ways than Radio or TV. Radio and TV were highly regulated by the state through technical standards. Now we have the experience of tactical media. We now see a lot of initiatives to get regulations in place and to limit the old systems of distribution. Have a look at what has happened with Indymedia

over the last few days in the UK. It's back to radio. I prefer this technology because radio is a dancing media. Moving around the body is always better off than sitting in front of a screen or being pinned down in a cinema seat. I prefer the digital wired, the analogue wireless solution, because nobody can control who listens.

TS: Three years ago you helped put together the "bauhaus radio reader." The widely acknowledged current crisis in new media arts education is in part grounded in the need to find texts with tolerable expiration dates. Which texts do you read with your students?

RH: The project of 'C'bauhaus radio reader' deals with this problem, because at the moment we cannot find a good compilation of texts. This project is not finished, it is more a crawl over the screen and a never ending story. In my opinion radio is a medium for illiterates. We can make it without texts. Especially in Germany we find a lot of texts about radio dealing with problems we never faced. It's a pity because in former times German Radio theory was very interesting. But perhaps after Adorno's denunciation of the medium nobody was really interested to work hard on contemporary radio theory. Now you mostly get fights between high culture and pop or the people who try to protect children by demanding regulations for censorship. For the foundations year in Media Art and Design we use a fine compilation, edited by my colleagues at the Department of Media Culture Klaus Pias, Joseph Vogel, Lorenz Engell, Oliver Fahlé, Britta Neitzel, which is called "Kursbuch Medienkultur." This compilation gives a good overview about media theory from Brecht to Baudrillard. French philosophy is very important. In the basic program of Experimental Radio we use LaRoche's and Buchholz' "Radio Journalismus," and Michael Dickreiter's "Handbuch der Tonstudientechnik." Those are the German standards for working in professional Radio. We also use Douglas Kahn's and Gregory Whitehead's compilation "Wireless Imagination" and Nel Strauss' and Dave Mandl's "Radiotext(e)." Apart from that we read Tetsuo Kogawa and of course Geert Lovink's books dealing with radio and tactical media. To discuss ideas of free radio we use a compilation from the Swiss 'Klipp and Klang Group' called "Kurze Welle, Lange Leitung," which was published by the Zurich art space Shedhalle. We also read Hakim Bey's "Radio Sermonettes" in the foundations program and Gerald Raunig's compilation "Transversal, Art and the Critic of Globalization," and Marius Babas' compilation "Im Zentrum der Peripherie, Kunstvermittlung und Vermittlungskunst in den 90er Jahren," which deals with art movements in the 1990s. In addition, we use professional magazines from media politics and media research to pop music and contemporary art. For Students who are in the program for a longer time I offer a seminar in which we read texts or discuss articles from recently published catalogues, but also some texts from the US free radio movement.

TS: Which proposals do you have for alternative structures in new media arts education?

RH: Dealing with media always means that we can lose sight of our goals. The worst case is when you end up working mainly to find sponsors for your next project. We need a space where it is possible to reflect and test drive differences in order to find the next utopian position. Technology and economics are the basics but do not get us a better world. I remember that picnic was the tool to get a brick into the Iron Curtain. We need such picnics for new media education and perhaps we need more parties.

TS: How do you foster cooperation in the classroom and beyond?

RH: We have no classroom, only a studio for the art works and a radio studio for the live broadcast. In the first place we are always focused on production. In our studio you can make programs as a lonesome cowboy but that's boring. Mostly there are teams creating programs: authors, anchormen, music editors or DJs, directors and producers. It's always more than one person working in the studio. Commonly this is necessary simply to use the complex tools. You need support from other students who read more tutorials. There is one central meeting for each project. Here we discuss all questions and set up working groups and teams for an exhibition, an excursion, the production of a radio drama or a magazine of the weekly program. Especially the final presentation at the end of a period must be organized within teams. At Experimental Radio teamwork is common and every second summer I offer a special project dealing with collaborative work between artists or groups to discuss structure, problems of communication or secret hierarchies. One project included an excursion to the opening of the Venice Biennial. Such excursion must be prepared by students and forces cooperation and group-building. Bauhaus University is located in the small downtown of Weimar. Most students live in flat-shares and there are some clubs in town, mostly visited by students. As part of our final presentation we organize special programs at these places where we stream media. Weimar is situated in the middle of Germany, Berlin is near, big cities like Frankfurt, Munich, Hamburg or Prague are not far away either. Students come from all over Germany not only the surrounding cities. It is very common for students to travel around, to make excursions to important festivals, concerts or exhibitions

to create their own network to realize their projects. They support each other with their experiences and varying skill sets. Graduate students have the right to make so called "free projects." This means that students can set up their own group or collaboration with students at other universities, or work together with professionals and get my advice. My program runs several mailing lists and a server to support communication when students are not in town. Usually we involve students who are abroad as part of a student exchange in our weekly program with reports via streaming media or help them by organizing small-budget collaborative exhibitions.

TS: How do you make use of social software in your radio programs? Please give examples of the way you used streaming audio and video in educational contexts.

RH: We use software to organize group work, to set up collaborations. We prefer mailing lists for all lectures and we use web logs for technical support, uploads and downloads to exchange files. We try to use open source software for all applications but it is not always possible. We can't ignore the fact that we educate students for their professional future, and if outside the university there is no professional application of open source, then we can't teach it inside the university either. To encode our streams we created our own open source software, called o-stream, which uses the ogg vorbis file format. Last year as part of our collaboration with the French art school Villa Arson we had a workshop in Nice, which we streamed as well. I prefer open source because it allows us to twist the software according to our needs. The issue of software licenses, or creative commons is part of education. We made documentaries for example and organized an exhibition that dealt with so called open culture. The course was taught by the artists Cornelia Sollfrank and Laurence Russel. It included an excursion and a workshop about the "Wizard of Oz" conference in Berlin where Lawrence Lessig of Stanford University presented his notion of the creative common license. We use streaming media; of course for internet radio. In our weekly radio program we use simulcasting, ether and internet. Beside this line of production we foster audio streaming for special events. We focus on the esthetic possibilities of the tool such as delay or noise. We use it to realize our collaborations in the city and with other places, like the collaboration with Tetsuo Kogawa in Tokyo. We also did a stream with your students at The Department of Media Study. From 2000 until June 2004 we had a collaborative program, called pingfm. The students of this group broadcasted every Sunday together with Amsterdam-based artists like Toek from Radio100. Until June we had our own studio for pingfm with its streaming sessions but now the students stopped because they are about to graduate. I started audio streaming in 1999 when I came to Weimar. I started by involving a student team in the Net Aid Campaign to support Radio B92 in Belgrade during the Balkan war. Streaming video is not my favorite. As an artist I create a lot of visual works but as part of my teaching at Experimental Radio I demand that the time-based and broadcasted programs are without pictures. Students sometimes use web cams or create great visuals in the context of VJ-ing parallel to the audio stream but I do not encourage that. If we use visuals that they should be received like radio or act like paintings in a gallery: You can pass by, the body should have all options in the space where you show it.

TS: Thank you for the interview.

This interview was conducted in the context of a series of events on new media arts education by the Institute for Distributed Creativity <http://distributedcreativity.org>

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<nettime> "A Global Sense of Place"

From: David Garcia
To: nettime-l@bbs.thing.net
Date: Tue, 13 Apr 2004 16:32:05 +0200

"A Global Sense of Place"

Report from Eterea 2
Meeting of Italian Tactical Television Makers
March 25-28th, 2004 the second major gathering of the Telestreets took place in Sennegalia.

Here are some notes from a short visit to the world of Telestreets.

Background

Telestreet, the latest wave in the rich history of Italian media activism, has been fairly widely reported on this list and elsewhere but some of the basics are worth revisiting briefly.

Telestreets are semi-legal micro-broadcasters, literally street TV makers using small transmitters to send programmes that mostly reach no more than a few blocks. Telestreets range from making their own local items to capturing the programming (such as big football matches) from the commercial satellite operators and re-broadcasting them for free on Telestreet networks.

Telestreets operate between the legal and technological cracks of the Italian mediascape, squatting the shadows or blank spots which terrestrial broadcasters cannot reach leaving a shadow on the broadcast spectrum which the Telestreet groups occupy.

Telestreet reclaims the socializing power of television. As a medium video retains an immediate accessibility which does not even need to presume conventional literacy. The immediacy and expressive rewards of making TV has enabled Telestreet to appeal to a much wider constituency than just "the movement" or hacktivists. But despite the apparent return to the earlier tactics of the broadcast media pirates, Telestreet is a more complex and interesting hybrid. As their manifesto declared "Television must be considered a new prosthesis and an extension of the net: but to avoid another media alternative 'ghetto', the horizontality of the net must meet the "socializing" power of television."

Orfeo TV in Bologna is believed to have started the ball rolling when it began transmitting in 2002, just a few blocks away from the site of the legendary Radio Alice, and has since been described as her "bastard offspring". What began in Bologna with a few transmitters was soon "joined in a circulation of struggle through a network of websites; they are now connected through 'tactical television' to other Italian microbroadcasters like 'no-war TV', 'urban TV', and 'global TV.'" In what Mark Côté describes "as an emerging network of infrapower".

The Telestreet phenomenon is another splinter from the legacy of the Italian autonomy movement of the 1960s and 70s, a politics which brought down on itself the wrath of both right and Italian communist party by privileging desire and expression over either market forces or party discipline. It re-booted anarchist ideas for a post-industrial age, introducing notions of "immaterial labor", "post fordism" and "refusal to work". The influence of these ideas has fluctuated but grown steadily with fall of the eastern bloc and the rise of the virtual class. But perhaps only "refusal to work" and "class composition" have survived the co-option by "communicative capitalism" and "third way" social democrats.

The first meeting of the Telestreets (Eterea 1) was held in Bologna in 2002 at a point when there were only two or three nodes in existence. But it was at this meeting when Telestreet was conceived and launched not just as a platform but as a political campaign. Two years later what began as a small network of interventions has become a catalyst for wider resistance. Today the network includes more than a hundred nodes (the number fluctuates daily) and stretches the length and breadth of Italy.

The Gasparri law and the Counter Reformation

The recent meeting of the Telestreets (Eterea2) was needed to address questions that had grown more urgent as Telestreet has expanded. With rapid growth has come diversity and questions about whether it is still possible to achieve a common strategy. This was given heightened significance by the passage of the Gasparri law (Gasparri is the minister of communication),

allowing Berlusconi to consolidate his dominance of the Italian mediascape. The passing of this law leaves many in the Italy believing that they are facing an unparalleled political emergency. When I asked the well known autonomist and writer Franco Berardi (Bifo) how the Berlusconi administration sought to justify these actions, "what do you mean justify" he responded in mock amazement "We are a country of the Counter Reformation, there is no need for argumentation. If you win, you win."

Given the fact that this is a defining moment both for Telestreet and Italian politics the choice to hold the meeting in Sennegallia, a small coastal resort was surprising. Indeed this choice along with the agenda of much of the meeting was resisted by a number of militants in Telestreet. The dissenting voices argued that the meeting be both attempting a higher profile and be focused exclusively on mobilizing resistance against the Berlusconi regime.

There was however one good reason for holding the meeting in Sennegallia and that reason was the Sennegallia's own Telestreet: Disco Volante.

Disco Volante

Nothing about the Disco-Volante studio suggests radical media culture. It is located in the sleepy back streets of Sennegallia and is part of "Zelig" a local project in which the disabled and able bodied share a studio and make art together. The project is the long term initiative of artist/activist Enea, the buoyant host of the meeting. The front of the narrow studio space gives no clue that any electronic media are present or indeed welcome. The studio is an overflowing torrent of collages, maquettes, sculptures, paintings, decorated found objects and countless toy theaters. The atmosphere is a mixture of the controlled naïveté and chaos of an artist from the Cobra era and Geppetto's workshop in Pinocchio. A wall near the entrance is covered with numerous awards and photographs of ceremonies at which Zelig participants are being honored as well as images from trips and adventures. This is art and media activism with deep local roots.

The technology of the TV studio in the back of the space sits easily alongside the paints and carpentry tools that could have been found in any artists studio of the last 500 years. Enea, the director (this is not a collective) informs me that this is not art as therapy, neither is it some "art in the community" project it is simply a space which is open to those with disabilities to join him in concocting some version of the good life out of the process of making art together in pleasant surroundings. The fact that this also happens to be combined with a semi legal TV station that mixes a relaxed expressionism with militant campaigning for disability rights is both a fact and appropriately incidental.

Its quite hard to find words to do justice to the atmosphere of energized generosity that pervades the Zelig studio.

Astonishingly Disco Volante was the first Telestreet to have been forcibly shut down by the ministry of communication. The actual transmitter was not confiscated instead it was sealed by ministry officials, a seal it would be a criminal offence to break. Enea takes the sealed transmitter around with him displaying it as an emblem of repression.

Of all the Telestreets to choose as a test case for a ministerial clamp down, why pick on a channel for disabled people? The explanation lies in the fact that it was not merely tolerated by Sennegallia's local government it was actively encouraged. This was not only a battle between Telestreets and the ministry but also between local and national government. These are the regional complexities of Italian politics, complexities go back a long way, think for example of the leading role played by the communist party in the crack down and destruction of Radio Alice in Bologna.

Disco Volante's position as test case combined with a supportive local government willing to sponsor the event made Sennegallia the obvious choice. But more importantly it also provided the opportunity to mount a direct challenge to the law by resuming transmissions of the proceedings of the Telestreet gathering, on channel 52, the frequency from which Disco Volante had been expelled.

Eterea TV: Channel 52

Transmissions from the meeting began almost immediately but by the end of the first afternoon there were rumours of the police trying to locate the source of the transmissions.

By evening the rumours had been confirmed and an impromptu meeting was called to decide how to respond to the police pressure. We crowded into a small room at the "colony", where most people were staying and our host Enea, who was clearly enjoying himself, introduced a local radical lawyer who was present to advise on the risks and help us weigh up the options. Enea himself, informed us that he had actually visited the police himself that afternoon to ask what they intended to do. The officer in charge of

policing the airwaves had declared himself no friend to this law but also said he was a family man and not about to lose his job defending us. So what to do? Carry on transmitting and risk the event being shut down and equipment being confiscated or back down? Some militants from Naples even proposed going on the offensive by transmitting on a frequency that would push the populist commercial Rete 4 off the air. Although the meeting did not opt to go down this route, they still decided to go ahead with the transmissions on channel 52 and indeed to increase their visibility by making their programs as publicly as possible, out in the market and surrounding streets and transmitting them the same day. Moreover a reporter from national broadcaster Rai 3 would be covering the actions to be transmitted on national television.

The transmissions proceeded without interruption. Later that weekend, on Sunday night I was amazed to see that indeed this small action in Sennegallia as well as the Telestreet meeting itself did indeed warrant a five minute slot on the national news. Italian media militants may be correct in declaring that they live in a media dictatorship but their work has more effect and visibility than in most of the rest of Europe. By contrast we in northern Europe inhabit the dictatorships of indifference.

Militants: Activists: Expressivists

The arguments and struggles which dominate Telestreet, can be seen as a dynamic triangulation between three categories or modalities of the tactical: militancy, activism and expressevism. Here are some rough working definitions.

* Militancy: On the second day of the meeting Franco Berardi (Bifo) spoke up for militancy when he rounded off his "hair raising" speech by declaring that in the current political emergency the last thing we should be doing is "embracing our miserable marginality". In his talk he spoke for those who favor direct action, for the politics of maximum visibility and playing for high stakes. For the militants the emphasis on micro-media should not be translated into the irrelevance of micro-politics.

* Activism: for activists micro-transmissions and micro-politics far from being ineffective have a viral power and ultimately can be more significant than engaging directly with the spectacle of national politics and big media. Micro media actions can multiply below the radar of the powerful and only be noticed when they have become too strong to crush. This notion of activism includes long term and highly situated commitments, like Disco-Volante (or for that matter Autolabs in Sao Paolo, or Sarai in New Delhi) whose reverberations go deep and produce new kinds of connective locality. This practice is less obviously heroic than militancy, it engages in fresh ways with every day struggles and affirms ordinary life.

* Expressionism: the final essential modality of the tactical, expressivism, is sometimes referred to rather anemically as "cultural politics" and sometimes as art. In fact it can be art, but it is also *more* than art and its specific claim on loyalty is in urgent need of recuperation. Expressivism is a politics not just of power (i.e. sovereignty) but of language. The power of language to make and rehearse worlds, worlds whose forms resist pre-determination. This usage refers to language in the broadest sense of the word. It includes all experimental arts and invention, including the technological. Expressivist politics are based on our awareness that in a world of contingent horizons, our sense of meaning depends, critically, on our powers of expression. "And that discovering a framework of meaning is interwoven with invention" [1].

Whether or not this generation of utopian political movements can avoid new forms of authoritarianism will depend on the vigilant defense of the expressevist dimension and its subversive freedoms. History shows artists are like the canaries that used to be carried by miners, they give early warning of toxins in the ether.

The greatest danger for Telestreet is to split along the faultlines of any of the modalities. If Telestreets (indeed all tactical media) are to retain their characteristic bite; militancy, activism and expressevism must all be present or all will be lost. In each of the particular cases of a Telestreet, one or two of these modalities will always predominate, but it is only by retaining all three, in variable orchestrations, that we will see the formation of real difference, effectiveness and freedom.

Global Telestreet

Whatever the differences within the Telestreet movement there is consensus on the need to scale up. Some voices would like to see it gain its own national frequency others would prefer local autonomy to prevail with each Telestreet extending and intensifying the process of expansion through networking and the sharing of content. Making the dream of effectively hybridizing Telestreet through networking and content sharing was explored in different ways throughout the days of the meeting. From Alan Toneris (Autonomea) [1] detailed and knowledgeable exposition of the ways in which the approaches of "the creative commons" movement were being and could be

further applied to Telestreets through to the technical solutions being offered by New Global Vision [3].

The remarkable NGVision project was founded in the wake of the Genoa G8 protests. It set out to make the hundreds of hours of activist material freely accessible in a single location as common resource. They currently have the space of 5 servers, stocked with around 300 videos, with a new tape being added at least once a week. NGVision uses bit-torrent to make the download times relatively fast, an hour of video can be downloaded in approximately fifteen minutes. NGVision is already in extensive use with approximately 10,000 videos being downloaded per month. NGVision has offered its system for use by all Telestreets in Italy and beyond.

Although the local roots and Italian political theater help to make Telestreet strong the atmosphere can also be rather self-referential and inward looking. But there is a growing realization that to survive Telestreet needs to reach beyond the conceptual boundaries of national politics. Slowly a translocal awareness is occurring in part through the work of writers like Agnese Trocchi and Mateo Pasquini and Mark Coté whose work is helping to spread the Telestreet virus. Versions of Telestreet are already beginning to spring up in Holland, Switzerland (Proxyvision) and most recently as Telezione Piquetera the first Telestreet in Argentina [4].

Cecelia Landsman and myself were attending the meeting on behalf of Amsterdam's version of Telestreet: Proxyvision. In our presentation we emphasized the translocal dimension of Telestreet [5]. Italian Telestreet works in part because it is embedded in local histories but is also through inspiring similar initiatives elsewhere. Our point is that once these initiatives take hold active connections and support from the more developed Italian Telestreets will take the project down pathways unconstrained by the puppet show of national party politics. The ways in which this process is already occurring are helping to a relatively new kind of "situated metropolitan tactics". From this perspective, rather than imagining that the networks have made borders disappear, we see the emergence of new ways of organizing locally that (by the very act of connecting across and through our differences) lead us towards something like a "global sense of place".

David Garcia
<http://www.telestreet.it/>

[1] Sources of the Self. Charles Taylor 1993

[2]
<<http://amsterdam.nettime.org/Lists-Archives/nettime-l-0302/msg00116.html>>

I later found a quote of Alan Toner from an essay he wrote about the anti-Iraq war demo in Rome which could equally be applied in the Telestreet context. "Challenges on this scale put into perspective the sniping between different radical factions and pose once again the problems of representation. How can practices of self-organisation, democracy and direct action proliferate?"

[3] <http://www.ngvision.org/index.en.html>

[4]
http://www.metamute.com/look/article.tpl?IdLanguage=1&IdPublication=1&NrIssue=24&NrSection=5&NrArticle=1368&ST_max=0

[5] Proxyvision Presentation
<http://www.radioalice.org/nuovotelestreet/modules.php?op=modload&name=News&file=article&sid=59&mode=thread&order=0&thread=0>

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<nettime> Organic Intellectual Work:
Interview with Andrew Ross [REVISED]
From: Geert Lovink
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Date: Wed, 11 Jul 2007 11:55:11 +0200

<http://www.networkcultures.org/geert/interview-with-andrew-ross/>

Organic Intellectual Work
Interview with Andrew Ross

By Geert Lovink

Does cultural studies scholar and labour activist Andrew Ross need to be introduced? I became familiar with the work of U.S. American researcher of Scottish descent in the early nineties when his co-edited anthology *Techno-Culture* and books *No Respect* and *Strange Weather* reached wide audiences. His highly readable books deal with a range of topics from sweatshop labour, the creative office culture of the dotcoms, middle class utopias of the Disney town Celebration to China's economic culture as a global player. For outsiders, Andrew Ross might embody the 'celebrity' persona of academia, but he is someone I experienced as modest and open, a prolific writer who is very much on top of the issues. To me Andrew Ross has been a role model of how to reconcile the world of High Theory with the down-to-earth work within social movements, a tension that I have been struggling with since the late seventies. Reading Andrew Ross makes you wonder why it is so hard to be an organic intellectual after all, as Antonio Gramsci once described it, a figure which is light-years away from the abstract universes of the Italian autonomous theorists such as Negri, Virno and Lazzarato. No esoteric knowledge of Spinoza, Tarde or Deleuze is necessary to enjoy Ross. We do not read about exploitation in a moralistic manner but instead obtain a deeper understanding of the complex contradictions that the global work force has to deal with.

Australian post-doc researcher Melissa Gregg, whose book *Affective Voice* deals with the history of (Anglo-Saxon) cultural studies, includes a chapter about Andrew Ross. Gregg describes Ross as an "intellectual arbiter between the academic politics of cultural studies and the activist imperatives of the progressive Left." His "academic activism" describes the "human cost of economic growth," thereby counterbalancing the "neglect of material labour conditions." Instead of fiddling around with concepts and terminologies, Ross describes the "human face of economics" much like Barbara Ehrenreich's investigative journalism, reaching into the category of airport non-fiction. The suspicious attitude towards appropriate payment is the key obstacle to an effective labourist politics among Leftist intellectuals. In the case of the no collar culture "not only did the culture of willing overwork severely haemorrhage any chance of a sustainable industry, but investment in the cult of creativity disassociated no collar work from the manual labour involved in producing the tools of their craft." In the following email exchange with Andrew we focused on the topics of research methodology and style of writing, the role of ethnography, the question of creative labour and strategies of activism.

GL: Suppose you were to write one of those booklets and we would entitle it *Letter to a Young Researcher*. How would you approach this? Could you tell us something about your method? Is it fair enough to say that you moved on from General Theory to case studies? Clearly, students need to know about both, but I have the feeling that theory is a dead end street these days and that your research methodology offers an alternative.

AR: Since I came of age, intellectually and politically, in the 1970s, I was a paid-up member of the Theory Generation, dutifully participating in Lacan and Althusser reading groups, and the like. But even then, I was rarely comfortable with the hothouse climate around what you call General Theory. Even then, I was learning that theory should be approached as simply a way of getting from A to B. It wasn't the only way to get from A to B, nor was it always the best way, and it was easy to get stuck en route with all your mental wheels spinning in the air. Indeed, I saw some of the best minds of my generation—to paraphrase Allen Ginsberg—vanish down that path. I'm glad I survived. I've been in recovery for two decades now.

When it comes to method—and this is what I tell my graduate students—it's more important to know what A and B are. Once you have a good sense of your object and the questions you want to answer, then you are in a position to choose your methods—i.e. how to get from A to B. In most disciplines, the method comes first, and is then applied to an object. For us, it's the other way around. The questions and the goals determine the methods. So, how will I answer those questions? Do I need to do interviews, or conduct surveys? Do I need to visit sites, or consult archives? What kind of reading do I need to do, and what is the likely audience? In the program where I teach, our students are trained in more than one method—ethnography, historical inquiry, textual analysis, data analysis—and are encouraged to be flexible in their application. They are much more likely to think of themselves as investigators, undertaking case-studies, rather than being motivated by general theoretical problems.

Approaching research in this manner, it's more likely that they will find their own voice, or at least a voice that is uniquely theirs.

rather than aping the consensus voice of their discipline, or whatever influential master thinker they have been weaned on. It took me several years to shake off my own academic training and find a voice that I felt was my own and I had to go well outside my comfort zone to achieve anything. So my advice to young researchers is tailored to the goal of getting them to that point much earlier than I did.

GL: Does your move from Cultural Studies to a new form of labour sociology also imply a critique of the way in which cultural studies has been bogged down in studying popular culture and mainstream products and services? In my experience 'cultural studies' has not globalized but can increasingly be identified as an Anglo-Saxon project that has not broadened its reference system outside of the UK, USA and Australia. It may have adopted 'French theory' but in France itself cultural studies is nowhere to be seen. Now, there is nothing wrong with cultural specificity and the political heritage of research schools ... knowledge is always embedded in particular generations and experiences of a small group of players. I know there are zillion debates about the 'future of cultural studies' but could you nonetheless say something about this?

AR: To answer that question, I'd have to touch on a debate about why labour was not more central to cultural studies during its heyday. Indeed, some would say that a conscious effort was made to sideline attention to labour. This is quite understandable if you consider how the British Left, for example, was dominated by a labourist mentality in the 1960s and 1970s. It was necessary to get out from under the heavy weight of that mindset to appreciate that other things mattered politically. I myself grew up in the industrial belt of Scotland, where labourism was the air that you breathed, and so the discovery of cultural politics—the fact that you could even think about culture politically—came as a revelation. Naturally, there was a certain degree of overcompensation involved in the cultural turn. Folks just kept going further and further from the labour fold, arguing that this or that sector of daily life 'mattered' in ever more ingenious permutations of the feminist axiom that "the personal is the political." The result was that the field of political economy was abandoned, to some extent, to the hardliners, who no longer had to listen to the feminists, queers, cultural radicals, and ethnic identity advocates, and polarization set in between the cultural justice and the economic justice camps. The legacy of that split is still with us—indecid it has been played out in every US election since the early 1990s. There's no doubt it has hampered the Left, but the division has been exploited much more adroitly by the Right.

While you may be right about the limited geographical footprint of Cultural Studies as an academic discipline, I don't think these larger political conflicts are confined to the Anglophone countries. They are expressed in different ways in other societies—usually through the repressive filter of religion or statism or ethnic sectarianism—and are sometimes harder to discern, but they are no less relevant.

In all of the hand wringing about polarization, what's neglected is the work that was done—it was never really abandoned—and is still being done to reconnect these two wings of social justice. I suppose that's where I would place my own energies from the late 80s onwards, in areas of research—science and technology, and environmentalism in books like *Strange Weather*, *The Chicago Gangster Theory of Life*, and *Real Love*—that were not at all central at the time to the main currents of cultural studies. By the mid-1990s, I was being drawn into labour and urban research, both of which have dictated the bulk of my research and activism for the last decade or so. However, I'm not sure I would have gone in that direction if it hadn't been for cultural studies. For example, it was my interest in fashion consumption that took me into the anti-sweatshop movement and led to the publication of *No Sweatand Low Pay, High Profile*, and it was an interest in ecological politics that motivated my field work on the New Urbanist movement in *The Celebration Chronicles*.

One area where all these currents re-converge is in the emergent policy about the "creative economy." Here is a sector that has received a massive amount of attention from government agencies and national economic managers desperate for a development paradigm that will allow them to compete or play catch-up in the high-skill, knowledge economy. And it's all about cultural workers, once seen as completely marginal to the forces of production and now increasingly central as a source of potential economic value. Now there does exist an extensive body of cultural studies scholarship, initiated by Tony Bennett in the mid-1990s, that engaged directly with cultural policy-making, but it's only recently that this tendency has moved centre-stage, and will, I predict, occupy more and more of the field. In many ways, it's an angle that was missing from Raymond Williams' distinction between two conceptions of culture: one based on the high/low value hierarchy, and the other, more anthropological understanding of culture as "way of life." Neither made much room for culture as a livelihood, or cultural

work as labour. In Williams's day, it would have taken a remarkable act of social foresight to imagine that artists, writers, and designers would come to be seen, in the governmental imagination, as model entrepreneurs for the new economy, and yet here we are.

Let me give you an instructive example. Back in the mid-1990s, after the leadership of the AFL-CIO (American Federation of Labor and Congress of Industrial Organizations) changed hands, I became involved in a organization called Scholars, Artists, and Writers for Social Justice (SAWSJ). It was founded, mostly by labour historians, in recognition of the hope that the US labour's movement's era of complicity in the Cold War was over, and that a rapprochement with intellectuals was now possible. Most of the activities of SAWSJ were dedicated to supporting the industrial and service unions. This was entirely laudable, but it often meant ignoring the labour issues in our own backyard of the knowledge economies. Even at that time, it was difficult to get an audience for the view that we were not only in denial about this, and that we should be alerting the labour movement to the opportunities and dangers posed by the burgeoning culture/creative/knowledge industries (I wrote an essay "The Mental Labour Problem," which was intended to address this denial). Not long after, managers and ideologues of the New Economy dramatically reshaped perceptions about how value could be generated, and the labour movement was left sucking dust. New media employees helped to glamorize the 24/7 workweek, design, art, architecture, and custom craft were embraced as engines for boosting property values in the real estate boom, the amateur (MyCreativity) ethic became the basis for a whole new discount mode of production that exploited the cult of attention as a cheap labour supply, and much, much, more along these lines.

The only development along these lines that has really attracted trade unions is in academic organizing, and largely because it offers a fairly traditional opportunity to recruit new members. For sure, there are individual unionists, mostly in sectors like telecommunications, who are keeping up with changes in the mode of production, but the labour movement, as a whole, and not just in the US, may have relinquished the short-term opportunity to fight over the terms of the knowledge economy. Knowledge and cultural workers are accustomed to think of themselves as in the vanguard, and it will probably take a generation of "proletarianization" and another big recession to persuade them that collective organizing is in their long-term interest. But that's no reason not to build a movement of ideas and actions that will be serviceable, when that moment comes.

GL: I read your *Low Pay, High Profiles* as a search for new strategies in activism. In your 'academic activism' you leave behind the disempowering reform-or-revolution choice and try to imagine, being part of a movement, where the 'global push for fair labour' can be taken. Here in Amsterdam I have seen how the Clean Clothes Campaign is doing this. Is it fair to say that you practice a form of 'radical pragmatism'? Is there a politics of immersion? Many of us fear deep engagement and try to keep the appropriation machines at a safe distance. How do you gain the confidence to survive Disney's *Celebration*, the dotcom madness, and Chinese IT culture?

AR: "Intellectual activism" is a term we use among our students. We vastly prefer it to "public intellectual" because there are very few slots available on the public media spectrum at any one time, and they are usually reserved for gatekeepers or single-issue political advocates. For sure, activists and intellectuals function in a different kind of temporality. The activist needs something to happen tomorrow, the intellectual needs a slower germination of ideas. But you can't have movement of action without a movement of ideas, and the challenge really is to try to synchronize your thought with what's happening on the ground. If you work closely, as a scholar, with a justice movement, then requests will invariably be made to provide tailor-made research to further the activist cause. In some instances, that will be straightforward, in others it won't be so easy to provide because activists generally don't want complexity, they need black and white, and critical scholars are not trained to think in black and white. I have certainly encountered this dilemma in my own labour-oriented work, in the anti-sweatshop movement, for example, where, at times it seems that the only desirable research is that which corroborates the existence of corporate atrocities. But I didn't experience it as a fear of "deep engagement" as you suggest, nor as a fear of indulging in intellectual dishonesty.

Take the work I did in the China field as an example. I had been a China-watcher for a long time, but was clearly not a sinologist. Nonetheless, I figured that I may be able to produce some useful research (that a sinologist, bound by disciplinary convention, perhaps could not) by going there. So, too, since the AFL-CIO refuses to have any official relationship with the China labour federation, there was a real research gap for labour scholars and educators to fill. I was familiar with all the literature on the labour-intensive export

factories of South China, but I could find very little about the Yangtze Delta workplaces, where the lion's share of high-tech FDI was beginning to flow, and most of it higher up the technology curve than in South China. At that time, there was a wave of anxiety about the outsourcing of high-wage, high-skill jobs to China and India, but very little was known about the conditions, aspirations, and opinions of the new offshore workforce employees. So I enrolled in Mandarin classes for a year to give me some language mobility and took my family off to Shanghai to see what I could find. A trained sinologist would probably not have started out interviewing where I did—at the American Chamber of Commerce, in the belly of the beast, as it were—but in fact the contacts I made there helped open doors to many of the factory and office workplaces where I did my research. Nor do I think that a sinologist would have followed some of the leads I did since they were often about explicitly transnational flows of capital, knowledge, technology, personnel, and customs.

In fact, in the year's worth of field work I did in the Yangtze Delta industrial parks, I didn't come across a single researcher doing anything in any of the areas I myself was pursuing—documenting the regional labour market, workplace conditions, the nature and character of the investments, the rate of technology transfer and knowledge transfer into the industrial parks, the cultural conflicts between young Chinese engineers and their foreign managers, etc. Now this is the single biggest regional economy in China, and the most high-tech, so it was astonishing to find no one else in the field. Even the foreign journalists I got to know there rarely left their offices in Shanghai—a convention, no doubt, that goes back to pre-Liberation days.

So, to get back to the gist of your question, I think the "confidence" you refer to has more to do with not being bound by the conventions of a discipline or a profession that tends to dictate the conduct of scholars, activist, and journalists much more than we imagine. I became an agnostic in that regard a long time ago. The downside of this is that you have no idea who your audience will be, or that you will indeed have an audience. For example, the most detailed early review of my China book was by George Gilder, in his newsletter for high-tech investors. He mined it for information about the performance of Chinese tech companies that would be especially useful to his readers. Not exactly the kind of audience I had anticipated!

GL: How important is storytelling in your work and is it something that we, cultural theorists, can learn? I find this skill more difficult to practice, and teach, compared to the relatively easy act of summarizing the theory of canon of the day, now Agamben and Badiou, in the past Derrida and Foucault, and Althusser and Gramsci in the early 1980s. I see your recent work in the critical anthropology tradition. Action research also had a particular mix of observation and active participation. Is ethnography something we should look into or do we then again run the risk of turning it into a theory religion?

AR: You are right, it is not easy to teach, and largely because it is so experiential. I was trained first as a textual analyst, and then as a theorist, so I developed skills as a close reader and a conceptual thinker. What this meant was that I was a pretty bad listener. I grew up in a storytelling, working class culture in Scotland, but my academic training had taught me to distrust all of that, in fact, to distrust language tout court. Over time, and as I developed my own ethnographic techniques, I had to re-learn how to listen to other people's stories, and to be accountable to these people when I used their stories for my own purposes. So listening was important. As for telling the stories, the genre of investigative journalism has probably been as useful to me as critical anthropology. When anthropologists are in the field, they are often competing with journalists (though not on deadlines) but they rarely acknowledge journalistic narrative. In the full-length ethnographies I have done—in new media companies, in Celebration, and in China—I was competing directly with other journalists for stories insofar as my informants were often used to talking to journalists. Being a scholar was an advantage in those situations because people trust you more with their stories and confidence.

As for ethnography becoming a religion, I don't see that happening. To go back to what I said at the outset, it's a method for getting from A to B, but it's not the only way, nor is it always the best way. You have to choose your methods based on your goals. These days, ethnography feels more honest to me than the kind of armchair criticism that I started out doing in the 1980s, but I still do certain kinds of writing that don't entail getting out of my seat.

GL: Activist campaigning is becoming more and more associated with 'tactical media', social networking and so on. Is this justified? Do you think that a better understanding of Web 2.0 and new media would alter activism as is often claimed? As you know my work is associated

with the 'tactical media' term but I have often made clear that (new) media cannot create social movements out of nothing. A more effective way of using cell phones and the Net is not in itself a guarantee that the real existing discontent in global capitalism will flip into organized resistance or even protest.

AR: I agree, these days it is necessary but not sufficient for social movements to be tech savvy. The tactics for outwitting the oppressor have to be continually updated, and that is the job of movement tacticians, but the "sufficient conditions" for change haven't altered appreciably. You need a critical mass of popular sentiment, you need a significant fraction of elites to break with their class station and cross over, and you need an effective formula for capturing media attention. These days, most social justice movements have about six or seven years to make their mark before a) activists burn out or branch off, b) the formula exhausts its efficacy, c) the enemy coopts public attention. The anti-sweatshop movement was a good example; the formula of shaming the brand was like a narcotic for the media. "Nike sweatshops" became a household phrase, and elite guilt was appropriately mobilized. It took the lavishly funded efforts of "corporate social responsibility" several years to convince the public that the big garment companies had somehow "fixed" the problem and that it was OK to go out and buy Gap clothing again. In the interim, I think we achieved quite a lot. At the very least, the trading rules of the global economy are now contested in the public eye, rather than written in secret by unelected WTO officials, and consciousness-raising about sweatshops contributed, in no small part, to that shift in the rules of play.

That said, there is one key area of activism in which tactical media has become particularly important, and that is in the copyright over intellectual property. The corporate rush to prioritize knowledge is surely one of the biggest acts of theft in centuries, and new media activists have a frontline role to play, because the tactical tools they use are, more often than not, the technologies at play in the property grab. Disciplining rogue users (for the downloading of unauthorized content) is just the most highly publicized face of the massive effort of capital-owners to administer an effective division of labour within the knowledge industries. That effort increasingly depends upon control over not only the authorized use of technologies, but also the IP inside employee's heads. But it's not just the high-tech employees that are suspect. The new property grabbers are in a running battle with the ever-proficient hackers of the technocratic fraternity, and now they have to contend with a small army of legally-minded and tech-savvy advocates of the information commons.

As I see it, this contest is very much an elite "copyright" between capital-owner monopolists and the labour aristocracy of the digitariat (a dominated fraction of the dominant class, as Pierre Bourdieu once described intellectuals) struggling to preserve and extend their high-skill interests. The history of shareware and its maturation into free software/open source can be seen as the narrative of a distinctive class fraction—a thwarted technocratic elite whose libertarian world view butts up against the established proprietary interests of capital-owners. While they see their knowledge and expertise generating wealth, they chafe at their lack of control over the property assets. Their willingness to work against the proprietary IP regime is directly linked to their entrepreneurial-artisanal instincts, but, more importantly, it is a power-test of their capacity to act upon the world. The class traitors in their midst are engineer innovators who go over to the dark Gatesian side of IP monopoly enforcement. So, too, the mutualist ethos of the FLOSS communities is very much underpinned by the confidence of members that their expertise will keep them on the upside of the technology curve that protects the best and brightest from proletarianization.

What I don't see is all that much attention to those less-skilled who are further down the entitlement hierarchy, who are not direct participants in this power struggle, and whose prospects in the chain of production do not extend to the profile of the master-craftsman straining at the corporate leash. They are much more distant from the rewards of authorship, and are less likely to feel personally disrespected when IP rights are expropriated from above. So how do the interests of these below-the-line workers get represented in the copyright? I'd like to see new media tacticians think more about sustainable income models for everyone rather than focus primarily on the livelihoods of creatives or high-skill knowledge workers.

GL: Surprisingly, in the new media sector, young professionals are earning less and less while their working conditions aren't that great either. This is one of the outcomes of Rosalind Gill and Daniela van Daemon's case study on the Amsterdam web designers. It's important here to add another level that sufficiently describes freedom and subjectivity of the actors involved. People are passionate about the challenges that new media create. In what ways could we describe such a

paradoxical circumstance?

AR: The Amsterdam study is interesting, though these results don't surprise me. The labour market for new media employees was at its rouiest at the height of the New Economy years---there was a limited labour supply, the new entrants had a monopoly on skills and applied knowledge, and demand for them was fierce. Under normal circumstances, conditions and pay scales could be expected to deteriorate from that high. But the impact of outsourcing, since 2001, has accelerated that decline, if not in terms of actual jobs transferred overseas, then as a result of the general climate of insecurity that has been ushered into white collar and no collar workplaces by the imminent threat of "knowledge transfer." The house motto of Razorfish in the boom years used to be "Whatever can be digital, will be." It was by no means easy to predict what came to pass all too quickly as "whatever can be outsourced, will be." For sure, the offshore transfers started out in coding and in the more routine sectors, but they moved up into design and web development fairly rapidly. As far as jobs in the global North goes, there's no reason not to expect that the situation will soon resemble the garment industry, with the most specialized, custom work remaining onshore, perhaps along with a less formal sector of sweated or intern work needed for fast turnaround. Everything else will be done overseas.

As for on-the-job passion and enthusiasm, it's an integral part of the job profile, attested to through thick and thin. It was this devotion that got me interested in studying new media workplaces in the first place, since it's quite uncommon, in the history of modern work, to hear employees express this kind of zeal around their jobs. My study, in No-Collar, turned into an effort to describe and diagnose the conditions of "self-exploitation" that resulted. One of my informants put it most succinctly when she said she was given "work that you just couldn't help doing," and in a workplace from which the very last drops of alienation had been squeezed. Nowadays, every knowledge industry employer recognizes the benefits of this kind of ideal employee, who is turned on by the challenge of risk, accustomed to sacrifice (long hours) in pursuit of gratification, and willing to trade his or her most free time and free thoughts in return for the gifts of mobility and autonomy. Folks in the arts have long lived with this sacrificial mentality, and know a thing or two about the insecurity associated with it. So, too, gearheads, from the days of ham radio onwards, are familiar with the devotional cults that a machine can inspire. But neither cohort has been prepared for the consequences wrought by the rapid industrialization of their respective crafts and hobbies. The effort to industrialize custom creativity is a primary goal of capitalist production today, right now.

I suppose I would say the same of the academic sector, with the proviso that academics are so fond of their siege mentality that they can only see their workplaces being invaded by corporate logic or industrial process. They don't see that the traffic goes in both directions, they know so little about the corporate world that they can't see how the mentality and customs of academic life are being transplanted into knowledge firms, whose research is increasingly conducted along similar lines. The truth of the matter is we are living through the formative stages of a mode of production marked by a quasi-convergence of the academy and the knowledge corporation. Neither is what it used to be; both are mutating into new species that share and trade many characteristics, and these changes are part and parcel of the economic environment in which they function.

GL: You touched on the "creative economy." As you know, we've been dealing with this in the MyCreativity project that my institute in Amsterdam co-initiated. What should the critical research in this field look into? There is a call to go beyond the hype bashing and look into the labour precarity issue. Still, the consensus-driven hegemony of business consultants seems strong and uncontested. What work could be done to open the field and make space for other voices and practices? Are there ways to obtain cultural hegemony these days?

AR: That's a good question, and should be at the heart of anyone interested in a sustainable job economy. It's not all that productive to scoff at policy initiatives that might just be capable of generating a better deal for creative labour. As I see it, critical research ought to be doing what governments are not, and that is coming up with qualitative profiles of what a "good" creative job should look like, based on ethnographic methods. Currently, all we have are productivity and GDP statistics, on the government side, and, on the other side, a cumulative pile of scepticism based on the well-known perils of precarity that afflict creative work, dating back to the rise of culture markets in the late eighteenth century. I have yet to see a "mapping" of the creative sector that includes factors relating to the quality of work life. It wasn't that long ago, in the 1970s, in response to the so-called "revolt against work," that governments actively championed "quality of work life." Of course, corporations

came up with their own versions of "innovative" alternatives to the humdrum routines of standard industrial employment, but the hunger for mentally challenging work in a secure workplace has undergirded and outlived all the management fads that followed.

For those with an appetite for a dialogue with the policy-makers, I'd say that the qualitative research about good jobs is a plausible way to go (and I'm talking about fully-loaded jobs, not simply work opportunities). It wouldn't take all that much to come up with some proposals for guidelines, if not outright guarantees, about income and security, based on that kind of research. The goal would be to offer a sustainable alternative to the IP jackpot economy that currently drives the consultants' world-view. I'm not sure if the result would be what you would call cultural hegemony, but if the challenge to existing hegemony is going to draw on labour power in any way then it's in our interest to ensure that there will be a robust employment sector there to provide heft and volume to these challenges. Clearly, the strategies for organizing have to be re-thought in ever more ingenious ways, but there are no good substitutes for organizing, as far as I can see. Tactics like culture jamming or brand busting have their uses, and they have served as appropriate tools, but you can't give up on the power of numbers.

(edited by Ned Rossiter)

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<nettime> Interview with Caroline Nevejan

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The Politics of Presence Research
Interview with Caroline Nevejan
By Geert Lovink

The Dutch cultural producer Caroline Nevejan is known for her work at the Amsterdam pop temple Paradiso, as a co-founder of the Waag centre for new media culture and in her manager role at HvA, the university for professional education. Currently she is a member of the Dutch Council for Culture and the Arts, which advises the Minister of Culture. She was about to leave the Hogeschool van Amsterdam in 2004, intended to write her PhD, when I arrived there. The dissertation is ready now. In April 2007 Caroline Nevejan got her degree at the University of Amsterdam. The title is Presence and the Design of Trust and can be freely downloaded at <http://www.being-here.net>. The interview below was done to reflect on her PhD research.

I must have ran into Caroline around 1980, during the turbulent riot days of the Amsterdam squatters movement. Late 1981 we were both part of the group that kicked off the bluff! weekly, bringing together undogmatic factions within the new social movements of the time. For a few months we were both in the editorial team. A few years later Caroline reappeared as the events producer of Paradiso. It was there, in August 1989, that we worked together during The Galactic Hacker Party, Amsterdam's first computer hacker's convention. I was there in my capacity of 'illegal scientist', as a member of the Adilkno group and Mediatic editor, writing reports and manifestos. A year later I participated again in an event of a similar visionary magnitude, the Seropositive Ball, which connected HIV-AIDS activists on a global level. Out of these grew the first Next Five Minutes (tactical media) festival in January 1993.

Key element of these events was the spatial arrangement of the interaction between the Paradiso audience and people elsewhere. In conjunction with De Balie, the cultural centre next door, an Amsterdam style was developed in which a lot of emphasis was put to create an 'aesthetics of public debating'. Discussion was more than a disagreement between key actors. It had theatrical elements in which the producer took up the role of director. It was in this context that new communication technology such as telephone, fax, video conferencing, bulletin board systems and the Internet started to play a role. Why limit a dialogue to those who were able to gather in a particular time and space when you can also involve others remotely?

‘Presence and the Design of Trust’ is certainly an innovative and non-conventional piece of research. Let’s call it singular. Caroline decided to take both The Galactic Hacker Party and Seropositive Ball as her case studies and came up with valuable insights that contribute to the yet unwritten history of Amsterdam’s new media culture. The central dynamic she studied is the one between natural and mediated presence. Technology has altered our sense of presence. The question that Caroline Nevejan poses is how networked entities can produce ‘thinking actors’ that play a role in building up ‘crucial networks’. Overcoming the usual binaries between real and virtual is one, but how can we build ‘communities of practice’ that really make a difference, beyond techno-fetishism and political dogmatism? How can we overcome the tendency to produce noise and tension on the line and develop a sense what ‘vital information’ is?

GL: You have a broad, conceptual understanding of ‘design’. Where does this idea come from? People know Dutch design and architecture, but that’s perhaps not what you refer to. Design, in your understanding, seems to be a procedure, a set of rules, not unlike project management, which is a practice, one that is not by definition related to aesthetics.

CN: Coming from Holland, the ‘man-made’ land where everything is designed and which has a remarkable design tradition of which the modern aesthetics have influenced worldwide perception of design, has definitely influenced my perception. I know the environment is ‘made’, I know aesthetics matter. I know different designs operate at different scales and need different approaches to resources, project management, distribution and protection. My personal understanding of design is also deeply influenced by social movements, by critical science and by the specific Amsterdam evolving digital culture at the end of the 1980s and early nineties, which was a remarkable inspirational environment to be part of.

It was not till I entered into the Doors of Perception community that I started to refer to my own practices in terms of design. In the Doors of Perception large global network people have been discussing and presenting best and worst practices in the developing networked society since 1993: scientists, engineers, artists, graphical designers, interaction designers, philosophers, businessman, inventors, computer wizards and others coming from art, grass root organizations as well as from small companies and large multinational corporations. All were concerned to find good and profitable ways to proceed in this unknown and fast changing landscape. Already in the mid nineties the discourse in this conference changed and started to imply that designing ‘stuff’ implied designing behavior and experiences of others. It became apparent from practices in business as well as social organizations that design is a way of looking at problems and solving them.

In the fast changing landscape design methodologies appeared to be capable of dealing with a large variety of input in a fast output process. People realized that such an approach could be very useful, also outside of the classical design realms. The evolving networked and information society and the elaborate digitalization of many processes had a huge impact on basic structures of many organizations and businesses. They needed the skills from the design world to be able to deal with the complexities they were facing. In my view, today, design has become a paradigm in itself. Because it emphasizes the ‘making of things’ people from different disciplines can contribute and collaborate. The ‘thing’ to be designed brings perspective to the collaboration. In design a variety of languages and media is used (writing, drawing, sketching, photo’s and film etc.) to make mock ups, demo’s, storyboards, scheme’s etc, and the use of such ‘boundary objects’ facilitates the conversation between people who usually have a hard time understanding each other. Nevertheless I argue that I think that ‘design as research’ or ‘deep design’ as Peter Lunenfeld formulated it, has not yet developed the rigor and knowledge base it needs to be able to deal with the complex issues it faces.

I propose to distinguish between 2D design for space (space) and 3D design for function (space and action), 4D design for dramaturgy (space, time and action) and 5D design for orchestration (space, time, action, relations between people). When focusing on dimensions, each of these kinds of design has its own traditions that it can build on. In the different arts and sciences basic issues around the structure of time and space, actions and relations between people have been studied and experiences have been gathered that can be used.

Originally ‘design’ referred to 2D design for space as in layout and to 3D design for function (space and action) for creating objects and architectures of all kinds. This design is inspired by the classical ‘design is art’ tradition. 4D design for dramaturgy (space, time and action) designs sequences of action. It is used to create events, educational modules, computer applications or the creation of games.

This 4D design can build upon the rich traditions of theatre, dance, music, film, architecture and certain sports. Over the last 10 years we have seen the rise of 5D design for the orchestration of processes (space, time, action and the relation between people). One is today much more aware how infrastructures, frameworks and platforms influence how people interact. Designing user platforms, intranets and communities online have led to using design methodologies for designing new business processes, learning ecologies and human communities. Sometimes one can wonder whether to call this design. I do when design methodologies are used to tackle complexities. Traditions to look into are the arts in which improvisation and synchronization between the artists plays a role of significance as well as into the social and organizational sciences. So, yes, I guess I do have a conceptual understanding of design. I do argue, though, that aesthetics matter.

GL: How did you encounter the concept of ‘trust’? Isn’t it a concept of business consultants who saw that their clients had a security problem with their computer networks? How did this concept get introduced in cultural theory and design?

CN: The moment I was introduced to the existence of Internet immediately raised the issue of trust. In the 1980s networks like Peacenet and Greenet provided us with news, which could travel beyond the censorship rules from countries like South Africa. So the Internet provided ways to get around not to be trusted formal news reports and it generated ‘trust’ because the witnesses themselves could speak up and testify unedited. When I started to make shows in Paradiso I collaborated with hackers and through them I found out how the technology itself is easily manipulated, how any code can be broken and how the business propaganda of delivering ‘safe’ environments was (and is) a fairy tale. At the time I could not have formulated it in these terms, but in hindsight I can see that we were dealing with multidimensional designs and were struggling how all these related and contextualized each other and in this process trust appeared to be fundamental to be able to understand what was happening.

Trust is a fuzzy concept and at the same time it is crucial in any interaction. Everyone who makes things that other people use faces issues of trust. In collaborations, agreements and contracts, in delivering and using services, as well as in every street, issues like safety, liability, believability and trustworthiness profoundly influence the dynamics of interaction. Even though little has been written about ‘trust’ as such in the design world, since people realize that they are modeling behavior of others, trust surfaces as an issue.

The possibility of using multiple identities on the Internet has made more and more people aware about for example the basic trust people exchange when they meet. I find the design of trust most complex in 5D designs. These often deal with power relationships in which the establishment of trust can easily be misused. I do not think such misuse only happens in business, I have seen it in many places. Especially when larger groups of people start to express themselves and start to take responsibility, as is facilitated by developments like the Internet, the old fashioned forms of control is not good enough anymore. With new ways of generating knowledge and new ways of interacting, new management styles are necessary. Such styles focus on orchestration, on delegating responsibility (instead of tasks) and facilitate people to contribute and meet other people with other skills and knowledge as well. The way ‘trust’ and its dynamics are shaped, shapes how people will relate and this defines possible success.

GL: I read your study as a reflection on the culture of organizing public debates that existed in Amsterdam. From early on you have been looking for alternative formats and ways to ‘stage’ controversies in a different manner, for instance through a banal detail like the rearrangement of seats. Do you think that we reflect enough on this new culture that has been created in Amsterdam? It is great to read about the Galactic Hacker Party and the Zero Positive Ball. However, you also get the feeling that we do not take ourselves serious enough. Could we talk about a ‘school’ in Amsterdam that deals with alternative designs of public debates? There is a lot of knowledge floating around amongst even an organizer that is not written down. You’re not a historian, and neither am I. How do you see that we could better ‘capture’ the overflow of innovative, unique practices that happen in this city? How can this fertile place of experimentation gain more influence, worldwide?

CN: When traveling I realize again and again that the Amsterdam cultural context in which I grew up and to which I could contribute to, was very special. It would be interesting to analyze this from a design perspective: to distinct the historical, the structural and the self-organizational elements for example. What created this

amazing challenging and yet safe playground at the time? Such an analysis also needs to take into account how it changed early this century. How community centers were shut and kids were back in the streets, how people retreated in their own realm, how bureaucracy and administration dehumanized, how the homo scene is suddenly in defense again, how the local media scene more or less disappeared. Most of all I wonder whether the current generation of young people in Amsterdam experiences this freedom and richness we participated in at the time.

I do agree with you that in the seventies, eighties up to the mid nineties there was a very special culture here, which was internationally recognized and which maybe you could even label as what I would propose to formulate as The Amsterdam School for Public Research. One of the characteristics of this Amsterdam culture was and maybe still is that things are made and tried out in public spaces and had a research character. People from different disciplines participated as well as artists, whose involvement has been crucial for success. By making things in public place, the public influences what happens. And as a result things that are made and happenings inform the larger political and social debates. Public Research, a notion we introduced when we founded the Waag Society in 1994, has not been much elaborated very much upon since. There is a lot of not-formulated experience and insights in how to make Public Research happen, here in Amsterdam as well as in other places (like the Sarai initiative in India for example). I wonder, though, whether this is a question of 'capturing'. I guess cultures fertilize new cultures when there is a chance to experience. Such an analysis should inform new designs that can operate in the new current contexts.

Your question also seems to suggest that the 'Amsterdam approach' should gain more influence worldwide. Even though I tend to be skeptical about such 'cultural transmissions', I realized through the many responses on the Al Jazeera broadcast of 'Couscous and Cola', a television series produced by my (own) sister, in which a group of migrant teenagers from the Amsterdam-West suburbs freely discuss their lives, that the 'openness' that till today characterizes Dutch society, resonates with young people around the globe. To be able and to be allowed to ask questions and listen to each other is fundamental to Public Research. The challenge as well as the safety needs to be provided though.

Personally I have taken the challenge to take the things I learned into a different professional arena in 1999, namely to higher professional education: to design a sense of performance in education, to switch the attention from designing 'education' to designing 'learning environments', to orchestrate public research in such large organizations. The methodologies we developed in the emerging Amsterdam digital culture were rather useful in that context. I also witnessed that the battle for power is much stronger which pointed out how fragile such processes can be.

Because of the Web 2.0 developments, and the knowledge management problems that organizations have, more study into Public Research makes a lot of sense. James Surowicki points out that diversity and independence are prerequisites for any 'wisdom of crowds'. Scale makes all the difference and as my research strongly suggests, a balance between mediated, witnessed and natural presence has to be found. Such research will address a larger movement in society: how do we create and communicate experience and collaborate at a time of post-industrialization, hypermodernity and mass-individualization? I like your suggestion to start this analysis with a focus on the re-arranging of seats. How the seats are positioned, I can testify and you as well, makes a huge difference in what will happen next.

GL: Over the years certain concepts become alive. As 'memes' they start to travel and become meaningful for a group of people and then are taken outside of that context, appealing to people you had no idea about. This happened to 'tactical television' that we both worked on with a group of artists and activists in 1992. This turned out to be the first Next Five Minutes festival. Three others followed in 1996, 1999 and 2003. These days there are academic anthologies and lectures series about 'tactical media'. In the book you haven't emphasized this event. Can you nonetheless say something about your role?

CN: It started in my perception with a conversation between David Garcia and me at my kitchen table. We were discussing how the current language to talk about media did not pay tribute to the things we liked and thought were good. It was not anymore about 'left or right', or about 'independent versus dominant'. We decided to explore this more and we invited a few people, like you and Bas Raaijmakers, Geke van Dijk, Raul Marroquin and Menno Grooteveld who were all concerned with media, to share this thinking. In my memory we met three or four nights and had long conversations and came up with the notion of tactical television, which emphasized the cracks in the media-landscape as well as the position of the media-maker.

I was the producer and 'concept-protector/communicator' of the first N5M. Each of you had a program-line and I was safeguarding that it became one program as well as that the developed thinking would communicate. You did Eastern Europe I remember distinctly. Bas en Geke did the southern hemisphere with Patrice Riemens as well. David invited artists from all over. Tjebbe van Tijen made the archive. It was a very rich program and in the end the atmosphere from the event was nearly utopian. For many participants it was very reassuring to see how people using media in smart ways could make interventions. Remember that the strategic freeze of the cold was over and so much potential seemed to blossom.

At the end of the first N5M I had a clash with David Garcia, which in hindsight was a very interesting one. He wanted authorship over the concept of N5M, being an artist this was very important for him because the building of reputation is crucial for new funding. I, being the producer and responsible for something that was a collective endeavour, said that this was out of question. It is a whole group who made it happen and in case of a community activity one does not claim authorship, one is happy enough to participate. The issue of reputation building through ownership of authorship versus the building of reputation through participation is till today an issue of tremendous importance.

When we started to produce the second N5M I ran into a serious disagreement with the editorial group. In 1996 the Internet was conquering the world and all you guys wanted to pursue net-critique. You and Pit Schulz had just started the nettime list and this was an opportunity to meet and explore more. The result was a program full of white young ambitious boys, yet it has been my pride to always make programs in which diversity is the fundament and also I thought that the scope and original agenda of the N5M was not pursued enough. Together with Patrice Riemens I wrote the article 'Vital information for social survival' to make my point (which was published in the Economic Times of India). In the end I withdrew from the editorial group. I supported the second N5M from out Paradiso, but it was not 'my program' anymore. It is great to see though how the notion of tactical television has traveled. It makes sense because the notion of tactical media is way to understand certain positions in today's complex media-landscapes. Also, many of the nettime-posters have become Professors of New Media and Digital Culture, who teach between them thousands of students all over.

GL: A concept that you emphasized, time and again, is 'vital information'. It appealed to me, and stayed with me, ever since it was used in the Zero Positive Ball event in 1990. Can you say something more about it? Has it been used in other contexts?

CN: Vital information has been an important notion for me since the Zero Positive Ball indeed. That is where it surfaced for me. The strive for survival and well-being, the conatus as Spinoza called it, makes people take hurdles they thought they never would. When this strive is triggered, original energy of people becomes available and what happens next will make sense. The dialogues and the connections that are made, will truly influence people's lives. When mediated presence offers 'vital information' the bridge between natural and mediated presence becomes very smooth. I have found that in any situation one can find the vital information. It always taps into this deeper layer of survival and therefore it also taps into the sense of ethics people feel. One communicates around the current status quo, so to say, to be able to create, if at all needed, changes in this status quo. It takes an effort to find 'vital information', one has to ask questions and challenge the current status quo.

I only know a few people who work with the concept of vital information. As you know I am not a regular writer, and after the first article with Patrice Riemens, I only discussed the concept again in my dissertation. Nevertheless I have worked with many people over the years and in those collaborations 'vital information' always has played a role of significance.

GL: You have somehow copy-pasted the NGO rhetoric around 'human rights' in your work. I wonder why. As you know there is a whole debate about how useful the 'rights' discourse is in the new media and activist context, and how, potentially, disempowering it can be to claim 'rights'. It's such a passive and institutionalized activity. Nonetheless, you have chosen the Universal Declaration of Human Rights as a central document in your study. One would expect boring government or U.N. documents to do. Is there maybe a personal reason why this document plays such an important role?

CN: It is interesting that you ask about a personal reason for this choice. It was not a personal reason at first. Since the moment I realized that 'the sense of presence' can be described as 'the

sense for survival and well-being' to formulate it shortly. I was looking for a way to make trust operational in which this sense for survival would resonate. I was aware of the many critiques that are formulated about the UDHR, but realized that in the light of destruction during World War II the UDHR is formulated (which is mentioned in the preamble). In the light of the unimaginable destruction that happened all ideological or religious reasoning became obsolete. Also the fact that it is a secular document and that it has played this vital role in international diplomacy for over 50 years, defines its significance. And I felt with the current developments in which there seems to be no limit as to how far we are digitizing people in mediating our presence around the globe, such a strong reference point is necessary.

Up to this day, when being involved in working with refugees, 'illegal' people and other political situations, the UDHR has been a declaration that one can refer to and on which basis one can go to local, national and international courts, to point out that in certain situations human dignity was denied and that therefore such situations have to be challenged and changed. If I would look for an even more personal reason than I guess the UDHR resonates in its fundament most with motherhood for me. Children have rights that are not to be neglected nor denied by any religion or political system. This is something I feel very strong about.

GL: I noticed that in your references and experiences that you describe, you easily switch between the world of global corporations, human rights activists and social movements. Is the context that you work in really without frictions? You do not often mention that there are conflicts of interests. I suppose you are not suggesting that we all work on the same project. In the past people would have asked: which side are you on?

CN: Already in the past the question: 'which side are you on?' has produced more than enough atrocities, exclusions and humiliations that were not beneficial nor necessary as well as that they were counterproductive to 'the cause'. I strongly believe that people can be 'good' human beings in all realms of society, even if they have different interests, as long as they are willing to enter into dialogues and conversations with others when appropriate. You notice indeed that I try to get around the 'being good' and the 'being bad'. I think that does not actually exist, as a scientist definitely not, but also in my personal life and in my professional life I find this distinction not useful at all. However, in my dissertation and up to this day, I have not entered into any thought or dialogue about the character and value of intentions, which is part of this debate and which I also expect to have consequences for this debate.

I focused on how things and processes can be good and bad in certain contexts from the perspective of supporting survival and well-being. The feeling of something being good or pleasant is an important indicator of where well being is to be found (I here take the perspective of Professor Antonio Damasio). To transpose such senses and feelings into judgments about other human beings in general I find medieval reasoning. That is why our judicial systems as well as our scientific structures are important. Logic and reasoning sanction the action and ideas of people in certain contexts, which is how we can protect ourselves from each other's misconceptions and destructive actions.

Nevertheless I do agree that when certain interests color certain actions and perceptions this should be mentioned. In my perception I show awareness of this. Are there any specific paragraphs where you miss the mentioning of certain interests? The introduction of the 'crucial network' specifically deals with these conflicts of interest. As you can read, I argue that the presence of the 'crucial network' the gathered conflict of interests, generates an environment in which trust can be found. Power becomes transparent in such a case and therefore the power status quo can be challenged as well.

GL: There is an example we can discuss here. Lee Felsenstein, who is featured in your book as one of the early hackers, has recently made some critical remarks about Negroponte's One Laptop per Child project (http://fonly.typepad.com/fonlyblog/2007/06/one_computer_pc.html). How would you, using your vocabulary of Presence and the Design of Trust, look into this controversy? Your PhD supervisor, Cees Hamelink, also has strong views on this 'ICT for Development' field.

CN: For a start I like to argue that we are not dealing with a controversy here. If anything we are observing a debate between two groups of Americans who both claim to know how to change the world. I guess it is great if they make cheaper computers, do more research into learning and I am always in favor of people who put children on the agenda. However, both do not seem to be inspired nor hindered by knowledge of things that are happening already, nor do they seem to

be aware of the social and economic circumstances of the 'developing world'. Even IT multinationals like Intel, Motorola, Philips, HP, Nokia and others have realized at the beginning of this century that while the northern markets are being saturated with their products, people in the southern hemisphere of whom most earn less than 1 dollar a day, can not afford their products. This realization is one of the reasons that they are shifting from product to service design.

To push for a hundred dollar computer per child excludes most of the children in our world, also many children in the United States are too poor to be able to afford such a machine. It is clear to me that this initiative generates lots of research funding for the Americans involved and has a potential business perspective worth billions of dollars. Where this initiative may become dangerous, in the sense that it will prevent other people to make their own things, is where they start developing infrastructure with American for-profit companies for all regions of the world. The material infrastructures of the Internet in the end define who has access to what. Especially the market of building infrastructures is, as Cees Hamelink has been pointing out for over 20 years, a new form of colonialism, cultural imperialism or whatever you want to call it. The ownership and responsibilities that come with this ownership (and its potential misuse and if not being affordable), should be of great concern worldwide. Even in Amsterdam we do not own our own information infrastructure anymore.

Concerning Lee's proposal for a computer per village, I can only point to things that are already happening. In 1990's Sam Pitroda, and Indian entrepreneur collaborating with the Indian government, gathered over 300 engineering students one summer to design India's telephone system. The idea was that one phone per village makes all the difference. And so it appears to be. By 2002 every village, so is claimed, now has an STD phone in its local shop. The shop owner provides the service of making phone calls to the villagers who pay a few cents per call and the shopkeeper has a raise in income because of exploiting the phone. Jiva, one of the many social entrepreneurs in India, has started to put a computer with every phone to develop telemedicine as well as distant learning. Infrastructure matters, but even more so do new models for learning. Since 1999 Professor Sugata Mitra, at the time connected to NIIT and now connected to Newcastle University, has been exploring the idea of children who learn through self organization. His by now famous Hole in the Wall project has advanced a lot since. In his last experiment he asked the question whether Tamil speaking children could learn bio-technology in English on their own and he found that they had acquired 30% of the material he had left them alone with for three months (speaking English with a Texan accent they had acquired from one of the sites!). He comes to the conclusion that groups of children, when left alone with a computer hooked up to the Internet, actually learn a lot. For this to happen the computer should be located in a public space so that children can discuss what they see and can enter into competition with each other as well as learn by copying each other.

You ask me to connect this to my research into Presence and the Design of Trust. I guess the market of infrastructures should become transparent for it to generate trust. However, we people will use anything that works and a worldwide judicial system that will respect privacy and promote freedom of expression is not in place. Much government policymaking is way behind technological developments.

Sugata Mitra's work on the self organization for learning I find extremely interesting, also from the viewpoint of my research. He emphasizes that children who gather in natural witnessed presence, because they enter into conversation with each other, have unexpected high learning curves. They make 'sense' of the mediated chaos they encounter in the first place and within days are capable of operating this chaos and learn from it. From his research one could conclude that mediated presence generates the highest learning curves when it is perceived in natural witnessed presence. A similar experience we had with projects like Demi Dubbel from the Waag, and also my experiences at the Hogeschool van Amsterdam point into this direction.

GL: If we become culturally specific, much of the Amsterdam 'making things happen' that you and I are part of can be reduced to the exchange between the Netherlands and the United States. In both case studies, the hackers event and the AIDS conference, US-American activists, and their concepts and reference systems, are playing a key role. Obviously, continental Europe had a lot to catch up with in 1989-1990, particularly if we look at cyber culture. If we switch to the current Web 2.0 craze not much has changed. Americans are flown in to do their spiel, both in the academic, commercial and cultural contexts. Just look at the large creative industries event, held here in Amsterdam so far in 2006 and 2007 called Picnic. The cultural flow seems one-sided. Have you seen much change over the past twenty years in the way that the USA and Europe are interacting?

CN: In my perception, being a witness of USA policy since the seventies, the USA has rudely intervened all over the world and does not hesitate to offend the international community nor does it hesitate to promote their culture with all means available. This has not much has changed. In the telecommunications sector the battle about infrastructure is not over. But also, because the US government has shown such disrespect for others, the USA underground is also profound, which again is an inspiration for many of us. The USA is and has been over the last 50 years (the major player in information and communication technology as well as in the cultures (music, film, internet, TV) it produced. In 1989 when we organized the Galactic Hacker Party (before the Berlin wall broke down) the UNESCO declaration in which a (more-balanced flow of information) was on the agenda. However, since the cold war was over, (wild capitalism) has conquered the planet as you know, but such dynamics also produce its counter forces and for example the fact that whole regions of the Internet are not English anymore will have impact. In the shows we organized in Amsterdam Americans were never our only guests. And of course this takes a lot of effort, with many European countries it is not easy to interact and with other parts of the world it is even harder. Even with the Internet being so omni-present today, it is often complex to identify the right people. Networks of trust are crucial. I remember distinctly that because you had spent time early nineties in Eastern Europe we had regularly had East-European guests. Because you were the (social interface) as you are till today for many of us to many others we do not know in other areas of the world. I do argue that current event-organizers do not take enough trouble to make sure they present a diverse program and reach out to diverse publics as well. In my dissertation I describe how in Paradiso a constant effort is taken to prevent the rise of mono-cultures and include new or not known or not-staged people again and again. I think the taking of such effort is a prerequisite for any good program that wants to make a difference.

GL: At the end of your dissertation you have proposed your own methodology, and coined it YUTPA. It describes a design method in which the relation between presence and trust takes centre stage. Could you explain it to us?

YUTPA is the acronym for (being with You in Unity of Time, Place and Action). I argue that if we want to understand the relation between presence and trust there are four dimensions that deeply influence this relationship: here/not-here, now/not-now, do/not do and you/not-you. The dimensions place and time define what synchronicity is possible and what feedback possibilities there are. I also realized that the perspective of possible action, to be able to intervene in what happens next, influences the responsibility we can take (and not retreat in a moral distance) and therefore influences what trust we can establish in a certain situation. And this is influenced also deeply by the relation we have to other human beings. When we are in relation with someone (family, friends, colleagues, neighbors) we understand what happens in the context of this relation, people we do not know and with whom we have no connection we merely treat as information to which different laws of causality apply.

In the model I developed the four dimensions create 16 possible spaces for social interaction. I argue that each of these spaces for social interaction have specific possibilities for certain kinds of trust/distrust and delegations of trust. When designing communication processes a much more deliberate design of such processes is possible. By identifying what kind of trust is necessary, you can also decide what medium and format to use to be able to establish such a kind of trust. I find through giving lectures and working with people that especially in 3D design trajectories YUTPA seems to be a valuable contribution.

GL: In terms of education, so much seems focused on short-term skills, in particular when we look at new media. There is a great fear amongst higher education officials to miss the connection with the labour market. However, there are places, such as the Design Academy in Eindhoven and the Sandberg Institute in Amsterdam, where they do focus on concept development. Is it possible to teach conceptual design on a broad graduate level, to the thousands of students who are now into new media design? Or do we really have to limit this to a small group of more experienced students that work in post-graduate labs?

CN: I definitely think you can teach conceptual design to children, grown ups of all ages and also to the thousands of students who are now studying new media design. The issue though is (attention). To be involved in conceptual design requires reflection. To be introduced to the skill of being able to use different ways of reflection requires personal attention. I think more emphasis is needed on the development of solid analytical skills and ways of doing research. Also I found that a lot of the students I worked with were not used to openly reflect and needed to find the confidence to do this. One can learn

analytical skills by seeing it done, especially when the subject is intriguing. In my twenties for example I did this fantastic minor in film in which we saw many unusual films as well as great analytical talks about them. We were with a few hundred students attending this course. But we also had breakout groups that were guided by students who had already done this course before and that made a huge difference. I realize that education had to deal with huge budget cuts in the last decades, which triggered the need for more a self-organizational design of education. Nevertheless I have been amazed in my years of higher professional education at the Hogeschool van Amsterdam, how the concept of students teaching other students is used so little in the orchestration of learning environments. Today students are mostly left alone in project based groups, but do not have the advantage of being guided by students who are ahead of them. So I would argue that it is a question of orchestration in the learning environments to make sure that the skill to reflect can be developed and conceptual design can become a ground from where you actually design (stuff). I also think it is very necessary to do this because otherwise, as you point out, the fear to miss out the connection with the workforces of the future will appear to be correct.

GL: You have not chosen for a classic academic career. Instead, you have been active as a cultural producer, consultant and manager. Over the past years you sat down and reflected upon your practice. This is in accordance with the general trend in the Anglo-Saxon countries to have more (practice-based) PhDs. Now that you're done, how do you look at the academic rituals? Universities seem to stick to their own people who have followed the ordinary career path as required by the sitting professors. New media, design and activism, it all doesn't seem to fit very well within the university system. If students do not chose for a life-long career in their late twenties, they usually can't enter academia at a later stage, so it seems. What are the implications of this for society at large?

CN: I perceive the same trend as you do although it is not everywhere as rigid as the Dutch situation seems to be. In the United Kingdom and the USA for example I see that professional PhD's are valued very much and academic careers can consist of diverse practices. But overall, yes, I see that the social sciences strongly defend their position. It is as if academia has become a class that one has to be born into. I find this very alienating since social sciences can really make a difference, which they are more and more loosing out to do. Today, interestingly enough, mostly in business schools I find the original thinking and the development of new social practices to be valued and supported.

To answer your question more in depth I turn to the concept of the (double hermeneutic) as it is formulated by Anthony Giddens. Social sciences retrieve their concepts from society, add and produce new concepts that in turn produce new practices which are then analyzed which produce new concepts which produce new realities and so on. This makes the social sciences very complex, as Cees Hamelink points out again and again. Only when I found out how much my practice has been influenced by the concepts I gathered, of which quite essential ones come from social sciences, I realized the implications of this double hermeneutic in the social sciences. When the exchange between academia and society is diminished to academic publishing and the influx of other kinds of knowledge and output is discarded of, it will be lesser and lesser equipped to be able to deal with today's complexities and for that reason slowly fade out in the end. In professional social science's realms (in business, in large organizations as well as in individual practices) you can clearly see that many more methodologies for creating engaging reflexivity have emerged. Interestingly it are the business schools and some anthropology departments that have devoted attention to such new models. It seems that academia is still trying to show the natural sciences that it matters by focusing on questions that can be measured in the manner of natural sciences. Such positivist research can be very useful provided it is contextualized in larger frameworks of thinking. Especially in the thinking I perceive a reluctance to connect to innovative and original theoretical and professional practices. Instead of claiming specific methodologies for its own domain, it adapts to a system which in the end, I suspect, will appear to be very counterproductive to its own goals.

Another way of analyzing the current situation is by focusing on the current social sciences research paradigm. As Thomas Kuhn elaborated so eloquently, science develops steps and gaps between paradigms, which make previous paradigms obsolete. Possibly the social sciences are stuck in a paradigm that deals with social realities as we could perceive them in the 1980's. The current huge changes because of technological development as well as the scale of globalization that we have to deal with everyday, are mind blowing. Instead of taking the lead in these developments it seems that the social sciences have

retreated in a world as we knew it, adding /some new wine in old bags/ and, what I object most to, demanding obedience from its students in the first place. The result is a mediocre thinking, which does not inspire social practices at all, since it does not take into account the need for innovation as it happens in education, in health, in business, in government etc. I also object to the fact that the few people, who dare to develop concepts that deal with these issues, are marginalized up to the point of exclusion.

So you can ask me why interact with this community? I guess that social sciences are dear to me, that I value the scientific methodologies very much and that they can help to understand and to invent the new ways of social interacting that we witness and practice everyday. I wish that the research establishment of today would open up and start to play its role of significance again because there is a body of knowledge to be developed that is badly needed by many. The current fragmented and distributed development of social practices would greatly benefit from social sciences taking up their historical role again.

(Thanks to Patrice Riemens for editorial assistance)

15.0

<nettime> Interview with Wolfgang Sützl: Sharing –

From: Cornelia Sollfrank

To: nettime-l@kei.n.org

Date: Wed, 23 Nov 2016 09:29:53 +0100

Sharing – the rise of a concept

Cornelia Sollfrank in conversation with Wolfgang Sützl
Liverpool, 5 November 2015

Cornelia: Your recent research has revolved around the notion of “sharing,” and I would like to get a better understanding where this interest comes from and how it is embedded in the larger context of your work.

Wolfgang: This interest in sharing has resulted from my research on media activism. In the course of a research project at University of Innsbruck, we realised that “sharing” plays an important role in many activist communities – while its actual meaning seems to be rather vague. It obviously relates to the then very topical phenomenon of file sharing, but there seemed to be other implications as well.

Media activism was not just brushing media against the grain, but also intervening in the socio-economic structure of the media and tech industries. This involved questioning the notion of scarcity. If you can make digital content available to many people for free, why not do it? In an interview I did with Eben Moglen, a co-founder of the Free Software Foundation, he asked: if you could provide everyone with enough food to eat by pressing a button, what would be the moral argument for denying people that food? Activists realized that digital media had this potential of functioning outside an economy of scarcity. To examine such questions, we organized a conference, *Cultures and Ethics of Sharing*, in Innsbruck, and later I co-organized an ICA preconference on digital sharing with Nicholas John (Hebrew University). Since then my research has been mainly concerned with the conceptual dimension of sharing.

Cornelia: Before we talk about the phenomenon of sharing in the context of digital networks – which obviously is the field in which it has been rediscovered and has proliferated most in the twenty years – I would be interested in learning more about the intellectual roots of this concept. You have looked at a number of philosophers who might be useful in order to conceptualise the notion of sharing – one of them being Georges Bataille and his idea of the excess... Wolfgang: Bataille is of particular interest in this regard, because he developed outlines of an anti-economy that starts from surplus rather than scarcity. He focused on what we do to expend resources, rather than make them. He felt that Marxism was not radical enough, buying into the notion of scarcity which is at the heart of the capitalist economic model. He defined a boundary to economic exchange, with expenditure being that which can no longer be exchanged, that which no longer yields anything and cannot be recycled into additional growth. He calls this “The Accursed Share,” which is

also the title of the book he wrote in 1949. And just like Bataille’s expenditure, sharing is not something that can be used towards growth. The concept of a “sharing economy” does not make any sense.

Cornelia: What also comes to mind when thinking about sharing is its embeddedness in Christian culture. How much is the positive connotation of sharing due to this religious origin?

Wolfgang: The New Testament contains many references to sharing, the most widely known is perhaps the Feeding of the 5000, where Jesus and his followers share what seems to be a ridiculously small amount of food. This happens after Jesus tells his disciples not to send people to the surrounding villages to buy food, that is, he stops them from engaging in economic exchange. What seems key to me here is not so much that by sharing a large crowd is fed from a few loafs of bread and some fish, with everyone getting enough. The point is that there are several baskets full of food that remain uneaten. There is a surplus that comes from sharing, and it is, just like Bataille’s “accursed share,” a surplus that cannot be recycled into further growth. This is a model of an anti-economy that also underlies the demand to offer the second check. The positive connotation of sharing, its “niceness,” comes perhaps from the idea of equality and togetherness in sharing. This is very different from the formal equality enjoyed by participants in a market, and the hierarchies that are created or strengthened through almsgiving...

Cornelia: Together with Bataille and his notion of expenditure, the multiplication of loaves and fishes suggests a parallel to what we have been experiencing with digital networked media: abundance instead of scarcity. I would be interested in how you think these two schemes together.

Wolfgang: Bataille applies the word excess to practices that waste energy without return, including sacrifices, luxury, war, and non-reproductive sex. To him, wealth is a matter of expending what cannot be recycled into growth, and it is up to us what form this expenditure has. In principle, digital networked media can be seen as excessive in this way because digital objects are infinitely reproducible, so that in a sense there is always too much, there is always more than we can productively use. However, the commercialization of the internet has led to the paradoxical situation where this excessive availability fuels the growth of Facebook, Google, etc. A few years ago, media activists started virtual suicide platforms that allowed users to delete their profiles, a kind of sacrifice, if you will, that is reminiscent of Bataille’s giving.

Cornelia: If we continue this thought, and bring in the notion of sharing, it becomes necessary to distinguish more precisely between sharing and exchange as an economic transaction. Could you please generally explain the difference of these two concepts?

Wolfgang: Unlike exchange, sharing is not reciprocal. It does not consist of the mutual give-and-take that forms the structure of exchange, both of economic exchange, as in a market, and of symbolic exchange, as in the giving and returning of gifts, words, or other symbols. Baudrillard’s *Symbolic Exchange and Death* (1976) showed the importance of symbolic exchange in capitalism, and takes the Marxist critique beyond the merely economic. Bourdieu has also developed a critique of symbolic exchange around his notion of cultural capital. But they both stop at the point where a formal representation of reciprocity is no longer possible, the point Baudrillard later theorized as “impossible exchange,” in his book of the same title.

Cornelia: It appears to me as if symbolic exchange was somewhere between economic exchange and sharing...

Wolfgang: Almsgiving, like gift-giving in general, is a form of symbolic exchange, which in Bourdieu’s thinking affirms and stabilizes social hierarchies. Symbolic exchange determines who is on top and who is at the bottom. By tipping a waiter you, and the waiter who accepts the tip, agree on this. This verticality of symbolic exchange explains why giving and receiving of gifts in relationships between people who want to be equal, such as the modern couple, is often such an awkward affair, sometimes resolved by giving up the idea of a gift altogether.

Baudrillard argues that symbolic exchange has many forms that support the functioning of economic exchange—for example, the law and the state, which intervene when economic exchange fails, as in bankruptcy, unemployment, or by setting base rates. This too shows how symbolic exchange is bound up with political power. Organized crime, black markets, or state-controlled economies function predominantly in this way.

Cornelia: That means we actually remain in a sort of economy with the gift-giving, while, as you have already indicated, sharing is something

that leaves the realm of economic relationships behind altogether. I think this is where we should continue talking about the philosophical concepts which you are exploring in order to develop the concept of sharing. And I'm thinking of phenomenology, for example.

Wolfgang: Once you realize you cannot theorize sharing in terms of exchange at all, you face certain problems that are similar to theorizing everyday experience. Sharing is indeed an everyday routine, as such it does not have its own truth, or at least it does not stand out as an object available to scientific investigation or to the aesthetic privileging that happens in art. Duchamp's ready-mades were a response to this difficulty of the everyday. What would an artwork look like that is not set apart from the profanity of everyday experience? His answer was, perhaps like a urinal, perhaps like a bottle rack. Phrased in ontological terms, Heidegger undertook a similar enquiry in his *Being and Time* (1927), where he sought to understand being through everyday Dasein, the simple fact of our being-there that is always already assumed, whatever question we may ask.

He uses the term *Mit-sein* or being-with, to understand being as always already shared being. According to him, there is no way to understand the meaning of being other than as shared. As I find myself in the world, I have already shared this world with others. Being cannot be separated from sharing, and the others come into appearance as others because of this sharing. This is why sharing in the commons, as described by Ostrom, defines a political subjectivity. To me, it also offers a point of departure for understanding why an economy of exchange on the way to totalizing itself, as in the current advance of neoliberalism, has such difficulty with the notions of otherness or difference. Exchange must, in order to function, render otherness or difference meaningless – turn it into a “farce” as Žižek says. The only meaning that it leaves for otherness is the unrestrained negativity of random violence, which is just another caricature of a quest for meaning. Cornelia: What is not nice about sharing?

Wolfgang: For one, once we understand sharing as a limit to economic expansion, an anti-dote to the economic principle itself, it questions a deeply held belief of Western culture. It represents an outside that can be scary because it cannot be regulated by law – because the law is also an exchange operation. Pirates, who did not recognize the law of the sea, had a strong sharing culture, which came back to life in digital piracy. Also, at the moment of sharing, we cease to be as self-contained individuals, and enter the sphere of intimacy. There is a vulnerability that comes with sharing that is expressed in the problem of “oversharing” on social media, where users offer intimate information to others they do not really know. Because of this, sharing as a practice was traditionally limited to smaller communities. And finally, we also share things like the exhaust fumes and noise of our cars or the crudeness of our advertising billboards. It's not always nice.

Cornelia: Now, both of these concepts, exchange and sharing, exist in parallel – offline as well as online. I would like to ask you to describe and unravel this coexistence with regards to digital networked media and also talk about the – maybe intentional – confusions that are emerging from this.

Wolfgang: Today sharing is often confused with exchange because of the way we use the word in online communication and the hype around the sharing economy. This confusion is an easy one to make because of the very nature of sharing, but there is also an obfuscation that is part of the business plan of the digital media industry that considers sharing as a profitable form of “customer engagement.” The confusion is easy because sharing is a communal phenomenon: it is because our being is always already a being-with-one-another that we can share and experience meaning. This is also why Jean-Luc Nancy can say “meaning is the sharing of being.” But in corporate social media and the sharing economy, subjectivities are formed through structured forms of communication that providers prefer to call “sharing,” benefitting from the anti-economic potential of the digital (its excess) and the connotations of niceness that come with sharing. These subjectivities are shaped to match business plans, they form around the users' status as customers, as subjects of exchange. But meaning cannot be exchanged, only shared. This is why so much of social media communication is either commercial, or trivial, as in the classic cases of cat videos. There is an erosion of meaning through the dominance of exchange, and a lot of sharing of meaningless content, because what matters to the provider is the profit that comes from customer engagement, from making users do things that affirm their status as customers. But this is due only to the commercialization of digital networks. It is not inherent to digital technology, as for instance the case of Wikipedia shows.

Cornelia: To conclude our little conversation, one could say that “sharing” as an essential form of being with others has gained a new dimension through digital technology. At the same time this new form of sharing in the realm of digital files and knowledge is dependent on a

technology which is totally embedded in the cycles of capitalist production, i.e. exchange. I think here is one crack in the concept. Another friction I see in the fact that neoliberalism expands its logic of economisation into all possible domains of life and, through the sharing economy for example, has started to blur a clear distinction between sharing as a way of being or becoming subject and economic exchange. What is at risk here? What is it that drives your research?

Wolfgang: What drives me is the belief that with a better understanding of sharing we can gain more clarity about the limits of exchange. This is necessary, because the current neoliberal rationality sees a frontier instead of limits. This frontier is a temporary boundary to be pushed forward, a site of emerging markets and venture capital. Helped by the rise of corporate digital media and the disappearance of a serious alternative to capitalism, this frontier has advanced into the political sphere, into subjectivity, and into rationality itself. Wendy Brown offers a compelling analysis of this process in her latest book, *Undoing the Demos* (2015). What is at risk here is the possibility of forming meaningful political communities in the most basic sense of the word, and along with it the possibility to communicate anything political. Therefore, an improved understanding of sharing may help formulate a political argument against neoliberalism, which is the only type of argument that can be expected to be effective. And I agree, for an argument to be communicated, communication channels are needed that will not instantly turn the sharing of ideas into an economic transaction. We can still learn from the tactical media movement in this regard, and perhaps with the dominance of corporate social media and their business strategies, tactics is even more important than before. Digital media do still offer a real, non-utopian possibility of sharing, and simply remembering that is a first step. The fact that criticism of the sharing economy is becoming more widespread is also a positive sign. It opens some space for a real discussion of sharing.

Cornelia Sollfrank is an artist and researcher living and working in Berlin. She is associate researcher at the University of Dundee (UK) and was until recently guest researcher at Aarhus University (DK). The combination of conceptual and performative approaches in her work result in the production of research-based practice and the writing of practical theory. Main fields of work are copyright and intellectual property, feminism/cyberfeminism, self-organisation and commons. Her current project *Giving What You Don't Have* (GWYDH) explores artists' contributions to the production and maintenance of commons. Website: <http://artwarez.org> Wolfgang Sützel is a media theorist, philosopher, and linguist. He is based at Ohio University's School of Media Arts & Studies (USA). He is a visiting faculty at Transart Institute (USA/DE), and at the MA program in Peace and Conflict Studies at the University of Innsbruck (A). His chief research interests concern media theory, media phenomenology, media aesthetics, mass communication theory, and the role of media in conflict. He is currently working on a book on the phenomenology of sharing, and a textbook on the evolution of media. Website: <http://wolfgangsuetzel.net>

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16.0

[oldboys] Next 5 Minutes

From: nathalie

To: n/a

Date: Mon, 30 Jun 2003 12:11:34 +0200

i don't know if it is technically still time to propose at N5M conf.

However, what do you think, if we proposed very simple things, like :

- scanning the girls
- 5 minutes presentation of "our" work (anybody who identify as woman), so we get to know each other,

- pool party as was talked about in berlin ?
- so we plug with the whomever we feel possible connection with.

very simple, degres zero of intervention.

a +

nathalie

16.1

Re: [oldboys] Next 5 Minutes
From: Cornelia Sollfrank
To: n/a
Date: Mon, 30 Jun 2003 22:55:12
+0200

dear boys - and girls,

what is schedule from our side so far is a party with
female musicians, performers and dj line up at melkweg: "fem snd"

further more two meetings, one in france and one in berlin,
resulted in a project called 'pool-prj'
which is a basic concept for audio interventions at events,
n5m would be first opportunity.

as i am in the editorial group, i would be happy to see other suggestions from
your side,
although most of the program is set up already --
but good ideas are always welcome.

as soon as there is a public draft of the programme i will post it.

best, c.

>hi, but why scanning the girls' again?
>feel like we never go beyond 'introduction' of 'our' work.
>is this a form of congratulating ourselves how far
>we have come to/ or another form of seeking recognition
>from the others?
>
>consider the theme of n5m for september--
>
>"The program of Next 5 Minutes 4 is structured along four core
>thematic threads, bringing together a host of projects and debates.
>These four thematic threads are:
>"Deep Local", which explores the ambiguities of connecting
>essentially translocal media cultures with local contexts.
>"The Disappearing of the Public" deals with the elusiveness of the
>public that tactical media necessarily needs to interface with, and
>considers new strategies for engaging with or redefining 'the public'.
>"The Tactics of Appropriation" questions who is appropriating whom?
>Corporate, state, or terrorist actors all seem to have become
>effective media tacticians, is the battle for the screen therefore
>lost?
>"The Tactical and the Technical" finally questions the deeply
>political nature of (media-)technology, and the role that the
>development of new media tools plays in defining, enabling and
>constraining its tactical use.'
>
>maybe can be more tactical in bringing in forces?
>
>best
>sl

16.2

Re: [oldboys] Next 5 Minutes
From: nathalie
To: n/a
Date: Mon, 30 Jun 2003 23:54:05
+0200

>
>hi, but why scanning the girls' again?

yes never ending

>feel like we never go beyond 'introduction' of 'our' work.
why should it be 'introduction',
it could be 5 minutes on a topic

>is this a form of congratulating ourselves how far
>we have come to/ or another form of seeking recognition
>from the others?

neither it's basic found your way in the crowd

16.3

Re: [oldboys] Next 5 Minutes
From: shu lea cheang
To: n/a
Date: Mon, 30 Jun 2003 20:03:02
-0400

>i don't know if it is technically still time to propose at N5M conf.
>
>However, what do you think, if we proposed very simple things,
>like:
>- scanning the girls
>5 minutes presentation of "our" work (anybody who identify as woman),
>so we get to know each other,
>
>- pool party as was talked about in berlin ?
>so we plug with the whomever we feel possible connection with.
>
>very simple, degrees zero of intervention.
>a+
>nathalie
>
>-----
>To unsubscribe, e-mail: oldboys-unsubscribe@lists.ccc.de
>For additional commands, e-mail: oldboys-help@lists.ccc.de

hi, but why scanning the girls' again?
feel like we never go beyond 'introduction' of 'our' work.
is this a form of congratulating ourselves how far
we have come to/ or another form of seeking recognition
from the others?

consider the theme of n5m for september--

"The program of Next 5 Minutes 4 is structured along four core
thematic threads, bringing together a host of projects and debates.
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"Deep Local", which explores the ambiguities of connecting
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lost?
"The Tactical and the Technical" finally questions the deeply
political nature of (media-)technology, and the role that the
development of new media tools plays in defining, enabling and
constraining its tactical use.'

maybe can be more tactical in bringing in forces?

best
sl

17.0

**<nettime> interview with armin
medosch**
From: Geert Lovink
To: nettime-l@desk.nl

Date: Fri, 11 Jul 1997 18:42:07
+0200 (MET DST)

Interview with Armin Medosch (Telepolis)

the following text I wrote in response to questions of the danish journalist erik kjaer larsen. I thought it might be interesting for nettimers too. It is about internet laws in germany.

Hallo Erik,

find here some URL's and some commentaries to your questions:

> I gather from Telepolis informations that the laws
> are generally very unpopular in Germany, at least with
> the opposition.

That's not precisely true. The law is unpopular amongst economists, researchers, users. But concerning political parties in parliament the split goes right through the parties themselves. The only party with a clear position are the Greens, they are against the law. Within the SPD there is a small group which is net-wise and against the law. But the majority of the SPD Parliament members doesn't understand anything and just wants to secure their influence on the regional level (many regions are spd-governed).

And also the leading christ-democrats are split. There is a hardline law and order enforcement group around Minister Kanther, which tried to bring in these sharp paragraphs about liability of isp's. There is the economy-friendly liberal group around Rexrodt, which would rather have liked to have another Law. Ruetgers, the one who conceived the law, is somewhere in the middle. he doesn't seem to have a real opinion of his own.

You can find out about diverse positions in a funny photo story about the parliamentary discussion with cites of original statements.

Fotostory

<http://www.heise.de/tp/te/1230/thome.htm>

Bundestag beschließt Multimediasgesetz

<http://www.heise.de/tp/te/1220/thome.htm>

Kommentar Multimediasgesetz

<http://www.heise.de/tp/te/1201/thome.htm>

Rechtsunsicherheit als Programm

<http://www.heise.de/tp/te/1117/thome.htm>

> If you can find the time, I would also ask you to
> specify the most obvious threats to freedom of speech.
> coming from the new laws. Are they in reality similar
> to CDA...

No, I would not say that. The CDA is a completely other cup of tea. "Free speech" was not in the centre of the german discussion. It was rather that the government wanted to hold ISP's liable for illegal and harmful content on the net. The idea was/is, that if an ISP has got notice of illegal content which he is providing access to (he is not giving the information, just access to it through the internet) then he should block access (block a certain newsgroup, a website). There is strong incidence that the Kanther-Hardliners purposefully created a test-case with the leftwing newspaper "radikal". This magazine is forbidden in germany since it was found guilty in several trials of supporting terrorist action in the eighties. For ten years they could not produce an issue in germany any more. So their latest issue was put on the server xs4all in holland. Last September the german state prosecutor wrote a letter to all ISP's that they should block acces to xs4all. Unfortunately for the state prosecutor it is not possible to ban a single website, instead the whole server has to be blocked. But xs4all is very popular and soon there was a huge wave of protests. The accused webSite of radikal was mirrored on 60 -70 servers around the world. So just a few ISP's followed the wish of the prosecutor and tried to ban, but many didn't. It is yet an open question if those who didn't block will be accused by the state prosecutor.

Then in January 97 the government did the next unwise strike on the net. They accused Angela Marquardt, former vize-director of the post-socialist party from east germany (follow up party of SED) that she supported terrorism by displaying a link on here homepage to the "radikal" - page. Actually the prosecutor said that she was "providing access to terrorist material" through this link. This lawsuit raised the question if users can be hold liable for links they supply on their private homepages. In June Marquardt was spoken free, but the argumentation of the judge was very formalistic and didn't touch that basic question about users liability for links.

So you see, in germany the discussion is rather not about indecent speech, you can say "fuck" if you want, but about political radicalism of the extreme left and the extreme right. As often the government choses the left as open target because the right is much more dangerous and federal police is said to be in serious investigations about right-wing activities but does not want anything to go out in public in a too early state because that might warn the neonazis about police inquiries.

Marquardt case see here

<http://www.heise.de/tp/te/1235/thome.htm>

This special concern about radicalism is a heritage of germans special history - the third reich and the RAF (Read Army Fraction) terrorism in the seventies and early eighties. Because of fascism in the german bill of rights the right of free speech is not given to neonazis. Any holocaust denials or activism of neonazis is strictly forbidden and not considered free speech. Because of the RAF this was extended also to the radical-left.

Another area of specific concern is organized crime in general and child pornography in particular. Thats why Minister for Inner Security affairs Kanther wanted to forbid strong cryptography and wants to hold ISP's liable for content. Law enforcement agencies of the state should have access, to his opinion, to all communication channels which people might use. Thats why allready in 1996, when the telecommunications law (not to be mistaken as the new multimedia law) was passed, a paragraph was included, that the state should have secret acces through special phone lines to all customer databanks of telecommunications providers (phone companies, so to say). Without the provider or the customer even taking notice of it they can get their connection data. This is not the same as wiretapping. They are not listening automatically to phone conversations (this needs still a verdict of a judge). But they can easily find out, who talked to whom at which time. They can find out who uses phone sex or other special services. Especially journalists are very suspicious about this paragraph because they fear that the anonymity of informants cannot be secured any longer. Also people involved in political affairs can easily become blackmailed if they do phone sex ore other things which seem to be socially not acceptable for public persons.

> Do you think the insellösung could/would be adapted by other countries?

I think that Germany is not heading for an "inselloesung" any longer. They obviously lost the battle with xs4all and they lost the radical case. And maybe they even got sick about being mentioned in one sequence with Singapore and China when talk is about internet censorship. So Kanther drew back from his cryptography banning plans. Probably not because of protests of the left but because of industry protests. Quite a significant effort is done in germany in research about cryptography with major companies like Siemens and Daimler Benz involved. Cryptography is free now in germany, at least for the next two years (try-out phase). Also it seems that they don't see the ISP's liability for content so narrow minded any more. Instead of state action they seem to favour now rating systems like PICS.

The Bonn conference and the Ministers declaration about the internet published on 8th of July marks a turning point in the position of the german government. Instead of an "inseloesung" they try now to find consensus about how and to which extend the internet should be regulated on a European level. They probably found out that one country alone has not even the technical possibility of gaining control over the net. What should they do, build a huge firewall around the german net?

The tendency goes, as in economy, towards the building of huge power blocks - Europe, North America, the ASEAN states. The Bonn declaration is an attempt to formulate a European position: Not the internet as a "free trade zone" as Clinton has proposed recently, but as a mixture of regulation, self-organisation and economical liberalism.

Bonn Declaration

<http://www.heise.de/tp/te/1244/fhome.htm>

- > Was Rexrode one of the laws protagonists?
- > I may sound a bit paranoid, but it could look like the
- > Bonn declaration of last weekend is just a fancy
- > facade atop a hidden EU-internet-agenda?

So I wouldn't say that this is paranoid. But also it is not so "hidden". It is, as I said above, about forming a European position within the triad of economical superpowers. There is a number of issues involved with this and the driving force to act is economical growth and the creation of new jobs. So the Europeans disagree with the USA in a number of issues. For example the domain name question. The EU opposed the IHAC proposal for new top level domain names. The Europeans are also no longer pleased with the fact that all top-level-domain name root servers are located in the US.

The Bonn Declaration reads like a sundays sermon to me.

To gain the foremost goal of economical growth and staying at least in touch with the technological development they have, to my surprise, included a number of social issues. They say that the net should not cause new exclusions, the gap between information rich and information poor should not become bigger. They even talk about public access terminals in libraries and that europes chance is content on the net. Governments should improve possibilities for citizens to get informed and to participate in democratic processes. They even declare "good will" to support development countries to get connected.

So has the wind changed? The turning down of the CDA by the Supreme Court might be further incident. Maybe it also influenced the Bonn declaration. But I think we should be careful with any prognosis at this state.

Just some examples:

The EU is also in favour of extending copyright to databanks "sui generis", that means that any statistical data displayed on the net is copyright protected. The WIPO conference in Geneva in December 96 turned this proposal down which could have a very negative effect on educational purposes because financially weak educational organizations will not have the money to pay for acces to data banks. Also the rating systems issue will become big in the EU in the next months. Nobody knows yet where the legitimation for rating authorities should come from. Companies and Organizations rate on a very arbitrary basis. Also the EU seems to believe that the further building of the technical infrastructure for the net should be done merely by market forces. So it is hard to believe that an information superhighway, which is entirely created and owned by companies will not lead to new exclusions or would out of humanitarian reasons give free acces to the poor, the unemployed, the homeless people and the people of the (non-geographically understood) third world.

CDA

<http://www.heise.de/tp/te/1235/fhome.htm>

- > Could you help me to specify the role of

- > Rexrodt/Bangemann in all this - I heard they stood
- > behind the Bonn conference, and apparently Bangemann
- > is also the architect of the INFO2000 scheme.>

There is not much to say about them. They are blunt neo-liberalists. Rexrodt, as his liberal-democrat colleague in the Kohl-cabinet, Schmidt-Jortzig, Minister of Justice, have not got much to say in the government. They might do some typical liberal statements in public but the decisions are made elsewhere. Bangemann probably wants to be seen as the grounding-father of the european information-highway. But as a technocrat he lacks any vision of cultural dimensions.

Germany is very federalistic. So lots of the real power is in the hands of regional leaders like Stoiber, minister president of Bavaria, Schroeder, minister president of Lower Saxony and Rau/Clement, leaders of Northern Westfalia. These are the richest and most poulated states in Germany. There is the car industry, the defense industry and the media power. These regional "barons" often unite against their own party leaders and the federal government. Especially Stoiber (CSU, very right wing) and Schroeder (SPD, probable "Blair-like" candidate for the next federal elections) are acting joined forces when it comes to a strong DMark, a delay of EMU and a pro-industrialist position.

So, and this is a remark going back to the Multimedia law, this law would be maybe even not so bad, if there was not a second law. This second law, a kind of contract between the federal states of germany, gives regional leaders control of the internet to some extend. The two laws try to create an artificial separation between internet services adressed to closed circles and other services adressed to "the public". The public part should be treated in a similar way as radio and television with all laws counting for press, radio and tv being extended to the internet. But where is the separation? Can a real audio server be compared to a radio station? Is a mailinglist adressed to the broader public, if anybody can subscribe?

So both laws went through parliaments now and both come into force on 1st of August. But in the parliamentary discussion it became obvious, that even the lawmakers are not very pleased with the results. The split between regionalists and internationalists goes right through the parties, the government as well as the opposition. Those MP's who have got some idea of the working of the net know that the split between closed and public services is artificial and will cause many unnecessary lawsuits. Companies are threatening that they will operate german internet business from abroad (IBM, CompuServe) and will only come back, when the "legal dust has settled" (Hermann Neuss, IBM). So when passing the laws an addendum was created that the law maybe should/could be soon revised.

- > I went to a INFO2000 congress in Denmark recently,
- > It was disastrous - EU talks about content, but no
- > money is apparently given to those who actually
- > develop content. Only for as far as it is commercial.

Thats right, thats one of the problems. It is easy to write down a sermon of twelve pages and call it "Ministers declaration". At the moment the EU not even has a department for something as digital culture or media culture. There is the arts funding programme "Kaleidoscope" with a very limited budget and there are all these programs of DG XIII. There is a lot of money at DG XIII, but small cultural content providers will find it hard to get it. The big consortiums of research departments of multinationals like Siemens or Philips, together with Universities are in the race there. So how can three small registered societies from, lets say Hungary, Danmark and Netherlands can compete with these giants in the race for funds. Telepolis also tried to get in touch for information about the multilingual program. We would really love to have the possibility that articles that we write in german can be translated into english. We are only able to translate into the other direction ourselves. But we didn't even get a letter back from the EU.

So I would be in favour of a europeanwide campaign to

support small content providers throughout Europe (deep Europe, as syndicalists would say) and to support the free publication of publicly interesting material through EU money.

I hope all this could be of any help for
you.
yours
armin

>

I8.0

<nettime> interview with bruno latour

From: Geert Lovink
To: nettime-l@desk.nl
Date: Wed, 3 Sep 1997 18:03:16 +0200
(MET DST)

"There is no information, only transformation"
An Interview with Bruno Latour
By Geert Lovink and Pit Schultz

Hybrid Workspace, Documenta X, Kassel
August 16, 1997

Bruno Latour (Paris) is a philosopher, specialized in the anthropology of science and technology. He is a professor at the Centre of the Sociology of Innovation at the l'Ecole Nationale Supérieure des Mines de Paris. He is called "one of today's most acute, if idiosyncratic, thinkers about science and society." Amongst his books, published by Harvard University Press, one can find "We have never been modern", "Aramis, or the love of technology" and "The Pasteurization of France". His Documenta lecture can be seen or heard at:
http://www.mediaweb-tv.de/dx/o8t6/gaeste_frame.html

Geert Lovink: At the moment there are two concepts of the computer: an abstract, computational machine, based on mathematics and language. Opposed to this we have the future computer as an image processing device, an interactive television set. How do look at this distinction between the language based machine versus the image based medium?

Bruno Latour: I do not believe that computers are abstract. There is a very interesting article, 'On the Origin of Objects' by a computer philosopher called Brian Cantwell-Smith, in a book about digital print.

He made the comment that the fact that there is (either) 0 and (or) 1 has absolutely no connection with the abstractness. It is actually very concrete, never 0 and 1 (at the same time). The distinction you suggested is slightly misleading. The origin of this (distinction) is lying in the notion of information. There is only transformation. Information as something which will be carried through space and time, without deformation, is a complete myth. People who deal with the technology will actually use the practical notion of transformation. From the same bytes, in terms of 'abstract encoding', the output you get is entirely different, depending on the medium you use. Down with information. It is a bad view on science and a bad rendering of contemporary critique of images, all this fight against the naturalization.

GL: Still are the two views of the computer: either it is a machine which is still owned by the scientists, or it is going to be an image processor, which will soon enter popular culture.

BL: I am not sure if I agree with the terms of the divide. To say that the computer is a scientific, abstract machine is largely misleading. There is a book called 'The Soul of the New Machine'. That is the right expression. You can find that in the work of Brian Smith on the embodiment of the computer. After all it is made of silicon. It has its own embodiment on the level of digits and bytes. The computer is not a reservoir of abstraction, scientificity and technicity. Science and technology for me does not mean abstract. It means highly socialized, extremely embodied and localized. There might be badly designed computers, or interfaces

that are not ergonomic. But the idea of an abstract computer that, so to say, falls in a humane dimension which will be threatened by this eruption is absurd. Computer as a foreign body, a meteorite. Even since Pascals first calculating machine, the socializing has been going on.

Michel Serres made the argument that all what we are talking about concerning computer is Leibniz' dream, finally materialized. The idea of a universal language that will code and encode everything, the idea of free accessibility of gigantic libraries is Leibniz' idea. So finally are doing what Leibniz has proposed. But it became a machine that never works exactly the way we want and was dreamt of in 17th century. It is the history of what I call the history of the immutable mobile. The notion of the true contradictory function of immutability and maximum mobility. It is linked of course to the history of the West, to maximize these two contradictory functions. Elisabeth Eisenstein makes this same point in her history of the printing press. Digitality is the extension, one step further of mobile types. It is not a revolutionary element. The moving pixel is added to the movable type. I always react negatively against the idea that technology is a foreign body inside the humane. It does not come from another planet, it is highly socialized and connected with a long history. Negating this typifies the danger of techno-enthusiasm. I would add to the Peoples Communication Charter that is hanging here on the wall: 'Do not believe that the computer has a short history.' The computer is a perfect example of how non-modern we are. The possibility of shifting boundaries between images, text and things and virtuality is a completely classical anthropological feature. Now in Paris, people are using a visualized 'Second World', where you can rent flats. People who are living in the drab 'banlieues' at the periphery can now have virtual flats on the Champs Elysees. But that is nothing compared to what it is to live in the society, which is a virtual reality from scratch. It materializes on the screen, with the notion of avatars and second reality. But it is not a revolutionary break from being in the society. My argument is exactly anti-Virilio, if you want.

GL: At the end of your lecture you suggested that we should step back, out of flow of images. Do you also think that there is the danger of information overflow?

BL: My argument was always the opposite. There is a heritage of the iconoclastic dispute, which is nowadays renewed around this notion of the overload of images. Lots of images were destroyed because people were overloaded. That was exactly Luthers argument. Too many images which hide the important features which is itself not visible. My argument is an iconophilic one, which is always the opposite. One image, isolated from the rest, freeze framed from the series of transformation has no meaning. An image of a galaxy has no reference. The transformation of the images of the galaxy has. So, it is an anti information argument. Pictures of a galaxy has no information content. Itself the image has no meaning if it cannot be related to another spectrography of a galaxy. What has reference is the transformations of images. Being iconophilic means following the flow of images, without believing that they carry information. It is neither iconoclastic in the sense of: let us get rid of the image because what we want to access is the invisible, the ineffable. On the contrary. If we follow the logic of the images, they themselves past into one other image. Images demonstrate transformation, not information. But then there is the contradiction the very daily practise of transformation and the talk, the hype about information flows, internet universality etc. It is the same with money. When you talk with financial specialists, it is highly localized, confidence based, small networks of people calling one another by first name. Again, if we go outside, we talk about huge flows money going from New York to Hong Kong in a second. We have a tremendous hype about globalization, immediacy, universality and speed. On the other side we see localized transformations and there seems to be not connection between the two. Somebody like Paul Virilio is interesting because he, rightly, attacks the hype. This is good common sense critique. But we never study the practise. So the computer is not an abstract machine. Nothing is chewing like. Everything is highly incarnated and situated in silicon chips. There is this bizarre love-hate relationship. Virilio is typical in this. He loves to hate the techno hype. And the technicians very often hate to love. But there is another way, in between.

Pit Schultz: But there is the notion of secrecy and hermetism. Specialists and technicians do have secret knowledge about the implementation of the modes of transformation. Average people do not know how financial markets work, how currencies are transformed from on into the other. But these tranfers have a lot of impact on the society. The transformations become myths and are causing fear.

BT: But is it secret or is it localized knowhow? My feeling is that we should not add to the myth. No myths about local knowhow! The notions of information, universal immediacy, globalizations, add to the myth.

It is not very surprising for the common public that you need a lot of work in order to produce an image. Look at the cloud chamber which is here at the Documenta, or Hamilton's display. When you talk about particles, no one will understand it. When do speak about bubble trails in the bubble chamber, invented by Wilson to study clouds, it becomes extremely simple to understand. Secrecy exists in research labs for legal reasons, for patent reasons, but it is much less important than is usually being said. A lot of mystery in the science practise, which I know best, comes because we render things more obscure. And intellectuals should not render things more obscure than they are. It is a mystery we like to have in order to debunk it. The notion of localized practise is so common sense. I do not know how sausages are made. Sausages are obtained through a lot of transformations as well. And since I do not make a hype about sausages I do not see why we should make one out of computer images. Like what you do here in Hybrid Workspace: introducing groups week after week in the practise of technology. That seems a perfectly sensible thing to do. Nothing is hidden, expect through our love to hate.

GL: Universities are now closing their public part of the internet and are building up their own, closed, parallel intranets. A lot of data that were publicly available will be drawn back. This goes together with the privatization and commercialization of much of the scientific research. How do you look at these developments?

BL: I am not enough of an expert in this. What I know is that you cannot ask scientists to work publicly, immediately connected to millions of people. The notion of openness and immediacy is a complete nightmare. But this is different from the notion of private knowledge. This is process, again, has been going on for centuries in chemistry. One of the aspects is the legal one. How much is private and how much is appropriated? Openness is not very productive. You need to have local niches. Isolated, provincial, unconnected disciplines have been shown very successful in the past. You need to have your own little corner and we will see what the consequences of the internet will be on scientific work. Scientists keep on subscribing to very expensive journals because they need the stamp of hierarchical knowledge. As long as the Net does not find a way of providing this, it will not achieve the authoritative status with the scientific community. Publications on the Web are still very traditional. It has not moved much, with the exception perhaps of e-mail.

GL: How would you then judge attempts, like nettime, to develop a so-called 'net criticism', locating itself inside the technology, no longer judging it as an outsider, in order to overcome the phase of the hype, without going back to cultural pessimism.

BL: If you find a way to deterritorialize, to dissolve localities and hierarchies, there might also be ways to reconstruct hierarchies and come with filters, tastes, judgements and values. Everybody is complaining about the lack of hierarchy in the Net. The more unmediated access you have, the more closed and highly hierarchical and critical sites you will find. In our centre we invented a system called 'semiotext' which gives maps of internet texts by clustering the words into a system called Leximap. It gives you highly hierarchized maps. This sort of system will proliferate. It gives you depth of vision, which can be given a critique. It will be a highly elaborate site if people know that they can find good critiques there. Again, everything which runs against the notion of information will happen just by itself. Universality, fastness, immediacy will not suddenly be there, despite the hype.

On the contrary, local transformation, hierarchy, taste, critique: that will happen. The idea of information as immutability and mobility being non-contradictory, being able to flow everywhere, does not work at the level of science, nor at the level of the computer or politics. We can make a save bet that it will not happen.

GL: How do you see the relation between real and virtual spaces, the ruptures and possibilities to connect them, like we do here, in Workspace? Do you believe in the so-called synergy of all media? Here we work with video, the Net, we have the tradition of film, and print of course. We have all these different media here. Should we encourage the hybridity of all these machines?

BL: Hybrid is a word I like. But you know also there this no instantaneous access to these machines. You need to train people. It will never work exactly the way you want it. You need a lot of different cables. They are hanging on the wall here. Sometimes television works with another medium. In France we never get something done because we have the SECAM standard. Everytime the hype is deflated and you say that you will locally connect media to produce a few new effect, is a perfectly reasonable statement for me. To connect all with connect is pure ideology. When it comes to multimedia, I was was in Colmar, looking at the Isenheim altarpiece by Matthias Gruenwald. It is hypermedia: the different panels are opening and closing,

depending on the days of the week and the feasts. It includes painting plus sculpture plus the reading of the gospel, the mass. The rule is: whatever medium there is, you will always find someone to make a connection with them. But this is not the same as saying that there is an instantaneous connectivity. The digital only adds a little speed to it. But that is small compared to talks, prints or writing. The difficulty with computer development is to respect the little innovation there is, without making too much out of it. We add a little spirit to this thing when we use words like universal, unmediated or global. But if way say that, in order to make visible a collective of 5 to 10 billion people, in the long history of immutable mobiles, the byte conversion is adding a little speed, which favours certain connections more than others, than this seems a reasonable statement. To say that we are living in a cyberworld, on the other hand, is a complete absurdity.

(edited by Patrice Riemens)

19.0

<nettime> interview with Cornelia Sollfrank

From: Josephine Bosma

To: nettime-l@desk.nl

Date: Mon, 7 Jul 1997 21:44:11 +0200
(MET DST)

Cornelia Sollfrank is a professional artist from Hamburg Germany. She regrets doing too much work, nine projects at the moment. She spends a lot of her time organising her work, putting up schedules, making lists, creating databases. She was interviewed at the nettime meeting in Ljubljana in May this year. She is one of the women involved in organising the workspace block at Documenta about cyberfeminism.

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Q: Could I say you are mostly known for your work with the group Innen?

CS: That's certainly a very important part of my work. In this group I am together with three, meanwhile four other women. The concept of the group is that whenever we show up in public, we all look the same. Its a bit confusing for people to identify a single person. We never use our own names when we show up with Innen, we always say 'we', we all have the same opinion and we all look the same. So we created the identity of one person consisting of five different. Its the opposite phenomenon of what is known as schizophrenic, where one person is split up in many. We are suffering from the opposite symptom: we are many and we all became one. I won't talk about the philosophy behind it. I just say it works well.

Q: You were asked by Geert Lovink to fill up one of the blocks in the Documenta workspace. What do you want to do?

CS: First I said no, because its not *me* that is going to do it. I won't do it as one person. So I asked some more people if they would like to contribute or join me for everything and we set up an organisation which is now responsible for this block. The name of the organisation is "Old Boys' Network". Its the first cyberfeminist organisation worldwide as far as I know. What we are going to do at Documenta is we are going to think about what cyberfeminism could be. As far as I know there are no definitions or there are many different ones. We'll try to bring together all the different notions of this term. We'll think of strategies of how this term could perhaps help to set up a new goal, a new political goal.

Q: You say you want to explore what cyberfeminism is or find a new definition: does that mean it doesn't have one yet?

CS: They are so different that they are really no definition. It also seems not very spread. Its only in a few countries, a certain group of people uses this expression. One plan of our Documenta appearance is that we want this term heavily spread all over the world. We want everybody talking about cyberfeminism.

Q: But why if you don't know what it is, if you don't have a definition yet and you don't know what cyberfeminist issues are, why the hell do you want to spread it all over the globe?

CS: Because people will ask themselves what it is. They will find out that they won't find out, so the next question is: what could it be? They have to start thinking for themselves what they want it to be. Its very open so maybe what I want it to be, could be the definition of cyberfeminism. The basic question is: where do I work, what is my goal, where do I want to go to. I want to use cyberfeminism to rethink these things.

Q: Does that mean you are missing something in feminism or you want to continue something from feminism into the new digital age?

CS: I think the phenomenon about cyberfeminism is that it became kind of tabu in the nineties to be a feminist. Nobody actually wanted to talk about it. This certainly has reasons for women. I think we all live of the benefits of feminism, women, but also men. There are however some very problematic aspects that came along with feminism. It took many years, it took less say the nineties to think about these things. What were good things we use and what were the bad things, to become aware of it. I'd like to break this tabu of feminism and rethink the whole history of feminism. I'd like to connect to it again after this whole period of not using it anymore.

Q: How do new media come into that?

CS: All kinds, mostly as a means of distribution, of exchanging, of connecting.

Q: Do Donna Haraway's ideas come into it at all? The cyborg notions of technology and biology being sort of undermined by some of these new technologies, that produce new models of different ways of looking at gender, does that come into it at all?

CS: Certainly. She is very important. She used this model of a cyborg as a projection without gender. So as a model for trying to think not genderrelated. That's very interesting. But I don't think it is the right time to use these big names. For me cyberfeminism is a concept for every single person to start thinking by themselves and not reading the big thinkers.

Q: Do you think there any specific issues for women online?

CS: No, I don't think so really.

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20.0

<nettime> Interview with Rem Koolhaas

From: Pit Schultz
To: nettime-l@desk.nl
Date: Sun, 13 Jul 1997 03:48:25 +0200 (MET DST)

Interview with Rem Koolhaas by Tom Fecht

June 26, 1997 in Workspace at Orangerie, Kassel

(first transcription, audio version available at <http://www.icf.de/cgi-bin/RIS/ris-display?868751729>)

Tom Fecht for Kunstforum International: I would like to continue a little bit the discussion we had last night with Edward Said. There was a very important statement, as far as I understood it, in the context of the division of labor in the field of aesthetic production. He made a very important point about the role of intellectuals being confronted with expertise. And he made a very strong statement, which made a point very clear in the political context of Palestine, which I think, we can take the risk to generalize a bit. He said that "every time there is a cry for identity we should be careful because scandals and lies are around"

Rem Koolhaas: Because what?

Fecht: "Because scandals and lies are around". And he had a pladoyer to offer instead several identities to allow transformation for future partnership. This was one of his essentials. So when I look to your manifesto which has been published in 95 about the generic city, the city without character, identity is one of these important obstacles to think freely about the future. So I would like to get to the geographic elements in your terminology of identity. When you talk about the centers, this becomes a very important point. Maybe you like to give some points to that question.

Koolhaas: Yes, maybe we should not assume that those texts are known. But anyway, as an architect I became aware at a certain point, that there was a strange obligation of our profession to call the dominant condition of the contemporary urban environment, and when I say dominant I don't mean the centers but relatively recent urban substance, that most of us live in, to always call it identity-less and to always refer to the identities of the well-known centers, the identity of Paris, the identity of Berlin, the identity of ... So I noticed a kind paradox: On the one the vast majority of people was living in so called identity-less conditions and there was still the discourse was mostly about preserving identities, establishing identities and exploiting identities. So basically I reversed the questions and decided to make an inventory which I called the "generic city", the general city, the city without qualities, the city without identity, which is simply an inventory of a new urban condition that is very pervasive in Asia but which is equally pervasive in America and in Europe, and try to explain or basically try to explain to myself maybe in the first place what the virtues of this identity-less space could be and obviously one of the enormous virtues is that once there is no identity you are also liberated from a whole series of obligations, a whole series of assumptions and a whole series models.

Fecht: When one looks at your installation in the Ottonaem which is one of the two important key installations in the whole Documenta if one compares it to the one in the Friedericianum of Van Eick, the room right next you has the installation of Reinhardt Mucha, which shows sort of shrines of pieces of architecture, an archeology of architecture. In your manifesto you raise the point that architecture is one of the most important media to register history on the horizontal level, when it comes down to archeology and you are scheming up with next century to have rather an archeology of the horizontal where you stop digging and instead you need an endless supply of airport tickets to move around the world.

Koolhaas: Of course the whole article on the generic cities has a level of irony. What I am fascinated in is that kind of compared to earlier civilizations that actually left traces. It seems as if our civilization is doomed partly because larger and larger parts of it are taking place in cyberspace but also because our style of building is less and less permanent and more frivolous and flimsy. It seems that this literally age old tradition of leaving a kind of imprint of civilization in the form of an architectural layer, that we will be the first generation not to do that any more. But what you are saying is on the other hand between Mucha and ourselves: It is very interesting for me that at the moment that architecture has lost an enormous amount of its original credibility that many artists are becoming seemingly obsessed with architecture. And I don't know whether this is whether that is simply because they don't know how completely eroded on the inside the credibility of architecture feels or whether they actually may have something to contribute.

Fecht: I can see that architecture becomes a field of vision for a lot of artists and in your manifesto you raise the point that exactly at that moment in history when the city started to die out, you can observe the discussion of art in public space. And you make the equation that if you add two dead things you can't get the thing alive again. So this is not a dracula, the performance doesn't work. So I would be curious if we come back to the beginning question of the division of labor, not to say 'industrial' division of labor in aesthetic production what kind of potential you

see in the artistic production to maybe come to this point of changing identities, transforming for future partnership between the art, artists and maybe even the question of authorship. Maybe you can even give some details of the organization of your office.

Koolhaas: OK, I think one thing which is really liberating about the Documenta as a whole is that all the professional kind of identities have been leveled and taken away and that there has been a much more even condition where somehow the theme is the urban condition and how we inhabit the urban condition, it's illuminated by people called artists and people called architects, and also be people called photographers or scientists. For me it really represents an enormous relief and a sense of freshness that we are no longer forced to pretend to have certain competencies and abilities, but it seems what the main theme of the exhibition is that there is a collective and that each of us makes part of this collective and that therefore the old play of vaguely different roles that still the collective responsibilities are asserted about the individuals and professionalised identities. I think that is a very liberating theme of this exhibition. I am very curious whether in reviews that eventually will come out.

Fecht: When I spoke several days ago with Katherine David, one of the key points for her conception was that she sees the urban area as one most essential and important aesthetic and social experiences of the 90s...

Koolhaas: I don't think so. Ironically it has nothing to do with the 90s, their interest here... what is happening now, and I think the 90s are just marking the condition that whether we want it or not or admit it or not, for the first time almost every one on the world lives in an urbanized condition, or is about to live in an urbanized condition.

Fecht: So the whole terminology of architecture, the city, doesn't work any more the way we used to handle these terms.

Koolhaas: No, I think that for instance in China and about what I will talk about also tonight. [see links] There are conditions where a village, or a person in this village, owns a fishpond, sells the fishpond to a developer, the developer builds a skyscraper in the fishpond, the entire village moves into the skyscraper, so some farmers live with chickens and goats on the 42 floor, and around the skyscraper there are rice fields. I think that things that we, in our minds keep separate and place very far apart, with a kind of suddenly telescoped, as if according to a computer program like Photoshop where you can simply combine everything in a single image that you want to combine. So it seems as if certain inhibitions that have traditionally organized architectural and everyone's space have disappeared and we are suddenly in a situation which is much more absurd and potentially much more dangerous but where anything can be combined to coexist with almost anything else. And I think that in that context, public art and public space as they have traditionally been interpreted are both extremely dubious, because public space is an organized form of space which implies a certain behavior and insists on a correct use. And I think that is already too authoritarian to really function in these conditions. And in the same way art which is supposed to represent this kind of publicness, also in my eyes at least is no longer believable. I think that in the last ten years it just has become bigger and bigger and more and more desperate.

Fecht: When you wrote about your generic city you said the generic city is what's left when important parts of urban life takes place in cyberspace. Which explains why we lose places and streets as public locations. To what extent are these medias in their aesthetic potentials useful to reorganize the tools and the skills of architects and in terms of education and practice.

Koolhaas: That is a very interesting question because architecture, in my view, is a profession that consists of concrete entities that are built and that have a real existence. Or even though, of course, you can also create a kind of virtual architecture in cyberspace or can have a

kind of architectural experiences in cyberspace. But I think the more interesting aspect of architecture is still the more concrete architecture. But nevertheless I think there is an enormous influence of virtuality on architecture and you could say and it is only a partly a caricature that probably out of a sense of insecurity some of the best architects these days are trying to make their buildings immaterial, as if they don't exist. And trying to endow them with that kind of glamour that computer aided images have, the perfection and the sterility maybe also. So there is in a way a kind of strange simulation of virtuality in real architecture. But what is for me more interesting is the kind of shamelessness and amorality that basically the computer implies in terms of the ability to combine everything with everything else in single frames, that kind of lack of resistance, and the absence of necessity for discipline, that all these are in effect deeply effecting architecture, but the built form of architecture.

Fecht: In the portraits given in the guide of the Documenta, there is a strong emphasis on the importance of theory in your architectural practice.

Koolhaas: Basically I don't think that architectural theory exists, that's a side I am very modest about, of course there is thinking in architecture, and what I have noticed in my architectural practice is that it is incredibly difficult to combine the production of buildings and some kind of intellectual reflection because the production of buildings is really a very brutal and exhausting process. What I have always been concerned about is that how in the typical architect's career there is an initial beginning with ideas, then an enormous effort to make the ideas real and then at the end of this effort a kind of exhausted, empty condition where there are no ideas any more. That is why in our work we try to alternate between research and reflection and that is also why I am teaching at Harvard University because this is the only way in which, against the consumption of ideas, of the practice, we are able to find domain of renewal.

Fecht: Do you see any emotional or moral qualities in architecture that might survive the processes of profound changes in the next century. When I look at your book of the 'small, medium, large, XXL' it appears to me like the manifesto which some of your critics put in the context of the manifestoes by Duchamp or Manetti and the futurists, so when I think about Marshall McLuhan's book 'the medium is the message' which was a book that had an element of this free-folded typography, where the message was not that clear, this was one of the points we had in the discussions last night, that it is important to see that the borderlines got out of focus. You describe architecture or activities in the aesthetic field as the possibility to give an urban fashion to the planet. What is this free fold? Is it a movement of search which you could also find at the Documenta?

Koolhaas: No. To the extent that the book was called 'free fold', we were only talking about the format of the book, because the problem of the book is to create a container or an envelope for work and ideas that in themselves don't make any claim to consistency. Because I think that Said didn't speak about consistency, for me the need for consistency and the way only consistency earns respect, is one of these other dangers of the intellectual, because I think inconsistency is at least as important so therefore in the book we had a lot of different projects, a lot of different essays, a lot of different insights, and I wanted exactly to avoid the impression that it is one theory, one line, one argument. The issue was how can you develop a container that still allows the diversity, the conflicts and the contradictions to remain evident.

Fecht: When you take this container: What do you think are the most urgent tasks in the education of architects during the next decade speaking of Europe. In your installation in the Ottoneum you make a strong point which is basically statistics: How many living unions are constructed in one night, two architects, three computers. So it is a quality which changes by quantity in a dimension which is hard to imagine for European traditional architectural education.

Koolhaas: I am always very bad in saying what people should do or I am already bad on the level of the individual, I am certainly bad on the level of a continent, but I think that, just as an example, I negotiated a situation with Harvard University where I said I would teach there under the condition that I would not be involved in design, or design education. I guess that basically suggests that I don't believe in design education at this moment. And that I think that the discrepancy between issues that could inspire architecture and the education has become so big so that it would be probably much better to suspend design education for 10 years, and to introduce 10 years of solid research. I am sure that there is vast research to do in the urban condition in East Europe, in Kazakhstan, where ever. The pretension that you can still tell people how to operate is becoming for me personally more and more unthinkable.

Fecht: To what extent you could imagine a cross-cooperation between artists, no matter what field. Do you see any chances in your economic and developing structures to include artists in this process or is this rather a position of analysis and observation.

Koolhaas: It is hard to say, and you yourself started with it already, that the basic idea of specialization is one of the things that inhibits forms of thinking. For me it is more interesting to think about brains, and to assume that artists also have brains, and the artists have a very particular reflection of intellectual processes. In that sense we work with friends which happen to be artists or sometimes we actually formally invite somebody because he has specific reasons to do it. It is not the need for architecture to encounter artists, but it is more to combine different kinds of brain power.

Fecht: One specific question in the context of identity. Last night we had this interesting position of Mr. Said, where he basically said: Many identities are much better than one. But we can't understand history without memory. Since architecture is a very important element of storing memory and history, what function could memory have in the context of architecture from your point of view looking at the next century.

Koolhaas: Well I am very bad to tell people what to do and I am also incredibly bad in looking forward. I don't know why that is exactly but I think I have an obsession with the present and I am extremely reluctant to make any claims or dictates for what is going to happen. We have already talked about the way architecture leaves less and less traces. What I guess is that some other domains have to take over the role of memory from architecture. Exactly this traditional doesn't work any more, for instance you can look at Berlin now to see very clearly what is happening because to the extent that architecture embodies memory the present reconstruction of Berlin is a kind of blatant attempt to extinguish and to eliminate certain kinds of memories, the memories of communism, the memories of the fifties, the memories of a kind of sober, optimistic moment of modernity. So already see that this kind of responsibility to embody memory is no longer part of the inner self-image of the profession. So, there is such a kind of ruthless judgment in terms of what is good and what is bad that the most intelligent part of the profession which for the sake of argument we should assume, is involved in redoing Berlin is actually basically a single empty memory operation.

Fecht: I don't know if you had the chance to look at the most part of the exhibition. Let's take for example the installation of Syberberg, called "Memory Cave", the cave is explicitly not architecture, it is an element going beneath. In this context Syberberg starts with Plato's metaphor of the cave, and he gives some images of the Potsdamer Platz in the context of the Reichskanzlei, and some images out of the car, a few days later, all these images interfere with memory which loses its location, which obviously no longer has a consistent place. Is this an aesthetic approach which you could feel to get into closer communication with advice for a solution. Or if you look at the national library which has been recently opened in Paris, where you have this metaphorical element and you have practical implements of the building in the same time. In this context, could you reflect on memory maybe.

Koolhaas: I think this building is a kind of desperate attempt to impose a memory on an entity which, as you say, in terms of its pragmatic needs has nothing to do with a memory. Therefore the only consistency, if I can make a confession, that our thinking in our work have had in the past, is that we refuse ever to be bitter about anything that happened in the past and we try to, without being foolish, try to interpret the inevitable, which allows a forward movement. To the extent that we no longer have the responsibility to symbolize memory or to represent memory or no longer have the responsibility to represent anything, I think it is extremely exciting for us, then it means that we can be completely new, completely dumb, completely inarticulate, completely inert, completely meaningless. It simply reintroduces a vast amount of possibilities.

Fecht: thank you very much.

Eike Becker: Just a very quick question. A lot of people came here to this exhibition and they expected something similar like the gestamapet kunstwerk or so on. They identify where they identify of one single artist or so on. The question of Gestamp kunstwerk. Then the question of collage, what is your position towards collage, what is your position to these two areas.

Koolhaas: Are you talking about Documenta as a whole?

Becker: Yes, Documenta as a whole, and of course, the relationship of gestampwerk and collage to your work and the works of others.

Koolhaas: I don't whether I can answer the question, but for me in spite of the criticism we have heard and read I think what is extremely exciting there is a very thematic and ambitious and uncompromising situation in this Documenta. Greater Urban and all its aspects has been represented as the dominant and continuous setting. Whether its gestampkunstwerk or not, I think gestampkunstwerk is a kind of romantic notion and I think that there is a kind of, very insistence on a romantic view in whole ex and an insistence on cooling the temperature kind of rather than creating an overheated expectation an almost clinical quality which I think is extremely stimulating because it allows you for the first time to really look clinically at a number of things and relate make your own connections, between them instead of being guided by hand of the gestampkunstwerk in terms of forcing you to make those decisions so the clinical quality also has a certain freedom for creating your own raptor. In terms of collage, I've always been uncomfortable with the notion of collage, because I've always been much more interested in the notion of montage. I think because the montage is basically the planning of a series of events or the planning of a series of visual or other episodes. Whether its stories or in a movie, or episodes in a painting. I think that collage is something that anybody can do but montage introduces an abstract strategic value which I sense here in the hand of this exhibition. It is much more a montage than a collage.

OK, thank you.

more info:

Rem Koolhaas lecture within the 100 days / 100 guests program:
<http://www.mediaweb-tv.com/dx/rv/28dxo622.ram>
(only with real video player)

fan page with many links:
<http://studwww.rug.ac.be/~jvervoor/architects/koolhaas/index.html>

21.0

<nettime> bandwidth interview with saskia sassen

From: Geert Lovink

To: nettime-l@desk.nl

Date: Wed, 16 Jul 1997 19:18:04
+0200 (MET DST)

Bandwidth and Accountability
An Interview with Saskia Sassen
By Geert Lovink

Held in Hybrid Workspace, Documenta X, Kassel
July 11, 1997

GEERT LOVINK: What will be the topic of your lecture tonight and will you speak about bandwidth?

SASKIA SASSEN: For me, no matter where I start. I will arrive at bandwidth... The subject is cities as strategic places for economic actors, and possibly, for a new kind of politics. In that new kind of politics I am thinking of such diverse actors as immigrants, but also net activists.

LOVINK: Let's talk about the geography of cyberspace. We have a lot of maps on display here, in Hybrid Workspace, and they show the inequality of (the distribution of) bandwidth worldwide. These figures are giving a dry and precise picture.

SASSEN: Many people are of course aware about this basic architecture of the networks. But to have the data so precisely is extremely important. One of the concerns for me has been to understand the differences between private digital space and the public one. A lot of theoretical work has been done on public digital space, like for example about the Digital City in Amsterdam. I have been concerned with private digital space. And with what I see as a colonizing of public digital space by private (i.e. corporate) actors. We have three phases of the Internet. The first phase is that of the hackers, where access was the issue, making the software available. The second one, when you begin to have the interest by private actors that did not quite know how to use it. It still was mostly a public space, in some ways protected. And now a third stage: the invasion of cyberspace by corporate actors: it's really combat out there. So for me, the Internet becomes a space for contestation. I am here not only thinking about multinational corporations. I am thinking of all kind of actors, including the misuses of the Net, which is something serious also.

The bandwidth capacity is forever a very difficult issue. It is not clear to me if the capacity will be endless, like in the notion of the old frontier, where you had 'endless land'. But it is not really endless. It takes a number of events to discover that. Certain laboratory production of capacity are enormous, in term of bandwidth. But I am not sure what happens once it moves from the lab to people and companies. There are two issues: the economics of introducing the new technical capacities is possible. And economics matters. We already now have poor men and women's e-mail, where you wait forever. If you can pay, you will have a high speed connection. The other issue is a 'de-greening' of the practices in the Net, which I find very disturbing. The issue bandwidth consuming multimedia, for instance, where things could also have been done via e-mail.

LOVINK: In order to have a broad, general debate about the issue of bandwidth, it might be important to see how we can visualize this topic. Which metaphors do we use, what kind of images? How would you describe the bandwidth topic for a wider audience?

SASSEN: I grew up in Latin America. Anybody who has spent some time there or in Africa, knows what it is to get a international, long distance call going. You have to wait, sometimes for hours. You don't just get on the telephone and get access. Why? Because it is a question of the capacity. You will experience the notion of inadequate carrying capacity. Today, those of use who use e-mail through institutions have also had that experience. In Europe, in the afternoon it is difference than in the morning. Why? Because it in the afternoon the USA has woken up and has invaded the Internet. You get to wait a much longer time. If you have a lot of money, believe me, you will have a fast lane. In Bombay or Sao Paolo, you will find different circumstances. For instance, there are poor and rich universities. Some universities in

the US, in order to save money, shift part of their bandwidth to commercial users after 5 o'clock. And you will sit there forever to get a connection.

LOVINK: The campaign here, 'We Want Bandwidth', could be part of a strategy to re-imagine what the public part of cyberspace could look like. We could complain that the old parts of the public realm are disappearing. But we could as well start reinventing new public spaces.

SASSEN: It is not disappearing, it is being colonized. One of the key issues is to develop and promote more different sub-cultures. In Latin-America there is a whole lot of net activity in Spanish (Castilian). The more diversity we have, the better. The colonizing of the space is going in many different directions. It does not only have to come from private companies. Even if it is just e-mail. Whether it is poor women in India connecting directly with a group of poor women in New Jersey, or labour unions that are beginning to do more international organizing because they are on e-mail. It is really a question of maximizing the activity on the Net, and militance, if you want.

LOVINK: On the other hand, we have this economics of the networks. Simultaneously, with stiff competition and a drive towards monopolization. Maybe this comes as no surprise. What may look like chaotic markets, is in reality quite frightening. Specially if look at the mergers between the telcoms.

SASSEN: This is a very real story, this joining of large firms across borders. One of the ironies is that insofar as fiber optic cables does remain a very important way of getting the communication going, in order to provide global services, these companies have to cover the whole, actual geography of the globe. Hence the necessity of the mergers. At the end we will have a limited number of very large global companies. Going global is the name of the game.

When we talk about regulation today, we tend to give it a narrow meaning, which has to do with the government regulating content. That is a totally different notion, compared to regulation access and accountability. We need to free the concept of regulation from what it is. We should innovate and start to think how we can regulate those big conglomerates. They are reshaping the topography of communications. They are now moving into Latin-America, where the telcoms are being privatized. For the upper middle classes and above, this will be fine. The problem are lower income communities, and more isolated places. Even in the USA there are people who cannot even afford a telephone. Insofar as the global telcoms are dealing with a condition that is essential to us, whether we look at it as people, who have forms of sociabilities. Or if we look at it as democracies, where communication is necessary. But now these firms are privatized and not accountable, which means we might run into scenarios that are very nasty.

(Edited by Patrice Riemens)

22.0

<nettime> interview with susan georg

From: Geert Lovink

To: nettime-l@desk.nl

Date: Tue, 22 Jul 1997 13:34:49
+0200 (MET DST)

Demystifying the Virtual Power Structures
An Interview with Susan George
By Geert Lovink

At Hybrid Workspace, Documenta X, Kassel
July 16, 1997

[Susan George is the vice-director of the Transnational Institute in Amsterdam and was from 1990-1995 on the board of Greenpeace International. She is a well known critic of the Worldbank and the IMF and has published several books on the debt crisis.]

Geert Lovink: I was surprised about the opening statement of your 100 days lecture. You stated that economy and ecology are at war. Here in Germany, many from both the corporate world and the ecological movement think in terms of collaboration and harmony. Influenced by New Age, they think that the two might go together in the end. You called

yourself an 'alarmist'.

Susan George: For the first time in history, we do not have much time ahead of us. If New Age people think that everything can be made into sweetness and light, they have not examined power relationships very carefully.

I fear that if people can be persuaded that these two paradigms can be made to match without deep changes, it will distract them from the kind of politics that we have got to do. You are speaking from a very German point of view. Germany is at the very forefront of ecological awareness. Where I live, in France, people are way behind in such things as recycling. For the first time, France has got now green MPs and a green minister. Although the United States might have a high degree of awareness in some areas, politically speaking this has not been translated into reality. The kind of radical politics that I was trying to talk about has not yet reached any kind of level where major changes are going to come about. Many of these changes are taking place at the international level. And that's where it is going to be most difficult to act. Many of the destroyers of the planet are acting with impunity, because they are acting at the international level. They are not transparent and are answerable to no one.

GL: You have been on the board of Greenpeace for many years. Are you optimistic about the growth and strength of the ecological movement?

SG: I left the board at the end of 1995. The new administration tends to engage a lot less in confrontations. Personally, I think that is a mistake.

Confrontation and exposure are still very much needed. There are areas where one can cooperate with businesses. Yesterday I mentioned the insurance industry which is getting knocked out. They incurred \$ 50 billion of losses within the last ten years. Why? Because of global warming and the increasing frequency of storms. Even if George Bush and Bill Clinton were not convinced of global warming, the insurance companies are. And they are listening to Greenpeace and teaming up. The case of the Greenpeace refrigerator has been overblown badly. It was clear that the manufacturers were not interested in listening, or doing any research about new technologies that would not destroy the ozone layer. What Greenpeace did, with a couple of scientists from East Germany is simply to show that it can be done. The same holds true for a car engine, that would use much less petrol. But who wants that in the oil industry? That is what I mean with confrontation: embarrassing the decision-makers by showing the consumer that it can be done.

These products are also coming to developing societies like China and India, highly populous countries, where a substantial middle class is now in a position to buy refrigerators. If all of China is going to have refrigerators with CFCs, we might as well put on our hands and sunglasses and hope for the best. Not all manufacturers have switched, even in France. You live in a paradise here.

GL: In your lecture you did not mention the debt crisis. Could you give us an update? How do look at the recent developments, having done more than ten years of research into it?

SG: I only mentioned the debt crisis in relation with the ecological crisis in the South and the East and the capacity of the Worldbank and the IMF to impose neo-liberalism. As soon as a country has no other source of fresh cash, it has to go to these international institutions. Then they are in a position to say, we lend you money, but on the following conditions. That is how they have been able to forcibly integrate into the global economy close on a hundred countries. I published my first book on the topic in 1987, having worked on it for two years. There comes a time when you have to leave a subject alone. In the last year, I have prepared a report on Mediterranean debt for the Italian government. Most activists are concentrating on Africa. As well they should. But what I discovered in the cases of the Maghreb countries, Egypt, Jordan, etc is that the scale of the problem is much greater. The impossibility of this debt ever being paid back is exactly the same as for black Africa. The boomerang arguments (the impacts it has on the North) hold true and Europe has already started to pay heavily for the debt crisis in the Southern Mediterranean rim.

GL: Within circles of cyberculture, money has been looked at from the angle of virtualization. Most of capital is now virtual, no longer related to the realm of the production of material commodities. It is seen as a closed, 'other' computer network, next to the Internet, and where the money is circulating constantly, all over the world.

SG: The existence of those financial electronic network is not a secret, but it is difficult to get access and knowledge about it. Without electronics, economic globalization could not have happened. In the

foreign exchange market you got \$ 1.2 trillion circulating every day. Less than 5% of that represents actual cash transactions. Most of it is just making money out of money. When I looked at the quite boring annual report of the Bank for International Settlements, a serious institution, the central bank of the central banks, in Basel, you detect a note of utter panic. What they are saying is that the financial markets are inventing new instruments, much faster then we can get a grip on them. The IMF stepped in when we had the crisis in Mexico, in Russia and now in the Philippines. My question is: when we have the big crash, as we are going to have, quite soon, where is the IMF that is going to move in? There is nothing big enough to counter an accident like that. When it is going to come, this crash is going to create tremendous suffering, as it did in Mexico in January 1995. Workers lost their job, malnutrition rate immediately went up, the suicide rate and the crime rate are way up. The effects of electronic markets actually fall down on society.

GL: In his article in the 'Atlantic Monthly', George Soros has also warned for this to happen. He is supporting a lot of the NGOs worldwide. How do you look at the growing importance of the NGO-sector?

SG: I am not aware of growing power of NGOs. I am not well informed about the activities of his foundation, but I would love to meet him. I think he has got the right attitude towards the stockmarket because he does not follow the herd. He also proved that central banks are totally powerless when confronted a determented army of speculators. I want to say here that these people are perfectly identifiable. One should not treat this market as something mysterious, like giving the law on high, like God speaking to Moses and then we all have to follow it. This is 30-50 major banks, about the same number of brokerage firms, and a few, mostly US pension funds, which are in on this. 250 major guys doing all this. There is no reason, in my view, why, if governments got their act together, and were a little bit less cowardly, then there is no reason why these transactions could not be taxed. The money should not go to the UN. But there is no reason that one could not constitute international funds which could be democratically managed. One could palliate the debt crisis and write off debts with that sort of a fund.

GL: This campaign here in Hybrid Workspace is dealing with bandwidth. We are trying to map who is owning the cables. What are your experiences in visualizing those abstract structures?

SG: To be honest, yes, I was able to name the major players in the debt crisis. I began to do work on those emerging markets. I could not carry it out because it was too expensive. I was able to interview people in South Africa because I was there for a conference. The same thing for the Philippines. That is another reason why Soros is important, because he is demystifying a lot of what the markets are doing. Being one of the players himself, he certainly is not down on his knees, worshipping them. That is one of the dangers. Capital is like a religion. The anthropologist Fabricio Sabelli sees institutions like the IMF depending on believe systems, with the Worldbank as the medieval church with its heaven and hell. The same thing is true for the market. There is a good deal of popularizing to be done, in this case, to demystify the Internet. And do remember that half of the world has never made a telephone call.

(edited by Patrice Riemens)

23.0

<nettime> Paul Garrin on bandwidth
From: Geert Lovink
To: nettime-l@desk.nl
Date: Mon, 21 Jul 1997 15:09:18
+0200 (MET DST)

Telephone interview with Paul Garrin
We Want Bandwidth!
By Geert Lovink

12. of July 1997 -
at Hybrid Workspace Documenta X, Orangerie, Kassel

audio version :
<http://www.icf.de/documents/RIS-DATA/86898445/8689844553.ram>

see also:
<http://www.waag.org/bandwidth>

Geert Lovink in Kassel: People that are visiting Documenta might find the whole topic of bandwidth a little bit abstract. They are not really familiar with it.

Paul Garrin in New York: Let me make it clear to the average layperson, understandable bandwidth - what that means is that one of the acronyms of WWW is World Wide Wait. So everybody is waiting around the world for the pages downloading, because there is not enough bandwidth.

GL: Yes, everybody knows that. That's a way to enter the whole story, and then up to the next chapter - content and the economic aspects behind the telecommunications business.

PG: Definitely, and the question of who owns the bandwidth is a big issue. Because it is all the big telecom companies. And although there are many, they are becoming fewer as they merge. MCI was just eaten up by British Telecom, and Sprint is about to be eaten up by Deutsche Telekom, probably between the next 18 months or so. Deutsche Telekom has already a 20% interest in Sprint, I believe. Deutsche Telekom makes invoices into the United States in terms of telecommunication infrastructure through Sprint, then in terms of public relations through the Guggenheim Museum. 'Control the art and you control the people'.

GL: They are then also directly involved into the Content Business which is the next level.

PG: Exactly and this is the next trend of what the Bandwidth owners are starting to do, which is now, for example, Time Warner and Disney and Microsoft buying up Network Capacity all over the place and they are also content providers, if you can call it content. What is happening here, and what is going back to what I was talking about at Next Five Minutes back in 96, was discussing the idea of the permanent autonomous network. Which is the only way we can assure our presence: to buy the bandwidth because there is no guaranty of survival, especially if the Big Content Providers are buying up connectivity to control the content. There is no guarantee. As I said in my article "The Disappearance of Public Space on the Net" about the encroachment of any kind of public space or free space on the Internet by Big Media. The Old Media companies are buying up New Media and are imposing the Old Media models, such as, for example, Push Media. This is the way how old media powers deal with new media, two way interactive media equals transmissions in both directions, but it is two way in the sense that they pump the content to the consumer and the return pipe is a thin pipe just to suck the data of their credit cards.

GL: Critics might say "we want more bandwidth", the slogan of this campaign (at Hybrid Workspace), that's why we criticize the so called Push Media, maybe we are not quite well aware yet what we ourselves might do with all the bandwidth. How do you see that?

PG: Well, I say it is not necessarily a question of how much bandwidth, but that we have any at all and, of course, what we do with it is of vital importance. That has always been the problem with the net and the web, that there are plenty of places to go, but nothing to see. And this problem might potentially be solved by artists and creative people who have something to say. I don't think this should really be an issue because we have all the tools before us, so lets not plunder them. We have all the access in front of us, lets not waste them, lets not waste time, because the more time we take to establish our presence, the more the spectacle and the creator, the more the encroachment of the commercial media will be, which will ultimately insecure any efforts by independents.

GL: The latest update of Name.Space, lets tell it to the listeners.
(see <http://namespace.autono.net>)

PG: The case against Network Solutions, Name.Space filed back in March, alleging anti-trust against Network Solutions Inc., is now in front of the judge of the Federal Court of New York at the United States Federal District Court. And this week is a week of paper work, as it goes right now, publicly the case is proceeding, and Network Solutions has basically admitted in papers they have published on their homepage many of the things that Name.Space has proved. Such as there is no technical limit of the numbers of top level domains, even quoting the inventor of DNS, that the Domain Name Service and the software are a highly scalable system and that there is no technical limit of the numbers of top level, or second level or third level domains, that the limit of 36 characters of each level is not necessary. So as it looks, things are moving forward in our direction, and we are very optimistic about them coming out in our favor.

GL: Yes this article that you were posting on nettime was

very interesting..

PG: It appears that the United States Department of Justice, I guess, got wind of the Name.Space antitrust lawsuit against Network Solutions and themselves approached Network Solutions and as we see into possible anti-trust practices.

GL: An interesting move, isn't it?

PG: It has nothing directly to do with our case, or any direct influence on our case, because this is done under a separate jurisdiction, not of federal law, but however it is interesting that somebody else is taking it very serious.

GL: Can you explain to us a bit how you are moving yourself from the topic of Bandwidth that you are raising to the practical project of Name.Space because name.space seems to be a little bit on the symbolic level, having to do with Names, and the freedom, and bandwidth seems to be a very hardboiled economic topic. Is that true?

PG: Well, these two things are highly related and as in my statement before: if we want to insure the presence of free media on the net, then we have to buy our bandwidth. How to do that? To create an economic structure which is basically a self-sufficient, self-supporting network. This type of thing I thought that the idea of creating name.space as a service to potentially fund the bandwidth that we need. Apparently the market for Domain Name Registration is a high one. In 1997 Network Solution add 90.000 domain names a month charging a 100 dollars up front for two years. If you look at the map, that 9 Million dollars a month is cash flow at that rate. That is only selling com, net and org domains. Now on name.space, thanks to the public who have suggested many new top level categories, we have over 400 top level names available at the moment for registration. So at that rate, at 25 dollars each, the potential is there. At least a couple of million dollars a month, in cash flow. This kind of money coming in independent hands such as ours, probably is a bundit enough to fund our networks and to support our cooperative partners in Europe and even hopefully sponsor some other activities for producing media and holding conferences. So I think that it could be a very important aspect of independence of not only buying and providing bandwidth and server resources, but also supporting content production.

GL: The question was, I can imagine that we could do something like name.space, could we even make a jump and start a kind of autonomous and go to that very hard level of providing bandwidth ourselves or even owning it.

PG: Well, this is always a question of scale, scale is a question of money, if it turns up that we end up making money in the billions, sure we can lay fibre, and buy up satellite links. I wouldn't say that this is in our 2 year plan, but I wouldn't rule it out either. In fact I am known for my capacity for reinvesting resources and therefore if we do make that amount of money I am not that kind of person that buys fancy clothes and a Porsche and moves to a house in the country, I would put that into infrastructure.

(transcribed and edited by Diana McCarty and Pit Schultz)

23.1

Re: <nettime> Paul Garrin on bandwidth

From: Joerg Heiser

To: nettime-l@desk.nl

Date: Tue, 22 Jul 1997 14:21:54 -0700

Geert Lovink wrote:

>
> Telephone interview with Paul Garrin
> We Want Bandwidth!
> By Geert Lovink
>
> 12. of July 1997 -
> at Hybrid Workspace Documenta X, Orangerie, Kassel
> GL: The question was, I can imagine that we could do something like
> name.space, could we even make a jump and start a kind of autonomous

> and go to that very hard level of providing bandwidth ourselves
> or even owning it.
>
> PG: Well, this is always a question of scale, scale is a question of
> money, if it turns up that we end up making money in the billions,
> sure we can lay fibre, and buy up satellite links. I wouldn't say
> that this is in our 2 year plan, but I wouldn't rule it out either.
> In fact I am known for my capacity for reinvesting resources
> and therefore if we do make that amount of money I am not that kind
> of person that buys fancy clothes and a Porsche and moves to a house
> in the country, I would put that into infrastructure.

Dear Geert, dear Paul Garrin,
yes, nice move, the namespace idea.

But please talk more precise about
- who of us is part of the "we" in alternative/"autonomous" projects of
owning fibre, satellite links etc.
- what form of (economic,political) organisation/powerstructure you talk
of when you say "autonomous". Co-ops? Syndicates? Bandwidth-NGOs? Inc.s?
Oligarchy?

And: do we want our future Richard Bransons rejecting fancy clothes and
penitentially walk in humble rags?

We Want Porsche
---joerg heiser

24.0

<nettime> interview with Makrola

From: Geert Lovink
To: nettime-l@desk.nl
Date: Fri, 25 Jul 1997 17:01:36
+0200 (MET DST)

note: the interview posted yesterday with Ackbar Abbas was edited by
Linda Wallace.

A visit to the Makrolab in Lutterberg
The Documenta X project - Marko Peljhan/Projekt Atol

<http://markolab.ljudmila.org>

Communications equipment check with Marko Peljhan and Brian Springer
Lutterberg, July 20, 1997
By Geert Lovink

Makrolab is a research station up on the Lutterberg, 10 km from Kassel.
It is an autonomous solar and wind powered communication and survival
tent, full of equipment. One night I went there to find out about the
first results of the project. Like Workspace, Makrolab had lots of
technical problems in the first weeks of documenta X, but now the lab is
up and running. In the coming days Makrolab will post an own text on
nettime about the system.

GL: Could you explain us what kind of interception equipment you have
here? This machine here says 'Microwave Videolink Transmitter -
Designed for Makrolab.'

BS: It is a 10 gigahertz microwave link, going to the Documenta Halle
where the video console of Makrolab is located. It is used to relay
video information from the lab's side to the Halle. Beside that there
is a video switcher for the cameras that are related to the
console. Here is some short-wave and two meter gear which we for
example use to monitor the Mir transmissions.

MP: You must have special decoding software to work with short-wave
digital transmissions and different modulations. All what you hear now
is different kind of HF modems or encoders. Tele-printers which use
different standards. A lot of it is encrypted and there are specific
NATO and Russian systems with specific baud rates that are almost
impossible to decode. It is not like baudot weather services or stuff
like that, it's much more complex and hidden and there's no readily
available information on it. When you hear and identify a baud rate of

81 or 73 or 96 p.e., than it is probably some NATO transmission and you
know that you cannot get the message. But there's other systems which
are very easily de-codable or even voice services which are usually not
scrambled. What we hear now is p.e. information about the weather over
the Atlantic, the Shannon volmet for the air traffic flying towards
Europe. On another channel we hear Stockholm Aero, and HF aeronautical
station for transatlantic and transpolar routes. What we can decode
quite easily is the SELCAL signals transmitted by aircraft, together
with their position, wind, temperature and fuel status. With the short
wave setup we have it is of course also possible to transmit, and every
night I try to talk with some stations, yesterday it was Estonia and
Belarus. In the past two days it was Mir packet radio time, three times
a day and more.

We try to get the Mir signals when it over flies Europe. As you know Mir
was in trouble, but now they repaired their electricity circuit, and
today they were resting, communicating with radio amateurs of the world.
I've put some signals information on the website.

BS: On the other machine we are receiving signals in the L-Band around
1.5 giga hertz. It is a communications receiver. It could be use for
mobile phones, but they are mostly regionally located. We were specially
interested in crossing boarders and boundaries. Across five countries
or more, like INMARSAT, which is a satellite telephone system, a
briefcase size. Maybe you saw Peter Arnett using this during the Gulf
War, speaking to CNN. There are still vestiges of the INMARSAT system
that are analogue based, which do not require any special digital
decompression. So here in Germany you could be listening to America,
Ireland or Teheran. This is where communication start to get
interesting, where the medium does what it does best, which is
communicate. And where culture does what it does worst, which is
communicate. We are investigating if the collision of these best and
worst characteristics can create a interesting stage for intervening in
the trans-national flow of information.

MP: What makes this set of radio amateur gear perhaps specific is the
context in which we are operating. The result is only becoming visible
only after quite a long period of time and a period of reflection. We have
just started.

GL: Brian, you have been doing satellite interception before. You
released a videotape where you see politicians getting ready, doing
tests for an open camera.

BS: In the United States, these satellite feeds which were un-encrypted
video transmissions, either by television networks or by corporations,
were accessible. One could find the Philip Morris Television Network
every now and then, doing a corporate teleconferencing. From their
lawyers point of view it is a private transmission. And then it is my
point of view that this is public transmission because it is not
scrambled. Anyone with a home satellite dish, which is 4 million, can
receive this. The issue here is: what is a common carrier, and what is
a broadcast? A broadcast is something that goes out to a mass public. A
common carrier is something like a letter. But what happens if a letter
is broadcast across a whole continent, when it is not encrypted, not
in a digital but in an analogue form? A lot of contradiction can arise
of what is public and what is private. The satellite's broad beam pushes
these contradiction to the surface.

GL: Could you compare that kind of work with video feed with current
research on the audio spectrum?

Coming from the States, it is such a televised nation. There is a
hoard of images, spewing forward. Everyday at 6 p.m. when the local
news starts, maybe 15 news reporter, are standing in front of chart
buildings, dead bodies and blown down houses, getting ready to report
the days carnage to the local television viewers. With the satellite TV
feed you could see these reporters before they go on-air. These satellite
out-takes can sometimes be revealing. Now it seems everyone who appears
on a satellite feed knows someone might be watching and/or taping them, so
now that candid stage has disappeared. Here the audio is interesting
because it is still an open stage at times.

MP: I have not worked with satellite video much, just for a year now.
One year ago we put on a 3m dish on the roof of Ljudmila in Ljubljana.
In Europe there are less feeds. What you get is pre-taped material that is
sent to different broadcasters. I have been working with short wave for a
long time, since the early eighties. Short wave is the cheapest and most
accessible way of communicating over long distances and still widely used.
I think that almost everyone has the experience of suddenly hearing a
female voice giving out four-letter codes for five hours on their own AM
radio receiver. We listen to those here too and try to make some sense
and basically map them. There is information available on the Internet
about the frequencies secret services use, but things are changing quickly
in that world. And basically every posted data is already old data. Audio
and data traffic on SW is still not so accessible, compared to video.

where you just hook your TV up to a satellite receiver and a dish and there you go.

GL: Brian, you experienced the closing of the open video channels. Most of it is now encrypted. This is also happening in the audio spectrum. Do

you see the same patterns occurring there?

BS: The open windows are slowly closing. It is a unique opportunity to have one last glimpse at the curve of the analogue spectrum before it closes forever. Analogue seems to be more natural, curved, not binary, with less protection for the information contained on these channels.

GL: So we have to move than and crack the digital spectrum.

MP: The big game is to move forward to digital domains. A complete set of new knowledge is needed. We heard rumors that digital communications, for example banking information were cracked. That is illegal and basically a criminal offense but tells a lot about the safety of our own data being transmitted and re-transmitted over the networks. The encryption that is currently used by states in diplomacy is very hard to decrypt. You must have the key, that's it. Intelligence services are working more on getting the keys than to decrypt. The human is the weak element of the chain, not the signal anymore.

xx

Appendix: this is why we built makrolab

the process of following a certain problem could be metaphorically expressed as travel through the areas of a big organism. the existent cognition systems explain various parts of the ur-animal (e.g. the foot, the organ, the tissue, the structure, the particle...)

by means of links they create topographical areas. viewed from inside in the man who thinks, explores, learns, experiences and feels the latter form and organize themselves as complete experiences, whereas viewed from outside they manifest themselves as neutral objects: tools, books, images, plans, calculations, data bases, models, systems...

the exhibited object, the makrolab-console represents the external, fragmentary view on the makrolab - research station, which is set on the hill lutterberg.

makrolab is designed as an autonomous, modular communications and living environment, which is powered by sustainable sources of energy (solar and wind power). it is designed for a long existence in an isolated environment and can withstand extreme natural conditions.

it has its own research and experience goal. the station is built as a combination of various scientific and technological logistics systems. makrolab makes use of scientific and technological tools, knowledge and systems, but it projects them in the social domain of art, we, the authors and crew make use of the system of art for the shaping and representation of an integral empirical and creative experience.

telecommunications as the main aspect of the project is concentrated on the discovery and recording of the events which take place in the densely populated abstract areas of the electromagnetic spectrum. the electromagnetic spectrum is a part of the global socio-political space, which is invisible and immaterial on one hand but presents a productive factor of

general living and social conditions on the other. it can be sensed only by the means of suitable interfaces and specialized knowledge. the telecommunication activities of makrolab are created as the process of transcribing invisible and vague micro-environmental activities into traditional, three-dimensional textures - documents.

the research station makrolab on the lutterberg hill nearby kassel (which is at the same time one of the exhibited works of art at the documenta 10 exhibition) is the primary conceptual and material plan of the project which has yet only started to follow its objective, and which constantly shapes its contents and lives its own individual experience.

19.6.1997

25.0

<nettime> interview with Gayatri Spivak

From: Geert Lovink

To: nettime-l@desk.nl

Date: Sat, 26 Jul 1997 14:19:34 +0200 (MET DST)

Pax Electronica: against crisis-driven global telecommunication
An Interview with Gayatri Spivak
By Geert Lovink
July 23, 1997

At Hybrid Workspace, Documenta X, Kassel
<http://www.documenta.de/workspace>

"Gayatri Chakravorty Spivak, born in India, is a professor of English and comparative literature at Columbia University in New York. Her name is primarily associated with the concept of postcolonial studies and along with Edward Said and Homi Bhabha she is regarded to be one of the most important representatives of this Anglo-American theoretical field. Her literary analyses and theoretical writings have invariably dealt with the deconstruction of neocolonial discourses and a feminist-Marxist approach to postcolonialism, particularly to the schematized forms of representing women in the Third World. During the summer months Gayatri Spivak works with a non-governmental organization in Bangladesh to organize an educational program for women and a teacher training course." The official Documenta X biography

You can see the lecture of Gayatri Spivak (real video) on:
http://www.mediaweb-tv.de/dx/0724/gaeste_frame_e.html

The Global Knowledge conference she is referring to was organized by the Worldbank and took place in Toronto from june 22-25 june 1997. See also:
<http://www.globalknowledge.org/>
The protests against this event were impressive. Read the report on:
<http://www.iao.ca/earth/lk97/archive/0119.html>

Geert Lovink: You are writing by hand!

Gayatri Spivak: It is not so much deliberate, but I just can't help writing by hand. One types by hand also. It is not that the hand disappears, but if I start typing, or working on the screen, I am dinosaur. I find that it disappears from me. I have a secretary but she certainly does not type the stuff I write. I am from the manual typewriter era. The extraordinary editing capacities of the computer also touch me. That second typing on the screen is a creative moment. It is just not the first moment. Is writing the first moment we do not know. I consume the affect of writing by hand. Another reason is that I do a lot of work in areas where there no electricity at all.

GL: Here we try to mix real and virtual spaces, old and new media,

thereby polluting the clean, bright concept of high-tech. We are trying to get away from the autopoietic, self-referential tendencies and ideologies written into both the hard- and software.

GS: The high-tech is an epistemological constraint I want to escape. That's the secret of hybridisation. The biggest hybridisation is of course the sexual encounter which you want to escape and at the same time are seduced by. Yes, epistemologic constraints seduce me because they are outside of me, while at the same time I want to escape them. This is how the game of hybridisation in my life goes on.

GL: Do you consider the computer as a machine of exclusion? Or is it just a tool?

GS: It does seem to me that in one way the computer is part of an empiricisation of the desire for virtuality. This made D.H. Lawrence write some time ago that the sexual encounter is the eternal virginity of the soul. To an extent, real virtuality is the imagination, which does indeed exclude. It constantly makes you other yourself and other the Other. So it is not as if the computer is alien to the way we are. I don't see a distinction between natural and artificial intelligence. I think that's bogus. At the same time it can become exclusive, an instrument of a certain narcissism, a simulacrum of reaching the other, which is exactly a withdrawal of the responsibility. In a much broader, political sense, it can be exclusivist because of the stratification of the world. But that's another story. Like most answers: what is poison is also medicine.

GL: In what direction would you like to see this new genre of 'net criticism' grow into? Is there something we could learn from literary criticism?

GS: I can only tell you what my notion of literary criticism is. The imagination is the possibility of real virtuality. The claims made for virtual reality are sometimes, somewhat empiricised. The imagination is the possibility of being somewhere that is not the Self. This is related to being human, as already being open to a connection with something other. That is what to be human is. Otherwise the infant would not be able to invent his or her mother tongue. That is how the infant begins, by creating a language which then the parent learns, as it were. Through that it develops into a language with a history. That is the synthesis with the absolutely Other which is monitored by the imagination. You could look at literature in this way, as a kind of machine for the training into relating with the Other.

I am not in the business of getting information from the South and then doing research in the North. I teach Marx to Americans. And I do practical work in Bangladesh so that I can learn. I say to my American students, let us now imagine that there has been no history. Nothing has happened, this text is about to be written. It is not that one denies history. We learn to learn from the singular and the unverifiable -- that is what the literary is. It is hard to describe because it is a doing thing. It sounds romantic if you talk about it. I believe that this literary critical practice has connections with the notion of virtual reality, but I don't know what they are. You will have to think about it in your own way.

I don't see the literary primarily as a field of expression. I see it as a field of being impressed: 'gepraegt'. Perhaps that is one way of looking at the Internet. If I ever got into developing net criticism, I think I would probably be as eccentric as I am in the field of this literacy stuff. Maybe you could pull me in and see what peculiar comes out of it.

GL: For a country like India it seems of strategic importance to introduce cyber-technologies. Do think that this has a priority over other infrastructure, like roads or electricity, or even over education or food?

GS: I don't think that is a choice anymore. Here in Kassel I will talk about a conference that took place in Toronto on June 25, called 'Global Knowledge'. The actual agenda said that the so-called developing countries should be given preferential treatment. It was all about selling access to telecommunication-as-empowerment as such. There is this picture of a very tall and lovely African woman, in her cloth, with a spear her right hand and a cellular telephone in her left. It is scary. Global telecommunications combined with actually women's 'micro credit' is spelling out the importance of finance capital. In a situation where financial capital turns over twenty-five times more than world trade, states are undermined and the possibility of social re-distribution is being questioned, it is a luddite idea to think that one can stop the world and that a developing state can choose whether to prefer electricity, food, roads, seeds, bio-diversity, or primary health. This is not a choice because telecommunications are being sold as access to all of this. The idea of the Pax Electronica, coming from the Pax

Romana, the Pax Britannica and the Pax Americana is a very welcome notion when one is not aware of the worm in the rose. McLuhan was the avatar of this Global Knowledge conference. Both McLuhan in his 'Global Village' and Lyotard in his 'The Postmodern Condition' suggest that with telematic societies, what pre-writing societies used to have -- the oral cultures -- will come back. The first world will be able to access the internal, unmediated richness of the oral culture. Not only go back, but go forward. One of highlights of the Global Knowledge conference was a school in Alaska for the Inuits, so far West that if you cross the water you cross over to the East. That is the ultimate notion of the slogan 'Go West, Young Man'. McLuhan said that today's Third World has lost touch with the holistic view, and in the telematic world we will go back this immediacy. Lyotard's example in 'The Postmodern Condition' is of the Gashiahoo Indian, the native Canadian American. There is certainly an allure here to the post-affluent, superannuated hippie -- the walking wounded from the sixties.

I got news of this conference in Bangladesh. I was not in Toronto. What was striking was that the mailing from this conference has already started. The so-called least developed nations are already getting the letters. If we protesters take our time, we will have missed the boat. It is no use vaulting the World Bank. The notion that 'women are truly stepping forward to an unexamined notion of global feminism through telecommunication' is very scary thing.

GL: Could you tell us about the work you have been doing in Bangladesh, regarding the media situation and the question of access to telecommunications?

GS: I am not connected to an NGO, as the Documenta brochure says. I am not connected to anyone. Since you can't work complete alone. I am friendly with, tolerated by, a group that is an alternative development policy research collective in Bangladesh. They are deliberately not an NGO, they pay taxes. In the current post-Soviet conjuncture we have to be very critical about this new, rising NGO-culture. They call themselves a consulting agency. They produce research that is not government sponsored or NGO sponsored. NGO is not really a category. You can't define something simply by saying that it is non-governmental. An organisation is content specific, funding specific, structure and salary specific, who evaluates, what kind of advisers exist, etc. In India there is now a new category called 'people's movement' which is neither a new social movement, according to the European notion of the greens. Nor is it an NGO thing, to the extent that a people's movement must be a group whose work will survive even if the funding is stopped. The critique of the NGO is that in the New World Order of economic restructuring, whereby barriers between state economies and international capital are one-by-one removed, you need something which can take over the 'economic citizenship', as Saskia Sassen calls it, and this is done by the huge structure of collaborative NGOs. This is called the 'international civil society'. In 1995, after the GATT was concluded, immediately the World Trade Organisation began making the GATT something that could be enforced. In this context, NGOs are not a useful group to work with as they are too involved in the New World Order -- in terms of big players like the World Bank, the International Monetary Fund and the World Trade Organisation as the economic arm and, unfortunately, more and more, the United Nations as the political arm.

GL: How does this group you work with look at global telecommunications and to whether access is important?

GS: Yes, access is important. This group I work with brings out a journal in Bengali called 'Informatics'. They use the English word in Bengali script. What they are interested in is strategy-driven, rather than crisis-driven, access to telecommunications. Certainly not the idea that simply access as such is empowerment. In the old days we used to say that rights are an empty notion. You have to bind every freedom to a content, so that in its binding a freedom is exercised, otherwise you only have non-exercised guarantees. When they are exercised you have riots and violence. They are trying to effect the charges that are being imposed, so that your idea of a public space becomes class-fixed.

This is an up-hill battle, especially when the telecommunication will be sold 'for free'.

GL: Could you tell us more about this group: who they are and what they are doing.

GS: They are called, in English, Alternative Development Policy Research. They focus on ecological agriculture on a large scale. One of their main projects is the struggle against pesticides, chemical fertilisers and bio-piracy. Bangladesh has 12,000 kinds of rice. As monoculture is coming in, the farmers are having buy back their own seed. What they also do is the struggle against the international

population control lobby. Not against family planning, Against pharmaceutical dumping, coercive contraception, etc. These are the negative uncertainties. They are part of the Third World Network and are connected to the Asian Women's Human Rights Council. The development of a notion of informatics fits into this.

They are also active on the cultural front. They are profoundly connected to Bengali Sufi: a dethologized islamic-hindu combinations on the ground, which is very different from either bourgeois secularism or virulent nationalism. This comes through their attachment to music. Also they are involved in the reform and restoration of old Arabic-Persian words in Bengali, which supplanted in the 19th century when Indian nationalism picked up Bengali and made it into something more Hindu.

What I am interested in doing is learning to learn from below. I hang out with extremely deprived groups to see how their children should be taught. I am with the children so that I can find ways of telling the teachers what to do. Now this is very slow work, one on one. I have been doing it for the last ten years. You can't do it by reading Paolo Freire. Each place is different and the teachers are full of good will, but extremely ill-educated. I can't do this for long because the teachers, given the way in which they have developed, cannot believe that the ideas that I am giving are any good at all. The workshops given by NGOs or the government are so different from what I say. If they start obeying me, everything will be ruined.

If there is going to be democracy in the world, the largest sectors are the rural poor in the South. And there is no other way of doing this. More and more I feel that I don't want to give time and skill to the resource-rich. My teaching in the United States is no longer filled with the kind of enthusiasm I had during the eighties. I tell my students that. On the other hand it is fieldwork for me, to study the ignorance of the advanced student who wants to do good. I am of course seduced by the comfort and money there, and to have this money is useful if one is as quixotic as I am in the other work that I do. What is also useful in the United States is New York. I love New York and this is a contradiction in my life. I am a real New Yorker.

(edited by Linda Wallace)

26.0

<nettime> interview with catherine david by marleen stikker

From: Geert Lovink

To: nettime-l@desk.nl

Date: Sun, 27 Jul 1997 14:40:09 +0200 (MET StdJ)

Bandwidth in the Context of Contemporary Art
An Interview with Catherine David
By Marleen Stikker

At Hybrid Workspace, Documenta X, Kassel
July 15, 1997

<http://www.documenta.de/workspace>
<http://www.waag.org/bandwidth>

Catherine David is artistic director of Documenta X. Marleen Stikker is co-director of the Society for Old and New Media in Amsterdam.

Marleen Stikker: We have been doing quite a bit of research these last days on the topic of bandwidth. Being here, it is nice to see that our type of work fits very well into this Documenta. Lots of projects here seem to be works-in-progress, not so much finished, fixed art objects like paintings or sculptures. Is this particularly your taste or it is a general development we all have to get used to?

CD: If you look at the old articulations of the exhibition, it is not so new to be attentive to certain phenomena and to articulate this esthetically. On the other hand, it is the task of Documenta to be attentive to contemporary developments. If I were asked to work for MoMa or Beaubourg, it would be a little different. Some people who are

deeply against the absence of what they used to identify as paintings and sculpture, are not very aware of the tradition of Documenta. Those artforms are existing as a phenomenology. I am still able to recognize what is a painting and what is a sculpture. But I am afraid that it is not relevant if want to understand the cultural articulations of many artists to-day. This Documenta is in good timing with the moment. If we want to consider the state of the world, to name things, before making final decisions, it is interesting to deal with what the world is like now. Of course this speaking of the world, what you do here, is a position, a priority.

Globalisation is not a dream thought, it is not a fashion, it is a reality. It is a collection of economic, political and cultural phenomena, which have certain positive and challenging aspects and other ones which are negative and dangerous. The whole idea of the Hybrid Workspace, connected to the 100 days program, and sometimes in polemical relation to the exhibition, was to speak more openly about the world, and not to use globalisation as an alibi.

MS: I understood that Workspace was asked not to put artworks on the walls. It was set up as a workspace, not as an exhibition space. Is this an important distinction for you?

CD: My position was clear, to have no art on the walls and not to use the art alibi as an authorisation of the Workspace. I know some of my colleagues are not sharing this position. I don't care, because if you look carefully at young artists' works, the radicality stops when they are confined to an art space. The space is now articulating the notion of information and discussion, in connection with contemporary research and positioning. I did not feel the necessity to have artistic alibis on the walls. We have enough images, we have enough text and information. It did not turn out as a design showroom. But the way the groups are now using the space speaks for the designer and the understanding she had of the project.

MS: We, at the Society for Old and New Media, work a lot with artists and designers. But we do not consider ourselves an art institute anymore. Many people have left the art discourse because they do not know how to cope with the art discussions. Would you like them to return? Should the art discourse be reanimated?

CD: It is up to you to decide if you are in or out. Most of the works in this Documenta are testifying in favor of an anthropological approach of the world. It is not necessary to be anti Beaux Arts. The Beaux Arts corresponded to a specific historical moment. Many of the artists have been preoccupied by a radical critique of hierarchies and specific connoisseurs of competence. If people are so preoccupied by making a strict definition between art and non-art, one answer could be a sentence by Fahlstroem, probably thirty years ago, "When Tosca is dying, it is not on stage." We are very busy making critical distinctions. I am surprised that people are not a bit more attentive and faithful to the tradition of Documenta, which had never been to be an art fair or a consensus hall space, where anything goes.

MS: Never before (at a Documenta) have there been so many different forms of presentations: lectures, films, video, radio, internet and here, the Hybrid Workspace. Yet at the same time you are having a clash with the media. Some have made very personal, violent attacks against you.

CD: People are disappointed, they do not have the usual eagerness. It is difficult to think for themselves, to consider phenomena with their own tools. We have never worked with media, to answer your question. It is stupid to see new media as the devil or as the panacea which will solve all problems. In this Documenta, we did not privilege at all the 'exhibitionism' of media. We do have heavy-duty techno-logistics, but that is not the first thing you see in the show. The question is not new. We could go back to the historical debate about photography, around the turn of the 20th century. One could mention Walker Evans or Rossellini, who did a lot for the reinvention of the human body, as much, or even more than many painters. Or Jean-Luc Godard, or 'Level Five' by Chris Marker. This film is all about computers, human memory, and it is one of the most powerful contemporary works on the notion of crime, the crime of Okinawa.

MS: In the Documenta-Halle, the 'Kino', the works of some Net-artists are presented. Normally, this work is viewed within a Net-context, but here they are presented off-line. So they have become frozen artworks. Has this been done on purpose, in order to stop visitors surfing, reading their e-mail, or looking at Playboy? You wanted them to stick to the context of Documenta. But some of these artworks are indeed organisms, which are functioning best within their 'natural' environment, the Internet. This type of communication art is not ready yet?

CD: First, this was the decision of the curator, Simon Lamuniere, to

have frozen screens, and not to have people using the computers as telephones. This was an esthetic and also an economic decision. Secondly, there is also a problem with artists working with the Net: why are they so easily restituting the museum and the object imitation in such a mobile medium? The most complex and challenging work on the Net, and the only one which is not frozen, is the 'Equator Project' by Philip Pocock and others.

MS: The Bandwidth-project here is trying to make power structures visible which are invisible to most of us. Saskia Sassen spoke in her lecture about the privatization of public space. There is no accountability anymore. Do you see the public space being more and more endangered?

CD: The bandwidth problem is one example of this global phenomenon of the privatization of public space. I can't come up with a solution. Yet I am not too anxious. Maybe, the figures shown here about the economic power behind all this are surprising to many people, especially here in Germany, where one is so used to the Habermas distinction between the public and private space. But it is no longer helpful to extend to the outside the bourgeois distinction between the public, which is salon, and the private, being the bedroom. People are surprised if you tell them that the atrium of a bank or a shopping mall is privatized public space, occupied by private police. The same holds true for a street full of advertisements: it is not a public space anymore. You can discuss this space, being invaded, both ideologically and physically, which is becoming invisible also, dealing with virtual qualities. This is what makes the art of the seventies problematic, because it was done by people who believed that because they were acting outside of the museum walls they were automatically critical, successful or efficient.

MS: The sphere of the private, the livingroom and the bedroom, is now also being invaded by home shopping channels. Your home is becoming one big push button, saying 'Buy!'. This is the cyber-orgasm of people who are now putting money into these new technologies. So even your home will not be private anymore.

CD: Yes, but people are developing ways of protection, barriers against this. At the same time you can discuss what kind of public space the big American museums are, since they are completely controlled by trustees. What kind of public space is this? Who is deciding about the collection, etc? This is one of the most complex phenomena at the end of this century, this permanent renegotiation of private and public space. Related to this, are many recent, social phenomena where people are creating new forms of intimacy, sometimes under severe circumstances of deprivation.

MS: New technologies also give people the possibility to become broadcasters themselves. Artists also want to be producers and distributors themselves, and not be dependent anymore on the 'sacred' art institutions. We here demand more bandwidth, but what effect will this have on the art industry?

CD: The art scene is full of symbolical and imaginary order. And I am afraid that the fetish is a very strong component of this scene. The disappearance of galleries and museum will not happen overnight. I am not so mechanistic, but I do believe that a more open and accelerated circulation of information and activities could diminish the privileged place of certain institutions. Again, this is not new. Works from the sixties and seventies have this dimension of the activity, the development of a process, which has been, at the best frozen, at worst completely erased by a certain way of presentation. The reproduction/registration of these works are sometimes more understandable, more accessible in the form of tapes and pictures. With the development of the culture industry, it became more and more obvious that the museums became places of cultural consumerism, without quality, quality in the meaning of Robert Musil. Without the power of imposing a specific quality. As an alternative, the phenomenology of the place could answer the phenomenology of the work. This is much more challenging then going on building boxes again. Museums today tend to become a space of order and power at the very moment all this is vanishing. As far as I know, a museum means a permanent space which is hosting a collection which has been put together by a group of persons according to a set of rules. You now have many places which are called museums, but where nothing is permanent. The building was so expensive that there was no money left for the collection.

We should perhaps going back to the first idea of the museum, the one in Alexandria, which was well known as a meeting place of the Muses. I am afraid we do not have Muses anymore, but the concept of the museum as a meeting place, which is a little distant from the immediate resolutions, which is for me the definition of a critical space, could be, again, a very interesting possibility.

MS: A last question: would you like to have more bandwidth yourself?

CD: Is it very important to have more bandwidth, but we should also think of alternatives, of situations where there are no computers at all. To take a step back, and asking also for more 'bare feet-technology'. And again, not being mechanistic. Access might be a human right, but we should also be able to articulate the dialectics of those without access.

(transcribed and edited by Geert Lovink and Patrice Riemsens)

27.0

<nettime> interview with ariella azoulay

From: Geert Lovink

To: nettime-l@desk.nl

Date: Mon, 28 Jul 1997 15:03:16
+0200 (MET DST)

Jerusalem, the Internet and 'other spaces'
An interview with Ariella Azoulay
By Geert Lovink

Outside Hybrid Workspace, Documenta X, Kassel
July 23, 1997

Ariella Azoulay is the director of the Program for Curatorial and Critical Studies at the Camera Obscura School in Tel Aviv and studies in Paris. For many years she was director of the Bograshov art space in Tel Aviv. Her article "Clean Hands" appeared in the documents 3 publication. In her 100 days lecture, Ariella Azoulay spoke about Jerusalem and the multiplicity of spaces in this city. She also showed the work of the two Israeli artists Aya and Gal who now have a website where they present their work being shown at Documenta X. You can see and hear the 100 days lecture of Ariella Azoulay at: http://www.mediaweb-tv.de/dx/0721/gaeste_frame_c.html Geert Lovink: In your 100 days lecture you mentioned Foucault's concept of the 'other space'. You related this to virtual spaces. On the other hand you spoke about a very real space: Jerusalem. Has this 'other' space an in-between character or is it indeed different?

Ariella Azoulay: I wanted to ridicule this concept. Foucault used this term for the first time in the sixties, in a lecture he gave to architects. He referred to specific types of spaces -- prisons, schools, etc. He wanted to describe spaces which exist within the social space, but which have another logic. The way you enter is different, there is control over the borderlines, control by subjects, by people. I think Foucault missed something here: maybe he could not think of it. I am using the hand as a main framework and perspective to analyse activities within spaces. The hand is an accessory which permits one to go in, and disconnect from spaces and objects. When I am speaking of the hand as a slave of two masters, I am putting the subject and the space in relation to allow navigation between spaces, objects and people. In this way, I am deconstructing the subject as a metaphysical entity. As I am speaking about space, everything can become 'heterotopia'. The subject is also a part of other spaces. Sometimes my hand is part of this space, sometimes it is in the (virtual) other space. We cannot create clear demarcations. We are, in fact, speaking of a network of relations which permits the interference between objects, subjects and spaces.

GL: In opposition to your view is the idea that cyberspace is a utopia, a dislocated environment one emigrate to and have multiple, fluid identities. Disconnected from the body, the pure spirit can reside there, forever. In your model there are many more layers and you switch from the one to next.

AA: The fantasies of the cyber ideologues are exactly what I am trying to escape from. In my view there are no parallel worlds. I am all the time in-between these worlds. In our postmodern reality we are constantly in-between. But we have so much ideology that pretends we can choose: to be in this or that world. It is the ideology of either-or. In reality or in cyberspace. Do I want to be a consistent subject with a history and biography or do I want to invent myself all the time? I cannot be both. We are compelled to make choices, to affirm our subjectivity. I try to escape this. For me, the choice is in the navigation through multiple spaces and moments.

GL: For the virtual class and its digital artisans, the conflict between Israel and the Palestinians seems so ancient and anachronistic. The fight over such a small piece of land -- and geography in general -- seems so futile, so atavistic. I am not so sure if this is the right view on things. But there is some truth in it. The future frontiers in cyberspace and the conflicts over land seem so distant from each other.

AA: It is a very delicate question. You should behave in a prudent way. I must be very careful not to play into the hands of the government by saying that land is not important. If not, then why should we give the Palestinians the land? If national identity is not important, why then should we recognize the Palestinians as a national subject? I find myself obliged to be in favour of national identity because this might be the only way to stop the occupation. But of course I cannot believe in it.

GL: It is said that the gap within Israeli society is growing between those who live in very modern circumstances and others who pretend to live out of the present, in some imaginary, religious time frame.

AA: Most Israelis are living under postmodern conditions. They are completely intertwined in the Western networks of globalization. At the same time, many of them want to impose an ideology which is in conflict with their own daily practice. They are selling arms to Micronesia. The moment you pick up the phone, you are living two identities. You are here and your voice is there. Your identity is not one entity. When it comes to history and national identity, they want to impose one story and erase the different, other spaces in order to homogenize the story. Today we are facing the conflict between the heterogeneous spaces and practices in which we are living, all of us, and the desire for the one homogeneous space and identity.

GL: In your lecture, you urged us to look at the present of the city of Jerusalem. Only then might we get away from the homogeneous claims of those who are either captured in the past or those who are feverishly preparing for the Messiah who might arrive tomorrow.

AA: What is paradoxical here is that while I am speaking in favour of 'other spaces', it seems like I am utopian. But the heterogeneous spaces are present; a great variety of relationships exists, even between Israelis and Palestinians. It is impossible to speak about variety. We have to describe everything within this big paradigm of the conflict. The 3000 years of the existence of the Israeli presence in Jerusalem and the many centuries of Islam presence are metaphysical subjects. Beyond the concrete world. But since the Enlightenment, the French Revolution and the birth of national identity, we are living under the regime of the subject. The subject is a metaphysical entity which does not live in the present. When I see people on the street, I do not see subjects. But we are all the time called to affirm ourselves as subjects who know to choose, as if we were outside of the world. Subjectivity is what prevents us from seeing our presence in the present. We do not have any authorship of our actions. We are acting on the world and we are being acted upon by the world. All the time you are trying to observe where there is an 'ouverture', in order to multiply the space where you are living in, not to reaffirm the one space of your subjectivity which is beyond the world.

GL: What is the role of the Internet in all this? Has the hype arrived in Israel?

AA: I have no statistics. There is more and more interest. I know some artists who are working with the Net, like Aya and Gal. There is a magazine now called 'Captain Internet'. In the art world it did not arrive in a big way. The hegemonic Israeli art is painting. For me it is interesting to see how this CD-ROM installation of Aya and Gal is looked upon here in Kassel. It was conceived as a driving tour around the YMCA-Tower in Jerusalem. Their 'other space' is now transplanted into the space of Europe, of globalization, spaces evoked very loudly in the Documenta. The passage of the work from Jerusalem to Kassel only underlines the impossibility of the one point of view, which is the view from above, from the outside.

(edited by David Hudson)

28.0

<nettime> interview with lucheazar boyadjiev

From: Geert Lovink

To: nettime-l@desk.nl

Date: Tue, 29 Jul 1997 11:38:21 +0200 (MET DST)

How to turn your liability into an asset
Contemporary art and the political and economic crisis in Bulgaria
An Interview with Lucheazar Boyadjiev
By Geert Lovink

Hybrid Workspace, Documenta X, Kassel
June 20, 1997

Lucheazar Boyadjiev (Sofia, 1957) is working currently as an artist. His background is studies in art history and theory, pursued both in Bulgaria and the United States. Recently he had shows at the 4th Istanbul Biennial, Chicago (Beyond Belief in the Museum of Contemporary Art), Liverpool (at LEAF 97), in Koeln and Berlin, and the annual exhibition of the Soros Foundation in Plovdiv.

Geert Lovink: Could you explain us the current situation in Bulgaria from your point of view? - For a long time, the Bulgarian communists have stayed in power, after having changed their faces. Recently, a lot has happened in South-East Europe... the demonstrations in Serbia, the first non-communist government in Romania, anarchy in Albania... What is the reason of the apparently unique position of Bulgaria?

Lucheazar Boyadjiev: The more time passes after 1989, the more differences there are between each country in Eastern Europe. In the past, Bulgaria had a privileged position, in terms of being one of the closest allies of the Soviet Union. The country enjoyed an almost free supply of raw materials, crude oil, electricity. An utopian situation, having no worry about how to produce and make a living for its citizens. Now, it looks as if time has stopped after 1989. We realized this only recently. On the surface, a democratic reform took place. A free-market economy was introduced, of which I am not a fan, but which seemed to be the only way out of the deadlock. As it turned out, there is no capitalism, so consequently, there is no opposition to capitalism. This applies also to the social situation. A redistribution of the old money of the regime is now taking place among its loyal followers who are now top bankers or mafia leaders. This is not capitalism, it is Monte-Carlo money. Easy come, easy go, no re-investments. In the 1994-1996 period there was a full-fledged socialist government in power which had no agenda whatsoever. It supported the infrastructure of the organized crime. At the end of 1996 there was a severe banking crisis. This government was sticking to the state owned property, lending money to non-productive sectors in order to hold down the social unrest. The result was hyper-inflation, each day new rates were issued, five or ten times higher than the day before, a situation other countries had been through five or six years ago.

This situation resulted in a lot of street unrest in January and February, which started with people breaking into the parliament.

GL: It has been said that the protests in Sofia were inspired by those in Belgrade. Through the television images one got the impression of a large, diverse and creative movement.

LB: The situation in Belgrade was totally different because in Serbia there were legitimate elections and the results were simply not recognized by the governing power. In Bulgaria there were no elections. People went out on the streets simply because they could not take it any longer. Given the quality of life, if I can permit this expression, you can either fuck or eat. You can not at the same time buy condoms and meat.

In those weeks there was a great feeling of unity on the streets. It turned out that there was a new generation of students. Unlike the 89 generation, the new students are not leaving the country. They want to stay, work and have a decent life. They are fully aware that no matter who comes to power, they will be corrupt. Like Jenny Holzer's slogan: 'Abuse of power comes as no surprise'. These students will go on strike again. As of July 1st Bulgaria will have lost its independence. It will be put under the control of the International Monetary Fund. We are going to have a currency board and the Leva will be tied to the German mark. It is

going to be hard. But ironically, it is a way of having a tangible feeling that somehow there is a relation to the world. All East-European countries want to become part of NATO or the European Community, or of both. No one is inviting Bulgaria, yet we are still discussing the possibility to join in.

There is this utopian feeling that all things will change overnight and everything will be alright. So there are illogical emotions towards Western Europe and towards the rudimentary remains from the distant past, like the former monarch, who showed up in Sofia a year ago, with huge masses on the street, simply crying on the streets. But he never returned - clever guy.

GL: The media situation in Bulgaria seems to be mixed: lots of radio stations, software piracy, loosening control of the State over television, some Soros publishing activities, combined with a considerable amount of chaos. Is this correct?

LB: Absolutely. After 89 the student TV-programme Kuckkuck made a perfect simulation of a news announcement concerning a nuclear accident on the Danube river. It was so convincing that people behaved just like after Tchernobyl! This programme was immediately stopped. The state channels became more and more commercialized. The few private channels are also not of much help either. The only useful media are some private, independent radio stations.

Recently, there was a report in Nettime about software piracy in Bulgaria. Of all the Comecon-countries (the former Soviet equivalent of the EC), Bulgaria was allocated the task to develop computers. Funny enough a factory for hardware was built in the village of our former dictator, just to show how progressive he was. The computers they produced were not of high quality. But there were a lot of well educated programmers, which were not allowed to work on their own programs. Industrial espionage was heavily encouraged and the Bulgarian spies were given the task to get hold of software. That led to programmers not working on their own programs but breaking into other people's programs. As a sort of revenge they created a lot of computer viruses. Some of those are still around. That tradition continues: a group of youngsters in the Black Sea city of Varna was arrested recently. They managed to steal the codes from credit cards of tourists. They used these cards to order computer parts through the internet in the United States. They were so confident that they gave their own home addresses for the parts to be delivered. Till somebody got a Christmas card from a company he did not know at all, thanking its best customers. That's how it was traced back.

GL: What the current influence of computers and new media on the arts and culture?

LB: It is growing. Recently, three media labs opened in Sofia. In the past it was stagnating. Now this is, again, a substitute for a physical reality. When you have a deficiency of the physical reality, you have some hopes that in the virtual reality you may find some compensations. For example, in Bulgaria there is no museum of contemporary art, for the good or the bad. One could make probably make a virtual museum and appropriate some existing space, make a CD-ROM, a website somewhere. Almost like a computer game. Video is also compensating for the lack of possibilities. It is a symptom of crisis and of a utopian hope.

GL: Now that the production is almost at ground zero and the country is bankrupt, virtuality seems the only solution. Is this what you are saying? And what is the role of the artist in all this?

LB: Everything that could be sold is being sold and this is the only way to make fresh cash, as they say. Bulgarians have this survival capability, which is very high. The absurdity is taking place on many levels, not only in the media, the economy or the social situation.

Concerning art, in the past in Bulgaria there was no dissident movement. The regime found flexible ways of accommodating deviations in the sphere of art. Non-conventional art started in the mid-eighties. It was not underground by any definition. You cannot really say that it is backward. In any case, there are not more than 25 to 30 people working in the field of contemporary art. Then comes in the Soros Foundation and its Centers for Contemporary Art. When the Center in Sofia was about to be opened, in early 1994, the Soros Foundation itself had changed. George Soros had given more authority to the local branches. The Sofia Center is an outcome of this bigger power of the local branch. It was established by the local office, not by the international network. Suzy Meszoly and the headquarters in New York. The good thing is that it has more programs, related to theatre, music, literature, not only visual arts. The bad thing is that it was quite provincial. It took them four years to make more relevant exhibitions. Bulgarian art is always first and foremost content-oriented art. It does not really matter what the medium is. The message is one of absurdity. How to turn a liability into an asset. The best Bulgarian art deals with this aspect. A liability in terms of

inferiority, identity or provincial complexes, is turned into a bombastic statement or one sort or another.

GL: How did the artists you know responded to the current economic and political crisis?

They responded in a very direct way. For about two months, we had a special meeting at 4 p.m. each day, in front of parliament. Artists would meet and have a lot of fresh air, jump up and down and demonstrate. We used cans full of coins to produce a lot of noise. The big change compared to 89 is that people, artists including, can change things. After these seven years of having simulated reforms, without actual change, people all of the sudden became dissidents. They lost all their feelings of nostalgia for the security of the past. Unfortunately that also implies to the word socialism which is compromised in many ways. A new party was founded in the winter and is already called in the parliament 'the Euroleft'. It brings together former socialists, liberals and intellectuals. It is a significant sign that very soon there will be the possibility to name things with the proper name. Soon it will be possible to work on alternatives and create progressive, radical movements, without being immediately branded a communist.

GL: Will the World Bank also take over the branch of contemporary art? You have been stating this in the catalogue 'Menschenbilder - Photo und Videokunst aus Bulgarien', an exhibition organized by the IFA-gallery in Berlin, held in february-march 1997.

LB: Traditionally, Bulgaria has been in and out of its own history, as well as in and out of European History, as if it was a supermarket. The country has always been performing better when it was not independent. Whenever it was part of a larger empire, be that the Byzantine, the Ottoman, or the Soviet Empire, or an ally to Germany in two World Wars and now (it has tied itself up to) the German mark... My only suspicion is that we have always tended to side with the losers. I don't mean to offend the Germans, but I would hate to see this happen again.

If you are familiar with the Moscow conceptional circle of the late eighties and early nineties, approximately over a hundred people... The only people that remained as a presence in contemporary art in the West are Kabakov and to a certain extent Dimitri Prikov and the Medical Hermeneutics. There is a lot of interest and the potential for reciprocal exchange. The reason is that there is no infrastructure in Russia. The same holds true in Bulgaria. There is interest for not more than two artists at a time. If it is ever there it is stable because it is based on individual artists. We certainly cannot sustain reciprocal exchange. We do not have any infrastructure to speak of. Outside the Soros Center there is hardly any sponsorship for art. The annual budget of the Soros Center is probably ten times larger than that of the Ministry of Culture. So I developed the idea to have an international curatorial board, to control contemporary art in Bulgaria, like the currency board. It would be easy to fill up an exhibition hall. Than you start sending information, right now the most important aspect: exchange of information. Not necessarily for promotional purposes. Just to keep the communication lines open. Every visitor coming to Bulgaria is influencing the situation there, in a good and in a bad sense. People tend to be disoriented afterwards. To avoid this problem, we could have an international board. Would you like to join?

(edited by Patrice Riemsens)

29.0

<nettime> interview with Tom Keenan

From: Geert Lovink

To: nettime-l@desk.nl

Date: Fri, 1 Aug 1997 16:34:55 +0200 (MET DST)

Note: Hallo from Workspace. At this moment the group 'Deep Europe' is here. Besides this, we concentrate on the newsgroups which are already operational at <http://www.documenta.de/workspace>. Please join us there. This is also an experiment for a (possible) new interface for the nettime community. From then on we will have many parallel newsgroups, not just this one channel of the mailing list. The ultimate aim will be to serve our critics, the poor ecologists that suffer so much from the info overload disease. In the future they will no longer feel the pain of deleting valuable documents. They can surf through the newsgroups and feel

free and healthy!

- Geert

Media Wars and the Humanitarian (non-)Interventions

An Interview with Tom Keenan

By Geert Lovink

July 12, 1997

At Hybrid Workspace, Documenta X, Kassel

"Thomas W. Keenan teaches at the Institute for English Literature and Media Theory at Princeton University. He has translated the works of philosophers such as Derrida and Foucault and is the author of significant articles on deconstruction and postmodernism. He has expressed his views on current topics such as AIDS, armed conflicts, urbanism, new technologies, multiculturalism in the age of globalization, etc. He contributed to the catalogue of an exhibition at the Fundació Antoni Tàpies in Barcelona with an article on the future of the museum as an institution. His most recent work, *Fables of Responsibility: Aberrations and Predicaments in Ethics and Politics* (1997), has a decidedly political orientation. Keenan is presently writing a book on humanitarianism and the role of the mass media, based on the media coverage of United States military intervention in Somalia, Rwanda, and Bosnia-Herzegovina."

(official documenta info)

Tom Keenan was one of the organizers of the 'Data Conflicts' conference on (new) media and politics in Eastern Europe which took place in Potsdam in December 1996. Tom's 100 days lecture "Publicity and Indifference: Live from

Sarajevo" is available on real video. He's promised to send the text of the lecture to nettime:

http://www.mediaweb-tv.de/dx/0712/gaeste_frame_c.html
Geert Lovink: At this moment the bandwidth campaign is going on here. What is your view of this claim?

Tom Keenan: It is a good idea to stress the topic of the politics of cyberspace. Not merely the ritual formulations about the need for universal access, which has become a slogan in the United States. Not just 'We Want More Bandwidth' but 'Bandwidth' as such. Last night, Saskia Sassen spoke about electronic space and the formation of new claims. She talked about a host of new political actors, both of the corporate multinational type and the local disadvantaged groups. But I was troubled by her notion of presence, which I understood as the public space, the city, as a space of presence into which actors enter and present themselves. But the idea of 'self-presentation' brings up all the questions of the Self, identity and essence. 'Because I am who I am, I make this demand for articulation, expression, access... bandwidth.' After 30 years of philosophical criticism, the fabled deconstruction of the metaphysics of presence, maybe we have developed new ways of (defining) what a claim is. For me 'We Want' means: precisely because I don't have and take for granted something that is mine as a naturally given possession. Because it is not here now, I want it. That is a claim without any ground or basis in the present. It is a projection, a desire, articulated in relation to something absent. It does not mean that I just want it for me. It would be an achievement, an attainment, a conquest to get bandwidth. It will be the object of political struggle. It will be a creation, not something which was already yours, but which you just did not have yet. It will cause trouble, it will invent something, disrupt; it will fabricate something new.

GL: What will be the topic of your 100 days lecture?

TK: Tonight I will be talking about the role of the television news media in the conflict in Bosnia. We now understand that fighting takes place not just on the street, between bunkers, with artillery, but with the 'artillery of the press'. The media as weapon. I am trying to understand two conflicting interpretations of the role of media in contemporary warfare. One school bases its claim on the Gulf War and the conflict in Somalia. People understand this as the causal power of images. If I show something on television, then something is bound to happen. Sarajevo seem to present the counter to that argument. The more things were shown on television, the less anything happened. There was this notion that television induced a narcosis, a stupor or voyeurism, which deprived us of the capacity for action, rather than spurring us. An example would be Snipers Alley in Sarajevo where several cameras and reporters of the international news media waited for people who were certain to be shot if they walked across this street in daylight. Both the camera team and the UN was in the same voyeuristic position as we were. There is a generalized pleasure in viewing. A strange kind of intervention. One has a sense here of an omnipresence of media as entertainment, even for the so-called

victims.

GL: The War in Bosnia did not have a mobilizing effect. People could not identify themselves with any one of the parties. They all seemed victims and guilty at the same time. There was a similarity between the 'passive' behaviour of the television viewers and the incapability of France, the UK and the UN to stop this war.

TK: There is a direct analogy between the semi-distanced position that defines that of the news media. That is part of a 'journalistic' ideology and self-understanding to not get too involved. Certainly in Bosnia journalists played with this. A lot of them became less than detached. A feeling of involvement emerged, but structurally, the position of the media remained analogous to a military force that intervenes on humanitarian grounds, claiming strict neutrality among all the parties. We treat this one the same as that one, which is exactly the structure of the camera which looks at all potential subjects with a leveling force. It does not distinguish between the images that it presents.

We need to refine the notion of passivity. There is no such thing as passivity or inaction. The arrival of the cameras, like the arrival of thousands of soldiers, hundreds of NGOs, relief agencies, Red Crosses. All of those interventions transformed the situation on the ground and on the screen. In the same way as the presence of the camera induces certain events. There is a magnetic appeal there for things to happen. Likewise, the passivity of the humanitarian, inadvertently, leads to a transformation of the situation.

GL: Still, we have to face the fact there was no large anti-war movement as there was in the days of Vietnam.

TK: The outcry did not occur. What energy there was, was immediately rechanneled into a humanitarian response. Rather than saying, 'We need to intervene, we need to stop the genocide', we said, 'Poor, suffering people need food, help, shelter, tents. There was an opportunity, a vehicle of expression, but it inadvertently become a pro-war movement. It began prolonging the war by stabilizing certain zones of conflict, by rewarding the clearing of populations on ethnic grounds. By financing and feeding, the humanitarian efforts rendered unnecessary a military and political intervention and offered an alibi.

GL: The situation in Bosnia is contained now, but a lot of the issues are still open, not only the media question. New facts are being brought up, as in the case of Srebrenica, where the Dutch battalion 'witnessed' the slaughter of thousands of civilians. Or the topic of the rising power of NGOs and their involvement in those conflicts.

TM: It is interesting that this very weekend we see once again the return of the international news media to Bosnia in the days following the arrest of one indicted criminal and the killing of another. The purest indicator being the return to Sarajevo of Christiane Amanpour of CNN. There is the story that in the Central Operations Room of the Pentagon there is a map, with little pushpins, to keep constant track of Christiane Amanpour. As a military event, the location of this reporter is considered an item of national security.

NGOs represent a very radical step: the notion that international politics can be conducted by non-state actors. Foreign relations are no longer the province only of states, diplomats, militaries or of transnational corporations. Other parties can cross borders in an organized way and intervene. The risk that brings with it is the ideology of humanitarian neutrality or non-partisanship. When they intervene they always take sides which gives the most to the dominant regional force, the bad actor. One has to compromise with the dominant power. What is astonishing is their profound immunity from critique. If there is a contemporary sacred cow, it is humanitarianism. The only ground, at least in the United States, for criticizing a humanitarian agency is that it wastes money. For every dollar we gave to save the children, 50% of it went to pay staff. In fact, many organisations are too effective. Their effectivity consists in handing over relief goods to the parties that are by and large responsible for causing the shortage of food and medicine. And in the willfull blindness for the non-intervention intervention strategy. That is where a critique would have to begin. To their credit, there are maybe one or two brave human rights organisations. I would mention African Rights in London, which published in November 1994 an important and still underrecognized white paper called 'Humanitarianism Unbound', which tries to understand the lack of accountability of NGOs in crises like Bosnia or Rwanda. There is an increasing state-like behaviour of non-state actors.

One of the places to organize this kind of critique would be around the notion of 'independent media'. We are in a conceptual bind right now. We have inherited the notion from the campaigns against communist dictatorships where the state was seen as absorbing or preventing the creation of any public sphere or civil society. Western or transnational agencies invented the notion of independence in relation to the state,

which was seen as a totalizing force. Independent media became simply anti-state press agencies. Now the number of actors in the former communist states has multiplied in a way which is hard to calculate. UN, EC or Soros have a very hard time understanding what independent might mean in relation to a state which is no longer simply totalitarian.

In Rwanda, which was not a communist state but a one party state for a long time, independent media were created and fostered after the 1991 agreement between the warring parties. Roughly 90% of the money went to incalculable extreme political movements, mostly radio, run by the most militantly fundamentalist (Hutu) militia. Year after year, there were reports back to the United Nations about the success of the independent media project. Many voices were represented, etc. And it was precisely those media that fostered, and in some cases even organized genocide in Rwanda.

(edited by David Hudson)

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<nettime> Interview with Ken Jordan
From: geert
To: nettime-l@bbs.thing.net
Date: Mon, 08 Mar 2004 15:57:53
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ASN: Reinventing Social Networks
Interview with Ken Jordan
By Geert Lovink

Mid 2003 a wave of excitement over something called the Planetwork conference in San Francisco reached me. Apparently an alternative and innovative attempt was under way to redefine the Internet, a medium so much plagued by corporate and state control, trolls, spam and viruses. Planetwork was founded in 1998 by Erik Davis, Jim Fournier, Elizabeth Thompson and David Ulansey. It is a network in which activists mingle with technologists. Its aim has been to connect issues of global ecology and information technology. Politically speaking Planetwork is a civil society initiative that strategically positions itself as part of Silicon Valley, while at the same time celebrating the Seattle protests against corporate dominance. A typical post-dotcom phenomena, one could say. They are not so much driven by selfish libertarian greed, as once propagated by Wired. Rather, they are an incarnation of the hippie values and ideas that once circulated in the Well. I know, in California such distinctions may seem problematic, but it is nonetheless important to stress that there is still, or again, a progressive agenda within the IT-sector.

The first Planetwork conference took place in May 2000. As a result of this meeting a LinkTank group was formulated, resulting in a white paper entitled The Augmented Social Network: Building Identity and Trust into the Next-Generation Internet. The Augmented Social Network (ASN) is a proposal for a next generation online community that would strengthen the collaborative nature of the Internet, enhancing its ability to act as a public commons that engages citizens in civil society. How can the Internet revitalize democracy? ASN is not a piece of software or a standard as such but rather a techno-social contract. One could also see the proposed network of trust as a set of rules, a (belief) system hardwired in solid social relationships. This meta aspect of ASN doesn't make it easy to understand or to develop. The paper was presented at the PlaNetwork conference "Networking a Sustainable Future" in June, 2003. It's available as a PDF at <http://asn.planetwork.net/whitepaper.html>. An HTML version is at: http://www.firstmonday.dk/issues/issue8_8/jordan/index.html.

New York-based Ken Jordan is one of the ASN authors (together with Jan Hauser and Steven Foster). Ken is a pioneer of Web-based multimedia. In 1995 he led the development of SonicNet.com, one of the first online music zines. In 1996 he was involved in the general interest zine Word.com and the action sports site Charged.com. In 1999 he co-founded the alternative global news portal MediaChannel.org. He is currently a writer and digital media consultant. In arts and theory circles he is known for Multimedia: From Wagner to Virtual Reality, an anthology (co-edited with Randall Packer) that traces the 'secret' history of digital multimedia.

With Ken Jordan I discussed the call for 'trust' and the question of sustainable social networks. Is the Internet consensus culture cure or

disease? Instead of merely posing the 'power' question, like in the case of ICANN and WSIS, the ASN initiative points at exciting conceptual realms out there in which civil society is not just a user, not a victim of governments and Microsofts. Instead, it positions itself in the driver's seat and takes place at the drawing board of the network society.

GL: Ken, what motivated you to develop the proposal for an Augmented Social Network?

KJ: The way information is organized, who has access to it, and under what circumstances access is permitted -- these questions are central to how power manifests in society. Digital technology is already transforming the way we engage with information. Our communications tools are shifting the political landscape in ways far more profound than what is suggested by, on the positive side, MoveOn.org, or, on the negative side, Carnivore and its intrusive, controlling peers. But while the consequences of living in a 'network society' have received attention, in your writing and elsewhere, we've barely started to discuss how digital technology could evolve, over time, to contribute more effectively to democracy.

Software, by its nature, is programmable. So doesn't it make sense for civil society advocates to ask what we want software to achieve, see if the products available meet those objectives, and, if they don't, attempt to build ones that do? For some reason, especially since the late 1970s, the active assumption has been that business and government will design our digital communication infrastructure for the rest of us. Useful tools, it is assumed, will magically appear. Almost no one pays attention to the public interest issues around our communications tools until after the new technologies are introduced, and their benefits or dangers become clear. Civil society groups like Creative Commons, the Electronic Frontier Foundation, and EPIC spend most of their energy reacting to technical innovations that have already been prototyped and released. It has been nearly a decade since the Web ushered in the era of popular digital culture, and we are increasingly aware of the capabilities inherent in information technology. But where are the civil society advocates who are proposing and developing next generation infrastructure and software in the public interest? I mean, not only faster bandwidth (or insuring the protection of freedoms we already have, like downloading media files), but new technology designed to better support democratic engagement in communities and governance.

GL: Given the importance of networks in society, and the way that networks contribute to democratic action by challenging traditional concentrations of power, you would expect attention to be given to the design of tools that improve the efficiency of creating human networks.

KJ: The Augmented Social Network is meant to be one such attempt. It focuses on the issue of how your identity is represented in the digital space, and what that representation should enable you to do. In particular, it addresses how to find others online with similar, relevant interests or expertise, in a context that engenders trust, so that you can form groups with them more effectively. It's a technical architecture for an Internet-wide system that enables appropriate introductions between people who share affinities through the recommendations of trusted third parties. It is Internet-wide -- rather than a closed, proprietary system -- in order to connect people across divergent social networks. It would also support the distribution of media and the creation of ad-hoc groups using the same Net-wide recommendation system.

GL: Could you give me an example of how it works?

KJ: We present a number of detailed scenarios in the white paper, but here's a simple example. Suppose you're working on a solar energy project and need to find someone with very specific expertise to answer a difficult question. You post the question to the three solar lists you are a member of, you use Google, but you don't find an answer. The ASN would allow you to pass the question forward through a targeted series of friends-of-friends who are solar experts, in a semi-automated manner, crossing the borders of distinct social networks, vastly increasing your chance of connecting with someone who can help you.

Another example: you are looking for someone to help execute a solar energy project in Honduras. You have lined up the funding, but you need an engineer on the ground in Honduras who has experience doing solar projects. The ASN would enable you to connect to an engineer with the appropriate expertise through a series of third party recommendations, so you can feel with some certainty that this person can be trusted.

The idea is to take technology that is already developed, that already works, and put it to use in the public interest. It would require the adoption of a set of standards and protocols, and the writing of some software applications. But the ASN is more the repurposing of existing

technical systems than the invention of something new. And it would provide crucial functionality to support a wide range of progressive initiatives, from complimentary currencies to alternative media to chaotic (distributed) governance to grassroots organizing. When we presented the ASN at the Planetwork conference in San Francisco last June, its value in all these areas was apparent.

GL: Planetwork was a hybrid post dotcom and post 9/11 conference, that perhaps without GW Bush would not have taken place. Do you agree? It seems like an exciting coalition between technologists and activists. Hopefully more than a nostalgic return of the sixties.

KJ: The first Planetwork conference actually took place in May 2000 charged by the energy that followed the WTO protests in Seattle. A number of people involved peripherally with the annual Bioeconomics conference, which focuses on new environmental technologies that promote sustainability, wanted to bring that work into a dialog with the emerging information technologies. There was a strong, visceral sense, especially after Seattle, that we need to shape a practical alternative to top down, corporate globalization and that this alternative has to be grounded in emerging technologies.

There's been a bias on the American left against computers, in general, and the potential for digital communications to contribute to civil society, in particular. In the popular left imagination, computers start with two strikes against them: they were birthed by the military, and they spread through the relentless marketing of soulless corporations. Moreover, having access to computers meant an additional budget line for progressive groups already stretched too thin -- which implied that they were tools for the privileged. The dot com boom only reinforced this impression, with its emphasis on stock options rather than the public good. For these and other related reasons, there wasn't much contact between progressives working on issues like the environment or global justice, and IT professionals in Silicon Valley.

Planetwork deliberately aimed to make links between these two cultures. Some 500 people attended the conference. I wasn't there, but I heard from many who went that it was a galvanizing moment, opening their eyes to possibilities they hadn't considered before.

GL: How exactly did Planetwork lead to the ASN proposal?

KJ: One of the people there was Brad DeGraf, a pioneer in computer animation. It struck him that what we need is a kind of green, global justice AOL, a communications infrastructure that would enable members to coordinate their actions politically, and aggregate their financial power into a force for change. He proposed this idea to two of the Planetwork organizers, Elizabeth Thompson and Jim Fournier, and various others he thought might be interested, including me. This led to a weekend brainstorming session among the redwoods in Ben Lomand, California, in September, 2000. 25 people attended, a mix of IT professionals, environmental activists, independent media pros, and a couple of experts in socially responsible investments. About two thirds came from the Bay Area, the rest from the East Coast.

It was a freewheeling, dynamic conversation -- unlike anything any of us had been part of before. At the time, activists and technologists rarely discussed the blue sky possibilities for digital communications. Of course, by that point environmental groups had started to use the Internet - the success of Seattle was due in good part to email and the Web; the IMC launched during Seattle -- but in these cases activists were using existing tools already common in the business sector. They weren't thinking about next generation development of applications and infrastructure, the way IT people do. At the same time, IT engineers rarely discussed with activists their long term strategic objectives, how they intend to build a movement.

GL: Even today we face a gap between digital and activists worlds, isn't it?

KJ: This first meeting of the group, affectionately nicknamed the Web Cabal, led to another half dozen convenings in San Francisco and New York over the next year. The initial 25 participants extended to a total of about 50. We quickly moved away from the notion of a centralized, AOL-like infrastructure to exploring different models for a distributed, global, targeted communications network a next-generation Internet honed to serve civil society. This system would not only provide a platform for activists (and all citizens) to meet, communicate, and organize much more effectively, it would encourage the use of complementary currencies and other alternative forms of exchange.

In early 2002, two Cabalists, Jan Hauser and Steven Foster, were asked to write a white paper describing the rough technical architecture such a system would require. While many in the group contributed ideas, Jan and Steve had done most of the heavy lifting to map a practical

technical architecture. Jan had been a chief architect at Sun for 15 years, and Steven is the matching technologies expert who did Veronica, the popular pre-Web Internet search engine. At the Planetwork conference, actually, Jan gave a keynote speech that proposed an interactive P2P communications infrastructure as an alternative to centralized, hierarchical, broadcast media. The ASN brought together ideas Jan had been playing with for a while. The two finished a draft in the summer of 2002. I began to write a new version of the white paper in the fall, made the politics overt, added theory and context, while referring to their technical draft and consulting with them and Neil Sieling -- another Cabalista -- for feedback.

A draft of the paper, titled "The Augmented Social Network: Building Identity and Trust into the Next-Generation Internet," was circulated to the Web Cabal, now formally named LinkTank, in the spring of 2003, and Jim and Elizabeth decided to make it the centerpiece of the second Planetwork conference, which was set for June. Jan, Steven and I presented the paper there, and it was later published by the web journal First Monday.

GL: Where is the ASN initiative at the moment?

KJ: The ASN is a blue sky vision for the future of online community. It stakes out some conceptual territory, presenting a civil society vision of how the Internet could evolve -- particularly addressing the issues of Identity and Trust (two packed terms that have a pretty specific meaning in this context). It provides a clear alternative to the dangerous direction the Internet may well be heading in -- a corporate/government panopticon. But it's not enough to stand against digital disempowerment and control; we need to stand *for* something. The ASN shows that by coordinating the writing of standards and protocols between several different, previously separate technical areas (persistent identity, interoperability between community infrastructures, matching technologies, and brokering) you could add a layer of functionality to the Internet that would be greatly in the public interest. The ASN is not a piece of software or a product. Building a single application won't make the ASN come into being. It's not something you can write a business plan around, because the intention is to introduce functionality that is in the public domain (like email). For that reason, it is hard to fund. At least, in today's environment.

Remarkably, there is no existing constituency to support IT projects of this scale that serve the needs of civil society. There are no venues, no institutions, where you can get support for a project that looks ahead five years and says: here's how we'd like to see the Internet's infrastructure develop in order to meet the challenges facing democracy. Universities don't support this kind of thing. Foundations don't know how to evaluate proposals for them. Everyone assumes that either: (1) the Internet and its core functionality are complete, the main development phase is over, and the only way it will change over time is to get faster (which of course ignores the history of how the Internet was birthed and evolved, since the type of functionality supported by the Net changed considerably in its early decades; the Web, now considered a core functionality, wasn't introduced until the Net was 20 years old); or (2) industry (or genius hackers like Napster's Sean Fanning) will drive improvements to the Internet, so the public doesn't have to think too much about how it will evolve, because the market takes care of all things (which of course ignores the fact that the Net was initially designed by coordinated teams in the non-profit sector motivated to make something that contributes to the public good). The ASN doesn't require any "new plumbing" in the guts of the Internet. It's a meta-layer, basically, that goes on top of what's already there -- as the Web did. But like other protocols and standards that make up the Internet and its core functionality, it proposes a new set of agreements that, together, would add useful tools to the Net -- things that could increase the Internet's ability to support civil society.

We could put together a development program that would lead to the establishment and adoption of the ASN. In fact, we've got a draft of such a plan. But we found that there's no one to send it to. There's no obvious place to go for support.

GL: Why isn't ASN turning to the open source community or see itself part of it?

KJ: Open source development is fantastic for some things, and not so great for others. It's a less than ideal environment for the creation of complex systems that require a lot of coordination. Of course, the ASN depends on software that adheres to open standards. But the writing of the code, the development of the standards, requires a dedicated, coordinated team. Which is not something that happens easily on open source, volunteer projects. I'd love a bunch of kick ass programmers to prove me wrong by volunteering to crank ASN code!

When we wrote the paper, we hoped that the rationale behind the ASN would motivate the progressive foundations to spring some seed funding. Didn't happen. But what did happen was that the ASN inspired a lot of folks to think in new ways about the civil society implications of our communications infrastructure. Some of these people are developing projects inspired by the ASN. One of the more interesting projects comes out of the Social Science Research Council, spearheaded by Robert Latham. It's not the ASN *per se*, but it could help lead to the ASN. Another is a complimentary currency initiative called Interra, which uses information technology to help geographic-based communities to make better use of local resources and, at the same time, generate support for civil society initiatives. Greg Steltenpohl, the guy behind Interra, was also part of the Web Cabal. We also know of various commercial and non-profit efforts that intend to introduce aspects of the ASN into online community infrastructures now in development. We're involved with some of them. But how that will turn out is hard to say...

GL: Why do you think identity and trust are the key problems of today?

KJ: Online identity is not an issue that we chose. Rather, as they say, it has been chosen for us. There are a number of industry-supported initiatives that intend to bring a market-centric notion of digital identity to the Internet, such as Liberty Alliance and Microsoft's WS-*. Which will win over its competition, and the exact way online identity will be handled, is far from clear. But much energy is now being devoted to setting standards for how individuals will be represented online -- how aspects of your personal history will be aggregated into a persistent, digital identifier of some kind. Most of this stuff is not nefarious, or explicitly about control. Nonetheless, it lends itself to abuses that could threaten democracy. That's not an inevitable consequence, but it warrants concern.

It's also worth considering: do we want the Internet to devolve into little more than a virtual shopping mall? If online identity is narrowly designed only to facilitate your behavior as a consumer, and doesn't support the ways you act as an engaged citizen in a democracy, the future of the Net looks pretty bleak.

At the moment, there is no civil society voice at the table while these standards are being set -- other than privacy advocates. Of course, privacy -- the securing of our personal information so it is not used without our explicit consent -- is critical. That's a given. But a civil society notion of online identity should do more than just protect privacy. It ought to encourage direct participation by citizens in their communities, and with their government.

GL: We managed to get along fine for all these years without a global approach to digital identity. Is it really such a problem?

KJ: The pioneers of digital communications, like Doug Engelbart and Alan Kay, didn't give much thought to identity. Back in the 1960s, Engelbart's oNLine System (NLS) assigned each user a non-transferable identification, it didn't allow for anonymity, nor did Engelbart assume that users would want to be anonymous. Online communications, in the beginning (say, 1965-72), were designed to facilitate trusted relationships between known peers. Most NLS users were based in Engelbart's lab at Stanford Research Institute; later the NLS was extended to other offices, but still every user was known in a broader social context. They were co-workers who knew each other. If someone acted in an untrustworthy fashion online, it led to consequences offline.

So much of how we communicate online today came out of the NLS, including key suppositions about how information and identity should be represented in bits. Engelbart somehow assumed that people interacting online would do so in a straightforward, trustworthy manner -- there would be no separation between their online and offline identities, which were fully disclosed, always available. Engelbart's vision is of a system for digital communications that encourages a compassionate, connected society that values collective action, and is based on a high level of mutual trust between collaborators. The NLS was meant to serve groups of people participating openly toward shared objectives. For instance, the oNLine System would support the thousands of people collaborating on the design and manufacture of an airplane or, more ambitiously, the international community of scientists working on complex problems like global warming. The representation of identity online, in these contexts, is a relatively straightforward matter. For that reason, our digital communication tools give us sophisticated ways to identify and organize documents, but not individuals, even though the NLS (and the Internet, following NLS's example) was intended from the start to connect people to one another as much as it connects people to digital materials.

When the Internet was launched in the early 1970s, and Net-wide email came into use, the direct connection between online and offline identity

began to fray. It became increasingly easy for people to represent themselves online with identities that were disconnected from their lives offline. Of course, this gave rise to some extraordinarily creative expressions of self, as sociologists like Sherry Turkle have written about. It led to a wide range of emerging social behaviors and artistic forms that are, at the least, valuable, and for some, liberating. But it also lessened the degree of trust associated with online communications, particularly as the number of people using the Internet grew from the thousands, in the 1970s, to the many millions in the 90s. You could no longer assume that the person introducing herself to you online is who she says she is -- as any AOL sex chat participant circa 1992 would attest.

GL: In this context, identity may be ambiguous. But that is far from saying trusted interactions don't take place. In fact, it's the opposite. Anonymity becomes a precondition to trust.

KJ: In many contexts, of course, this is a fine thing. In fact, anonymity online is one of the medium's great innovations. But there are instances when you do want to have a strong degree of assurance that the person you meet online is who she says she is. For those cases, you don't have many options for verifying identity in a social interaction.

But suppose you did. In what ways would you want to be known to others, so you could act as an engaged citizen more effectively? What would you want others to know about you? How would you like that information to be treated? In what ways could digital tools help you find others with whom you could share information and collaborate -- beyond what already exists today? These are the kinds of questions that lie behind the ASN. Online identity is an issue that civil society advocates need to address. It's time to put mind share and resources toward a forward-thinking approach to identity.

GL: Might it be better to do without any form of digital identity and to resist any effort to impose one on the entire Internet community?

KJ: There is an industry and government led juggernaut to establish some form of digital identity -- right now. Today, Digital identity management is a \$2 billion a year business, and growing. Corporate tools for milking identity data for possible profit -- including the resale of that data on the open market, and the aggregation of that data in centralized systems -- are becoming very sophisticated. It's worth recalling that most of the uses of this information are benign: retailers keep track of your purchases in order to offer targeted discounts so you keep buying the same brand of toilet paper, for example. But once a system is in place, it can present a slippery slope to abuse. Of course, you could choose to drop off the grid, not have a credit or debit card, never rent a car (with its mandatory GSP device), etc. But for most of the population, that kind of resistance is not an option. It's not even clear that getting off the grid is an effective political response, given the challenges facing the planet. It may be a justifiable personal response, driven by disgust for technocratic consumerism, but it's lousy politics. It doesn't ignite change of the kind necessary to address the problems of six billion increasingly interconnected people. The fact is, the establishment of identity standards is already in full swing. It's happening. But it may not be too late to influence the direction it takes.

Once you start to design more sophisticated types of online group interaction (beyond what is common on the Net today), identity inevitably surfaces as an issue to be addressed. You can't facilitate a wide range of trusted interactions without the assurance that the person you meet online is who she says she is. Somehow, her identity has to be verifiable. For that threshold of certainty to be reached, for that mechanism to be in place, most of the concerns people have about the controlling potential of a corrupt identity system will have had to be dealt with. And if you can deal with those concerns, you may as well start to think proactively about what to layer into the system that supports democracy -- because the untapped potential there is tremendous.

GL: Some of the ideas of the ASN seem to be present in new flavors of social software. How does the ASN compare to websites like Friendster, LinkedIn, or Orkut?

KJ: Frankly, as interesting as some of these sites are, they fall far short of what the ASN would do. They are like small toy versions of the ASN, with relatively limited utility. To begin with, they are not interoperable. They're all "walled gardens." The profile information and the relationships that you accumulate on one site are not transferable to others. In addition, these "walled gardens" tend to have profiles that are narrowly focused around a handful of interests. But if you happen to be expert in several different areas, each of which is addressed by a separate social networking site, useful connections made on one site will not spill over to another. The ASN would make the

connection between "friends of friends" Internet-wide, it would connect people across disparate social networks. Secondly, the profile info on these sites is thin. It is not nuanced. The same profile info you hope will attract a date can be read by your mother or your boss (as Dana Boyd points out in an analysis of Friendster). Your digital representation should be context sensitive. Moreover, the profile information on those sites is static. It's not effected by your actions on other websites, by decisions you make during the course of your day, etc. Whereas, a dynamically updated profile would be more accurate and useful. Third, one of the intents behind the ASN is to give you greater control over your own profile information; it's a system for profile management. It calls for a new class of services: identity brokers. These services would manage and update your profile info on your behalf as you instruct them to. Along with the creation of identity brokers should come a "digital bill of rights". You should be able to decide who has access to your profile info and who doesn't. You should own that info. You should be able to manage your "profile accounts" with great flexibility -- trusting the brokers you choose to use. That's not the way it works on these social networking sites, which basically treat the info they have about you as a class of "customer information." Lastly, the social network sites are exclusive, restricted groups. You have to be invited to join by a member. They are as much about keeping people out as making connections between those who are "in." By being Net-wide, the ASN helps to pull borders down, not put them up. The introduction of strangers through trusted third parties becomes something far more interesting when it's available to everyone, like email or web pages, than when it's an exclusive club for a few.

GL: Suppose we need one, what would a civil society vision of a global digital identity look like?

KJ: What digital technology makes possible--inevitable--is that each of us will have at least one representation of ourselves that is continually present in digital space, acting on our behalf. Digital profiles are not passive. They respond to inquiries; they are interactive by design. We are not used to thinking of our identity as something that we can deliberately construct, but in the digital space, that construction will become increasingly frequent. What kind of attributes would you like to have exposed to others, and in what contexts should they be exposed? Every person should be able to make that choice for his or herself, rather than having it made for us by companies or governments without our approval. Moreover, I have certain interests in new environmental technologies, for instance, or in experimental theater, which are not addressed by profit-minded industries. Frankly, most of my interests are in quirky, fringe subjects that are essentially ignored by the market. I want to make sure that the systems for digital identity allow me to express those interests -- including my political interests--and to network with others who share them. If we leave it up to the market, those subjects (and the billions of others like them) will simply be ignored.

GL: ASN seems like the product of a typical Californian blend of technologists, activists and business people. Is it more than a nostalgic return of the sixties?

KJ: I'm not one for nostalgia. But some aspects of the sixties wouldn't be so bad to bring back, like civic engagement, the notions that things can be better than they are and that every citizen is responsible for making it so. My sense, however, is that what's going on today draws as much from the critical theory of the eighties and nineties as it does from the sixties (tho maybe, since I'm "chairman of the board" of the theory publisher Semiotext(e), I'm biased...). Now that we've digested Foucault's critique of power, Baudrillard's dismantling of the "real," and Deleuze & Guattari's invocation of the rhizome, the question remains: what political options do we have before us that can forestall global environmental collapse while engaging citizens more effectively in the democratic process?

Information technology offers useful tools that weren't available to previous generations -- tools that could conceivably change the way power operates within groups. To state the obvious: information equals power. Perhaps if information is distributed more effectively, power too could be better distributed throughout society. The notion that it is inevitable that power will aggregate in a few hands, corrupting those who have power, and contributing to a never-ending cycle of cynicism and oppression... maybe it's time to re-examine that assumption, using the critical apparatus shaped by Foucault, Deleuze, and others? It may be possible to apply some of what we've learned from critical theory to the design of new communication tools, which in turn could support new social and political forms. Is it possible to introduce systems of behavior that could keep us from blowing up the planet, while supporting our ability to act as individuals in a free society? It's not clear to me that the answer is a resounding yes. But the question certainly seems worth pursuing. This Spring, Elizabeth Thompson and I will launch a Planetnetwork Journal -- on the Web, free -- for examining this

intersection between IT and governance, alternative economics, environmental technology, etc. Maybe I'm just naive. But, as I just said to my girlfriend, I like to cultivate my naivete.

GL: What struck me is the obsession with 'trust' amongst peers. Why is that so important?

KJ: Trust is the basis of any community. This should go without saying. But for us lefties, it's useful to emphasise the role played by trust, because this focus leads to an appreciation of civic cooperation and the public sphere -- which is quite removed from the dominant, neo-liberal mythology of the lone wolf individual, unfettered by government to pursue profits in the name of progress. Much of this free-market-uber-alles agenda seeks to undermine what's left of the commons, privatizing community assets while asserting that the commons has become obsolete. It's a drive against openness in government and self-sustaining communities. What had once been transparent in a community is put into private hands, and made oblique. By refocusing attention onto trust in society, we bring a deeper appreciation to what we share together, and the aspects of our community that require a collective commitment by all citizens.

In face-to-face relations, we have a myriad of ways to measure and engender trust. Online, however, our tools for establishing and maintaining trust are weak. The intent of the ASN is to use digital tools to extend the trust we place in those we know in the flesh to others we do not, in order to organize with them effectively toward mutual goals. If you could feel the kind of trust you have for friends-of-friends offline for the contacts you make online, that has great potential for creating valuable networks.

GL: It could also be a challenge to go out and meet your adversary. I am referring here to the work of the political philosopher Chantal Mouffe, whose critique of Third Way democratic (media) culture point at this possible reason of the current 'democratic deficit' that people experience.

KJ: Perhaps, but ASN's focus is on standards, software, and protocols that bring people who share interests and compatible capabilities into contact. Whether some use it to seek out people they want a tussle with... that's up to them. But doing so would require deliberate effort. GL: What would an Internet look like that is no longer based on trust and consensus but seeks confrontation?

KJ: It would look kinda like what we've already got, no?

GL: No, I have to disagree with you here. The Net as we have it now is one that is based on trust and consensus. People are slowly but gently forced to only have exchanges with those they already know. What the 70s and 80s legacy of experts talking to themselves has done is create a huge wasteland, and as a response closed virtual communities have been created where this ideology of consensus still flourishes. But no one really wants to deal any longer with the desert out there. Take newsgroups. I don't think that a reintroduction of concepts like trust is going to turn these abandoned public spaces, these deserts, into oases.

KJ: But aren't you saying that the lack of trust on the Net has driven people to stick close to those they are familiar with, inside walled gardens, and to not wander far beyond their existing social networks? The point of the ASN is not to revive newsgroups, but rather to enable targeted connections between strangers who share interests in the context of a particular project. It is to provide a strategic doorway between walled gardens, to be used only under certain circumstances. The ASN introduction would take place as part of work toward a specific objective. That's what the architecture is meant to support -- whether it gets used for other things as well, we'd have to see...

GL: But the Internet as it is now would not be possible without the engineering cultus of consensus.

KJ: Well, there's consensus on one level (the underlying technical infrastructure) and lack of consensus on another (the organization of content and the presentation of identity). The challenge is to introduce standards and protocols for the way information and identity is organized online that is an appropriate, logical extension of the way the technical infrastructure has developed. That is, it should be distributed, transparent, secure, enable interoperability, and adhere to open standards. The ASN is an architecture for one part of such a system. And it's meant to suggest the need for other similarly conceived initiatives.

GL: How does the ASN relate to Internet governance and the process around the World Summit of Information Society?

KJ: The ASN has got to be build using open standards. That's a given. You would want those standards and protocols to be approved by governance bodies such as the IETF and OASIS -- where it's appropriate. Some of the standards necessary for the ASN have already been approved. But there are a ton of wonderful standards that have reached the approval stage that have never been adopted, or are not widely adopted. And adoption for the ASN is key. We think we could get it working in phases, start it with limited functionality among a group of online communities, and scale it up from there. How does this relate to the WSIS? There needs to be a civil society position on our digital infrastructure. The WSIS was supposed to be part of a process to bring that about. From what I've read (I wasn't there), the results were decidedly mixed. No question that access to the Net, the digital divide issue, is substantive and real. But to get bogged down in that carries great risks. We need to develop a progressive technology agenda that can match those of business and the Department of Homeland Security -- one that looks at the same fundamental tools, and suggests how to configure them to enhance citizenship. It's geeky stuff, but hugely necessary. Where is the funding to support this kind of work?

GL: The conversations amongst peers that the ASN supports may be useful for pragmatists that want to solve problems. But one of the dilemmas we actually face because of our media technology is social enclosures that the Net and its current architecture foster.

KJ: There is, of course, a concern that targeted media, such as blogs or narrowband broadcast networks, will further divide people from those who don't share their assumptions and opinions. Some critics write about an echo chamber effect, where you only get media you agree with. Is that what's happening today? I'm not so sure. A greater threat, to my mind, is the control of major media outlets by a shrinking number of global corporations. The problem isn't that, say, "conservatives" turn to one set of media outlets while "liberals" turn to another. The far greater problem is that the economics of the media business forces the creation of a handful of focus group-based target markets, and eliminates all content that doesn't fit within one of these pre-defined buckets. Independent, controversial, and idiosyncratic voices have an increasingly difficult time reaching a sizeable audience. This is a form of censorship, one that reinforces banal, conventional thinking.

The ASN is designed to help independent voices find audiences--in a decentralized, grassroots up manner. The Internet has already shown it can be used this way, of course. MoveOn.org and the Howard Dean campaign are everyone's favorite examples of this bottom up dynamic at work. But given the number of people online, success stories like these should be far more frequent. One reason they aren't is due to the fact that the Net, while it has a distributed infrastructure that allows for bottom up networking, is not designed to help you find relevant things quickly. As folks like Engelbart and Ted Nelson ad infinitum continue to insist, the Web isn't organized very well. What the ASN seeks to provide is a meta-layer of functionality that makes the Net far more effective at linking you to relevant people and media, based on your affinities and relationships. It's a networking enhancement that takes advantage of the distributed nature of the Internet, strengthening it by adding a strategic layer of trust.

Links:

Planetwork
<http://www.planetwork.net>

Augmented Social Network (ASN)
<http://asn.planetwork.net/>

Planetwork 2004 conference (San Francisco, June 5-6)
<http://www.planetwork.net/2004conf/>

Multimedia: From Wagner to Virtual Reality (anthology)
<http://www.artmuseum.net/w2vr/>

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<nettime> Marion von Osten: email
 interview with Brian Holmes
 From: geert
 To: nettime-l@bbs.thing.net
 Date: Mon, 22 Mar 2004 15:11:49

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"The Spaces of a Cultural Question"

E-mail interview with Brian Holmes by Marion von Osten in preparation of "Atelier EUROPA. A small post-fordistic drama." opening at 2nd of April 2004 in the Munich Kunstverein.

Marion: You are editing the next issue of Multitudes on cultural and creative labor. Can you explain why and out of what perspective you look on cultural labor and creative work, i.e. do you think it is possible to explain the inner dynamics of post-Fordist production modes due to this specific form of work and its conditions?

Brian: Actually we have prepared what is called the "minor" of Multitudes 15 on the theme of "creativity at work." The basic notion of immaterial labor is that the manipulation of information, but also the interplay of affects, have become central in the contemporary working process even in the factories, but much more so in the many forms of language-, image- and ambiance-production. Workers can no longer be treated like Taylorist gorillas, exploited for their purely physical force: the "spirit of the worker" has to come down onto the factory floor, and from there it can gain further autonomy by escaping into the flexible work situations developing on the urban territory. These notions have made it through to mainstream sociology, and several authors have taken artistic production as the model for the new managerial techniques and ideologies of contemporary capitalism, with all its inequality, self-exploitation and exclusion. The most recent example is Pierre Menger's "Portrait de l'artiste en travailleur" [Portrait of the Artist as a Worker]. We don't see it exactly that way. Of course the individualization of innovative work practices exposes people to flexible management; and linguistic and affective labor is vital to the capitalist economy in terms of shaping the mind-set in which a commodity can become desirable. But we also focus on the real autonomy that people have gained. This is why we have devoted the "major" of the issue to activist art practices, and the theme of "research for the outside." We're also very interested in the ongoing struggle of the part-time cinema and theater workers in France, concerning the special unemployment status which they have won since 1969, which provides a supplemental income making it possible to live an artist's life in an efficiency-oriented capitalist society. The right-wing, neoliberal government of Raffarin wants to dismantle this unemployment regime, because they know that those who benefit are actively producing another ideal of society.

Marion: Do you think that the production conditions of cultural labor and creative work are different nowadays than in the past, and when they differ, how would you describe the changes?

Brian: Well, not only is there far more invention and spontaneity involved in relatively ordinary work today than as little as thirty years ago, but also, creative work has moved away from the genius model of the individual artist and towards collaborative process, often mediated by sophisticated communications machines. Many people trace the roots of these developments back to the Hollywood film project, which is always unique and requires a specially assembled production crew. But Hollywood neither invented cooperative production, nor has any patent on it! A journal like Multitudes can be made almost entirely through unpaid cooperation. It's a kind of gift economy. The creative aspect is what makes these kind of volunteer initiatives desirable to people, who often do not feel they can really trust or enjoy personal relations that obey the bottom line of making a wage or a profit. Businesses may try to imitate this way of functioning which would be great for them, because it's so cheap but they usually don't succeed. The great Internet krach is a kind of homage to the fact that you can't make a profit out of interpersonal exchanges. That's why you now see the communications technologies being reorganized around the notion of intellectual property, where there is still the hope of extorting some money.

Of course, you could explain all this cooperative creation as a search for prestige and publicity, which brings monetary rewards later on. That kind of demystifying critique is necessary, but insufficient. It's vital to understand the preconditions which make the "gift-economies" possible, such as education, access to information, access to tools and distribution and even to lodging and work space which does not require full-time employment to pay for it. Artists in the Western societies tend to look at these things individually; if they have the preconditions what Virginia Woolf summed up as "a room of one's own" they just do their art. But the individual solutions leave us all very vulnerable to the more powerfully organized groups in society, don't you think? It might be useful to imagine how these basic conditions for creative work could be provided for more and more people, and defended when they come under attack, as they are now (think of the massive attacks on free education,

or on the political freedoms of the Internet). I think you'd find that in our time, the huge problem of how to make democracy actually deliver on its promise of emancipation comes down to this question: How to achieve greater access to knowledge and culture, to their transformation and transmission? Because regaining democratic control from the media oligarchies requires achieving exactly that.

Marion: In Germany and Britain, with different political papers like the Schröder/Blair Paper, but as well in managerial literature, artists' working life and diverse methods of creating meaning have been quoted for the model of an entrepreneurial self, a subject which synchronizes life and work time under the banner of economic success. I think that this quotation of the artist as a role model was very harmful for collective and critical cultural practices in the 90s. The French situation seems to me a bit different. I see that the cultural producer and the notion of immaterial labor is much more set in an understanding of subversion or even resistance.

Brian: France is a country which traditionally values all kinds of sophisticated cultural production, and it has a relatively strong institutional left which has been partially articulated around the idea of cultural democratization since the Popular Front of '36. So you have a lot of institutionalized space for creative practices; and although the socialist culture minister Jack Lang tried to make these cultural activities "profitable" in the 1980s, that has always been a kind of fiction, because the cultural sphere has mainly expanded with the backing of the state. From the cynical viewpoint, you can say that when the socialists came to power they bought off an important constituency, the artists, and surrounded them with an incredible amount of bureaucratic control so they wouldn't make any more trouble. This means you have much less of an "underground" in France, and consequently, less of that typically Anglo-American dynamic where the pop-culture and advertising industries constantly prey on the underground, to siphon off talent and market subcultural desire. So despite the situationist echoes that still linger, and despite all the Italian exiles who have produced such interesting theory in France, until recently the resistance was mainly from the professions, the theater and cinema people in particular always with the unions as a model of collective action, deeply entrenched in representational politics. Only recently has this resistance become actively subversive in the strong sense of really questioning contemporary social roles and positions. With any luck, the right's attempt to force a complacent cultural class out of their state sinecures will produce even more of the new and virulent activist critique that we're seeing from the part-time cinema and theater workers.

Marion: Do you think that when artists or cultural producers are addressed as a new role model in society, it is a sign that they should start to organize themselves politically and/or collaborate with other political movements which resist and fight against neo-liberalism?

Brian: Clearly I do! Now we can see that the privileged position which cultural production held in the European social democracies of the eighties and nineties is always expendable, from the managerial viewpoint. You can be cut like any other client of the obsolete welfare state. If artists want to go on developing experimentation outside the narrow frames of elite patronage and state-backed cultural tourism, they have to develop critical discourses that provide other foundations of judgment for the distribution of resources, beyond "taste" and box-office measurements. But those discourses won't spontaneously emerge from within the cultural establishment. Other people have to be brought into the game, who have "normally" been excluded. I'm talking both about directly oppressed groups, and about people who are somehow interested in social equality, both of whom would formerly have had no time for the art world with its elite games of prestige and posing. But why is there any space for such people at all? Because elements of the existing art discourses consider aesthetic experimentation as a starting point for the transformation of what in French is called *le partage du sensible*: the division and sharing of the sensible world. This is why describing how artistic practices work within protest contexts can be useful for opening up the cultural spaces. I've argued that it suggests the need for at least a partial change of museums into something more like resource centers for transversal communicational practices, where artists and social movements come together, where identities and disciplines blur. We can now envision some attempts to network these kinds of attempts across the national borders. Gerald Raunig and his collaborators are trying explicitly to do that, with their multilingual Republicart website. The urgency is to begin developing frame discourses, shared positions that can exert a more coherent pressure on decision-making within the cultural infrastructures. I'm not talking about a point-by-point program. I'm talking about building up a recognizable, coherent and compelling discussion about the desirability and viability of a democratic, socially transversal, politically oriented cultural/artistic sphere an open, dissolving "sphere" in which the material and legal preconditions of multiplicity become a matter of collective concern. This kind of discussion (what you might also call a "problematic") becomes a resource for specific arguments, gestures,

judgments, actions. Maybe this is how you change the world from a basis in cultural production.

Marion: I find it interesting that immaterial labor or its notion has come out of the understanding that the industrial complex has been transformed. The car industry is still a role model for "new labor" discourses, as one can see in the Italian operaist movement around the Fiat strikes, as well as the Hartz commission in Germany, on new forms of labor organization, monetarization and the idea of Ich-AG, or self-organized one-person firm, based on ideas developed before the background of transforming the VW Factory. Even the word post-Fordism relates to the concept of Henry Ford and his model of car production and consumption. Gramsci said that Fordism, or the car industry as a meta role model for modern economy, would be an ideological turn, to make us believe that there is only one understanding of production and capital accumulation. This was a critique put forth by feminism as well, which claimed other forms of labor to be relevant in the industrial age, as well as nowadays. Would you say that the term immaterial labor is epistemologically rooted in the industrial concept of labor, of controlling bodies, optimizing time and production flows, organizing efficiency, and pushing everything towards commodification? And how, if so, can we free this term from that classical concept and develop a term that reflects non-work, care-work, the production of the social, etc., not only out of a perspective of capitalist accumulation?

Brian: This is a key question for the Multitudes group. The answer might consider the term "immaterial labor" and the arguments behind it as a kind of transitional moment. Those arguments were first elaborated from an observation of the "refusal of work" in the wake of the big strikes at Fiat and so forth; but also from the realization that the bosses had deliberately changed the very conditions of labor, to make traditional strike techniques ineffective. Work was increasingly automated, factories could become smaller with electronic co-ordination between distant production sites, the remaining workers were implicated ever more deeply by giving them higher levels of training and responsibility. But many people had left the factories quite voluntarily, in advance of the bosses' strategies, setting themselves up within the smaller, self-organized production chains of the new "industrial districts" of Northern Italy. The great strikes and the innovative pioneers of the new labor patterns could be seen as the driving forces of a change overtaking the entire industrial system. This transformation prompted a fresh reading of the *Grundrisse* of Marx, and particularly of the so-called "fragment on machines," which points toward the potential for labor itself to become obsolete through technological progress, freeing up time for the cultural and intellectual development of workers, and in the same blow, dissolving the possibility of exploitation on which capital accumulation is founded. That kind of reading, first developed in Toni Negri's "Marx Beyond Marx," became a way to chart a future for the class beyond the wage-bargaining which had become the major function of unions, and indeed, beyond the condition of salaried labor itself. But from that point forth, two still-unresolved challenges opened up for the relation between theory and practice.

One is finding new epistemological grounds for describing cooperative production. Today you can look for clues in Maurizio Lazzarato's book "Puisances de l'invention" [Powers of Invention], which develops an understanding of production on the basis of what the late-nineteenth-century sociologist Gabriel Tarde called invention and imitation or what Deleuze called difference and repetition. The idea is to show that production has always been based, not on the directive capacity of capital, but on the human faculty of innovation something like what Marx called the "general intellect" which is at the origin both of the forms of products, and of the very machines which produce them. But Lazzarato is also willing to consider the invention and imitation of all kinds of affective and imaginary production forms of care-giving, social forms, artistic forms and he understands "machines" in the Deleuzo-Guattarian way, as social assemblages. Feminist and culturalist perspectives, which re-examine our very motives for production, could add a lot to what is still an overly economic and semiotic discourse. We need new and persuasive explanations for what is worth doing together in society, and why certain activities should be granted the resources for further development, without always invoking the current excuse: "Because they make money." But then another major problem must be confronted, which is not only theoretical. It is the fact that the technical conditions which provided a justification for the existence and exploitation of salaried labor in the Fordist period have changed entirely without any substantial change in the basic social relations. Paolo Virno says that three functions which have traditionally been separated in the self-understanding of the Western societies, from Aristotle to Hannah Arendt, are now impossible to distinguish. These three functions are labor, conceived as the suffering expenditure of body energy; intellectual activity, which is silent and solitary; and political action, which takes place through speech in public. With our intellectual and communicational forms of labor in the capitalist economy, Virno says we live in a condition of infinite publicity without a public sphere. And the impossibility to make public meaning out of our virtuoso performances that

is, the impossibility to make concrete changes in society is a humiliation of that which is at once the highest and most common of our capacities, namely the capacity of speech itself. This humiliation is a political affect, which calls for a response. I think that cultural producers, today, are humiliated by the conditions under which we labor, by what you might call the institutional market. Can we respond to that? Can we use a more-or-less natural resistance to the contemporary forms of exploitation as a starting-point in the attempt to make a world out of our new understandings of what might be worth doing together in society? The question would probably have seemed exaggerated just a few years ago. Almost no one would have asked it. I find that life gets a little more interesting as the spaces of this question gradually open up today.

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<nettime> Interview with Mouch

From: Peter Luining

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Date: Fri, 26 Mar 2004 17:43:11 +0100

Interview with Mouchette

Of course everybody knows Mouchette or better everybody thinks (s)he knows Mouchette. Here's an interview with Mouchette that I made for the P2P show that momentarily is held at the Postartum gallery in L.A. It tries to uncover what's behind Mouchette and focusses amongst others on issues as "the life of a virtual character", copyrights and art institutions.

Peter Luining: - Mouchette has been for quite a while on the net. How did you find out about the internet and are there any specific reason why you started with "Mouchette"?

Mouchette: Internet arrived very early in Holland and it was like a democratic revolution. For the first time in the history of information, a medium was created where every receiver could become a sender. There was a sort of euphoria, an utopia of the information age was suddenly made true. Everything you saw on the web was something you could make yourself and put out there for everyone to see. I didn't have much technical background but web technology was very simple at that time, so if I could do a web page, a child could do it too. I was very amused by the phenomenon of the personal homepage, which I immediately experienced as a popular 'genre' in that medium. I am the kind of person who thinks that art is never where you expect it, and that art is only in the eye of the beholder: a true descendant of Marcel Duchamp.

PL: - By now everybody knows that there are links to Mouchette and the movie by Robert Bresson, you were even in a legal fight with the heirs of the director, could you tell something more about links inspiration?

Mouchette: I knew I wanted to make a young girl's character. There were others I liked. It could have been Alice (by Lewis Carroll) or Zazie (from "Zazie dans le Metro" by Raymond Queneau) but they were too well known (Zazie in France) and their lineage was already claimed so much. I liked the dark aspects of the character of Mouchette, she was not cute, pink and pretty, although I must say I didn't know the film very well at that time, I'd only seen it once. I was very impressed by the art of Robert Bresson. His film making was so pure and minimal, with essential facts like a greek tragedy. His actors didn't "play" or "pretend", they embodied the character by their physical presence only and plainly spoke out the text, he always chose non-professional (amateur) actors. The work I created in reference to the film (the Film Quiz) is a homage. Too bad Bresson's widow didn't see it like that! She didn't like the spirit of it, a certain cold humour. The dispute ultimately worked out in my favour: I had to remove the work from my site, but through the solidarity of the net-art community it got hosted by more than 50 different sites.

PL: - You give shape to a character on the internet, a lot of art on the net is about playing with identity, especially in the early days. We nowadays see a tendency in art that is called identity art in the true sense, meaning searching for were do I stand, who am I, going back to your roots, through self. Do you think Mouchette still fits in this last category or do you think she is a product of a certain period?

Mouchette: For me identity is something that exists between the "I" and the "you", it's not just a personal investigation. Mouchette is constructed by her public. When they love her, when they insult her, they make her who she is. And I design everything like this: words as questions, identity as an empty space where people project their desire. That is why it is still growing since the beginning, and that is why I never get bored with it because I'm not just looking at my own (artificial) navel; and evolve with the public, with the development of

the internet itself. I'm just another drop of water on the internet ocean, changing with it.

PL: - Mouchette's website seems to be visited by a lot of people that aren't aware of its art background. Do you think this, crossing over different audiences, is a typical thing of net art?

Mouchette: No. I think most net.artists want to throw their CV and artist's statement at your face before you see their work. Their work can usually be understood by a child of 10 (which is a good thing) but they want to force it into the art context that way. I think net-art is a form of public art, art for the public space, it should be accessible for any kind of public, at any level. Let the curators and the art institutions see Mouchette as art if they can, but if they can't, it's only their problem. I'm not going to exhibit my artistic pedigree and references to make my work fit into their frame of mind. They are the ones who should change their frame of mind and understand what the internet public already sees very clearly. So if there is some crossing over to be done, it's on the side of the art institutions, who should find a new place between the net.artists and the public.

PL: Interesting. The point that you make about the "institutional" artworld sounds very similar to ideas of a lot of early "net artists" that saw/see themselves not as artists (Michael Samyn, Heath Bunting, Graham Harwood) but tried/try to get this different "frame of mind" through too. What's your stance/view on this?

Mouchette: It's nice to know that on internet you can propose your work outside of ANY art context and that surfers who stumble on it by chance will have some fun, some pleasure, some first-hand emotion without having to relate to any known work of art or to any critical theory. Yet, if your work can still function on that level and offer analytical content to those who have an artistic or intellectual background, if your work can be approached on several levels at the same time, then you know you have the right frame of mind. Yes, that's the best of both worlds, an ideal position. I know it doesn't always work like this, so if I choose to ignore one type of public, it's the artistic public. When they're smart enough they get the intellectual content by themselves, without having it explained. And I know this analytical approach is going to come out in my work one way or another because it's present inside of me.

PL: Something related to this is that I know Mouchette won some art prizes on festivals you had to apply for. If you do enter these competitions do you just send your url or are you going for the full form. What I mean with this is: does Mouchette adapts on this level to get her "frame of mind" through?

Mouchette: In the very beginning I didn't connect to the art world at all, but the art world connected to me at some point. Takuji Kogo (Candy Factory, Tokyo) was the first one to pick it up as art in 1997; he made collaborative exhibitions in his gallery, he introduced my work to Rhizome. Net art people had no difficulty in seeing it as the creation of a grown up and developed artist although nobody told them. They spread it, commented it, linked it. So it was easy for me to enter my work in net-art competitions. Besides, most of them didn't request any artistic references, you only had to send your URL. When I have to give more details, I never break the rule of the anonymity of the author and never disclose my gender. I'm still within my rules in this interview. I like it when my work participates in the artworld and I would make the effort to bring it to them if I can stay within my rules. I want to add here that this "mystery of the author" serves no personal purpose, only an artistic purpose. But it makes it all the more difficult to connect to the world of art as much as I would want to.

PL: And linked to the question above: do you see yourself as an artist or net artist?

Mouchette: From the beginning I always saw myself as an artist, not a net-artist or a something-artist, just an artist. For me net-art is not separated from the rest of the arts. It should be brought to the public by museums and other art institutions.

PL: Eh... Above you say that net art should be seen as a form of public art, art for public space, to bring it in the white cube is something different. Explain.

Mouchette: Art in the public space should be enjoyed by the passing people without any reference to the art context, that's what I meant. It can be integrated in the street context to such a point that it's not even seen as art, but still experienced as something meaningful, or useful, or disturbing etc... When envisioned through the art context, the standpoint is different and what makes it an artwork is a particular mixture of the work itself and the public participation to the work. That's why I don't see a contradiction between general public and art public: it's just a different standpoint for the same work.
mouchette: <https://www.mouchette.org>
p2p: <http://www.postartum.org/p2p/>

33.0

<nettime> Interview with the Winner**From:** olia lialina**To:** nettime-l@bbs.thing.net**Date:** Sun, 13 Jun 2004 22:51:24 +0200

In 2004 Art.Teleportacia artist in residence Dragan Espenschied and his GRAVITY won the People's Voice at Webby Awards. Here is a short interview with him. Longer and older GRAVITY interview is still online.

<http://art.teleportacia.org/exhibition/GRAVITY/>
http://www.webbyawards.com/main/webby_awards/nominees.html#net_art
<http://art.teleportacia.org/exhibition/GRAVITY/interview.html>

ol: congratulations with people's voice.
 drx: thank you and everybody else who has voted for GRAVITY.
 ol: have you expected that you would win people's voice?
 drx: i expected that i would win both: jury and people voting.
 ol: why don't you have a webby awards winner button on your site?
 drx: i looked on the webby awards site for it, but have not found it.
 ol: have not they sent it to you by e-mail?
 drx: no.
 ol: have you looked in the junk folder?
 drx: i did.
 ol: and?
 drx: it is not there.
 ol: can it be it was attached to their congratulation letter?
 drx: i never got any congratulation letter from the webby awards. i was also not informed that my work was nominated.
 ol: this is not nice. you have to pay 50\$ to submit your applications, and they don't even inform or congratulate you.
 drx: i have not applied and have not paid.
 ol: that explains why they don't communicate with you! they only send e-mails to those who applied and paid.
 drx: and they nominate those who have not!
 ol: right! now we know!
 ol: and the last question: do u think "net art" was the right category for GRAVITY?
 drx: net art is a nice category, but best practices, music or travel would fit as well.

34.0

<nettime> Interview with Jeanette Hofmann**From:** geert**To:** nettime-l@bbs.thing.net**Date:** Thu, 12 Aug 2004 13:00:03 +0000

Open Ends: Civil Society and Internet Governance
 Interview with German policy expert, Jeanette Hofmann
 By Geert Lovink

Berlin-based researcher Jeanette Hofmann is a key player when it comes to German and European Internet policy. Late 2000 she briefly reached international media fame when she got elected as an ICANN at Large member. Besides her busy international agenda she is also a professor at the University of Essen where she is teaching governance-related issues. In this online interview Jeanette Hofmann talks about her ICANN experiences and her current involvement as a civil society member of the German delegation for the World Summit of the Information Society. I got to know her work in the mid nineties when Jeanette worked on an interdisciplinary research project that mapped the Internet as a set of technical, cultural and political arrangements.

GL: You recently published a paper (in German) called 'The Short Dream of Democracy on the Net.' Your conclusion is a rather sombering one. How would you describe the current situation related to ICANN? You state that nothing has been learned from the failed At-Large Membership experiment. Would you even

go that far and see a backlash happening right now?

JH: The argument of my paper goes as follows: In the last decade, a growing number of international organizations has established cooperative relationships with NGOs. There are two reasons why international organizations are willing to talk with NGOs. First, NGOs provide specific expertise. Second, international organizations are struggling with a widening democratic deficit deriving from the fact that international agreements are out of reach for most people. Those affected by international policies are unable to participate in the decision making process. Likewise, international organizations are not accountable to the people. Diplomats cannot be voted out of office when they act against the peoples' will. Cooperating with NGOs, however, makes international bodies appear more open, fair and thus legitimate. Civil society groups, on the other hand, are eager to get involved in international policy making because participation is seen as a first step towards substantial changes in international policies.

What looks like a win-win situation for both parties turns out to be problematic for civil society. Evidence from most policy fields shows that participation of NGOs so far doesn't lead to significant policies changes. ICANN's five At Large directors, for instance, had hardly any impact on ICANN's DNS policies. While cooperation between international organizations and NGOs may improve the reputation of the former, it clearly creates legitimacy problems for the latter. As soon as civil society organizations assume formal roles in international forums, their representativeness and legitimacy are also called into question. Ironically, NGOs are charged with the democratic deficit they once set out to elevate.

ICANN has been an excellent example of this mechanism. After the At Large directors' elections in 2000, ICANN's inner circle successfully challenged the legitimacy of both the At Large membership and the elections. Thus, most people today recall the ICANN elections as a complete failure. The elections were regarded as a disaster because they lacked, guess what, representativeness. Of course, the elections were unrepresentative! It is impossible in global environments to hold representative elections. As far as I remember, nobody ever expected the ICANN elections to globally representative. Not even the governments in ICANN have succeeded in establishing a representative body with all nations participating in the Governmental Advisory Council. The same holds true for the Internet industry and the technical community. By and large, it is a tiny minority which really cares enough about Internet names and numbers to participate in ICANN. However, the lack of representativeness has been raised particularly as an issue with regard to individual users. The At Large membership was the only group of stakeholders which was criticized and finally disqualified on the grounds of a lack of representativeness. Once disqualified as illegitimate, the remaining stakeholders happily agreed to kick individual users out of the ICANN board.

ICANN's organizational reform in 2002 thus put an end to the original idea of fair, equal participation of individual users in ICANN. A majority of stakeholders chose to get rid of the weakest stakeholder in the game. As a result, representation of individual users on the board has been reduced to one liaison person without voting rights. Seen from this perspective, ICANN's reform constitutes a backlash for Internet governance in particular and for the notion of a democratization of global politics in general.

GL: Could you imagine that Internet governance will have to be drawn up from scratch? Are ICANN, but perhaps also bodies like the IETF beyond repair? You and others have tried so hard to reform ICANN from within. If you got a chance how would you start again?

JH: I have watched both organizations for several years. In my view, ICANN and the IETF are very different beasts. (I don't know enough about the Internet Society and therefore won't say anything about this body.) One crucial difference refers to the fact that the IETF is not a formal organization, it lacks any exclusive boundaries or membership criteria. Unlike most other standard setting bodies, the IETF regards itself open to everyone who wants to participate. There are no membership fees or similar means to select participants. By contrast, ICANN has spent a lot of time on defining its boundaries consisting, among other things, of admission and decision making procedures. While the IETF depends to a great extent on bottom up processes, ICANN at times seem to regard them as inevitable noise which lowers efficiency. The IETF cannot develop standards without active participation of its members, the Internet industry. The IETF thus needs to motivate those who are affected by its norm setting function. ICANN, on the other hand, works on the assumption that democratic bottom up processes are unnecessary. It is just technical coordination what ICANN says it is doing, not political decision making. Even if this were the case, it makes one wonder why technical standard setting bodies go through some effort to create legitimate decision making procedures.

As a result the reform efforts of ICANN and the IETF followed very different strategies. ICANN started with a reform proposal by its president, tasked a board member with its implementation and pursued a top down approach. The IETF chair founded a working group instead which was open for everyone to join. While the IETF initiated a process that sought to involve the whole community, ICANN followed an exclusive approach. To be sure, ICANN's supporting organizations were invited to comment on the various proposals put forward by the reform committee but the status of these comments remained unclear. The reform process failed to create more trust in the ICANN structure. Without trust, however, there is not much motivation for voluntary participation in a process such as ICANN.

GL: So much in the current debates over global governance seems to go back to the issue what place governments and individual nation states have within global governance. What has been your ICANN experience? Ideally, what would be the place of the state? Do you believe in a federal structure? Should, for instance, bigger countries, in terms of its population, have a great say?

JH: The role of governments touches upon two contested issues, national sovereignty and transnational democracy. Both issues have evoked fierce debate at the preparatory conferences of the World Summit on Information Society. Developing countries in particular have pointed out that the spread of the Internet affects matters of national sovereignty. An international regime would enable more political control over both infrastructure development and data traffic. This is why many developing countries would like to see an UN body such as the ITU assume a more responsible function in the area of Internet management.

Among the driving forces in this process are new communication services. The revenues of national telecommunication monopolies are threatened by the advent of Internet telephony. In addition, the digital divide, problems such as spam, worms and viruses are mentioned as reasons for an intergovernmental approach to Internet regulation. Interestingly enough, the debate on Internet regulation was initiated in the context of WSIS, not of ICANN. ICANN's Governmental Advisory Committee used to predominantly reflect the world views of OECD countries, not those from the south.

The second issue, transnational democracy, has been a matter of extended debate in the academic world. One of the central questions is whether democratic procedures, which were once designed for territorial nation states, can be adapted for transnational policy fields. According to the skeptics in this field, democracy doesn't work outside of the nation state. Democracy, from the skeptics' point of view, is a national institution, and the transnational sphere fails to meet the basic requirements for it to work. Foremost among these requirements are a common language as foundation for a public sphere, solidarity among the people as a condition for 'redistributional policies', and a clearly defined constituency as a precondition for majority ruling. Since none of these criteria are met outside of the nation state, democratic world politics are but a utopian idea.

The advocates of a democratizing world politics argue, however, that democracy should not be treated as a static concept but rather as a contested, open-ended process. Instead of referring to and hiding behind established democratic routines we should keep in mind the huge transformations the original concept of democracy has undergone since its inception. Originally designed for Greek city states, democratic principles were thoroughly rethought in order to apply them in differing ways to the emerging territorial states. So, why should it not be possible to revise democratic principles once again in order to adjust them to transnational settings?

Some preliminary suggestions have been floated in recent years. Among them is the concept of deliberative democracy, which proposes to replace majority ruling by persuasion, consensus and compromise. Since it is impossible to establish majorities beyond the nation state, it is necessary to use other means for legitimate decision making. The concept of deliberative democracy suggests strengthening discursive capacities such as reasoning and negotiation, which are already supposed to play a major role in political everyday life. Some observers expect that new schemes of deliberative democracy might evolve along the lines of given industries and policy fields rather than regional divisions. The transnational public sphere would thus be structured primarily around problems, industries and organizations. Experience with ICANN shows, however, that such models can only work within a framework of minority protection and additional democratic achievements as laid out in the constitutions of nation states.

While the nation state attaches rights of participation to citizenship, the post-national world would grant those rights to people who choose to participate in certain policy fields. Transnational policy fields would

be populated in a tripartite manner by government, industry and civil society. Governments would thus be an important stakeholder among other important stakeholders. Governments do already cooperate with the private sector in many policy fields. It is now about time these public private partnerships get extended so that also civil society interests are taken adequately into account.

No matter, what such policy arrangements would ultimately look like, a crucial point seems to be how the exercise of power in the transnational sphere can be restricted and its abuse prevented. What we need, it seems, is a Montesquieu for information society who devises a modern model of power division taking into consideration the leverage of digital technology. Such a model of power division would limit and disperse the amount of control enabled by both the Internet's architecture and the structure of the Internet's industry.

GL: In the case of the Internet, the status of the US government is obviously a special case. One can think of a historical claim, but also in general about the sheer size of its economic, military and political power. How do you look at this?

JH: To be sure, the current unilateral management of the DNS root is unacceptable on principle grounds. In the long run, policy authority over the root, the address and the name space must be divided among several bodies each of which should be composed of multiple stakeholders consisting of civil society, industry and governments. On practical grounds it could be argued though that the present situation constitutes a pretty stable and more or less acceptable arrangement. In my view, the US government's power over the Internet has been to a large extent a theoretical concern. The US government would never dare to disable a major country code Top Level Domain such as .fr, .jp or .de. Because the US government's control over the DNS root has been strongly criticized and closely monitored by many stakeholders, it can be assumed that the DOC makes rather careful use of its power over the root. If I am right, it is quite a challenge to devise policy authorities that are not only structured in legitimate ways but can also be trusted to act with the same caution as the USG does today. Within civil society the idea of an intergovernmental root convention has been aired. Such a convention would basically establish a national right to an entry of the respective ccTLD in the root server file. No single government would have the authority any longer to decide single handedly over the existence of Top Level Domains on the Internet.

GL: You have been visiting WSIS as a member of the German delegation. Could you share some of your personal impressions with us? Did you primarily look at WSIS as an ICT circus for governmental officials and development experts or what there something, no matter how futile, at stake there?

JH: For observers, UN world summits may indeed look like a circus with people traveling around the world for the sake of traveling and doing nothing but producing papers the gist of which remains obscure to outsiders. Yet, from a participant's point of view, the world summit is not primarily a circus but an opportunity for negotiation. What makes UN world summits special is the diversity of people both in terms of cultural or geographic origin and their functions and competences. Representatives of governments, civil society and private sector organizations from all over the world meet for several weeks to discuss the proper meaning, their visions and the challenges of a global information society. This is both a laborious and an exciting effort with lasting effects on most participants' world views. At a minimum, you become aware of the extent as to how your political opinions reflect the common sense of your political culture.

More specifically, the WSIS process has been relevant for procedural as well as substantial reasons. The first aspect refers to the world summits' rules of procedure. In the case of WSIS, the rules of procedure turned out to be a bone of contention because governments had different opinions on the status of NGOs and the private sector. For example, should non-governmental actors be granted an observer status and if so for what type of meetings? Should they have the right to speak to the plenary or at working group meetings? Should they be supported with travel grants as their governments are, etc. etc.

Each world summit has to decide anew on its rules of procedure. The interesting point is that these rules evolve over time or perhaps even from summit to summit. The formal status and the political weight of NGOs in particular are increasing. For the first time, NGOs got meeting rooms on the conference premises. Likewise, speaking slots for civil society and private sector at plenary meetings became institutionalized. Civil society in turn decided to set up a formal structure consisting of an international civil society bureau which represents a broad variety working groups, caucuses and families. The international civil society bureau forms an interface between NGOs and governments and facilitates communication between them. It seems rather unlikely that subsequent

world summits would discontinue these structures and processes.

Worth mentioning in this respect is the fact that a growing number of governments accept civil society people as official members of their delegation. Canada, Switzerland, Denmark, Finland, and Germany are among the pioneers of this new form of cooperation between government and civil society. Hence, WSIS clearly marks a step forward towards exploring new modes of interaction between governments, civil society and private sector.

WSIS has been an important process also with regard to our political understanding of information society. The fact that the ITU of all UN organizations was charged with organizing the summit led to a conceptual framework which focused primarily on information and communication technologies. The summit thus started out with a fairly technical understanding of information society. Now, the first paragraph of the December 2003 WSIS declaration affirms the commitment to 'build a people-centred, inclusive and development-oriented Information Society'. Also, the declaration emphasizes the 'universality, indivisibility, interdependence and interrelation of all human rights and fundamental freedoms, including the right to development, as enshrined in the Vienna Declaration.' Democracy, sustainable development, respect for human rights and fundamental freedoms are described as 'interdependent and mutually reinforcing'. The Universal Declaration of Human Rights is mentioned as 'an essential foundation of the Information Society'.

It is safe to say that civil societies' persistent interventions have had a significant part in the changes of the declaration's underlying concept of information society. Thanks to civil society's participation, the WSIS declaration has stripped of its technocratic approach and reflects now a more political notion of information society. Political in the sense of that information society is put into context. This implies a notion of communication as a basic human need and a fundamental social process. It also implies awareness of the unequal access to and benefits from information and communication technologies, and it implies a serious commitment to capacity building and social empowerment in order to overcome the various forms of digital divide.

The main insight I gained from participating in the WSIS process concerns the fact that information societies depend on the right to freedom of opinion and expression. Without adherence to human rights and basic democratic principles, information society is but a sham. This might sound like a trivial point. However, the declaration's paragraph on human rights proved to be one of the most contested ones. The WSIS process shows that respect for and compliance with human rights can never and nowhere be taken for granted. The vision of a people centred information society thus implies necessarily a commitment to defend human rights.

GL: Cynics knew at forehand that WSIS would never have any outcome. The United Nations together with the ITU seemed such an odd coalition, doomed to meaningless. On the other hand, WSIS, together with Versign do put up serious pressure on ICANN. There is a 'Kofi Anan' initiative to come up a new framework for 'global Internet governance'. Will the libertarian US-led engineering class, which still dominates Internet decision making bodies, allow alternative proposals to be further developed? They seem happy with the status quo.

JH: Your question seems to assume that there is one group of stakeholders, which is able to effectively control the governance structure of the Internet. I don't think this is the case. I do not even see that any of these groups has a clear, comprehensive vision of the Internet's future. I see Internet Governance rather as an open-ended search process with different groups pursuing more or less contested short-term goals, some of which may contribute to the groundwork of a long-term regime for the net. Part of this search process is an ever changing composition of key actors. The active involvement of UN headquarters is just the latest development in this process. Again, I don't think it has been anybody's explicit goal to get the UN involved. The founding of the UN working group on Internet Governance is the compromise between conflicting government interests. While most OECD countries believe in self-governance with little or no government participation, many developing countries would prefer an intergovernmental regime for the Internet. The UN was chosen as a neutral and legitimate organization to host a working group being tasked with developing a definition of internet governance, identify public policy issues related to that definition and finally developing a general understanding of the respective roles and responsibilities of governments and all other actors involved.

Due to its narrow time frame, we can hardly expect the UN working group to come up with ground breaking new ideas. Yet, it would be a mistake to underestimate the symbolic import of the UN working group. For the first time the meaning of Internet Governance is not just taken for granted but subject to political consideration. I think it is good to have a

public debate on the question as to who should do what in the field of Internet Governance. An actual example is spam. Spam has become a threat to the most common and important Internet service, email. Should this problem be tackled on the national or on the global level? Will there be technical solutions available in the near future? Do we need new regulatory tools in order to ensure compliance with national laws? I think it is a step forward to discuss these questions in a systematic manner within an inclusive, transparent framework.

We need such debates because it is less and less clear how the freedom of all individual users worldwide is best served. I used to believe in a strict hands-off approach opposed to any government intervention on the grounds that governments would impose a national logic on the first transnational communication infrastructure and thereby transforming it. Furthermore, like many other people I suspected that government intervention would suffocate the Internet's innovative pace. Today, I find it less obvious that self-regulation is able to maintain in the long run what we like most about the Internet, the freedom of communication.

The UN working group is important also with respect to its composition and working methods. It has been stressed during the process of setting up of the working group that the overall acceptance and legitimacy of its outcome depends to a large extent on its composition. It can be expected that in addition to governments and supranational organizations civil society and the private sector will also be represented. Such modest experiments in creating legitimacy in global politics are very important as each of them forms a milestone for other people and organizations to refer to. Despite the sceptics' view in democracy theory, there is in some organizations a growing willingness to work on more inclusive approaches to international policy making. It remains yet to be seen whether such tripartite models will have any substantial impact. Now, coming back to your question, I pursue a non-cynical approach to the WSIS process as you can see.

GL: Besides policy work you started teaching at the University of Essen. What do you teach your students, how do they respond and what have been your experiences so far?

JH: I've been teaching 'politics and communication' for two semesters. I usually do a course on Internet Governance. There are not that many people in social sciences who look at the Internet as an evolving social space. In Germany and perhaps in Europe in general the Internet is predominantly seen as a mere tool that people have to master in order to use it effectively. I thus see my classes as an ongoing attempt to refute such reifications. In my view, the net is still a very dynamic place with its technical and social norms being subject to constant transformation and reinterpretation. So, one of the things I try to teach my students is that even the mere use of Internet services has repercussions on its further development. Think of Anthony Giddens concept of 'structuration' where structures and agency mutually constitute themselves. I guess my main point is that I want my students to understand that their behaviour actively shapes (network) structures instead of passively using them.

A second course I taught this year revolved around globalization and democracy. The last third of the course discussed the draft treaty establishing a convention for Europe. The punch line of the whole exercise concerned the contested majority rule. As I've mentioned earlier in this interview, democracy can be regarded as a pretty dynamic enterprise. It is actually quite ironic: while most people associate democracy with majority ruling, the composition of majorities itself is everything but a clear-cut procedure. The negotiations surrounding voting rules and the weighting of votes in the European council exemplify quite well that constitutions do not consist of a fixed set of politically neutral procedures. Rather, they reflect the configuration of key actors, their political traditions and beliefs as well as the power balance between them.

At the same time, we looked at the EU convention as an attempt to create a working confederation as apposed to a federal state. It remains true though that the EU itself couldn't become a member of the EU as it doesn't meet its own criteria of democracy!

So, I guess I try to share with students what I find personally interesting about politics. What I do find interesting doesn't depend so much on the subject matter but on the perspective. Politics get interesting when you look at them from an active citizen's point of view, somebody who cares about and feels responsible for society. Now, most students feel comfortable with the idea that they are mere victims of a more or less corrupt political process and therefore really couldn't care less about its details. So, how do they respond to my preaching approach? I think I succeeded when I convinced them to look at political challenges from a politician's perspective who faces a million dilemmas but has nonetheless to make decisions and bear all the

consequences. One of the students made it know in the last meeting that he had now subscribed to a newspaper and seriously intended to read it. This is something I won't forget.

35.0

<nettime> Interview with Warren Sack

From: Trebor Scholz

To: nettime-l@bbs.thing.net

Date: Mon, 24 Jan 2005 11:04:30 -0500

Interview with Warren Sack on New-Media Art Education
by Trebor Scholz

TS: In a recent interview members of kuda (new media center, Novi Sad) addressed the lack of non-proprietary software in the corporate world. But nevertheless, kuda strongly opts for open source / free software in education as:

"The cadre of designers and programmers that relies on proprietary software to find a job, is no different than the Fordist proletarian subject but without proletarian consciousness. We can link the ideas around software to Marx' notions of the necessity for the proletariat to own the tools it uses. As of now, software and hardware tools are in not in our hands."

There are examples of universities in the U.S. that are in the process of entirely switching to open source software. How do you see possibilities for open source in an American academic context?

WS: As implied by Kuda, this is both a question of consciousness-raising and also of functionality. There are specific marketing and litigation strategies of disinformation that are actively undermining the necessary consciousness raising. These strategies of disinformation are similar to the ones big media and big industry have been using for at least a century: they are strategies of 'seamlessness.' By this I mean that powerful interests want you, the consumer and citizen, to ignore the seams that articulate the parts of computers and networks together. A perfect example of this, right now (December 2004), is AOL's current marketing campaign. AOL assures us, in television ads, that they can create "a better Internet." This is willful obfuscation. The Internet -- as a net of nets -- is, by definition, outside of the control of a single entity: AOL can't change the Internet even if it wants to. But, what AOL wants people to believe is that AOL is the Internet. And, from personally experience, I can tell you that many lay people think this is the case. When, for example, I've demonstrated to novice users who have AOL accounts that they can "see the Internet" from a standard browser that is not the AOL technology, they have been rather shocked. To them it is seamless: there is no difference between AOL and the Internet. This serves AOL's interests because people are then led to believe that there are no other alternatives. Another good example of this was Microsoft's -- legal claim of a few years ago -- that their Windows operating system and the Internet explorer web browser were inseparable: that one could not be shipped without the other. (Or, Microsoft's current run-in with the EC courts contending that its Windows Media Player is integral to the Windows operating system.) This turned out to be technically trivial to prove to be false -- the application and the operating system can be separated -- but the U.S. Justice Department must have spent a pretty penny to convince the judge in charge of the case. So, my point is this: to propose open source as an alternative within any given work context requires some amount of consciousness raising that is being actively worked against by large concerns that would like the public to believe -- not just that their products are "better" -- but that no alternatives exists. But, then there is also the issue of functionality: open source software is frequently designed and implemented by experts who have little or no insight into what non-programmers might need or want. Setting up and maintaining a Linux server, installing an open source database system like Mysq, using open source alternative's to commercial software (e.g., Open Office), etc. can be a hassle even for those of us who are experts. In fact i do not have anything against non-open source software by companies that build solid tools and do not engage in disinformation campaigns. Unfortunately, it is usually the companies engaged in disinformation that also build lousy software. There is a crafty business rationale for doing this, for making your customers your alpha testers: the company saves on quality control personnel and also gets customers to check in with them frequently. "Staying in touch"

with your customers by having them check in with you every week to patch the lousy software is unethical, but effective for fostering a relation of dependence. Any strategy to adapt open source software should take into account the fact that some commercial software is a nice complement to open source software. For example, working with Apple, Macromedia and Adobe software is usually a pleasure: they write solid, easy-to-use software that doesn't need to be patched every second day. These are good complements because (1) They do something better than open source. For example, one could use Gimp to edit digital photos, but Gimp is ultimately a good but imperfect attempt to mimic Adobe Photoshop.

(2) Such software comes from companies that build on top of open source software, work in coalitions to establish common, non-proprietary standards, and who work hard to provide alternatives -- rather than fighting for absolute dominance and the elimination of alternatives. One must also keep in mind that open source is not anti-corporate. When Richard Stallman's notion of free software gained a wider interest, the principles and "open source" corporation-friendly moniker was established to differentiate it from Stallman's more radical idea of "free software." IBM and other large companies are now heavily invested in, develop and critically depend upon open source software. So, my answer is yes, universities have a lot to gain by moving some of their business to open source software. But, I don't think there are good open source alternatives for all categories of software. Actually it is good to remember, conversely, that there are non-commercial alternatives to several crucial categories of open source software, categories that are the foundations, the very "backbone" of the software layers of network technologies (e.g., DNS-BIND, OpenSSL, sendmail, and, arguably, the Apache web server). So, the commercial vs. open source distinction is a false dichotomy and the more important criterion to remember when one does choose to work with commercial software is to ask whether or not the company producing the software is an ethical company. An "ethical company" might be an oxymoron in a conventional Marxist's lexicon, but I think this is a crucial problematic to address if one hopes to understand our current circumstances of post-industrialization.

TS: How does your writing of media philosophy enter into your teaching? Which books or essays do you find most helpful in your teaching?

WS: I believe that its important to understand that technologies incorporate frozen -- i.e., refied -- social, economic and political relations. For example, if you have DSL in your home, you almost certainly have more bandwidth coming into your house than you have going out of your house. In other words, structured into the network wiring is the assumption that you are a consumer, not a producer of information because the engineering has been done to make it easier for you to download information from the Internet rather than to upload information. Information technologies contain many forms of catachresis (frozen metaphor) that more often than not started like as quirky philosophy projects and are now "frozen", but working as silicon and gold components. For example, the 19th century philosopher, George Boole, had a project (An investigation into the Laws of Thought) to try to algebraically deduce truths that is now literally printed into the very foundations of computers: we know these foundations in contemporary technology as "Boolean Circuits." I try to teach my students that each of these frozen decisions could in fact be undone and replaced with something else. What would result might be an entirely different technology. This sort of investigation/thought experiment is also the basis for my own research and scholarship: I am interested in challenging and finding alternatives to the foundations of computer science and network architectures by locating the presuppositions built into contemporary, new media technologies. An example of this kind of work is the "Translation Map" that Savad Brooks and I did (translationmap.walkerart.org) in which we re-read the founding essay of the field of machine translation, a text written by Warren Weaver in 1949. Weaver proposes to understand translation as a problem of coding and decoding. We show the absurdity of Weaver's proposal -- and the 50 years of work in machine translation that has been done based on Weaver's proposal -- and we illustrate a possible alternative by prototyping a network technology for collaborative editing in which translation is understood to be a form of collaborative work between people, rather than as a de/coding problem to be handled exclusively by a machine. To impart this perspective to my students, I like to have them read original documents from the history of technology (e.g., like the texts included in Noah Wardrip-Fruin and Nick Montfort's "New Media Reader" (MIT Press)) and also to read work from science studies and critical theory that describes technologies as assemblages of socio-technical relations. Bruno Latour's book, "Science in Action" is one thing students in my "Introduction to Digital Media" course are asked to read.

TS: In a recent interview Ralf Homann, faculty at Bauhaus University, told me that Walter Gropius demanded an educational practice in the arts that focused students on economics from very early on-- Gropius thought of the artist as a polished, perfected craftsman. He claimed that

academies separate art from life, from the "industry." Today, there is no such thing as "the industry" for which students could be prepared. It's not like in other areas where a predictable skill set secures a job. In new media the skill sets are drastically changing and what was justifiable and useful yesterday may be irrelevant and dated tomorrow. How do you address this dilemma?

WS: On the one hand I disagree: I think there are very specific "craft" skills that are relatively stable and that can be taught to students of digital media. For example, programming is a general skill that is essential to the construction of all digital media. Even if one does not know a particular programming language, if one knows how to program it is really not a big challenge to learn another language. On the other hand, I agree: there is no one industry for which students are being prepared. Digital media of today is like writing was to Plato's Athens: it is a "solvent" being incorporated everywhere and it threatens to dissolve and rearrange disciplinary boundaries as well as industry differences. Every department in the university must today wrangle with the questions of new media. Some of the oldest departments, e.g., departments of classics, have been the most innovative in addressing the possibilities and problems of new media. A lot of what computers and networks do in industry and government is to automate processes that had previously been done by hand: forms of production, like bureaucratic procedures are being automated. Bureaucracy -- which means literally "rule by the bureau, or the office" -- is being replaced by "computerocracy" -- rule by computational methods. Larry Lessig and other legal scholars have been very articulate in pointing out the legal ramifications of this kind of transformation. But, if people don't think too deeply, computerocracy ends up looking a lot like bureaucracy. For instance, the so-called "desktop metaphor" that structures the interface most of us use when we operate a computer, is a relatively direct borrowing from the technology of the office -- files, folders, trashcans, desks, etc. So, the crucial challenge is to teach fundamentals -- that may in fact be "crafts" -- so that graduates can rethink computerization where ever they find themselves.

about Warren Sack
<http://hybrid.ucsc.edu/SocialComputingLab/>

36.0

<nettime> interview with CNN's wolf blitzer

From: nettime's_bloggee
To: nettime-l@bbs.thing.net
Date: Thu, 29 Jul 2004 02:18:55
-0100

<fafblog.blogspot.com/2004_07_25_fafblog_archive.html#109102674245058489>

Tuesday, July 27, 2004

Fafblog: THE WOLF BLITZER INTERVIEW

Here at the convention there isn't that much to do right now other than eat tiny quiches an finger sammiches an hang out at panels drinkin wine but we're still havin an ok time with that. Me an Giblets have been hangin out at such panels as "Blogging: Transforming the Medium of Media" an "Blogging: A Radical New Media of Blogging" an "Blogging: Blog Media Bloggity Blog Media Bla-blog" where we have lent our expert advice to confused broadcast journalists whose minds are dazzled by the oh so confusin world of computer wizardry. It was here that me an Gibs were interviewed by Wolf Blitzer so that he might better understand the Heady An Complicated Emergent Phenomenon of Blog Journalism.

WOLF BLITZER: So, Fafnir and Giblets, what IS a blog?

FAFNIR: Blogs are the future Wolf.

GIBLETS: Yes! They are MADE of the future! We extract the future's pure temporal essence an squeeze it into cables an modems an T3 lines it becomes a blog!

F: A blog... of the future.

WB: How much thought goes into your "web blog" "posts"?

F: Oh we do not think at all when we post! That would defeat the entire purpose!

G: Blogs must be spontaneous intant reactions to the lightning events of the everyday! Giblets fires up a random news article, pounds his

head against the keyboard several times, an hits the "publish" button for the purest of pure blog posts!

F: Otherwise you are not truly flowin in the electric consciousness Wolf.

WB: Do you think blogs are transforming the discourse in America, and if so how so?

F: Oh they definitely are Wolf. There is not much that can resist our transformin internet power.

G: We are MADE of the internet. We course with its febrile energy!

F: An we will make the discourse faster because blogs are faster. When someone starts talkin bout somethin that just happened five minutes ago someone else will say "oh I already heard about that yesterday, borin" an they will drop it cuz it's borin.

G: When someone starts talkin bout somethin else they will change subject not in the middle of the sentence, but before the other sentence was actually spoken.

F: It will be just that fast.

WB: Fascinating. Now, blogs just don't do the kind of rigorous fact-checking and editorial work that we do here in the mainstream media...

F: That's very true. Not like you have at CNN or MSNBC or Fox!

G: Some days we sit around thinkin "Oh man if only we could maintain the journalistic rigor of Robert Novak or Charles Krauthammer or Brit Hume!"

F: Or Judith Miller or Chris Matthews or CNN's Bill Schneider!

G: But then we would lose our cuttin-edge appeal Wolf Blitzer. Our cuttin-edge appeal.

WB: But given that bloggers might be biased, or play "fast and loose with the truth," and given the increased importance of blogs today, should Americans be concerned?

F: Yes they should be very concerned. We are an unchained force of nature Wolf Blitzer! You cannot stop us once we spin out of telecommunicontrol!

G: Bow before the power of blog Wolf Blitzer! Bow before the power of blog NOOOOOOW!

WB: But that means the mainstream media would be defenseless before an onslaught of raw unfiltered opinion and skewed news!

F: It could lead to... a blogpocalypse.

G: A rain of electronic fire and doom upon all mankind!

F: An the mainstream press would be helpless to stop it.

G: Heeeeeeellp!eeessss! BOWBEFOREGIBLETS!

WB: Amazing. Thank you so much for your time, Fafnir and Giblets.

F: Thank you, Wolf. Can we interview you now?

WB: Sorry, I already have an interview with Tim Russert scheduled.

F&G: Awwwwwwwww.

37.0

<nettime> Zagreb interview with Michael Hard

From: Ognjen Strpic
To: nettime-l@bbs.thing.net
Date: Sun, 19 May 2002 08:42:36
+0200

Zagreb interview with Michael Hardt
by Ognjen Strpic

[broadcast on Croatian Radio, Third Program, 12. 5. 2002]

While we wait for publishing of Croatian translation of Hardt-Negri's Empire, Michael Hardt visited Zagreb, where he gave two lectures, organized by past.forward (theory module of net-club mama) and performing arts magazine Frakcija. Between the lectures, we talked about some of the less discussed aspects of their work in Empire.

OS: How do you think the theory you and Tomi Negri proposed in the book relates to protestors in Genoa or Porto Allegre? They seem to have embraced your theory as their own. At the same time, you are, say, very sympathetic towards the protestors' efforts.

MH: The way I see it, these globalization movements and our book have proceeded on sort of parallel paths, in fact they've both been interpreting the same questions and reality and coming to the same conclusions. And this is at least in two regards: one central aspect of our concept of empire is that there is no center to power or rather that form of global power has changed, that it's no longer based on dominant nationstate on its own and

that it is now composed of a network of powers. This is our notion of empire.

I think similarly these movements have not been organized around, say, a notion of US imperialism. Had they thought that, all of these protests should have been at the White House, or at the Pentagon, or on Wall Street. Rather, the way I think is that they've been experimenting with the new form of power. In other words, they've targeted international organizations like the G8, and supranational organizations like the WTO, or the IMF, or the World Bank. So in this way they've been trying to understand the new form of power, the way a movement understands something, which is some kind of experimental form. I think that in fact none of these organizations that they have targeted with the protests is itself the center of global power. In other words, IMF is not in control of globalization, in itself. And if we were to destroy the IMF tomorrow, it wouldn't make the world immediately a better place, in fact, probably worse. So I think that one shouldn't try to read the protesters as they've identified the new sources of power, rather, it's a much more distributed and therefore seemingly amorphous system of power that they are trying to confront. So in a way each protest is sort of an adding experiment to that. It's in that sense I think that our analysis of the new form of power as empire and the movement's analysis of the new form of power is proceeding along the parallel path.

The other way in which our argument seems to me very similar to these movements' is that one of the political results of our analysis is that we think that the only adequate way to confront, say, the problems of globalization, or the forms of global domination under which we suffer now, is not by creating isolated local zones of protection, or even re-enforcing the powers of nationstates, we think that rather an alternative have be proposed at an equally global level.

I think that's also true of at least what I understand as the dominant elements within these globalization movements. I don't think that the dominant elements are the ones that are properly anti-globalization. Rather, the movements themselves have been globalizing, constructing global relationships. In that sense, it doesn't make sense to call them anti-globalization movements, they're more properly understood as alternative globalization movements. In other words, they are protesting against the current forms of globalization, but in the name of, or in the desire for, alternative forms of globalization. So I think that in those two regards our argument which is conducted in a very philosophical plane, and the workings of these movements, which is obviously conducted both theoretically and practically in a different register, that they've been moving on parallel paths, and that's why they in a way agree well with each other.

OS: Your idea of empire, at least in my reading, doesn't bear any particular ideological baggage by itself. It's restrictive however, perceives it as distinctively Leftist. How do you see it in this respect?

MH: Well, OK. The book is primarily an attempt of the analysis of contemporary form of power, and in that way it can in simply naming the forms of power today, which is I think the primary object of the book, it could be appreciated by people of many different ideological formations. We conceive it as a communist project, we present it as a communist project, thinking here of "communist" in the tradition, let's say of democratic globalization, the communist tradition that is not oriented towards formation of states and even of national control, but as a movement of increasing non-national democracy.

In any case, there is a certain ideological position that defines our own efforts, but I think that such a book is not restricted to those of that ideological position. And in fact, what seems to me interesting about the reception of the book, is that it runs counter many of assumptions about Left and Right, and that's why it has been a useful analysis for many to, say, disrupt what had seemed like the commonplace assumptions about globalization. Just for instance, many have assumed in the US that those who are on the Left are necessarily against globalization. Any in many, sort of basic or profound ways, our perspective is completely for globalization. But the problem with our contemporary world in many ways is not that we have too much globalization, the problem is we have not enough. That really we need to globalize equal relationships, democratic relationships, the problems with our contemporary form, say, the control of dominant corporations, the control of the US military, of various other forms that constitute this imperial power, the problem is that in many regards that it blocks globalization, it blocks the possibility of constructing democratic relationships across the globe. So, in that sense I think it's not the first moment, I think, of a Left, or I would say democratic position, should not be against globalization, what interest me much more are the possibilities of globalization. I just presented it in one way which I think the perspective of the book has run counter to what people thought were necessary Left and Right positions, and that has allowed them to appreciate the argument even without of course agreeing with our perspective, which I think is not necessary for a book like this.

OS: In what respect, then, it is a communist project?

First of all, one should say that the much of the European modern Enlightenment thought, but especially communist tradition, especially certain element of the communist tradition, have been the first and most vocal proponents of globalization. Think of the slogans of First International, for instance, not only "Workers of the world, unite", but "Proletariat has no country, its country is the entire world", there are at least elements of the communist tradition, ones that most interest me, that have always been interested in globalizing relationships as a potential for liberation. This is not also exclusive for the communist tradition, it's also part of other elements of modern European political thought. So, there are certain ways in which, and we argue that there are certain points that it's in fact not capital, or it's not the forms of liberal national governments, but in fact it's the force of liberation and in some sense the communist tradition that has been leader in globalization.

The other way in which it is a communist book is that it argues for an absolute democracy, for democracy founded on relations of equality, freedom, and social solidarity. I mean, I think that those three code words belong to the French Republican tradition, but also belong, in my mind, to the best elements of the communist tradition. So, that also seems to me that it's the way it's a communist book, but it's demanding an absolute democracy.

Then, the most fundamental way would be that it's the analysis insists on the fact that while capital has historically brought many possibilities for liberation, that finally the operation of capital prevents the realization of democratic relationships. In other words, that it's not an accident that the capitalist relations perpetuate poverty and wealth, disparities of both the wealth and power, and that they prevent democratic social constructions. It's in fact intrinsic to capital and therefore the project for democracy will ultimately have to be anticapitalist and develop a social form that is noncapitalist in that sense. That at least is recognizable as the communist project.

OS: Isn't it Braudelian notion of capital as antimarket, as opposed to market, the one you really object?

MH: I don't think that any capital functions without state regulation. I mean, this is just a factual, historical claim. All of the propositions of free market, and of capital based on free market, have been false. I think that free markets are always constructed by political regimes. I think this is true in the nineteenth century heyday of the ideology of free market, and that this is equally true in our contemporary neoliberal phase, that it's not, say, the autonomy of the economic, it's not that the forces of capital or economic forces, or market forces, function freely. That they always require state, or say, regulatory forms. In the academic framework, the general reference for this argument I have just made is Polany's book "The Great Transformation", which argues precisely that. I would rather pose it differently; I think it's right to say, at least as an analytical tool it's useful to think of different elements of the current form of power, or elements of capitalist rule, some of which are potentially positive and some of which are clearly negative.

I would rather say that other elements that capital has brought historically are potentially positive, the one I already mentioned is this extension in that sense of globalization of relationships. Another is what one could call socialization of production or the organization of social cooperation. I mean, capital has historically operated the function of bringing together workers, classically in the factory, bringing them together and having them cooperate together and proposing the terms for that cooperation. And that social cooperation is, it seems to me, has an incredibly liberating human potential. What I would say then is that capital, well creating and in certain sense historically proposing social cooperation, also limits social cooperation, and that one could imagine pushing social cooperation further beyond the bounds which capital can tolerate.

So, the same way I think with globalization in certain respects. There are certain aspects of globalization that capitalist relations create globalization, but finally restrict it, and that pushing them further might be the way to move. The same thing with social cooperation, the capital even obliges us to cooperate socially in certain ways, but then blocks the fuller pursuit of that cooperation.

OS: I'm now interested in two issues you don't write about in the book. One is contemporary discourse on justice in political theory. Another is multiculturalism. Do you think those two topics relevant to your proposal? I'm talking about the authors such as John Rawls, Ronald Dworkin, James Scanlon, Brian Barry

MH: I should start by saying that for us, or for me, the concept of democracy is much more central than the concept of justice. That said, I think it's not an either/or alternative. I think that much of the work that is done under the rubric of liberalism and therefore the framework of

justice, and therefore the framework of right, and that's the way it's posed in authors you mentioned, their general project is oriented towards a notion of right rather than a notion of good, and that's what defines it's liberalism in their general estimation. I think that entire project can be translated in something that resembles our project. I think that they're not in different universes. When on thinks of the original Rawls framework of his first book, *A Theory of Justice*, it is a procedural investigation, but it is also oriented towards, let's say, tendency toward equality in terms of both decisionmaking and also distribution. I think it's an attempt at the constructing the basis of democratic relations. And in that regard that I would try to say that two perspectives, one that focuses on democracy; which is ours, and other, which focuses on justice, are not totally separate.

It seems to me that there's a certain amount of confusion with the term multiculturalism, and that very different things are included under that term. Because there are ways in which the term is used in entire tradition of critical race studies and also therefore race struggles, in addition to gender studies and therefore feminist struggles, are included under the term multiculturalism and are thought of as streams or currents within multiculturalism. I think that they are central to our attempts of analyzing forms of power, especially within a cultural framework of the empire, but not only cultural. I think the problem with multiculturalism is that it is often assumed, by people using the term both for and against it, that we can separate the cultural from the economic and the political. I think that none of these are merely cultural, both fields of analysis or fields of political activity. In other words, I don't think that struggles or studies about and sexuality, gay and lesbian studies, for instance, or feminist studies about sexism, or race studies. I don't think that any of these are cultural in a limited sense. I think that they are all always already also economic and political questions.

What I'm trying to do is to distinguish certain conception of multiculturalism from another; there's one conception of it which I think is not accurate, that it's true our analysis our analysis doesn't deal with. But there's another, which is very important to our kind of analysis. How so? Just for instance, part of analysis is trying to recognize, say, the new forms of racism that are implied within this new imperial structure. In other words, that there is a certain paradigm of racial oppression and therefore racial antiracist struggle that served as a paradigm in previous stage, what might be called a stage, of imperialism and that also functioned in the United States throughout much of twentieth century, we think that the form of racial oppression has changed now and therefore requires different kinds of antiracist struggles. Here we're drawing directly on work that's done in race studies, in critical race studies, antiracist movements. So, if that's what is meant by multiculturalism, than it's certainly central to our analysis. As a more practical, movement question, it has to do with our concept of the multitude: there was, especially in the US, but also in Western Europe and probably elsewhere, there seemed to be a choice between two kinds of political organizing, an exclusive choice. The one that I experienced in 1980's in the US, see if it resonates with you elsewhere, is that there were two choices of political organizing: on unity model, or on difference model. The unity model is really the one that seemed more traditional; party structures often function this way. There was really one central access to political organizing, and it could include different elements, but they were all subordinated. For instance, one could say class politics is central political struggle, and then we could have people interested in sexism and racism, and other social problems, but they were all secondary to one unity so that's the unity model.

In reaction to that was formed, very powerful in the US, especially growing out in the sixties, developing in the eighties, what is often called identity politics, is really organized around differences, in other words, we need a separate movement for black lesbians, separate movement for Central American gay men, so the difference of one's identity would determine the difference of one's struggles. Now I think that there was a kind of dead end of political organizing between these two models, and one could, I think, easily see the limitations of each. And both of them, although in a way they formed polar opposites, they were both fundamentally based on the notion of the alternative, of the exclusive alternative, of identity and difference.

Our attempt with this concept of the multitude is to recognize the possibility of a different kind of political organizing. Rather than been based on, say, alternative between identity and difference, it's based on continuity between multiplicity and commonality. In other words, multitude is meant to name a possible form of political organization that is internally differentiated, in other words it's always a multiplicity, and yet it can act in common, which seems to me to be at least conceptually a different access to these two previous notions. And I think, moreover, that these globalization protest movements have functioned on this model of the multitude, rather than on models of identity and difference, because for instance groups that we have thought of in a previous way were objectively antagonistic, even contradictory to each other, say, trade unions and

environmentalists, suddenly, starting in Seattle, function together, and the contradiction doesn't play out. One could say, as we often say, that in network structure that every opposition is displaced, or is triangulated by third term, and then a fourth, in the web of relationships. So, this seems to me again a way the conception of multiculturalism as based on a logic of difference in identity as the primary organizational conception of politics isn't exactly the way that it's functioning today, in our analysis. If that's what one thinks by multiculturalism, then we're thinking of something very different.

OS: What exactly do you mean by multitude, and what is its role as a second central concept of your book?

MF: The book proposes two concepts, empire as a form of power, and multitude names both the subject that is exploited by empire, that is controlled by empire, the subject whose labor and activity supports empire, but it also is the subject that has the potential to create an alternative society. Now, it seems to me that the concept of multitude in our book is used in at least two ways that itself constitutes one of contradictions in our book. In certain ways it's a very self-contradictory book, which is a good thing, I think.

In one sense, multitude is used to name the multiple human force of liberation that has always existed. In certain ways, it names that almost ontological force of human creativity and liberation that has certainly existed throughout the modern era, but even previously. It's the force that always refuses domination. This is one of, say, principles of our analysis that we propose as almost an axiom that we ask others to accept, but I think most accept this, which is that humans always eventually, and this is one of wonderful things about humanity, refuse authority, refuse domination, rebel against forms of oppression. And that is in a way the primary force of the multitude that we use, reading as a sort of guide to history. It is the continual revolt of the multitude against forms of slavery, exploitation, and other forms of oppression. So, that multitude always has existed and will always exist, in that sense. In another, in a very different sense, the multitude functions in our discourse as something that has never yet existed and it's a project to construct now. And what multitude means in this sense is this is a political subject capable of creating a new society. In a way one could put the two together and say that seeds of human creativity, of a democratic humanity, of a liberated humanity have always existed and they've always been manifest in this continual revolt against forms of authority.

So, the second notion of multitude is really a realization of those seeds, you now, the realization of those potentials that have always existed. What that means, slightly more concretely, this project of construction of the multitude is possible today, what multitude would mean in this sense, what the construction of the multitude would mean is what I would call a becoming communal struggles. In other words, rather than seeing the various forms of liberation as separate form one another, or even sometimes antagonistic to, or contradictory to each other, recognize how they can become common. Just in a way we were talking of traditional language of multiculturalism, that struggles against racism, struggles against sexism, struggles against class structures, could be posed not as irrevocably different and separate, but recognize their common project. I guess what multitude as fundamental concept is asking is that difference can exist within a society, even within a political subject, and that political subject can nonetheless act, without being unified, that it can remain a multiplicity, and still govern itself and that's what I think fundamentally democracy and freedom require, that we can find a way to govern ourselves without reducing the differences among us.

OS: One more issue remains to be addressed: the question of terrorism, political violence in its standard usage as killing or harming someone, probably innocent, as a means to express political views.

MF: I think another element of terrorism in a standard usage, which equally should be criticizes, I mean, I perfectly agree with you that one should condemn the use of violence against innocent persons out of frustration or inability of political expression, that is certainly for one. The other thing I think is characteristic of terrorism as it's commonly conceived, and equally should be opposed, which is symbolic acts of violence, because this seems to me characteristic of both Right and Left terrorism through the last twenty or thirty years. It's not just violence, it's that the violence is highly symbolic, and I think that those symbolic acts, violent and nonviolent ones too, first of all have very dangerous implications, because they are really not directed at the act, they are directed at a symbol. And also they don't construct anything, they're completely negative acts in that sense. In both of those ways I think you're right, if I understand your suggestion, that one should in unreserved and fullhearted way oppose to terrorism.

One should also say, however, that we I think I speak with the vast majority in this we are not opposed to political violence. Political violence, is seems to me, it's not so simple that we can say in a

categorical or principled way, that we are against political violence, because there are times, historically, in which political violence is necessary, not just justified. The struggle against fascism during the Second World War, for instance, it required the form of violence. Most of the modern revolutions, revolution in the US, French Revolution, the Chinese Revolution, Algerian Revolution, these required, I think, political violence. I would in such situations advocate use of violence and I think that vast majority of other would also.

The reason I point this out is that I think that the question of violence has to be decided in specific contexts; sometimes it's appropriate and useful and sometimes it's not. That's a matter of political debate, unfortunately it seems it would simpler if we could answer the question philosophically and in a principled way, but I think rather it's always a political question. For example, there are many discussions within these globalization protest movements about use of violence. We find it's here the destruction of property and the purposeful confrontation with the police. These are the two things that those advocating use of violence in these protest propose or insist on. And I think it's a difficult question. I argue against use of violence in these cases, not because I have any great devotion to Starbucks or McDonald's or their windows, but because I think that it poses divisions between a movement that are false divisions, that it destroys the common projects of those involved and that's why it seems to me inappropriate and I argue against it.

On the other hand, those who argue for it have many convincing points. The first is that they argue that they should be free to do what they want, in other words, I or others who do not favor the violence shouldn't be able to tell them what to do. They should be able to do what they want as long as they do it in a way that doesn't endanger the others. I think one should remain in discussion about this, but ultimately one is free to do what one wants.

A more powerful and unfortunate argument they have, though, is that the media, mainstream media especially, is really on their side, in the sense that the media only reports acts of violence, this is especially true in the US, but it's also true elsewhere, there can be a demonstration of a hundred thousand people, and if it's peaceful it won't get reported in the US media. If there are windows broken, it will get reported. In fact, the great media success of these movements so far has been precisely because there's been violence, and even when there's been serious injury, as in Gothenburg or death as in Genoa, that's what the media actually reports, so those advocating the violence say: "Look, this is the way the system works, our entire struggle would be useless unless there were violence and it's reported." I think that's unfortunately a very convincing argument. My argument against it is that the representation in the media is not the most important aspect of these movements, that the internal construction of community, common projects, that their constituent aspects to the movements are much more important than their media representation. But in any case, I think that this, like many cases, in this instance the question of political violence, and here not violence against persons, but violence against property, is a complicated one and one that requires political discussion rather than principled objections.

38.0

<nettime> Browserdays: Interview with Mieke Gerritzen
From: geert lovink
To: nettime-l@bbs.thing.net
Date: Thu, 9 May 2002 10:38:17 +1000

Five Browserdays Later - An Interim Report
Interview with Mieke Gerritzen
By Geert Lovink

A lot has happened since the Amsterdam-based designer Mieke Gerritzen and I came up with the idea to do a 'Browserday' in early 1998 (www.browserday.com). After the design competition took place three times in Amsterdam (1998-2000), the event moved to New York (March 2001) and Berlin (December 2001). On May 17 2002 Browserday will be back in Amsterdam. Four years after we had the initial idea Mieke and I sat behind our laptops and had an e-mail exchange to re-assess the concept.

Initially a team of people organized the Browserday, with Jeanine Huizinga, David Garcia, Eric Kluitenberg, Michael van Eeden and Marleen Stikker (amongst others) in the core team. The browserdays 1998-2000 were a collaboration between the Dutch organizations such as the Society for Old and New Media (www.waag.org), De Balie (www.balie.nl), Paradiso

(www.paradiso.nl), with involvement of the Rietveld, HKU and Sandberg design schools. In 2000 Mieke Gerritzen, the main force behind Browserday, took the competition on board of her new company, www.nl-design.net, and pushed the competition in an international direction. Even though the event from the start had the label 'international' it took some time to get design schools outside of the Netherlands interested. The next step was to try and see if the concept would also work outside of the safe and cozy environment of Amsterdam.

I attended only the first two Browserdays in Amsterdam and then moved to Australia. However, my role in the Browserdays circus continued, helping to formulate the topics, doing research and compiling (xerox) readers with relevant texts related to the specific topic of each individual event. The core idea, for me, had always been to break open the new media design practice and put the designers in a multi-disciplinary environment. And show that designers, instead of merely being users, could intervene in the making of the applications they worked with. If it was true that tools were shaping the work, then it was also up to designers to directly contribute to technological developments. The browser was the Internet application par excellence. In a rapidly changing media environments' tools' such as the browser were nowhere near neutral. Their technological parameters were cultural and economic in nature. Browsers are our windows to the world of information and communication. They are highly political applications as the initial clash of 1998 had shown. But the Browserday competition also proved that the browser concept, as such, could also be an incredible trigger for the techno-imagination. The politics and aesthetics of data navigation tools were going to be with us for a great part of the 21st century. That much was clear.

GL: The last, fifth Browserday took place in Berlin. Have you seen progress in the submissions over the years the competition is running? It is being said that 3 or 4 years is a long time in terms of technology development. Is that also the case for concepts and design proposals made by students?

MG: I don't think 3 to 4 years is such a long time in terms of technological development. The technological revolutions never stop. As long as people stay working on it, technology will stay an endless growing fantasy. Of course technology need heavy dose of knowledge, but every new step forward will require new ideas and dreams of seamless possibilities. That's what I mean with fantasy. Technology needs utopia; otherwise there is no drive for progress. The economy needs technical development to keep the market going on. It's impossible to distinguish between short and long term development. Talking realistic, I think everything up till now is short-term development compare to the hundreds of thousands of years which will follow. In the millions of companies, institutes and laboratories are mostly people working in a hurry to serve their stockholders and clients. At the moment technical development is a strongly money-driven. The International Browserday is an educational (and entertaining) event focusing on technical developments. Its not related to money and as a result it is also not related to technical realism. It is related to technical development in terms of "fantasy". It's all about the public expression of creativity.

The International Browserday started in 98, based on the discontent over the old-fashioned desktop computer browsers. It was the time of the 'browser war' between Microsoft and Netscape. Three Browserdays later (with its theme: 'the end of the browser') in 2000 we started a new direction, placing the browser issue outside the PCs. Many devices now have browsers, such as mobile phones, PDAs and other 'wearable' technologies. During the years in which the event took place browsers have becoming a more and more independent product. The desktop computer is not the only machine anymore that is using a browser to navigate data environments and applications. The Browserday gives us also the possibility with every new topic to show a bit of history of technical development by theoretical papers and technical practice.

There is, and there is no progress in terms of the applications and work shown at the different browserdays. Progress is something you can see if people working for a long time on the same thing. But we are not living in the age of sustainability. The progress I saw at the browserday in Berlin is that students feel more responsible for social and political aspects of the world they live in. This is different compared to the first browserday, where more people try to come up with navigation system in the hope to become a millionaire, which was a somewhat normal expectation at the time. Designers joined the digital technology development only 10 or 15 years ago. The browser is an interesting object to reflect on what is happening in the world of technology.

Another sort of progress I can see is that the Browserday competition is becoming part of the everyday curriculum at design schools. People know what we talking about, even though it's not a standardized format. How the Browserday program looks like is an open question.

GL: Some people told me that the browser demos as shown during the browserday remain a bit simple. Perhaps these critics have too high

expectations. What would you call a good outcome for such an event?

MG: The format of browserday is three minutes. Students and young designers have exactly three minutes to show their demo design. Having only three minutes forces people to prepare their presentation very tightly. You can only show the very essential parts of your idea. It is about making choices. You have to look at your own work and pick out the most personal and characteristic part of the idea and use all the creativity you have to present this on a clear and special way to the public. The event is a show. It is what I would call event-education. The stage presentation is part of the design. Designers these days are more on stage than they have been in the past. Being a designer is getting close to becoming a pop star. I don't know if this development is a positive one. On the other hand, designers are more forced to explain their design. If a designer has no strong vision about what he or she is making, their presentation will be weak. If he or she has a strong vision but no interesting work to show, their presentation is also weak. So both sides are important, which makes life of a designer not easier.

Browserday shows 30 presentations on one day and of course they are diverse. The presenters coming from all kind of disciplines and experience. Quality is different. But the real interesting ideas are short listed and shown again in more details at the same day. This means that the audience will see more and can think about the "better" ones. Though, browserday shows different quality but is never boring, because of the three minute format. A good outcome for browserday is when the event shows at least a couple of interesting new navigation ideas. Another outcome I like is if there are some presentations that show more a statement about the position of the browser, a critical vision that shows the designer's personal opinion. I also like it when there is a mix of disciplines and media. All these elements show the potential diversity of design, in a world, which increasingly looks the same. Browserday is not only about new media or technological development; it's about opening up spaces for creative thinking-if only for a day.

GL: I have noticed a shift in your work and rhetoric, away from the dotcom-type businesses, towards issues related to design and new media education. Has the dotcom crash had an effect on the browserday and students' expectations?

MG: Yes, more applications are critical towards information overload. I am happy that during the last browserday in Berlin there were more attendees than ever before. The Internet depression did not directly influence digital media education. Students are not used to make a lot of money and I'm glad they can study and do their experiments without the pressure of a money-driven structure. With the dotcom crash the new media development did not disappear I even expect a more interesting climate for new ideas soon. The hype is over and what is left are diehards who apart of just making money are probably more interested in the real issues which the digital world confronts us with.

GL: To what extend does the Browserday differ from popular Flash design competitions? Would you call a browser meta design? Where exactly would you say is the interface design aspect in browsers?

MG: Browsers are navigation systems and they all need a graphic user interface. For browserday we ask people to think about browsers in general. We invite people to come up with ideas how, where and which information you could get. That's a big thing to ask. The design aspect here involves everything; before you can start with a concept you have to find out what you think about the existing browsers and about the function of a network. So here you can start being critical about the situation of the communication technology of today and you have to think about future possibilities. Here you start to create your own vision and take position on a new navigation idea. This is all part of the design. Next step is writing the concept and creating a demo presentation model. We ask for a demo design because these tiny free us our minds from the technical and commercial restraints. The Browserday is about ideas, not about sophisticated programming.

One of the important issues for browserday is that so much is happening all the time in the world of new devices, tools, economy and marketing strategies, hypes that at browserday these things are getting more clear and people get a chance to react on these development in a critical fashion. Browserday is an event unrelated to specific software or hardware platforms or standards. It is an educational event, which stresses the importance of both critical and visionary conceptual thinking. Later on, in their professional life students will use these conceptual skills. Schools should not stress too much emphasis on learning software as these packages are constantly changing. Software is becoming redundant in such a short time. The interface design aspect of a browser is literally everything what makes people move in the digital sphere. If one is only using sound for navigation that's interface design as well, or hardware but also the visuals. Design is a wide area. So is interface design, since it's not clear how communication hardware will develop and where wireless technologies will go.

GL: Why do we stress the importance of the quality of software and talk about the politics of Internet applications? Do people really care about such issues? Isn't the excitement over such issues something of the mid and late nineties? How do students and schools respond to the very idea of building your own browser?

MG: The politics of Internet applications is only interesting for economic purposes. The last years digital media students and young designers were all very busy making money. Since the dotcom crash people are getting less interested in Internet in general. They shifted their attention to mobile devices or digital gadgets like MP3 players or new computers such as the new i-mac. Apple for instance has done many steps back and is more and more using outworn metaphor. They are only restyling... but why? Because we don't need more advanced, faster processors at the moment. Software runs perfect and we don't need more memory. This means Apple focuses on the consumer instead of the professional market. They have started to restyle instead of further developing their products. For instance, software such as i-photo is just an easy-to-use photo album online, a shell for pictures. It all started with the launch of their new OS X operating system, which looks like an interface made out of ordinary future.

Students like to build their own browser. The idea is really funky but they are not very conscious about the politics of technology. Since 9/11 they are more critical. They want to make the world a better place, but only after I told them designers have this power and opportunity to change. They don't need to further spread the unified global look, developed by marketing departments of large corporations. Recession is really good, in that respect.

GL: You have worked with a variety of schools and students from all over Europe and the United States. Could you tell something about the different schools and their models for new media pedagogy, which you find most inspiring?

MG: There is no difference between Europe and the United States concerning design education. The whole Western world looks similar in that respect, both universities and art schools. All these institutes need to do is restructure, offer new courses, start new departments and of course every institute will do this in its own way. The teachers, their world, ideas and passion they bring in will make the real difference. People will create the characteristics of the educational environment. Special activities and events are important to force students to create vision and motivation. Learning is a never-ending process. Good teachers are still learning. If people are busy with interesting topics, coming from actual problems or tendencies in the world, we will forget about the bureaucracy and structures we have to deal with.

In the case of Browserday I found more difference between the Netherlands and Germany. In Germany I did not find so many critical or political people, they were more following the trends. The American and Dutch people were more conscious and critical, they try to make statements. In this case I was happy to see that in these moments of recession, people try to come up with ideas and visions instead of market-valuable products.

It's always difficult to find students who are studying to find their message and their own visual language, maybe 3% of the students is really interested in their social environment. If you want to make a point in this world, you have to believe you can change the world. Nobody is talented. If you want to become a star you have to work and you have to study. It's a fight with yourself. Most of the people and students are consuming, they have no ambition.

The Browserday is something you have to go for. It is not part of the regular curriculum. Browserday always presents a topic from the world of technical development connected to the actual situation of our social environment or our behavior. If students care they pick it this topic and start creating a new better world. This way of challenging people gives more motivated students than the regular program at universities and schools. It's just a trick to find the people who feel responsible for their life and from others.

New Media education will become soon more interesting, the first generation digital designers and developers are graduated and are now able to teach. That will make a difference because up till now we could stimulate students to break walls, but the real experience now is coming from the new generation media designers.

I sometimes wonder why so many students are not working like crazy. I grew up with the idea of fighting and working to create a good and interesting life. Not all of them but most of the students are easy going. But life changed: there is more money. Most people only work 3 days a week instead of 5. There's more time for entertainment and shopping. These changes in the work place are also influencing education. If people do not automatically have the need to learn we have to challenge them. That's why I think event-education is important for the future. It's a combination of learning

and entertainment.

GL: It is obvious that students don't need to be taught how to use this or that application. They often know more than the teacher. All right. They need to discover their own style, methodology, how to develop a concept, get the necessary critical theory to interpret the larger framework. But how does that translate into a curriculum?

MG: A curriculum should not be a list of soft- or hardware knowledge. The curriculum will be a list of projects and work. Software these days is developed for mass use, but to create special work you'll need creativity and vision. Students need to know about software, stretch the limitations of it, they should control the software instead of software controls them. I don't want to see software anymore if I look at their applications, unless it's part of their concept. At the moment we live in the age of style poverty. Software generates too much images and styles created by tasteless people. I am sorry to say that but the evidence is overwhelming. People just use existing styles and do come to school anymore to develop their own design vocabulary. This is what makes the world so poor and boring. We are losing culture due to the homogenizing forces of globalization. What we need instead is subjective madness; a radical individualism which aims at esthetic singularity.

GL: How has the established design world responded to the Browserday events so far?

MG: The design world has reacted positive so far. People appreciate it, not only within design world, by the way. Browserday is a cross media event. It is a mix of technology, theatre, sound, design, art, theory and political statements. The diversity makes it a popular and entertaining event. Young designers and students who prepare their presentation also like it because they have the opportunity to present their ideas to a large audience. They really exercise and we help and stimulate them to show the strongest part of their concept.

GL: The browserday events could be called a structuralist design approach. Because of the emphasis on the power of applications the story telling aspect of design is getting a bit in the background. There is no idea in design as such. The application is the message. You also seem to distance yourself from the sixties approach in which design is being subordinated to social movements and abstract Marxist criticism.

MG: The browserday invites people to transform their vision into an application. To be honest, I am more interested in visions than applications—if they were to be separated. During a browserday we can show that designers are able to combine these two elements. The process of combining techniques and ideas is their story. Their presentations are showing a way of thinking, a way of looking to the world. An application has power if it has a message. I think browserday is already famous because of the critical and different look (engagement) at the world of technical and economical development.

By living in this world it will be always a struggle to deal with structures and systems. Browserday as an organization will try to be invisible. And I know it's not possible, but we try I think being creative is the best in total freedom. So how can you create an environment where people will get inspiration, attention, freedom, context and information? For me most of the educational institutes are too much bureaucratic and rule-minded. Browserday at least will try to be a more open and a moving organization without a physical place, working and giving personal information via email and the web. Design for new media has proved to be a field in between the structure of organization and the system of technological possibilities. A browser represents information and it needs a system and structure to make this happen. To come up with extreme and new ideas you need to be free of too much influence coming from the bureaucratic over structured society we live in.

GL: You're not a big fan of theory, is that right? You don't seem to care so much about the latest fashions in cultural studies, post-colonial theory, visual culture or critical contemporary arts. You are not fond of the banal Bauhaus comparison either. Where should new media design students get their inspiration from, presumed they want to read texts in the first place?

MG: Theory may be important for theorists. But for designers or people doing creative practice it is more important to develop theory out of their own experiences. They don't need all this information from books and history. There is a difference between reading and hearing statements, and creating them yourself. Designers are practitioners and they find out themselves what their 'message' is. They probably express this in their own language, which won't be text. This keeps the way open to develop their own theory, shown through their work. I stimulate the development of strong, new, visual languages and by knowing too much of written theories it doesn't help creating new work and mentalities. People should concentrate and be self-confidential when they create their work. Too much influence from others is no good. Of course it would be bad if they remained unaware

about the context of their own work. But they will know if they are the type of person to analyze. And they always get help of theorists. In fact, they should more often work together.

Yes, I am not so much interested in the latest fashion of whatever. Fashion is important if we look to the world in general. But fashion is first and foremost an economic factor. It is mass manufactured. There is also fashion in theory and this indicates that no that many people thinking different. People who created a new and special theory or visual or technical thing are not part of fashion but show a new personal and characteristic view. That's what I'm interested in. Not in fashionable mass taste or knowledge.

39.0

<nettime> Re: Zagreb interview with Michael Hardt

From: Brian Holmes

To: nettime-l@bbs.thing.net

Date: Wed, 22 May 2002 02:02:04 +0200

"One could imagine pushing social cooperation further, beyond the bounds which capital can tolerate," says Michael Hardt dryly, in his interview with Ognjen Strpic in Zagreb.

What Michael Hardt calls "communism" lies essentially in this social cooperation. And he's right, in the sense that the empirical beacon of a pragmatic revolutionary politics is founded on phenomena of free cooperation, right now, in fact, before our nose - or with our concurrence, in the best of cases.

Hardt is less dry, or even enchanted, when it comes to the multitude: "Our attempt with this concept of the multitude is to recognize the possibility of a different kind of political organizing. Rather than been based on, say, the alternative between identity and difference, it's based on continuity between multiplicity and commonality.... groups that we have thought in a previous way were objectively antagonistic, even contradictory to each other, say, trade unions and environmentalists, suddenly, starting in Seattle, function together..."

I would like to submit that this sudden cooperation - which has also been short-lived, in the case of US trade unions and environmentalists - results from the perception of EXTREME WEAKNESS ON THE SIDE OF ALL SOLIDARITY-BASED MOVEMENTS. In particular and exceptional circumstances, desperation suddenly breaks the barriers that our societies are so devilishly good at erecting between interest groups and even between individuals.

The political question is then: HOW TO GO BEYOND THE SUDDEN INSPIRATIONS OF DESPERATION?

Here lies the weakness of all the rhetorics based on an invocation of absolute democracy:

"The other way in which [Empire] is a communist book is that it argues for an absolute democracy, for democracy founded on relations of equality, freedom, and social solidarity. I mean, I think that those three code words belong to the French Republican tradition, but also belong, in my mind, to the best elements of the communist tradition. So, that also seems to me that it's the way it's a communist book, but it's demanding an absolute democracy."

The historical fact is that that democracy, as we know it, contains an absolute contradiction. Social solidarity - i.e. "fraternity" - was added to the French republican slogan in 1848, when the 'National Workshops' were instituted to give work, and therefore sustenance, to the masses of unemployed urban-dwellers left without any resources by a classic capitalist recession (the one based on the railroad bubble, which so many have compared to the internet bubble, by the way). What people realized during the revolution of 1848 was that there was no substantial equality, and therefore no effective liberty, for people enslaved to the liberty of others (the bosses). But who had the power to create the National Workshops? An organ of redistribution: the state.

The alternative globalization that Hardt calls for (me too) involves a rethinking and a reinstitution of the state, or at least of solidarity.

This raises screams from the rank and file of the autonomists. But I say: you really are the "rank and file" so long as you continue to believe that the enthusiasm of global cooperation gets rid of any need to think about how global redistribution will be carried out. In fact this rhetoric is coming from people who know better. Whoever calls themselves "communist" has some idea about effective equality, and what it entails: the socialization of education, access to tools, and protection in the case of life accidents, at the very least. Abundance for all as a feasible utopia. How to create those conditions, starting not from "human nature" but from actual conditions, is the political question. "How things get managed, that's the interesting thing," said Toni Negri in one of his interviews on the pre-revolutionary situation in Argentina.

In his review of the book, Žižek said that Empire was "pre-political." His argument was that the call for global citizenship would immediately provoke a fascist reaction in Europe, and was therefore unrealistic. Look around you today. I'm for the abolition of all borders. But that ALSO means a total reappropriation of the European state, and then of the American one, to make it not just into a universal welfare state mending the lacerations of capitalism, but much more: it means inventing procedures of delegation and representation capable of directing the tremendous wealth of modern technology toward the largest number of people, without creating a new version of bureaucratic oppression. Again, the political question. Not so easy.

Let's not kid ourselves. This can only be achieved when we all have first faced a situation of DESPERATION. Solidarity doesn't grow on trees. And unfortunately, DESPERATION is coming. The shit is going to hit the fan, and the question of political violence is not going to be limited to breaking the windows of Starbucks, or to the way the media can distort such acts. Perhaps when the Palestinians are DESPERATE enough, they will adopt Ghandian non-violence, when faced with the ABSOLUTE OPPRESSION of modern military technology. Perhaps we will move toward GENERAL STRIKES in European and American cities, total stoppages of every function, whenever our outdated "leaders" show their heads. But for that, we have to look around and see that people are literally starving, next door, that lives are falling apart in our lovely European and American cities, for lack of an address to the political question.

The NEOFASCISM gathering all around us is only the symptom of society falling apart under the pressures, the anti-state or anti-society pressures, of NEOLIBERALISM. But the worst is, you have to face both the symptom and the cause.

In solidarity with Michael Hardt. Ognjen Strpic and all those who are trying to THINK POLITICS today.

Brian Holmes

39.1

<nettime> Re: Zagreb interview with Michael Hardt

From: Ognjen Strpic
To: nettime-l@bbs.thing.net
Date: Thu, 23 May 2002 17:38:42 +0200

dear Brian,

thank you for your kind comments on the interview. i was wondering would a reader of the interview have the same impression that i had, that is, that communism Hardt calls for is "communism" in quite a special meaning, but it is this enchanted dance of the multitude on the edge of fascism that worries me most.

this totalitarian potential of Empire that Žižek warns about stems not only from its appeal for global citizenship, this loosely bounded solidarity, a movements' ability to "recognize their common project" is exactly the strategy of totalitarian movements.

i guess you might think of many historical examples, but what comes to mind here in Croatia is so-called "Headquarters for protection of dignity of Homeland War" lead by a paraplegic veteran Mirko Condic and supported by virtually every right-wing movement in Croatia and Herzegovina. (Homeland War is "official" name for the war in Croatia and, tacitly, also in Bosnia and Herzegovina on behalf of Croatia)

basically, what they oppose is extradition of Croatian Hague-accused war criminals, in the elaboration, their position might be described as one that holds that notion of crime is suspended in a just war and that Croatian soldiers and non-soldiers who did what they did (which becomes irrelevant) are by definition impune. the protestors are in part war veterans (and their families), but there are many other otherwise politically invisible people, too.

what's that got to do with Hardt-Negri communism of the multitude? in a word, everything, what they are effectively doing is while "remain[ing] a multiplicity" (in terms of economical class, state-nationality -- many protestors are from B&H and other countries, party-political -- Croatian right is very fragmented and Condic doesn't represent any party, &c up to right-wing environmentalists and the "apolitical") they "recognize how they can become common", and they really do, they "solidarize" with their fellowmen.

meanwhile, they heartedly resist cultural, political, and economical aspects of globalization, criticize the government for being neo-liberal in terms of weakening of social programs, submissive foreign policy, corporations taking over local business etc.

prime minister called them "undemocratic" and refused to comment on their proposals drawing on legitimacy of his elected government. he could have just as well called them revolutionary.

in my mind, it's a hell of a symptom.

ps.

> Perhaps when the Palestinians are

> DESPERATE enough, they will adopt Ghandian non-violence, when faced

> with the ABSOLUTE OPPRESSION of modern military technology.

i have a deja vu reading this line: almost the exact words Ghislaine Glasson told me over a glass of wine in Sarajevo. i felt enlightened :-)

Ognjen Strpic

39.2

<nettime> Re: Zagreb interview with Michael Hardt

From: Brian Holmes
To: nettime-l@bbs.thing.net
Date: Fri, 24 May 2002 20:12:10 +0200

Hi Ognjen (and all you Hardt/Negri readers) -

Let's go just a little further with this. You write:

"i was wondering would a reader of the interview have the same impression that i had, that is, that communism Hardt calls for is "communism" in quite a special meaning, but it is this enchanted dance of the multitude on the edge of fascism that worries me most. ... this totalitarian potential of Empire that Žižek warns about stems not only from its appeal for global citizenship, this loosely bounded solidarity, a movements' ability to "recognize their common project" is exactly the strategy of totalitarian movements."

Well, I actually didn't read it that way. You know, I've been saying for years that we really need much broader solidarities, to face up to the transnational power now wielded by capital, and by those parts of the state-systems that support capital's global extension. And I don't think the movements Hardt is talking about are potentially fascistic in any way, he's basically talking about the kind of people who went to Porto Alegre and hung out on its fringes.

In the course of the last two or three years, though, some things have radically changed. With the transition to Europe, as with "globalization"

generally, there is a crisis in representative democracy. The governments can no longer represent many people's desires for a better life, because as the countries lose sovereignty, the governments lose power to do anything except render their states, enterprises and the most adaptable part of their population more fit for the demands of transnational capital. So the democratic systems come under a lot of stress, and populism arises, mostly in a fascist form. The fascists are really a serious problem, because they combine with and provide the excuse for the traditional and neoliberal right to give us a new version of the authoritarian police state, bound together with other such states in a globalizing alliance.

But far left movements also arise, whose intentions are as yet unclear. I situate myself there (because I believe that redistribution is necessary, and that predatory capitalism must be controlled, if not entirely transformed). The notion of the "multitude," as I understand it, is supposed to encourage this far left. But the promise of the multitude is not that of some swirling rainbow nebula of humanity, surging up in magical mobility to change everything. That's a great image and it translates some of the wonderful surprise of the reappearance of resistance movements, with new techniques. But it's not precise enough, and I think it now should just be abandoned. Imprecise evocations open up too much danger for populism. I think that's the point in the example of the "Homeland War" veterans.

The promise of the multitude is that of an operative intelligence of individuals and small groups, able to generate agency through the networked extension of an almost personal trust, which is based both on continuous critical debate and on cooperative action.

This new extension of agency is a potential, which at moments is realized to some degree. It promises much more permeable organizational structures, where you do not immediately delegate your intelligence and will to some representative, where you engage in extensive debate and gain some agency and productive responsibility. The experiment is to see how far these new organizational processes can go. It seems we will need them to put any viable solidarities into effect, as things get worse in the world, which unfortunately they are almost sure to.

I don't think that experimentation takes place in a vacuum, though. It's something like the issue I was discussing with Keith Hardt, in the "barter" thread. Is it possible to name all those non-contractual, non-market principles on which a multiplicity of human exchanges in reality depend? Is it possible to acquire a much clearer understanding of what kind of solidarities the transnational networks are based on, how and why they function, and how they interact with existing representational institutions? As the actually existing governments really begin to falter, and as I see (rather closer than I'd like in France right now) the pitiful, prepolitical hodgepodge that passes for thinking among the far right movements, I find that the left needs clear and practical expression of the way we organize, the problems we face, and the specific directions in which we are looking for solutions.

But take a movement like *Kein Mensch ist Illegal*. It calls for the dissolution of all borders and it convokes a transnational cooperative network to rework, amplify and promote that general call, mostly through specific actions of solidarity. Zizek said that such a call, which is also found in Empire, would lead to fascist resistance. In a way that's happening - not so much because of the actions of the far left, but primarily because of the continuing impoverishment of many countries, and the transnational labor movements brought about by neoliberalism. To which you can add the positive desire of people everywhere to participate in the new mobility.

Myself, I believe one should not abandon the call for open borders in favor of a return to closed national society (which is always a fiction). But we have to begin to foresee the consequences of that call: in Europe it entails at the very least development programs for the neighboring countries, useful, productive forms of transnational credit, different kinds of education inside the European territory (not just education against racism!), better housing for immigrants, better wages and working conditions. In short, quite a radical change of the economy. But a real one, that operates in detail and does not just conjure away the hated state in the hope that spontaneous cooperation will resolve everything.

I guess that's what Michael Hardt means when he says that we wouldn't necessarily be better off just by getting rid of institutions like the IMF. I wish he'd be more precise though. That's the main thing, not to go on evoking this epochal change without any discussion of what it will entail. Accepting the need to have a strategy to work toward that kind of change - OK, a complex, permeable, incomplete strategy, but still a strategy that can be constantly critiqued and made better - seems to me to be the difference between having a political fantasy and a political aspiration. Spontaneous cooperation without any representation would only be possible in a world with no enemies - cf. the anarchist republic in

Spain.

By the way, I was told by a fellow in Spain the other day, that according to the living memory of someone my friend had known, the thing that really marked the anarchist revolution in Barcelona was that they literally threw the money away, they threw it out into the street like garbage! After which they invented other means of exchange. Then again, I do think we could throw away the IMF's structural adjustment programs - and I support the replacement of the WTO too, as gatt.org has just announced!

best, Brian

40.0

<nettime> Interview with Calin Dan

From: geert

To: nettime-l@bbs.thing.net

Date: Wed, 3 Apr 2002 09:40:13 +1000

'I am a believer in the symbolic aspect of culture clashes.'

Interview with Calin Dan

By Geert Lovink

Calin Dan is a Romanian art critic, curator and artist, based now in Amsterdam. For me he is one of the people embodying the post-89 circumstance of Europe. Calin is equipped with an enlightened form of nihilism (to be found in E. M. Cioran—a cult figure for the Romanian intelligentsia); he practices black humor (like Caragiale—another cult figure for the same); he has a vivid interest in anthropology (see Eliade); and sometimes in metaphysics (Noica/Liuceanu). Born in 1955 in the Transylvanian town Arad (next to the border with Hungary) in a middle class family, Calin Dan had a mixed career under the Ceausescu regime, managing to achieve a reputation in the art circles while keeping a low political profile, and he survived the dark eighties as an art historian and journalist.

He was therefore quite well trained to enter the chaotic period after the bloody 'television revolution' of December 1989. Together with the artists Dan Mihalteanu and Iosif Kiraly he formed in 1990 the art group subREAL and started to produce conceptual installations. Their style was dirty and minimal, full of ironical references to Romanian history and to the political moment—the dubious post-communist leadership of Ion Iliescu. In 1992 Calin Dan was appointed director of the Soros Center for Contemporary Arts (SCCA) Bucharest. In that position he initiated the first media art event in Romania, *Ex Oriente Lux*, which opened in November 1993. As a somewhat regular visitor to Bucharest, teaching media theory and video at the Art Academy, I was part of this event, working together with Calin on a special issue of the journal *Arta* and on the catalogue of the show and on the program of a two days conference. During that intense period I made a first (unpublished) interview with him.

The conversation below was recorded in Amsterdam, February 2000 and edited by Calin in the following months. A lot had happened in the six years since we first collaborated. The government withdrew all funding for *Arta* in 1994. The same year, Calin produced another mega-event, the exhibition 010101..., using for the first time in the Romanian context features like community oriented projects, interactive displays of content, on-line communication. The event generated an important body of work produced in collaboration with 14 artists, a documentary film and an impressive catalog. In 1995, Calin Dan and Iosif Kiraly (by and since then the only members of subREAL) were invited for a one year residency in Künstlerhaus Bethanien, Berlin. They traveled there with the photo archive of *Arta*, practically saving it from destruction by neglect from the part of the authorities.

As a result of the works produced there, subREAL became almost synonymous with 'artists & archives'. Unlike in other cases originating in the Former East, subREAL did not intend to reveal any scandals about compromised artists or alleged secret agents, working for the powerful (at the time) Securitate. The 600 kg heavy archive was primarily material illustrating *Art History* as a concept. Nevertheless, this was the archive of a communist, state-controlled art magazine, closely tied to the rich and influential Union of Artists, an organization embodying the official ideology as far as the art scene was concerned. From 1996 Calin established himself in Amsterdam as an artist. After having worked during the years with video, after using the computer mainly for word processing and e-mail, he entered abruptly in a media recuperation phase, and produced a lot of graphic material commenting digitally on (again) art history (mainstream Western art this time). After that he got engaged in the exciting world of 3D computer games.

In collaboration with the newly established V2Lab For The Unstable Media, Calin developed between 1998-1999 the interactive installation Happy Domsday!/. Calin chose for the purpose two fitness chairs used for training the arm muscles, and interfaced them with the computers through sensors reading the movements of each user. The machines are performing the functions of joy sticks, generating navigation/ participation in a multi-user 3D environment, which is a simulator of European war history based on the political map of the continent.

GL: The complete version of Happy Domsday! was shown in Vienna's Museumsquartier, in ZKM--Karlsruhe, and at the Rotterdam Film Festival. How does it feel to have completed such a big project, which is, if I may say so, your first as an interactive media artist?

CD: Basically it feels good, if I look at the people crowding to work out on my machines. I am happy mainly because this gets my initial hypothesis confirmed: there is a possibility to communicate with your public in a way which is both enjoyable and serious. That was the main expectation behind my choice for the computer game formula: to get an entertainment tool which leads the audiences somewhere else. That is why I put my trust in interactivity and in the pop culture formats.

GL: Budget-wise working at Nintendo must be different from working in the structure of a media arts organization such as V2Lab, even though you got there a very generous support. How would you describe the aesthetics of computer games in connection to this type of technical and financial limitations?

CD: Building a computer game starts with decisions painters have to make when buying the canvas, the brushes and the colors. If you are rich enough you go to the best shop. If not you end up with a piece of cardboard. It happened to Van Gogh. So, in the end much depends on what you are able to use it for. In bigger words--what kind of visions haunt you. You do not need the latest version of Maya or a super-computer in order to develop a good piece.

Mind you that I am not necessarily in favor of the poverty approach. At least not as far as the knowledge of the field is concerned. You have to understand what is going on the market.

Only after having your research done, knowing what is on top and below your capacities, you can position yourself properly. We ended up in the medium-lower scale. We worked with 3D StudioMax, and we used World Tool Kit as game engine. It is fine compared to older software but its kid's stuff if you look at what is used now in the commercial world.

On the other hand, I do not see yet enough authoring knowledge enabling people to contain the illusionist powers lying in high-end software. Without that knowledge, generated in a thin zone between Technology and Cultural Tradition, we are easily carried away by the fascination of the new, sometimes in unknown directions, but mainly in versions of a Barbie environment. That kind of knowledge is a delicate product and needs time to develop and mature. While when working with lesser tools you are on the familiar ground of poverty, and therefore forced to be inventive.

GL: Is this the distinction between the workshop-based digital artisan, as Richard Barbrook has described it, and the industrial way of game production?

CD: I do not see a structural difference between low and high scale production, if the production mentality is there. As soon as you leave the studio and start working outside of the art system, you are forced to abandon artistry. If you run a project like Happy Domsday!, with a staff of fifteen, or Super Mario with--I don't know, a team of two thousand maybe!--it burns down to the same thing. You have to meet deadlines, generate ideas at high speed, keep your drive. And mainly, work with people, know what are the limits of your decisional powers, when to force into a certain direction and when to give up, when to accept failures and when to fight beyond.

Talking of deadlines, maybe that's where the differences occur. In low budget projects, deadlines are basically impossible to meet. Not necessarily because of bad planning, but because we talk here of a domain where process control is very limited and where we practically do not know what we are dealing with. You cannot quantify the work and drop deadline dates unless you have an open pocket. And even then. At Nintendo, the above mentioned 'Super Mario' (a drag content wise, if I am allowed an opinion, but an ambitious experiment in interaction and in physical responses of the interface) was delivered with two years delay.

GL: What is the relation of Happy Domsday! with the present situation of digital art?

CD: The game was designed for two users who meet in a real-time rendered 3D-environment, a feature which implies quite some work. I think the public

likes it: not necessarily the critics or the digital arts community. Happy Domsday! is not trendy enough: not enough techie stuff in it, not enough play with randomness or with any other imports from the surface of scientific research. Besides, a strong physical interface grounded in a specific location is different from a permanent web presence. That's also not cool enough in those times of high bandwidth propaganda. But more important to me, there is a mutual distance here, based on different visions on the functions of art. I personally don't believe in net art as a distinct visual territory, and obviously net art sets a tone in today's digital discourse. I appreciate net art for some ideological stand points, but I am not sure that the methods to fulfill them are appropriate. Net art looks very much like an in-house product, with solutions easy to absorb in main stream web design. I sometimes have problems in drawing a clear visual distinction between a net art product and a smart commercial web site--not enough resistance there, I would say. Next to this, net art raises an interesting marketing issue: if you don't try to reach out with intriguing, interesting physical interfaces your web site will be lost in the electronic void. Getting into the public sphere needs more than a URL printed on a T-shirt and much more than obstinate promotional campaigns. Unfortunately, or luckily so--I am not sure.

An exception in my view is Shulea Chang's Brandon project, due precisely to the fact that it is interfacing with people, with institutions and with the city at the same time (<http://www.waag.org/brandon/>). Brandon provides an example that interfacing to the public should not be just a metaphor, since your audience is not just a matter of speech. An interface is also a sculpture, and the social body you aim working with is fluid material that can be modeled. Beuys had some good visions in that direction. But that is ancient history--before the net ambitions. I think we should be more concerned by the expectations of the audiences. People are very simple but very sophisticated at the same time. This ambiguity makes them so hard to catch and then hold, since it is so difficult to stir both aspects: their simple curiosity and their deeper needs as well.

GL: Before Happy Domsday! you worked mainly as an editor, critic and curator. Your work as an artist member of subREAL was never that technical. What skills did you learn in the process of putting together such a big interactive computer installation?

CD: Not very much. I started my high school education in computing, and did some programming in Pascal when I was a kid. I left that track very early and studied art theory. Afterwards I always worked in teams, as an editor, curator, manager. What the 90s brought in my life was the discovery of today's neo-pop culture: advertisement, clubs, fashion. That was totally different from what I experienced before the TV revolution allowed me to both travel and zap. My option for the fitness machines as interfaces and for the game paradigm as a support for my discourses come from this. If you want attention you have to use attention-tested techniques. But for the rest, Happy Domsday! came very much along the line of other big projects I did back in Romania in the early 90s, 010101..., or Ex Oriente Lux.

GL: Could you describe the Happy Domsday! environment for us? Is it an ironic experience?

CD: First of all, Happy Domsday! is definitely not an information space; it started that way, but it then became a narrative (after all, I am from the Balkans, where people love to tell stories). HD! is a game that deals with enormous issues--(political) history and war--in a ridiculous way. Starting with the fact that you have to pump up your muscles while impersonating a country which tries to destroy another country: it's grotesque! On the other hand you have topics like money, vampires, nano-technology, urban guerrilla, wars of the future. The method is self-ironic: I am constantly deconstructing my own thinking processes, which is good, since I am a trend determined animal. The topics are real, but also media induced, and therefore vain. The situation is open, non-oppressive.

GL: To me you are very much a post-89 artist, a New European, not anymore from the East or West. You moved from Bucharest to Berlin. You are based in Amsterdam and recently have spent three months in Vienna. How do you look at Romania, ten years after the Fall of Ceausescu?

CD: The more distance I get from Romania, the more I am interested in it. Which is a normal process, I think. Besides that, I developed a conviction that local circumstances considered, each and every different country in Eastern Europe is a very interesting lab of the future. The conflicts between various co-existing historical times are much more violent there, compared to Western societies, even though these conflicts exist here as well. The welfare state is dragging the foot here as it tries to survive, if not in the governmental budget policies, then at least in the mentalities of the people. The transformation from a welfare to a neo-liberal system is implying a jungle of legal-to-personal changes, impossible for individuals to follow, even if information would be totally transparent. That is because psychologically speaking we are living in a cotton environment and do not necessarily feel what is being decided in Brussels, Strasbourg and elsewhere.

While in Eastern Europe the impact of the so called globalization, new economy and so on is much more drastic and more on the surface, precisely because of the specific conditions, which leave those countries more vulnerable to changes. What makes the situation there more challenging for the researcher and the activist is the relative innocence of the local populations, which is usually misinterpreting the painful collapse of the local economies as a transition towards the vanishing welfare state order. Which is of course a procedure of political mythology: there is no such a transition there, just a fall into the reality of neo-liberal disorder. One has to admit that this is a most interesting dynamics.

GL: Do you have any plans to do work in Romania in the future?

CD: I am a believer in the symbolic aspect of culture clashes. Not because they seem so trendy now, if we look at the inflationary ethno-anthrop tendencies in music, fashion, art. But because working with remote cultures can still provide us with a lot of information about who we are and where we stand. This is certainly linked to my personal experience but also to the strong traditions of anthropological research that Romania developed in the last century. I would like to use this scientific tradition by working in Romania or elsewhere, but always in a remote area, using wireless technology. To build multi-user computer games for peasants and hunters, with customized content, and interfaced with household tools. We still have the chance to grab there a fundamental way of understanding the world and to give it a voice. In a few years from now it will be too late.

People in the Romanian countryside watch TV and meanwhile they still believe in vampires; sometimes they even act accordingly, sticking a piece of wood through the heart of deceased people suspected to be werewolves. You can offer to those neo-peasants Internet culture as a shamanic mirror. Not for bringing new belief systems into their lives, but for analyzing old ones; also for checking once more if there is real magic in computer environments. Which I think is the case.

GL: Let us go back in time a bit, to Berlin in 1995/96 when you started to work with the photo archive of the former art magazine Arta. You went way beyond the reworking of communist art history.

CD: The 'Art History Archive', as Iosif Király and myself baptized the project, became so successful basically because we avoided at all times and sometimes against the expectations the obvious political connotations the material had. It is significant that one of our works, dealing with an omnipresent official artist of the time is called 'The Man Without Qualities'. In the context of power, art people become shadowy figures, they start to look alike, no matter the political system or its economic infrastructure. Men without qualities gravitate in the high circles of Western cultures and in the shadow of corporations that play the game of art investment and public spending. In the A.H.A. projects we always started by looking first at the historical data. From there on we extrapolated to a symbolic level. And then we looked for similarities in the art of today. In the beginning of the nineties when we started working together we denied being artists. It was commonplace then to hate art. Recently we got back on this issue. We use art as a platform for meeting people, for surfing different cultural communities. The quality of communication and information is higher there, less tough if compared to the technology or to the business sectors. subREAL's new series 'Interviewing the Cities' is precisely about that. Meeting people on the basis of their trade as artists, curators, collectors, architects.

GL: Can you tell the story of the negatives you found in the archive? You started working with them at Akademie Schloss Solitude; part of the work produced there was exhibited in the Romanian pavilion at the 1999 Venice Biennial.

CD: In Berlin we worked with an archive of black-&-white photos. After a year of research we knew it almost by heart, and therefore had no curiosity for the negatives in the collection, thinking we knew what the prints would be about. There were dozens of boxes with negatives. In the end we decided to have a look at them any way, and that was a moment of revelation. The images in the b/w archive were cropped from 6 x 6 negatives. Artworks are usually long or wide, never square. Therefore paintings and sculptures were just one part of the image, while a lot of things were happening in the picture around them. It took us two years to process this source material in various formats. Its powers of connotation looked endless. After that, in the fall of 1999 we went further, and started a new archive--ours--by taking photos of people from the cultural world. The new project is called Interviewing the Cities and started in Vienna. The procedures are standardized: we go in the studio of a person we do not know; we introduce ourselves, with a display of books and images of our work. Then we look at the work of the person we visit. We talk about it. It is a complex therapy of mutual interrogation. After that we take two photos, one of the person, another of a piece of work. Iosif and I are always in the picture, waving a back drop cloth behind the subject, precisely as in the old negatives of the Arta archive. Some people find this cynical. I think it is just matter of fact, and somehow humble: an old technique created through

the objective need to give a profile to the subject in an environment full of accidents. We are there as the 'servants of art', no more than that.

GL: The portraits of the city series have got something extra, something timeless. They do not have that harsh, almost alienated brightness displayed by most of the contemporary photography you see in galleries.

CD: subREAL is using old aesthetics. There is no relation to commercial photography in our work. Handmade photography becomes more and more an old medium. In the future it will be praised or despised like painting is today. Because it is handmade, precisely. Today's digital mass photography is completely different. We believe in old photography because of its rhythms. We are actually interested in moving the universe of our photographs in sculpture and painting.

GL: Does Interviewing the Cities have an anthropological aim? You have now finished two series, Vienna and Amsterdam. Do you intend to give an overview of the cultural scenes in such places?

CD: It does not offer the context for a systemic approach. It is not a scientific research tool, but a diary where events are provoked, if you like, while a lot of room is given to chance. The series will gain anthropological value in time, I am sure. That is already obvious after just two layers of experience: the images from Vienna are so much different--in a subtle way--from the Amsterdam ones. But I think it is too early for me to elaborate on the topic of difference in an interesting way. I am now looking forward to work in the next town--Helsinki.

GL: In October 1999, ten years after the fall of communism, a survey show on East-European contemporary art was organized by Moderna Museet in Stockholm. Is there something like a post-89 conceptual/media arts generation?

CD: Exhibitions like After the Wall are always good because they bring topics together. The art there, in what I would call 'the region' is very diverse, and the differences kept working despite the political unification of the cold war era. Russian artists are still very interesting, while Russia is a miserable country. We, the Balkan people are not the top of the pop; there is something divisive and small there. The weaker part of subREAL comes from the Balkans, whereas the better part is Transylvanian. I must admit that I have a special interest in Hungarian art, probably also because as a Romanian I should not like it. I find the Slovenian environment smart and sophisticated. Things are happening in the Baltic states also. Certainly the cultural borders within Europe are blurring. There are artists which are already absorbed by the international scene, while others stay local. They are not lesser artists, they just have another destiny.

GL: Can we now stop using these regional label that people always feel slightly uncomfortable with? Parts of the former Eastern bloc are already members of NATO. Some of the countries will soon enter the EU, whereas others are fresh battlefields, poverty zones. Belarus is still a post-communist dictatorship. And then there is Russia, which seems a case in itself.

CD: As far as things develop normally, which is hard to believe, art will go its way. People from the region can focus now more organically on the region's needs and figure out wider strategies. Local and regional networks are slowly building up next to Western influences and policies. Also, a shift seems to be operating on the periphery. This buzz word from the beginning of the last decade starts to be operational now, and the connections on the North-South axis became suddenly real. This is an extremely interesting period. Also a somehow naive one. In perhaps thirty years from now we will have a very different look at the turn of the 21st century. We will not understand why things were not moving faster, and why were we so enthusiastic about the wrong things. But that happened before, didn't it?

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<nettime> Interview with Richard Wright / Bank of Tim
From: matthew fuller
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Date: Fri, 12 Apr 2002 10:42:23 +0100

Growth Through Idleness

The following interview with Richard Wright covers material related to the Bank of Time. It was carried out by email over late March, early April 2002.

Mac and Windows versions of the screensaver are available from <http://www.theBankofTime.com/>

MF: Your recent project, The Bank of Time is a screensaver that also involves a variety of other processes. Can you give me a brief description of the work?

RW: Yes I can. The Bank of Time is a screensaver that saves your idle time. It uses this idle time to grow virtual plants on your desktop. It also uploads this idle time to the web site where it ranks and displays everyones time in a Performance Table. Your idle time is turned into an investment that grows as you watch on your desktop. Growth through Idleness. An economy of lost time. The plants grow in (somewhat speeded up) real time by downloading time lapse images. After each plant has "matured" it goes on to decay and die. After which the user can chose another plant to grow in an endless cycle of boom and bust. The more idle time the user accumulates the faster the plant will grow. This also means that their name and plant will rise further up the Performance Tables as their growth rate increases. Soon everyone will be working hard to waste as much time as possible.

MF: If people are going to use a screensaver, one that uploads data to a central hub, why would they not choose to use something such as Seti [AT] home or the software produced by Oxford University's professor of computational chemistry which allows the use of 'idle' machines to search through chemical data to search for possible information on the structure of cancers or anthrax molecules?

RW: Of course, that is turning idle time into an economic resource. That shows how the computerised environment can define and capture all forms of time. Even the irrational moments of absence or non-purpose can be absorbed into its economy. But the primal form of absent work is the investment. The form of "work" which appears at the dawn of capitalism. Investment is the way that you can create value without labouring, it is a way of "making your money work for you". Investment substitutes effort for risk. But that risk is only worth taking if you can be reasonably sure that your investment will continue to grow despite minor fluctuations. You wouldn't want your idle processor cycles to be used to try to solve problems like how many angels you could fit on the head of a pin. You couldn't be sure that such a problem could ever make progress. But perhaps problems like finding extra terrestrial intelligence or finding a cure for cancer will eventually prove unsolvable as well. There is a risk involved. Perhaps all those processor cycles will have been invested unwisely, the scientific equivalent of the dot.com bust.

The Bank of Time project tries to complete this image of risk. In financial promotions the germinating plant or seedling is a constantly recurring image. For savings accounts, shares and investments it expresses the myth that your money will grow naturally and inevitably towards its maturity. There may be an element of risk, but it is possible to minimise this through wise management and faith in the potential of modern economic policies. The fact that the plant will wither and die after its mature phase is conveniently ignored. But this fact is recognised in certain cultural forms such as during the Baroque. At that time the image of the faded flower was a constantly recurring motif that expressed, in contrast, feelings of insecurity about the current state of European affairs and the instability and transience of the political and economic climate in the 17th.

So I would say that people would chose The Bank of Time over any of those other geezers because at least they always know what the result of their "investment" will be, even if that result is not in accord with the most Bullish forecasts for our economic and scientific futures.

MF: The design aesthetic of the site is notable for looking absolutely dissimilar to an artists site. No nods in the direction of low-tech, info-accidents or quirkiness of structure. It looks like a small organisation web-site, designed by someone trained in graphic design. Why?

RW: The design of the web site is a pastiche of the design of web sites for bank and financial services. I didn't want a web site that told the viewer that this was an art web project. I wanted something that would appear unthreatening to people from outside the art community. It seemed unlikely to me that many "normal" people would take the risk of downloading an executable from an unknown web site and entering their email address unless it looked safe. The unusual function of the Bank of Time is quite explicitly stated and does appear to be in contrast to the pedestrian design of the site, but I wanted to see what would happen if people were lead more gently to the full implications of what was

intended, like a trojan horse. The design also means it fits quite comfortably into magazine cover CDs, shareware and screensaver download sites. Of course, this may have had the effect of putting off people who are from the media art world who might see it as an innocuous hobby site, but they have had things tailored to their tastes for long enough. And besides, the art world has had a tendency to slavishly follow trends in popular media rather than recognise already existing projects by artists that address similar issues. So one day if the project continues growing in popularity it could become a trojan horse for the art world as well.

MF: I recently heard from Lynda Morris, curator at the Norwich gallery, that one of the important functions of art is to act as a repository for memory outside of the 'productive' time of capitalism, a form of time which serves to erase memory and differentiation. She was referring to elements within art on a representational level, such as Gerhard Richter's paintings of the Red Army Fraction, or the art historical memory of the refusal of a visa to Picasso by the US because of his party communist opposition to war. This creation of a space for memory or of valuation over time is also often a capacity of specialised cultures in general. You can think of political or religious currents obviously, fan cultures, music scenes, emulators. It seems you use the space of art to describe a different potential for time, though not of memory but idleness.

RW: I once described my work as trying to get people to remember things that they would rather forget - the Eighties, the Millennium Bug, etc. And in The Bank of Time there are references to the dark side of commercial iconography that is always ignored. Such as the use of images of young plants and seedlings in advertisements for investments and savings banks to suggest an idea of financial growth leading to maturity and dividends. The fact that after a plant has reached maturity it will inevitably wither and die is never acknowledged of course, that part is forgotten just as the fact that your investments can go down as well as up is relegated to the small print. But in The Bank of Time the users have to witness the plant proceeding through its entire life cycle from germination to death. So there is a level at which I try to restore a full image that has been partially forgotten.

But also it is true that media allows you to move beyond representation just as the information society is not just about representing social entities but actually constitutes the very fabric of society. And this gives you some access to peoples patterns of behaviour through how they are constituted by computerisation and their desktops for instance. The Bank of Time visualises the users idle time which is not really the same thing as representing it. It means that the user can control the image by becoming aware of and learning to regulate the growth of their idle time, a form of perception which occurs as much through the mechanism of work patterns and time management as it does through the mechanism of memory.

There are all sorts of aspects of the Bank of Time that are included for reasons of visual aesthetics. When I first built the project I remember having discussions with colleagues who tried to get me to drop the whole notion of having plants growing on the desktop. They found this aspect superfluous to the central idea of rationalising and resourcing idle time. Without this, the screensaver would simply have consisted of a display of the users accumulated idle time and related statistical information. But this one dimensional conceptualism that currently dominates avant garde art and media art is harmful. I would say that without the motif of the growing plant the Bank of Time would not really be understandable. MF: One of the interesting aspects of the work is related to this accretion of visual modes. In a way it's kind of like the display on a video game, where you might have say, ammunition and health indicators, direction info, plus a 'realistic' main view with layered depth: a compound visual space in which a patchwork of styles and rhythms operate in the same frame. In Bank of Time, there's a strip of user data like a news-ticker giving the extent of use in seconds, user name and plant species; a foreground image, sharp photographic, of a patch of soil which leaks a plant; a backdrop which looks like a kind of painterly cloud; a few types of rain spatters, which look as if they are hitting the inside of your screen as a window, a lense; the software logo and a link to the website; a small version number and copyright declaration tucked into a corner. It a very mixed visual space, with some elements operating in relation to others, others discrete. Your work in video is also very dense visually, here though there seems also to be a certain density of interfaces to data-architectures as well as symbolic styles.

RW: Yes, it's the info image, the image that incorporates many data objects by reducing things to numerical representation (or visualisation). But unfortunately that also implies a kind of info perception, that the viewer can absorb and integrate a variety of different levels of perception - affective, informative, symbolic and so on. A growing problem with the video work was of coming up against the practical limits of this in a format that is viewed in linear time, especially in a theatrical context. Multimedia is a way of accommodating this, specifically by building into the structure of the work the specific temporal conditions in which the work is to be viewed. I suppose this is what they mean by

"logistics of perception". The Bank of Time tries to base its particular "logistics" on cultural forms - Baroque allegory and the iconography of the time economy.

The Bank of Time is technically an animation of a plant growing, but where the viewing logistics of the animation have been reconfigured. The frame rate of the animation is controlled by the user's idle time. The more idle time they accumulate the faster the image is updated. It is a form of film making in which the cinematic representation of time is reconstructed by the computerisation of the viewers organisation of their time. This was where the idea for the work originally came from in fact.

MF: Perhaps related to this is amount of time it takes to 'watch', or simply to be aware of. The life-cycle of a plant is shrunk down, but at the same time, you extrude the length of time which would normally be spent looking at any one piece of visual material, a film, installation, picture, and so on. It's longer than a novel, but less than a garden, but also the way in which you experience it is less direct, it's something that goes on in the background, in the corner of your mind's eye.

RW: Like a Warhol film, it has a lot to do with the experience of duration. Can you feel time passing? In the early stages of a real plant you can almost see it grow, maybe a centimeter or two a day. The ability of time lapse cinematography has already changed how we can feel time. We can compress the life history of a plant to a few seconds and suddenly we can see what was there in front of our eyes. We can see the plant moving, it has a choreography. The Bank of Time might be said to reverse this point of view by intensifying the experience of our own cycles of time through the image of a plant.

MF: Following on from the work's relationship to more familiar art practices, I heard Pit Schultz say recently something along the lines that Network Art or Media Art will never be 'properly' established as art practice precisely because it is too much already a part of media culture. There is no distinction, in both sense of the word. Obviously such a situation has its advantages, but it also seems interesting in relation to video. There is a desire, stuck on perpetual loop since its inception, within video art scenes to establish some kind of functional distribution mechanism for the work. Might we see in the way that BoT has circulated an example of how Net Art achieves this distribution, but in a way at the cost/advantage of a certain institutional invisibility - because it fuses so much with general, popular, media cultures?

RW: Is it too subtle? Too cunning for its own good? Has it been set to 'auto-recuperate'? At least I have made no money from it so I cannot be accused of acting in bad faith. The Young British Artists are also now part of media culture - their work is part of media because it is Art, while the Bank of Time is part of media because it is Media (Art).

So everything is absorbed, high-brow or low-brow, it's a question of whether you can pull it off on your own terms. At least media artists presumably go in with their eyes open, it is a practice that can at least recognise and reference its own position in the media universe. The curse of the Avant Garde - to find ever new ways to be even more painfully aware of your own marginalisation. But that's still a step in the right direction...

MF: Yes, but perhaps there are also many scales and speeds of media culture. Not just those that are implemented as mass culture for sure. In that sense, I think the comment was intended to talk about a potentially wider, or more variegated, field of play available to such activities.

RW: I would say the terms in which the original question was put is the problem. The original comment seemed to be concerned with the way in which media culture prevented media art from becoming established as a canonical form. Media art could become a specialised media culture, a network of officially sanctioned web sites and distributors, which is what has pretty much already happened. But of course this isn't really the kind of media culture that we like to imagine. The big opposition to this is seen by the establishment as being mass culture, from which Bourdieu teaches us it must "distinguish" itself. Whether media artists can create yet another more "variegated" alternative is a different question, not necessarily of interest to the "proper" art world (nor, unfortunately, to Bourdieu).

As far as setting up your own media art "ecologies" is concerned, that's fine. As long as you realise that you always need an "interface" with the rest of the masses, otherwise it's just media art clichés. Other than that, this is just too big a subject to take on here.

MF: I like the idea of non-local time-agglomerations being networked, a particular pocket of a time space being linked via network to other such pockets. (And you can see this also in companies working across timezones, love affairs via text, any set of relations which accentuates certain kinds of shared time.) Obviously such relationships between time and space are not only cosmological, but political - think of the

extraordinary condition imposed on Mexico's joining NAFTA that it adopt Daylight Savings Time. Bank of Time seems to form another, topological and intensive rather than cartographical and extensive relationship between time and space?

RW: I suppose generally once the regularity of events or relations can be recorded, ordered and compared then you will get pockets of time space emerging extemporaneously, Captain. In fact my work days are frequently conducted under the auspices of the TV schedules - "Womans Hour" is breakfast, "Crossroads" is dinner time, and "The Simpsons" is tea time. And I feel comforted that millions of workers over the nation share a similar time space depending on their sense of humour. I just hope nothing funnier than "The Simpsons" is ever transmitted at 6 o'clock or I will be in danger of choking on my chipolatas.

MF: Following on from that, has any cross-networking of Bank of Time users occurred?

RW: Such cross-networking may have happened as there are now thousands of users subscribed, but that's up to them. I wouldn't have imagined so as the relationship between the users is not personal. One thing that I wondered would happen and actually does happen is people in the same workplace all installing the screensaver and then racing them on their machines. It just goes to show how desperate people are to relieve the tedium. It's not too dissimilar to the kind of spy software that employers use to track the work patterns of their employees. But given the right incentive, we see that people are only too willing to give away that sort of information - as long as it's spy software that ensures people waste more time.

42.0

<nettime> interview with jordan crandall

From: Roseira

To: nettime-l@bbs.thing.net

Date: Mon, 15 Apr 2002 12:55:46 +0200 (MEST)

Jordan Crandall and I would like to submit this interview for the list. Thanks!

Rosanne Altstatt
Director, Edith Russ Site for Media Art, Oldenburg/Germany

Interview with Jordan Crandall on the Trigger Project' by Rosanne Altstatt

Rosanne Altstatt: Even though you are most well known for your film and video work, I'd like to start this interview with a question about your diagrams. Their dynamics are so different from the slick impressions your moving images make. The pencil drawings are more intimate, like an inward spinning force. What is the relationship between the two?

Jordan Crandall: My work begins with these diagrams. They are the key to everything. They map the processes that give rise to the structure, content, pacing. And many of them are in a very personal zone, close to the body - they are dealing with the space between eye, viewfinder, and trigger. I'm probing deeper into a psychological realm, and so I'm very glad that the diagrams evoke that intimacy, even as they are also connected to larger militarized systems. And they also really show the work of the hand, which is just as present as anything technology-mediated.

RA: During the first week of our exhibition you held a workshop which acted as a production phase of your new work 'Trigger'. What did you hope to accomplish in the workshop?

JC: In order to precisely orchestrate this dual projection installation, you have to conduct many tests. The scale of the Edith Russ Site for Media Art is perfect for testing the dynamic between the actors on screen, the projection scale, and the audience viewing patterns. We are in the process of improvising the actual film set and shooting various test scenes. Then, immediately, we can project these tests on the walls and see how they work. From these tests, the final storyboards will be developed. So three things are going on: a mock film set allows us to generate test footage; the test footage is projected on the wall in order to see how it works when installed; and a final storyboard coalesces as the exhibition plays

out.

RA: 'Trigger' will be projected onto opposite walls. Why did you choose this form?

JC: I want to integrate the viewing audience in the drama between two characters as they hunt each other. You will have to physically turn your body to face one screen or the other. So you can never really encapsulate the entirety of the production from a comfortable external position. You can't master it as you can if you are focused on a single screen. It moves quickly and you're always going to have a different experience, because your body has to be as hypervigilant as the actors on screen. You have to be quick, attuned, agile like a good soldier.

RA: Are you really making a parallel with soldier-skills and viewer-skills?

JC: To the extent that they are sharing a condition of hypervigilance, when all of the senses are heightened.

RA: The story has to do with two soldiers watching each other through their sights. This seems like a familiar theme from many Hollywood war movies. Did certain films come to mind while conceiving 'Trigger'?

JC: Yes, there are lots of Hollywood precedents, countless war films that I've seen. My references are small moments, usually structural and involving some kind of subtle camera intrusion. You wouldn't know it unless you were looking for it. There is a scene in Kubrick's 'Full Metal Jacket' for example where the film camera pans up as the soldier's rifle raises up, and it tries to align itself through the soldier's gun sight. You have the camera, the audience eye, the soldier's gun sight, and the soldier's eye all trying to align in order to get the shot – the shot that 'takes' the picture but also the life of its human target. Through the alignment of eye, machine, and viewfinder some kind of artillery issues forth, connected through the conduit of the hand on the trigger-shutter, where human beats and machine beats synchronize. I'm looking for a camera that is never innocent, the sights that are always subject to control technologies and conventions, and the constitution of the shooting-victim.

RA: I'm not so sure everyone in the camera's viewfinder would consider him or herself a victim, but what would the constitution of a shooting-victim be?

JC: I don't necessarily mean that to be the case. But there is always a power dynamic. The shooting-victim is a casualty of the image-seeking apparatus and/or gun. I'm trying to make a term that evokes the violence also perpetrated by the camera and all that it stands for.

RA: After going to acting school, you began making films and videos yourself. What made you switch sides?

JC: I enjoy experiencing both sides of the camera. And now there are not only two sides, but many. I want to try out all of them.

RA: You must be referring to the use of various camera technologies and perspectives - something of a post-cinematic language, which I've read about in your previous interviews.

JC: Yes. With the use of surveillance and tracking systems, and with military-derived images such as those from night vision cameras or those streamed from camera-mounted smart bombs, we have all kinds of new visual formats in play. I'm interested in the ways that these new systems become internalized, and how they become part of new visual languages that challenge cinematic conventions as well as the power dynamics inherent in this. I'm also interested in the difference between terrestrial and aerial languages and the whole lexicon of analyzing and reassembling terrestrial motion from the air.

RA: What is your visual vocabulary for 'Trigger'?

JC: There is a play between cinematic (terrestrial) surveillance and satellite views. I also use an eye-tracked synchronization system, which automatically aligns weapon and fighter gaze, even if they are not connected. This questions conventions of cinematic continuity and cohesion while it also raises contemporary issues of networked embodiment. There are specific targeting formats I use which operate as new forms of perspective-construction - certainly in a more military sense but as generalized control technologies nonetheless. Overall I am orchestrating a fracturing and linkage of viewpoints across human and machine systems, and linked to very specific camera orientations that are politicized. The speed and efficiency of the networked flows, sorted through the logics of the database, constitute an artillery-like force. There is the question, now more than ever, of what a camera constitutes and who is the agency connected to it, and how to visually represent a complex and often very

non-visual system.

RA: Tell me what you mean by agency in this case. Are you talking about who is steering the camera or the purpose behind the use of the camera?

JC: Both. The form and observing capacity of the seer, along with its intention and its ability to act. We don't ask these questions with the use of a film camera because the cinematic technology is so normalized. That is one of the reasons it is so interesting to use militarized technology. It is not yet internalized so one has to immediately ask about the agency behind the camera. What is the difference between how a policing system watches and how we watch? How the military sees and how the media sees? It also brings these questions to bear on how we see through the very normalized technologies of mass media, in a way of instituting our own personal kinds of policing. We say: 'I stand here against 'them', and we fortify a border. We justify an attack, personal or otherwise, against an opponent against which we stand. There are all kinds of combat situations in everyday life, all kinds of border-shaping processes that suggest who we are and what kind of person we are becoming. Bunker-building begins at home. In the setting of 'Trigger' there are structures that evoke hybrid home-bunkers in various states of construction, in order to suggest metaphorically this processes of fortifying barriers on the domestic front.

RA: You are talking about the three structures we will have as the film set in the exhibition hall: a bunker, a wooden wall with a window, and a cement block house. But you also refer to combat situations in everyday life and personal policing. What kinds of personal bunkers do you think we are building as a result of increasing surveillance of everyday life?

JC: Surveillance can help generate a kind of safety bubble - a realm where we feel we are being protected against crime. It's fortified by ideologies and practices. It's also part of a process of subjectivization, a bubble of interiority that helps to determine the contours of the self. It is also linked to the formation of group identities. There is a mobile and protean architecture to it. We have all our little vehicles that we travel around in like cars, in a culture that oscillates between atomization into fractured units and grand unifications, visible in concepts like the national missile shield.

RA: As you've stated in previous interviews, 'Drive'(1998 - 2000) and 'Heatseeking'(1999 - 2000) are very much about movement, flow and the rhythms of the body. Though these two series did have a violent edge to them, 'Trigger' promises to be much more about vision as a weapon. Yet many decades of increasing camera surveillance has led to people being more comfortable with the idea of being constantly watched. Don't you think the tension has lessened?

JC: Yes. Which is why I am interested in two things here. The first is the erotic, because there are the pleasures of being observed, which we are only beginning to discover and which are very difficult to square with certain political agendas, such as those dealing with privacy issues. Being observed, surrendering one's private life to the gaze of an other, can have a distinct erotic edge, especially for a younger generation. The second is politics, because we have to confront the agencies behind the lessening of this tension. Whenever surveillance is justified in the name of safety or protection, it is we who have to go on high alert. This cuddly, friendly surveillance - justified in the name of convenience, safety, efficiency, reliability, and stylishly glossed with a modern décor is a dangerous thing when its politics are vanquished. For the most part, we're not talking about surveillance cameras anymore, but tracking networks connected to vast database systems, which are increasingly invisible as they are pervasive.

RA: There is a definite erotic edge to 'Trigger', yet you cut some of the scenes with a sexual character that were planned.

JC: All of those scenes will still be there. What I cut were the explanations, because it is so difficult to articulate this erotic dimension in text form. I've decided to let the erotic play out in visual and structural terms without feeling the need to write about it. I don't want to theorize about it I want it to be something that undoes theory, something that traffics under the surface and questions all of the tidy conclusions that we make. In a sense, the erotic is the great other. We've got to pay attention to what it tells us, but what it tells us is not subject to our laws of order. The question is how to maintain that tension and develop a politics from it - a politics that would seem to contain its very antithesis.

RA: A politics of the erotic? You've lost me here.

JC: Well, I don't really know what it means either. It doesn't add up, but I guess that's the point. It is a politics that would undo itself. I'm trying somehow, through visual and diagrammatic work, to ventriloquize it. It's like Lyotard's matrix figure - a 'form' that figures recurrences, but

which in the end is not really a form but a kind of anti-form. In a basic sense, though, you could say that if there is an eros of power, there is a politics of that eros.

RA: The erotic is not just the great other, it's the variable in the systemized machine. When I start thinking of the erotic's role in a possible electronic human system, I come up with all sorts of romantic notions of 'love' breaking the rules and short-circuiting the network.

JC: Well said! Short-circuiting, but also rewiring, in a way that may not be entirely functional.

RA: In 'Trigger's' storybook, you write of the soldier as an integrated weapons platform. Armies have tried to make soldiers more efficient by enhancing their capabilities - more recently with electronic weaponry - since the beginning of time. Yet since September 11, high-tech seems more like a weakness than a strength. After all, the terrorist attacks on your state of residence, New York, was low-tech but high-concept. It turned out to be extremely efficient. Does this have any bearing on your views of the integrated weapons platform?

JC: In all aspects of the military, efforts have been underway to more closely tie human, armament, and combat network. In the Army's 'Land Warrior' program, for example, which is still in development, the soldiers are outfitted with headgear that allows them to see in any weather condition, day or night, and with a 360 degree panorama. They are connected to communications networks, and a head-mounted display allows realtime information to overlay their field of vision. The goal is to become a more efficient, lethal, networked, fighting machine. There is something of the 'Borg' here, with the soldier becoming part of a hive mind. There is even a military concept of 'swarming': small, agile, highly mobile bands of soldiers armed with arrays of communications gear and networked weaponry, and heavily connected to airborne support. In Afghanistan, soldiers aimed handheld lasers at targets while laser-guided missiles were launched at these targets from planes. Soldiers on the ground, satellite systems, planes, and precision weaponry constituted a seamless flow, orchestrated through various command centers. This is the soldier as integrated weapons platform. I don't think September 11 has changed this concept, or the US's undying faith in high technology. What it has changed is the ways in which we justify increased military presence, and increased police presence in general - towards something that would be more like an integrated policing platform. The fears of the public are inflamed as the powers of military, the FBI and CIA, and various other kinds of policing and monitoring agencies, increase to meet a need. I don't think that the US would admit that high technology is a weakness in any way. It just means the technology isn't good enough yet.

RA: What about 'human intelligence' a.k.a. spies - like in the WW II movies where they meet on dark nights while crossing bridges, infiltrate each other's lairs, go deep under cover? It seems that there is more than enough data, but not enough human resources to process and analyze this data.

JC: Yes, but the human is there to feed into the technology. It's part of the technology. The human intelligence is linked to the machine. It's mediated by machinic systems. The human becomes a necessary component - it is never discounted. But it is of value in its having been made adequate for integration with the intelligence and communications systems (and vice versa). Technology sets the terms, it modifies the capacities of the human. But in the end, technology is just human ingenuity, the extension of the human. Humans, machines, and combat systems are indelibly linked and we don't necessarily know where one component ends and the other begins. You're absolutely right about there not being enough human resources to process and analyze the data. But what is our answer to that? Building more and better machines.

RA: What would be the base of an 'integrated policing platform'. Instead of the single agent, all electronicd up, we would have ...

JC: ... formerly isolated database systems linked up in shared networks. Common interfaces to share data across various intelligence and policing agencies in as close to realtime as possible, with suspicions eased between governmental agencies that have been historically walled off from each other. New alliances between police, military, and industry. New cooperations to share intelligence information between countries.

RA: Are you suggesting the privatization of the military? Is this science fiction or are there some real efforts taking place beyond the tradition of the militia?

JC: The ties between military and industry are so strong already, and there is a strong symbiotic energy that you wouldn't have if they were fully absorbed into one another. The military is business by other means. There always have to be other measures available. We're backed by an apparatus of war and work. In business, we have a tool; in war, we have a weapon.

RA: Remaining on the subject of an integrated police, military, and industry: where would this leave privacy laws? Do you think they will become obsolete? There are all sorts of buzzwords I can throw in here: new world order, globalization, war against terror ...

JC: There have been so many privacy debates online, and attempts have been made to politicize this very urgent subject - at the same time that some have tried to articulate the private/public divide in different terms, such as to replace a unified concept of privacy with a heterogeneous one like 'zones of intimacy'. But at least in the US, the debate hasn't caught fire, people don't see it as much of an issue anymore. People have been willing to surrender privacy if it means more convenience, if it saves them time, and if it offers more protection - especially now, post-September 11. The concern for safety trumps any concern over threats to privacy. In a sense, it has finished off this already much-beleaguered subject. It urgently needs to be politicized, especially in light of the lack of opposition to the increasing of governmental powers that could threaten civil liberties. But the terms of the debate need to be reworked. The term 'privacy' needs to be unpacked: it's fraught from within.

RA: Should we redefine privacy?

JC: It is a matter of deciding what is absolutely crucial to protect and against what it should be protected. It changes through time and cultures, it's not really a stable concept.

RA: Let's play out a worst case scenario: In twenty years from now absolutely everything is networked; no loopholes. What then? Do you have any predictions on human behavior? In your work, the different camera perspectives charge the atmosphere. Do you think this would have the same effect on everyday life?

JC: New forms of detection are always countered with new forms of deception. There is always a dance between the two. I believe that total surveillance is an impossible concept. There are always going to be things that slip under the radar. In the war on Kosovo we had expensive precision-guided missiles fired at cheap decoy tanks. The Serbian military also strategically switched off their radar in order to obfuscate their ground locations to the aerial electronics of NATO forces. You can even see how this detection-deception dance refigures materiality: look at the form of the stealth fighter, which was built as a series of flat planes in order to evade radar detection. We want to increase our ability to see while evading detection by others, and our opponents want the same. So rather than a vector of one-way progress in detection technologies, we have a matrix. Progress occurs in matrices of detection and evasion among combative actors who are each trying to gain the edge. So I'm interested in evoking the increased powers of surveillance, but rather than think only of how we're becoming totally surveilled, I'm interested in the ingenious ways that we develop to jam the signal. To appropriate it, to reshape it in a way that is often soft and undulating, not hard-edged. Much has been written about voyeurism, about the erotics of seeing, but I am very much interested in an erotics of display - of being seen by sensed presences - and how that connects to modes of deception and the dispersal of the fields of action. The playing field is often not where we expect it, or structured in terms of the codes that we know. In spite of the exponential increase in the powers of surveillance technology, we still have to ultimately know where to look - this is the space that is constantly being rewritten by the players.

RA: Let's get back to classic, narrative, storybook cinema. Everybody plays by the rules, but love breaks it up. Yet your works have no actual 'story', do they?

JC: Not really, although they do have some narrative pull and you can read all kinds of narratives into them. But I hope to frustrate that, just as I hope to frustrate binaries of construction/anarchy or attraction/repulsion. My works have the structure of systems, they're structured along the lines of various circuitry diagrams and I think they have a more matrix-like structure, almost like a database. But I have to admit that I think of 'Trigger', at least on some level, as a kind of love story. It is a courtship between the two actors, at least in a database reality.

This interview is included in the publication 'Jordan Crandall: Trigger Project', published by Revolver & Archiv für Aktuelle Kunst on the occasion of Crandall's exhibition at the Edith Russ Site for Media Art in Oldenburg, Germany. April 6 - June 9, 2002

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<nettime> Interview with Micz Flor: Tactics of Streaming

From: geert lovink

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Date: Thu, 25 Apr 2002 08:40:34
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Tactics of Streaming
Interview with Micz Flor
By Geert Lovink

Micz Flor is a multi-talented cultural worker. As a programmer, artist, teacher, writer and project manager Micz has been organizing a variety of events, net projects, magazines and temporary media labs (see: <http://mi.cz/cv.htm>). I got to know Micz in 1997 while working with him in the team of the Hybrid Workspace project (Documenta X/Kassel: <http://www.medialounge.net/lounge/workspace/>). One year later he organized his own temp media lab in Manchester. Micz is a cool, busy and ambitious person that loves to tinker and play around with media and code. Laid back, in a Berlin minimal techno manner. Very post-German.

Micz Flor lived and worked in London, Liverpool, Vienna and Prague and is now back in his base, Berlin. In 1999 he got very involved in supporting independent media in Former Yugoslavia. Lately he has been working for the Camp lab in Prague which trains journalists all over the world how best to integrate new media in their work. In this capacity Micz travelled to Indonesia and other Asian countries. On his Crash site (<http://crash.mi.cz>) you can see his streaming video about Radio 68H Indonesia, Reaching Everyone. Radio 68H is an independent radio network for hourly news programmes and magazine formats. The local hub in Jakarta maintains the network and redistributes local news via satellite. Radio 68H consists of over 250 radio stations. As a 'tactical' medium uses email to collect and distribute MP3 reports from all the archipelago. There will be a longer documentary version on Indonesia's Radio68H available soon, as part of the 'Scattered Frequencies' mini-series on radio networking he produces together with Philip Scheffner. The first part on an independent radio network in Nepal is already available. Another of his webfilms, EUrope on your Doorstep looks the impact of European funding the economically underdeveloped region of Liverpool (UK).

In Berlin Micz has lately been working on www.fluter.de, an online youth magazine, developed for German Ministry for Political Education (www.bpb.de). This project has been initiated by the company of Micz Flor and Tanja Lay, named Redaktion und Alltag (<http://www.redaktionundalltag.de/>), one of many small webdesign and content offices working out of Berlin.

Micz's specialty is connecting hi and low tech taking all local circumstances into account. However, his passion lies in streaming media and radio in particular, which started in Berlin with his involvement in the net.radio group called convex tv. Micz won several awards for his net.art works but is hesitant to label himself an artist, feeling increasingly uncomfortable with the way in which the art world deals—or rather does not deal—with new media and its social and political aspects. The following interview focusses on the current situation of streaming media networks and standards.

GL: What makes net.radio in your experience so different from normal radio? It is important to further explore these differences? Or is it just a matter of adding another distribution channels to the growing list of (new) media outlets?

MF: Net.radio is very different from normal radio. In fact, net.radio - and the hype surrounding it - made 'normal' radio reconsider itself. In the early days of audio streaming over the Internet, many 'normal' radio stations were trying to jump the bandwagon and went 'online'. In those days, you would find websites of radio stations to provide nothing more but the station logo and a button saying 'live' - launching an external player. This clumsy attempt of translating an established medium into a network environment really put a finger on the strength and weaknesses of radio as we knew it: the linear, one-way, no-frills-no-thrills transmission it is.

Only recently, 'ordinary' radios put more effort into living up to the world wide web, providing an adequate environment to which listeners can come, dwell, contribute, search, discuss and get on-demand material.

But in return, this process of redefining 'ordinary' radio when it goes

online has also put a finger on the strength and weakness of net.radio; the lack of definition and tangibility. In fact, net.radio seems to be everything normal radio is not ... and it is on the Internet.

This is a very powerful starting point for experimental net.radio projects. It is not so much the question if it is important to explore the differences between the two. First and foremost it is not 'ordinary' radio - and then it's just anything else as long as it is online.

Of course, audio streaming is more and more becoming a central part of the growing list of new media channels. But at the same time, we are all still waiting for the new front end, the browser of the next generation, where all these media outlets are coming together at the screen and speakers and what else of the user, listener, or whatever you would want to call the next generation receiver.

This client 'solution' is not there yet. And that's a good thing. So far, not even multi-national lobbies such as Microsoft or AOL managed to prune the Internet into the shape they would dream of. In fact, every attempt to shape the multitude of formats, players and codecs has only put strength to alternative solutions. Peer-to-peer distribution channels, such as Gnutella is one example, alternative audio video formats such as Ogg or DivX are another.

GL: The Xchange network which established itself in 1998 has been relatively stable in seize since its first year. Whereas the overall Internet has grown exponentially, going through the dotcom period of intense financial speculation, many non-profit streaming initiatives have remained low key. How would you explain this? Would this be related to the relatively growing (self)isolation of the new media arts? Or rather with the problems of the streaming media sector at large?

MF: I would assume that many of the more experimental initiatives in the net.radio field have reached a certain level of saturation already early on. And now they stay that way, keeping the financial turmoil at an arms length distance. I doubt that this has to do with a tendency for self-isolation. The experimental net.radio scene is based on an intriguing mixture of challenging sonic liking, obscure technical interests and a radiant interest in new distribution channels. No surprise that many of these people were online early on, playing with Internet broadcasting formats and finding a like-minded audience years before the big hype.

So the motivation of such closely knit communities never really went towards establishing business solutions and supplying sustainable business plans. If anything, throughout the hype period I sensed some level of frustration and suspicion towards all these start-ups who would take half-baked ideas and rake in venture capital. It restricted many communities in terms of their free flow of ideas, as one would never know if someone else would listen in, pick it up and get some money from this idea, simply because she or he looks better in a suit.

In a way it seemed as if the 'avant-garde' of net.radio was mostly surprised by the cash flow surrounding it. Coming from inside the system, nobody really understood how and why this should make any real money and certainly not the sums flying around at the time. Looking back on these days, I am sure many of the early DIY streaming experts think "I could have told you" as well as "I wish we had driven a million against the wall, that sounds like fun."

GL: Would you say that the technical limitations and the confusion of standards for streaming media over the past five years have been a good or a bad thing?

MF: The confusion is still going on. But within all the confusion some developments are getting clearer.

The most prominent yet quiet development over these years of confusion was the clear separation of media player and streaming format. In the early days, to encode your media for the Internet, to stream it over the Internet and listen to it at the other end came all in one box. Take RealMedia as an example. They started very early on and for a long time provided the only reliable and compatible solution for streaming media. In order to stream RealMedia content, you needed their RealEncoder, their RealServer and the RealPlayer to listen to the stream.

Today, MP3 is a very dominant format for streaming audio on the Internet. In order to do this, you pick one of many encoders, one of many server solutions and one of many too many players at the client side. It is all using the MP3 standards, but there are even many codecs who provide different quality and require different processing power when encoding or decoding the audio.

Most users have some media player on their machine. So let's take a closer look at commonly used players, such as WinAMP, RealPlayer, The Windows Media Player or the Quicktime Player. Most of such applications are little

more than a shell providing clear definitions to developers of audio codecs. So in order to establish a new form of audio compression, you should not only think in terms of quality. You should also develop your codec to be compatible with many or all of the commonly used players, so that people can listen to material which uses your format. MP3 is a good example. You can play this type of audio with almost any player.

Going back to your first question, bringing together all different types of new media channels into one player - or browser - seems to be an issue for many streaming media players. RealMedia for example is putting great effort into making their player compatible with many available formats. Even Flash films can be played in the RealPlayer, a format which usually is embedded in ordinary web pages. All this seems to aim towards establishing a browser of the next generation, including all formats available on the Internet. The fact that WinAMP is also capable of displaying HTML web pages in an extra window is also indicating this development.

So the confusion remains, but the confusion is not only tied into the standards and formats, it is also tied into the rules of the game of developing players and codecs. It's almost like a chicken and egg question: if you want to establish a new player, make sure it plays as many popular codecs as possible. If you want to establish a new codec, make sure it can be played on as many popular players as possible.

As for the technical limitations, they will always be part of the rule set. But, the more time goes by, the more solutions become available live and online which were never originally developed to be streaming media formats. Again, take MP3 as an example. At the time of development, this codec was meant to provide the audio track of Video CDs. Only few people would have thought that it could become a standard for streaming live audio over the Internet. The available bandwidth was just too poor and the processing power it took to encode MP3 in real time was too much to allow live streaming. And now you have it.

And the confusion is far from over. As the separation of players and codecs is a fact, media itself becomes less and less clearly defined.

Quicktime was one of the first to think of media files not only as linear, frame based data-streams. Instead they thought of their media files as containers where you can dump all your individual media into and add a time line and that's that. So audio might be using one type of compression and video another. And you could even add some stills, and text and so on. At the other end, the Player will take a look at the media container, pick up the time line and the instructions and see what codecs are available to play what's in the container. In this case you might find a situation where the player will play no video at some parts, because it lacks the right codec for the image, but the audio is fine. Later on, it all looks just perfect.

Thinking of media as a container is far removed from the close connection between content and technology that we know from the analogue world. Try to play an audio tape with your VHS player and you know what I mean.

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the satellite.

Without a reliable, safe and reasonably fast Internet connection in place, such tactical networks need to be centrally organised. In Nepal the situation we discovered is even more difficult. A commercial TV station, broadcasting satellite television every day, is producing the shows and news in Nepal, then they put the tapes into a suitcase, someone flies to Bangkok and they put the material on the satellite there. So television will deliver yesterdays news. This might sound strange, but once you are about 200 kilometres outside Kathmandu, print media will possibly be two days late anyway. And then you might realise that there are not that many people who can read.

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43.I

**<nettime> Interview with Micz Flor:
Tactics of Streaming**
From: geert lovink
To: nettime-l@bbs.thing.net
Date: Fri, 26 Apr 2002 07:03:20
+1000

Tactics of Streaming
Interview with Micz Flor
By Geert Lovink

Micz Flor is a multi-talented cultural worker. As a programmer, artist, teacher, writer and project manager Micz has been organizing a variety of events, net projects, magazines and temporary media labs (see: <http://micz.cz/cv.htm>). I got to know Micz in 1997 while working with him in the team of the Hybrid Workspace project (Documenta X/Kassel: <http://www.medialounge.net/lounge/workspace/>). One year later he organized his own temp media lab in Manchester. Micz is a cool, busy and ambitious person that loves to tinker and play around with media and code. He operates in a laid back, Berlin minimal techno style. Very post-German.

Micz Flor lived and worked in London, Liverpool, Vienna and Prague and is now back in his base, Berlin. In 1999 he got very involved in supporting independent media in Former Yugoslavia. Lately he has been working for the Camp lab in Prague, which trains journalists all over the world how best to integrate new media in their work. In this capacity Micz traveled to Indonesia and other Asian countries. On his Crash site (<http://crash.mic.cz>) you can see his streaming video about Radio 68H Indonesia, Reaching Everyone. Radio 68H is an independent radio network for hourly news programs and magazine formats. The local hub in Jakarta maintains the network and redistributes local news via satellite. Radio 68H consists of over 250 radio stations. As a 'tactical' medium it uses email to collect and distribute MP3 reports from the entire archipelago. There will be a longer documentary version on Indonesia's Radio 68H available soon, as part of the 'Scattered Frequencies' mini-series on radio networking he produces together with Philip Scheffner. The first part on an independent radio network in Nepal is already available. Another of his web films, EUrope on your Doorstep looks the impact of European funding the economically underdeveloped region of Liverpool (UK).

In Berlin Micz has lately been working on www.fluter.de, an online youth magazine, developed for German Ministry for Political Education (www.bpb.de). This project has been initiated by the company of Micz Flor

and Tanja Lay, named Redaktion und Alltag (<http://www.redaktionundalltag.de/>), one of many small web design and content offices working out of Berlin. Last but not least, his hobby label SueMi <http://sue.mi.cz> has been releasing a number of 7-inch vinyl records.

Micz's specialty is connecting hi and low tech taking all local circumstances into account. However, his passion lies in streaming media and radio in particular, which started in Berlin with his involvement in the net.radio group called convex tv. Micz won several awards for his net.art works but is hesitant to label himself an artist, feeling increasingly uncomfortable with the way in which the art world deals--or rather does not deal--with new media and its social and political aspects. The following interview focuses on the current situation of streaming media networks and standards.

GL: What makes net.radio in your experience so different from normal radio? It is important to further explore these differences? Or is it just a matter of adding another distribution channels to the growing list of (new) media outlets?

MF: Net.radio is very different from normal radio. In fact, net.radio - and the hype surrounding it - made 'normal' radio reconsider itself. In the early days of audio streaming over the Internet, many 'normal' radio stations were trying to jump the bandwagon and went 'online'. In those days, you would find websites of radio stations to provide nothing more but the station logo and a button saying 'live' - launching an external player. This clumsy attempt of translating an established medium into a network environment really put a finger on the strength and weaknesses of radio as we knew it; the linear, one-way, no-frills-no-thrills transmission it is.

Only recently, 'ordinary' radios put more effort into living up to the world wide web, providing an adequate environment to which listeners can come, dwell, contribute, search, discuss and get on-demand material. But in return, this process of redefining 'ordinary' radio when it goes online has also put a finger on the strength and weakness of net.radio; the lack of definition and tangibility. In fact, net.radio seems to be everything normal radio is not ... and it is on the Internet.

This is a very powerful starting point for experimental net.radio projects. It is not so much the question if it is important to explore the differences between the two. First and foremost it is not 'ordinary' radio - and then it's just anything else as long as it is online.

Of course, audio streaming is more and more becoming a central part of the growing list of new media channels. But at the same time, we are all still waiting for the new front end, the browser of the next generation, where all these media outlets are coming together at the screen and speakers and what else of the user, listener, or whatever you would want to call the next generation receiver.

This client 'solution' is not there yet. And that's a good thing. So far, not even multi-national lobbies such as Microsoft or AOL managed to prune the Internet into the shape they would dream of. In fact, every attempt to shape the multitude of formats, players and codecs has only put strength to alternative solutions. A peer-to-peer distribution channel, such as Gnutella is one example; alternative audio video formats such as Ogg or DivX are another.

GL: The Xchange network, which established itself in 1998, has been relatively stable in size since its first year. Whereas the overall Internet has grown exponentially, going through the dotcom period of intense financial speculation, many non-profit streaming initiatives have remained low key. How would you explain this? Would this be related to the relatively growing (self) isolation of the new media arts? Or rather with the problems of the streaming media sector at large?

MF: I would assume that many of the more experimental initiatives in the net.radio field have reached a certain level of saturation already early on. And now they stay that way, keeping the financial turmoil at an arms length distance. I doubt that this has to do with a tendency for self-isolation. The experimental net.radio scene is based on an intriguing mixture of challenging sonic liking, obscure technical interests and a radiant interest in new distribution channels. No surprise that many of these people were online early on, playing with Internet broadcasting formats and finding a like-minded audience years before the big hype.

So the motivation of such closely-knit communities never really went towards establishing business solutions and supplying sustainable business plans. If anything, throughout the hype period I sensed some level of frustration and suspicion towards all these start-ups who would take half-baked ideas and rake in venture capital. It restricted many communities in terms of their free flow of ideas, as one would never know if someone else would listen in, pick it up and get some money from this

idea, simply because she or he looks better in a suit.

In a way it seemed as if the 'avant-garde' of net.radio was mostly surprised by the cash flow surrounding it. Coming from inside the system, nobody really understood how and why this should make any real money and certainly not the sums flying around at the time. Looking back on these days, I am sure many of the early DIY streaming experts think "I could have told you" as well as "I wish we had driven a million against the wall, that sounds like fun."

GL: Would you say that the technical limitations and the confusion of standards for streaming media over the past five years have been a good or a bad thing?

MF: The confusion is still going on. But within all the confusion some developments are getting clearer.

The most prominent yet quiet development over these years of confusion was the clear separation of media player and streaming format. In the early days, to encode your media for the Internet, to stream it over the Internet and listen to it at the other end came all in one box. Take RealMedia as an example. They started very early on and for a long time provided the only reliable and compatible solution for streaming media. In order to stream RealMedia content, you needed their RealEncoder, their RealServer and the RealPlayer to listen to the stream.

Today, MP3 is a very dominant format for streaming audio on the Internet. In order to do this, you pick one of many encoders, one of many server solutions and one of many too many players at the client side. It is all using the MP3 standards, but there are even many codecs who provide different quality and require different processing power when encoding or decoding the audio.

Most users have some media player on their machine. So let's take a closer look at commonly used players, such as WinAMP, RealPlayer, The Windows Media Player or the Quicktime Player. Most of such applications are little more than a shell providing clear definitions to developers of audio codecs. So in order to establish a new form of audio compression, you should not only think in terms of quality. You should also develop your codec to be compatible with many or all of the commonly used players, so that people can listen to material that uses your format. MP3 is a good example. You can play this type of audio with almost any player.

Going back to your first question, bringing together all different types of new media channels into one player - or browser - seems to be an issue for many streaming media players. RealMedia for example is putting great effort into making their player compatible with many available formats. Even Flash films can be played in the RealPlayer, a format that usually is embedded in ordinary web pages. All this seems to aim towards establishing a browser of the next generation, including all formats available on the Internet. The fact that WinAMP is also capable of displaying HTML web pages in an extra window is also indicating this development.

So the confusion remains, but the confusion is not only tied into the standards and formats, it is also tied into the rules of the game of developing players and codecs. It's almost like a chicken and egg question: if you want to establish a new player, make sure it plays as many popular codecs as possible. If you want to establish a new codec, make sure it can be played on as many popular players as possible.

As for the technical limitations, they will always be part of the rule set. But, the more time goes by, the more solutions become available live and online which were never originally developed to be streaming media formats. Again, take MP3 as an example. At the time of development, this codec was meant to provide the audio track of Video CDs. Only few people would have thought that it could become a standard for streaming live audio over the Internet. The available bandwidth was just too poor and the processing power it took to encode MP3 in real time was too much to allow live streaming. And now you have it.

And the confusion is far from over. As the separation of players and codecs is a fact, media itself becomes less and less clearly defined.

Quicktime was one of the first to think of media files not only as linear, frame based data-streams. Instead they thought of their media files as containers where you can dump all your individual media into and add a time line and that's that. So audio might be using one type of compression and video another. And you could even add some stills, and text and so on. At the other end, the Player will take a look at the media container, pick up the time line and the instructions and see what codecs are available to play what's in the container. In this case you might find a situation where the player will play no video at some parts, because it lacks the right codec for the image, but the audio is fine. Later on, it all looks just perfect.

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44.0

<nettime> Interview with Toni Negri about Porto Alegre

From: geert

To: nettime-l@bbs.thing.net

Date: Wed, 30 Jan 2002 14:58:51 +1100

(fwd. from the generation-online and posted to nettime with the permission of arianna)

Hi,

this is an interview that first appeared in Le Monde and then in La Stampa. I have quickly translated it into English. See what you think. The original french and the italian translation with links to the papers below.

Arianna

Porto Alegre Sad Empire. Toni Negri philosopher
By Stephane Mandart

On the eve of the World Social Forum, which will take place from the 31st of January till the 5th of February in Porto Alegre, we have interviewed the Paduan philosopher Toni Negri, charged with armed insurrection and currently under house arrest.

Numerous representatives of the liberal anti-globalisation movement have turned Empire, the book you wrote with Michael Hardt, into their 'little red book'. Do you agree with them?

"Porto Alegre is not the Paris Commune! However, the World Social Forum is an important moment, a place where an extraordinary generosity and militant abilities are about to meet. I am in agreement with the spirit and the objectives of the movement: to construct, at a global level, an opposition to liberalism and to develop a possible alternative, within the framework of globalisation. It is a fundamental stage in the construction of a counter-Empire. The anti-liberal movement, on the other hand, gives expression to many different positions. And I don't agree with all of them."

Are you referring to the anti-Americanism that tempts some parts of the movement?

"My impression is that these associations are made by the adversaries of the movement. To be anti-American is completely idiotic. One needs to overcome the false view that makes of the American government the sole enemy. The American government is the most important amongst the powers to contest, but it isn't the only one. It wouldn't exist if the ruling classes of world capitalism didn't give it their complete support. The most important struggle, for the anti-liberal movement, is to manage to mobilise American workers."

What positions do you distance yourself from?

"From the fact that we really need to break with Third Worldism, and Porto Alegre must do it. Third Worldism is a pernicious illusion: it hasn't struggled against capitalism because it's never seen it as only one thing at the global level. If we wanted to put together a world forum and a world workers organisation we'd need to deal with this very precise awareness: that there no longer is a North-South separation, because there are no more geographical differences amongst Nation-States."

How do you explain then the presence of a trend that supports national sovereignty, and its representation at Porto Alegre by Jean-Pierre Chevènement?

"I think that this is precisely the weak point of the movement. A weakness that cultivates the illusion of going back to a pre-globalisation era. The Nation-State is surpassed. Globalisation was not caused by the will of American power. Moreover, the real anti-Americanism is that of the makers of national sovereignty. Empire, globalisation, derives from the fact that Nation-States can no longer control within their borders the movements of capital and conflicts.

For three or four centuries the nation-state has been a formidable locus for the development of capital and the regulation of society. This historical situation is surpassed because not even the Americans manage to preserve the nation-state form.

We find ourselves in the paradoxical situation where the US president is elected with foreign investments: the capital of Saudi oil barons is so completely integrated with the government of American affairs that we can really no longer say that the nation-state still functions."

Does the war undertaken by the west against terrorism risk to criminalize the anti-globalisation movement?

"I'm afraid it could. What's happening at this moment is neither a war nor a police operation. It could well be a new form to exercise imperial force. It is a war that becomes less and less destructive and increasingly ordering and constituent. It is obvious that there will be an extension of libicidal laws. Having said that, I am fairly optimistic, because there is a resistance to organise, counter-powers to oppose to this phenomenon."

Does the struggle of the Porto Alegre opponents inaugurate what you call 'a

new phase in the struggle of the exploited against the power of capital?

"I believe so, I hope so. But the problem isn't just a matter of fighting capital: it is also one of organisation. I hope that Porto Alegre will allow it. We must say that we don't want to live in a world like this, that we want to get away from a power that tries to manipulate even our lives, our affects, our desires. Today the exploited are not just the manual workers, but also the social multitudes: workers, surely, but also students, flexible-workers, unemployed, immigrants, women, black market workers, interns. It is important to be well aware that we find ourselves faced with new political subjects. The new left cannot but emerge from the anti-liberal movement."

Why?

"In Italy, for example, the rebirth of the left will come from the movement: more and more ex-militants of the Italian communist party are approaching it."

But there are groups, such as Attac, that refuse to become a political movement.

"I think that the movement has no intention of limiting itself to contestation: it is a movement of counter-power. It certainly isn't fascinated by power, and the liberation from this flattery has been a painful process. Nonetheless power must be subverted. How? Once we used to distinguish between different stages: first a workers and unionist resistance, then an insurrectional phase and finally the constituent one. Today there is neither a distinction nor transition: there is simply the movement. The new political subject that the movement embodies is increasingly a constituent subject of resistance, a subject of struggle and creation. It opposes whilst proposing alternatives. It chooses to flee from power and it designs another world. That world is possible, but the multitude needs to get organised."

The movement is almost co-substantial to the Internet. Is it its best weapon?

"Internet is a tool, certainly a precious one but it can fall under the control of the capitalist system. On this terrain, today, the conflict is evident. But it is not only a question of control, there is that of property, in the case of Internet that of patents and intellectual copyrights. Amongst the militants I know the problem is increasingly not only that of private or public property, but also the definition of a new common good. People start thinking that all services - education, health and transports, social welfare - must be considered a collective good, including those linked to intellectual labour. It is a question of defending the Internet function as a tool of the movement, but it is also the material problem of organising a new society."

http://www.lemonde.fr/recherche_articleweb/1,6861,260198,00.html
<http://www.lastampa.it/EDICOLA/cultura/463575.htm>

45.0

<nettime> Interview with Doug Henwood

From: geert lovink
To: nettime-l@bbs.thing.net
Date: Thu, 20 Dec 2001 16:43:45 +1100

Finance and Economics after the Dotcom Crash

Interview with Doug Henwood

By Geert Lovink

Doug Henwood is one of the few marxist economists whose opinions and analyses of the world of finance and trade are being taken seriously by the mainstream media. Seen as a toy rebel Wall Street analysts love to hate him. Doug is very friendly and open, quite the opposite of what you may fear dogmatic revolutionaries turned crusty academics look like. Unlike most of his comrades Henwood is able to remain in dialogue with his liberal and conservative opponents. In public debates he can surprise you with his marvelous negative dialectics. Online he is sharp, short and precise.

In an interview with salon.com Doug Henwood described his position as such: "Wall Street is populated by some of the most cynical, greedy bastards on earth. But it's not enough just to say that. The last thing I want to do is sound like a guy on a soapbox moralizing. It's not their personal moral characteristics that create the system they populate. Capitalism is essentially an amoral system based on exploitation. And Wall Street is part of the class struggle, to use an unfashionable term. But most people don't realize this, so the market looks incomprehensible to them." (<http://www.salon.com/it/feature/1998/12/21feature.html>).

Doug Henwood publishes his own monthly newsletter on economics and politics in the USA and the world at large called the Left Business Observer. It's a subscription service, actually not all that expensive, specially if you compare it with the thousands of dollar one has to pay for newsletters from for example Esther Dyson or George Gilder. Lately you can pay online with a credit card and get a .pdf version. Separate from the LBO newsletter is the LBO mailinglist, a very active and high volume debating list which deals with all the US-Americans cares of and disagrees about.

Henwood is also a contributing editor of The Nation and does a weekly program on WBIA radio in New York. His book, The State of the USA Atlas, was published by Simon & Schuster in 1994. The book which made him famous is simply called Wall Street and was published by Verso in 1997 to great acclaim and impressively vigorous sales (over 20,000). His upcoming book A New Economy? will be published by Verso in a little while. Henwood postponed the publishing last year. He can now write the history of this once so fashionable financial discourse.

GL: With technology stocks in ruins, how do you look back at the hilarious phase of dotcom.mania? What is merely a media hype, in terms of a hyped up ideology, a simulacrum perhaps, with out of control stock values, pushed up by vapor capital. Or rather something more substantial? In other words, how, in your analysis, does the manic tulipomania aspect of the New Economy, relate to broader economic changes in the nineties?

DH: Surely there were real technical changes - faster processors, better graphics, bigger networks. But, as they often do, investors got way carried away with that, and those that didn't spin tales of New Paradigms got caught up in them. More broadly, the long U.S. bull market - which began in 1982, was interrupted only by the 1987 crash and the brief 1990 bear market, but basically ran for almost two decades - was at first a response to fundamentals. First, there was a long upswing in corporate profitability, reversing the long downside of the 1970s, that began around 1981 or 1982 and ran through 1996 or 1997. It made perfect sense for stocks to rise in reaction. And second, there was the great political victory of liberal capital - the vanquishing not just of the USSR, but even of "nicer" versions of capitalism like social democracy in the North and import substitution in the South. That was a real gain for capital, and the bull market was its financial reflection (just as "inflation" in the 1970s was shorthand for the threats to capitalist control, from wildcat strikes to street demos to the Third World's demand for a new redistributionist economic order).

GL: To what extend is the dotcom bashing not a mirror effect of the dotcom pushings? Scapegoats have to found. Journalists and the Wall Street Securities and Exchange Commission are investigating conflicts of interests of financial analysts. Consulting firms such as Accenture may have played a dubious too. Do we have to expect new codes of conduct and a regulation of the (online) brokerage industry? And what difference does that make? Would it stop the ongoing influx of money into mutual funds? Has the popular belief system of owning stocks suffered fatal damages?

DH: Fatal damage, no. It's going to take a long bear market for that. So far, it's just some cuts and bruises; the broad U.S. public hasn't given up yet. When they do, it'll probably be time to buy, too. After a bubble bursts, there's always a search for a scapegoat. In the 1980s, it was Michael Milken and his junk bond universe - even though Wall Street busily emulated him, and he initially had the approval of the authorities to do his work. (A friend who worked in the Federal Reserve Bank of New York in the 1980s told me that the central bank was nervous about Milken and his cronies, but didn't do anything, because the Reagan administration had given the junk bond cowboys and corporate raiders a green light.) And now it looks like it's going to be Frank Quattrone and his shop within Credit Suisse First Boston - another west coast bad guy, just like Milken, even though everyone on Wall Street was trying to get in on the game. No doubt there will be calls for self-policing and new codes of conduct, but this is so much at the heart of the way speculative markets work that it's hard to see how you could "fix the abuses" without shutting the whole damn thing down.

GL: Until mid 2000 there was hardly any radical critique of the new economy, not even in leftist academic and activist circles. The so-called Seattle anti-globalization movement is mainly focussed on issues of labor, trade and debt. There is a bit done on global monetary policy, but not much. There is this odd historical singularity of Seattle and the tech stock craze reaching its peak in December 1999. Do you see a change here or is the stock market still, by and large, terra incognita for political and cultural critics?

DH: Mostly the latter, except for the occasional symbolic reference. It's common among cultural types, ranging from airheads like Jean Baudrillard to serious and generally admirable people like Fredric Jameson, to regard finance as divorced completely from the real world - either irrelevant or malignant, but almost never seen as integral to the functioning of modern capitalism (and by modern I mean since the emergence of the large publicly owned corporation at the turn of the last century). The corporate form depends on stable and happy stock markets; they're the institutions through which ownership is arranged and rearranged. And the markets can have a big effect on the real world - as the dot.com bubble shows to a historic extreme.

GL: So you critique the notion of a parallel universe where capital circulates. Money has not migrated to heaven, as Hakim Bey once stated? Could you extend a bit on where this idea of the 'relative autonomy of finance' getting out of hand, is coming from?

DH: You could certainly get that otherworldly impression just from watching capital bounce around. Something like \$1.1 trillion a day, for example, passes through the main New York bank wire, which includes most of the world's legal transactions involving the U.S. dollar. That's an unimaginably large amount - a value equal to U.S. GDP turns over in a bit over a week, and to total world product in about a month. So it's easy to conclude from this that it's just pure speculation, unmooored from any relation to the real world. But to conclude that would be to over look at least two important facts: 1) speculation itself has real world consequences, like, say, the remarkable inflation of the Southeast Asian bubble and its disastrous breakage a few years ago, and 2) financial instruments, no matter how rapidly they're turned over, represent claims on real-world assets - bonds are a claim on a firm or government's income, and shares are certificates of actual ownership, and shareholders have become increasingly assertive over the last two decades in setting corporate policy (downsizing, outsourcing, etc.). That's the last two decades in the U.S.; shareholder activism is just beginning in Europe, and the consequences, unless they're resisted, should be lower wages, less generous benefits, more tenuous employment, and pared-back welfare states. Since most people aren't aware of the effect of the shareholder revolution, they ascribe the increased nastiness of economic life to abstract, agentless entities like "technology" and "globalization," as if there weren't identifiable sets of interests behind those forces.

GL: What do you think of Robert Kurz' idea of casino capitalism? In general, how do see, contemporary marxism analyzing the unprecedented growth of the >financial sector over the last twenty years? It seems that not much has >happened since Rudolf Hilferding wrote his study "Das Finanzkapital," back in 1910 (except for your 'Wall St.' of course).

DH: I'm very critical of Hilferding in Wall Street for many reasons, most relevantly to this exchange, for arguing that the German-style model of capitalism, with a handful of big banks owning big industrial concerns, was the future of the system, and that the Anglo-American stock-market system was on the way out. He couldn't have been more wrong; as the gloomy Wall Street economist Henry Kaufmann put it a few years ago, we're seeing the Americanization of global finance. Even development finance for the poor countries is coming more and more from bond and stock markets, with less from commercial banks and official development banks.

Hilferding's lingering influence - given a shot in the arm because Lenin took up his analysis in Imperialism - is one reason contemporary Marxists have, with a few noble exceptions, paid little attention to finance. Also, many Marxists think of finance as purely secondary or epiphenomenal, a derivative or reflection of the real action in production, rather than being something with a life of its own or something having any influence on production. This seems especially wrong when you think about the role of financial markets and institutions in arranging ownership; like I said before, financial instruments are claims on other people's incomes, and shares are certificates of ownership of the means of production. Why Marxists should pay so little attention to these instruments of class formation and power is a mystery to me; maybe they don't go too far beyond the level of appearance, and sometimes it appears that finance is epiphenomenal or parasitic. This neglect certainly can't be blamed on Marx himself: while vol. 1 of Capital reads a bit like a goldbug's tract in places, elsewhere - vol. 3 of Capital, Theories of Surplus Value, the Grundrisse - Marx wrote some amazingly prescient and evocative things about the credit system and the joint-stock company.

The problem I have with terms like "casino capitalism" is that it can imply there's a nicer, non-casino capitalism we should or could somehow get back to, and also implies that production itself is free from the speculative motive. But for most industrial capitalists, the making of goods or provision of services is just a means to the accumulation of money. Expanding your hoard of money is what the whole system is all about.

GL: Third Way liberal-social democratic circles are still promoting deregulation. What do you think of calls from ATTAC and similar movements to regulate global finance, for instance through the introduction of the Tobin

tax (a micro tax on financial transactions)?

DH: It's better than nothing, but I think it's at once too little and too much. Too little in the sense that just taxing transactions doesn't address the relation of the financial markets to the assertion of ownership and class power, and too much in the sense that capital regards any attack on its freedom of movement as the political equivalent of revolution, and will fight it accordingly. So I don't entirely see why you should take on such a big battle for such a minor goal. In politics, which is all about compromise, it doesn't make sense to start out already compromised: why not make maximalist demands to start with, even if you're going to do little more than win reforms?

GL: What would be a maximalist demand? Closure of futures markets? Cracking down on dubious IPOs? How can the shareholder society be undermined, other than see ordinary people being punished, losing their retirement funds?

DH: Well, there was the old Swedish approach, wage-earner funds, which got quashed because Swedish capital didn't like the idea (and they were considerably watered down between original conception and actual implementation). Basically, these were pots of money funded through taxes on corporate profits whose aim was to buy up outstanding shares and manage them on behalf of the working class as a whole. What I'd like to see over the long term is outside shareholders eliminated. They serve no useful social function. I know that seems fanciful in today's political environment, but you never get anywhere in life without making big demands to start with. I'd also like to make the point that there's something illusory and fetishistic about the very notion of retirement funds. Individuals or families can save for a while, then draw down their savings, but societies as a whole cannot. Today's retirees can't be sustained using yesterday's savings - the money has to come from today. Effectively, today's stock buyers are what fund today's stock sellers. Just like a public pension system, a private one depends on the cross-generational transfer of funds from workers to retirees.

GL: If, as you say, expanding your hoard of money is what the whole system is all about, then there is expansion of the overall amount of assets border to inflation? If the accumulation of capital is not related to anyway, with capital a free floating signifier to say, then this is hardly a sustainable model. I am not apocalyptic in nature, and neither are you, I guess. What do you think about a total crash of Wall Street? It seems so likely, if you think about it, and has been predicted numerous times. Greenspan is said to have a crash prevented from happening, for example in August 1998, during the almost forgotten hedge fund crisis.

DH: It seems unsustainable, for sure, but it somehow manages to sustain itself. Even with the Nasdaq so far off its peak, U.S. stocks remain overvalued by historical standards. You're right that I'm not apocalyptic - if anything, I'm the opposite, easily convinced the big bourgeoisie will save itself from ruin one time after another. A crash is always possible, but I think it's more likely we'll see a long period of weak stock markets and below-average returns - after almost two decades of unprecedented bullishness.

GL: Are Tom Peters, George Gilder or Kevin Kelly liable for what they have about the unlimited potential of the New Economy? What do you think about such calls, to bring intellectuals to court, because they pushed technology stocks up? What type of intellectuals do we deal with in this case? Are they responsible comparable to the progressive intellectuals in the West supporting Stalin during the thirties? And do you find yourself liable for what you write in your Left Business Observer newsletter? As the title says, you are only "observing." Is it useful to push the discourse into the direction of making everyone compliant?

DH: Not at all. In the cases of analysts who were making recommendations of ludicrous stocks that their investment banking departments were underwriting, I think there should be some liability - civil and criminal - there. But as for shills and intellectuals (and with the likes of Gilder and Peters, it's hard to tell which they were), I'm all for defending their freedom to be ridiculous. If grownups are self-deluded enough to believe them, what can I say? I'm something of a free-speech fundamentalist.

Henwood's homepage: http://www.panix.com/~dhenwood/LBO_home.html

<nettime> Interview with Charles Green**From:** geert lovink**To:** nettime-l@bbs.thing.net**Date:** Sat, 8 Dec 2001 08:57:21 +1100

The Art of Collaboration

An Interview with Charles Green

Australian Art Critic and Author of *The Third Hand*, Collaboration in Art from Conceptualism to Postmodernism

By Geert Lovink

Charles Green has written an extraordinary rich and well-documented work about conceptual art in the late sixties and seventies. As the title indicates *The Third Hand* shapes art history in a methodological matter. Collaboration is a metatag to order works. There is no talk here about schools or chronologies. Instead there are specific contextualized works, events, happenings, installations, breaking away from painting and the cave of language, meant to capture art. For Green, collaboration became an entry point to open up histories which, despite their fame, are at brink of being forgotten. Collaboration is not so much a mode of production as it is a trajectory. Green is drawing traces which makes it possible to tell stories and make the often abstract and complex conceptual art works alive again. This alternative way of reconstructing art history pays respect to the original intentions of the artists. In separate chapters Charles Green deals with Gilbert & George, Marina Abramovic and Ulay, Christo and Jeanne-Claude, Joseph Kosuth, Ian Burns, Helen Mayer Harrison and Newton Harrison and a few more. Having collaborated myself a great deal, for instance as a member of the media theorist association Adilkno, my interest in this topic grew when Klaus Theweleit published his *Book of Kings* (Part I, 1988) in which he describes the psycho-analytic aspects of artist collaborations. Theweleit's account is a bloody one and deals with the (male) violence, using female partners to metamorphorize into a next, higher stage of art production. Charles Green has refrained from psychologism. *The Third Hand* is not dealing with the internal dynamics. Instead teamwork is presented as an almost necessary step towards 80s postmodernism and its questioning of identities and reconfigurations of meaning. In this email exchange Charles and I have tried to put the 70s conceptual art experiences into the contemporary framework of new media.

GL: After you have done so much research, would you say that the origin of collaboration in art since the sixties is lying in the crisis of the 19th century ideal of the artist as universal genius?

CG: No, I don't see a crisis created by an ideal of universal genius as behind any origin of collaboration in art as a widespread phenomenon during the 1960s. In my book, *The Third Hand*, I was trying to be both more specific and more generalized, and above all my narrative was relevant to art practice right now. On the one hand I wanted to re-explain in a very focused way a narrow, definite period - the ten years or so between around 1968 and 1978. You see, I think that period is absolutely foundational to art today, but its significance got lost during the period of classic postmodernism in the 1980s and then again in the identity politics-based early 1990s. The period is one of those fascinating phases, riven by crisis and exploding with possibilities and multiple futures, that require very patient rethinking, and this rethinking is just beginning now. I'm certainly not the only person to want to do this, but I chose to think this through collaboration, and it so happens for multiple reasons this is important all through visual culture, including internet culture, now. I find most of the explanations of that time, in art history at least, myopic. This is partly on account of the authors' generational status, as members of a generation that came to self-consciousness immediately AFTER the period. I'm thinking of writers like Hal Foster, for example, who are slightly too young to have first hand experience of the period. And of people who did, I know also that participants who write, figures like Lucy Lippard, Harald Szeemann, Benjamin Buchloh, the artist Jeff Wall, have part of a story to communicate but not a panoramic view, since they are so implicated as participants in the action. On the other hand, since my main area of interest both as an artist and as an art historian is the art of our time, is contemporary art, I wanted to see if an intuition, that the art that interests me most represents the resurfacing of those 1968-78 points of origin but at different points on the map, was right. The most exciting art of our time often centers around new media, around really wild new forms of author/artist, often OUTSIDE New York in centers like Taipei, Seoul, Sydney. We DO see much of the best art circulating in the globalized networks of curated exhibitions, so I'm not hypothesizing an excluded canon at all. But throughout the book, I saw the 20th century,

not the 19th, as the locus of the problem: the memory crisis best formulated by Benjamin is manifest at the start of modernity, but it intersects throughout this 20th century - so different in the 21st century - with the refusal of optical and visual knowledge traced so clearly by Martin Jay. That is one aspect underneath the late 1960s crisis, but it is still only one aspect. Another was the shift in the nature of artistic work; yet another - my particular concern - was the shift in the nature of the artist. All occur in response to crises specific to that moment but present, as your question suggests, from the start of modernity as well. I suppose ultimately the collaboration area that interests me lies in the tensions thrown up just BEFORE there is any clear sign that the transition from modernism to postmodernism is underway. I definitely do not think that collaboration in art is particularly radical, not that it arose in the 1960s. But I do think that at this foundational time it occupies a specially instructive place.

GL: In the period you discuss, from the 60s to 80s, specialization has become a general social phenomenon, there is more than the defeat of painting'. Don't you think that collaboration within the arts should be seen in the broader perspective of a rapidly increasing division of labour and professionalization during that period?

CG: The idea of a defeat of painting so close to conceptual artists' hearts - and I started my artistic life as an art student making conceptual art works alongside paintings at the very start of the 1970s - was really always something else, and this is clear in those artists' writings and statements: Painting was a cipher, a metonym, standing in for the 19th century idea of the bohemian artist that artists came to despise. This is the identity that you mentioned a moment ago.

GL: One could say that the artists you discuss are not so predicting such a shift in an avant-garde way but rather responding to and reflecting this long-term trend so visible on the work floor, within academic disciplines and in everyday life. We see advanced forms of the division of labor reflected in hybrid art practices transcending singular subjects and media. Or is this reading perhaps a banal and mechanical Marxist interpretation?

CG: You are very right at one level, but there's more to it than that, for the productivist aesthetic implicit in Marxist-oriented modernism was also rejected by those artists, at least for the most part initially, though that model, which ends up entailing a more conventional idea of collaboration - the collective - returned later. Their collaborations were not so much a way of connecting with a social project - though it was in the case of Art & Language AFTER its start, whose history I leave to the many other people who are working on it - as a way of working out if it was possible to engage in such activity. As time went on, and so many writers have traced this, the desire to see political action in art through collective work increasingly replaced the desire to see if collaborative action could facilitate, through the removal of the artist, a new zone between art, writing and history. THIS zone fascinated me, not the ability to connect art and politics, and I think it is implicit in a lot of the activity around now, in defining the new intermedia genre in contemporary art, only some of which involves new media, and some of which involves a kind of dumbed-down sneaker aesthetic.

GL: What can you tell us about the art of collaboration? Gilbert & George re still together but Marina Abramovic and Ulay broke up in a rather sad way. People these days invest a lot of their time and energy in (online) collaborations and get deeply disappointed when collaborations are falling apart. I have to think here what Michel Foucault writes about friendship. You have are collaborating yourself. You must have thought about this.

CG: Abramovic and Ulay apparently met again recently on the occasion of Marina's 50th birthday, and they danced the frozen tango position immortalized in one of their endurance works together, or at least a friend tells me so. There's something else to remember. Collaboration is not the same as friendship, and by friendship connotes cooperation. Friendship is always fragile since its contract is so unenforceable. Demands in and on friendship are always ultimately unsustainable, unless friendship is governed by an economy of civility. Collaboration involves much, much more. Collaboration involves the articulation of contractual relations. As I worked on my project, which as I said before started out as an attempt to explain a foundational moment in art that was specifically important to me, I realized that artistic collaboration was one lens through which to explain the wider world of artistic change. It was a microcosm, and I'm an art historian rather than an art theorist, whatever that is, horrible term. But it was also important at a certain moment for the reasons I mentioned earlier - outmoded ideas of what an artists does, where, and how, even why, all these had to be defeated if a convincing post-studio art was to emerge (I'm borrowing, as I do in the book, Michael Fried's priority: the art of a specific time has to convince its viewers of that time, and it can't do that through stale clichés). Then way after that, and here I come back to your question, I realized that the typology of types of collaboration I had drawn up (cooperation in

collective, short-term cooperation: corporate, bureaucratic groups or partnerships; married couples and families; and finally intensely and publicly bonded couples who created "third artists" also formed itself into a narrative, for certain types of collaboration were answered by others as each proved to be inadequate in the solution of artistic problems. Productivism gone mad. The final type of collaboration I list - the couple who identify themselves with their art - is exemplified by both Marina Abramovic's work with Ulay, but also by Gilbert & George. I don't know that there are any rules about collaborative longevity, but it seems to me that the collaborations that modeled themselves on family structures, with the collaborative identity rather like a castle wall behind which roles could be swapped and reversed - was an easier model to sustain than this unless civility was the basis of relationship, which it overtly is with Gilbert & George, who are even models of cooperation and generosity to intrusive art critics like myself. Self-revelation was implicit in the "third hand" collaborations, and is unsustainable since its comprehension, even by the artists themselves, always comes a moment after experience, which in turn comes a moment after the event of illumination, as Buddhist theology argues. I'm interested that you mention the difficulty of on-line collaborative sustainability. I know that sustainability and the particular types of collaborative contract are linked. The problem lies, again, in confusing collaboration with friendship. Collectives are not the same as collaborations. All of the artists I researched worked together for long periods of time. It is highly unlikely that Christo and Jeanne-Claude, or Ann and Patrick Poirier, or Helen and Newton Harrison, or Gilbert & George, or a host of others, would choose to work outside their collaboration. Too much invested and too much mutual pleasure is obvious. But other collaborations, like Mel Ramsden and Ian Burn, who later joined Art & Language, were not based on sexual partnership at all, and even in their case the contractual relationship seemed to have been articulated fairly early and fairly clearly. When we started to work as a collaboration - Lyndell and I - we realized that we needed to commit to working together for the rest of our lives, and slightly later we realized that we had to completely abandon any idea of part-time solo production. We can give over a whole series of work now to one of us to produce - that, I think, is not unusual - but everything is under the umbrella of teamwork.

GL: Bron Gyson and William Burroughs are discussing collaboration in terms of the creation of a 'third mind.' Other artists in your book use similar terms. It is almost as if a new identities, a new persona is created. Where is this will to become someone else, to design another identity is coming from and what's exactly so liberating about this desire?

CG: What is liberating is liberation. What is liberation? Freedom from the prison-house of language, or reconciliation to it, as in successful psychoanalysis? Artists who constructed doppelgänger or doubles were involved in flight outside the prison-house of language—if it can be judged to have been successful—and this was possible precisely because of collaboration, which means the teams' escape as individual "artists" from their personal bodies into the uncanny but mobile realm of phantoms. Buried in my footnotes in the book are constant arguments through, not references to, the concept of absence—the absence as ground familiar from well-known post-War philosophy, from Heidegger & Co., but also specifically through later Mahayana Buddhism that denies the ultimate reality of all essences. Abramovic and Ulay happened to have become involved directly in this philosophy from one point of their collaboration, and they were acknowledging a sophisticated, non-Western, quasi-deconstructive precedent in Mahayana Buddhism. But I'm not doing anything so obvious as conflating absence with the restoration of the past, of a spurious humanism, however well-intentioned, that seeks to oppose "spirituality" against "deconstruction". Abramovic/Ulay's performance actions are NOT Buddhist, just as Barnett Newman's zip 1960s paintings are not Kabbalism. It's more complex than that.

GL: So you're saying that collaboration, in these specific cases, is an act of disappearance, not born out of a Will to Production, to create a new born identity, out of a desire to break through the limitations of the Self but to neutralize. Not 1 plus 1 makes 2 but 1 minus 1 is zero. Is the drift towards absence perhaps a secret history, underneath the perhaps all too obvious psycho-analytic dynamics between the two parties involved?

CG: Good point. Absence is ground. It is a secret history, entangled with the more public history of the impact of Buddhism in Western culture and art, especially post-1945. Not that Mahayana EXPLAINS anything artistic, but is it another contextual framework for understanding what is happening. You see, in the West we are awfully Ameroeurocentric. So when we think about camouflage and withheld identity and withheld self-disclosure we look to particular, belatedly canonic texts, to writers like Callois or Bataille. But on the ground, amongst artists, a whole other genealogy is already at work, BEFORE we even get to the task of interpretive frameworks. The exceptions - and their work is immensely exciting - are the books of Leo Bersani and Alysse Dutoit, books like Caravaggio's Secrets or Culture of Redemption. This is a very

sophisticated anti-psychoanalytic method of reading texts. It's critically important if we think about improvisatory authorship, or artistic collaboration.

GL: These days more and more theorists are questioning the revolutionary potential of the identity change. New identities are becoming commodities. One could almost see such 'third bodies' or shared spaces as an natural next step in the capitalist development rather than a subversive practice. But that's perhaps nothing new. Such a cynical analysis of the late sixties perhaps destroys the primal drive of that time, which was so full of energy to discover other dimensions.

CG: I can see that. Through the 1990s the discourse of the Other, of marginalized groups, became just another rhetorical lingo. Sarat Maharaj is particularly acute and cutting on this topic. And so I'll be interested how he and Okwui Enwezor negotiate this in the process of creating Documenta XI. The question is - and it's easy to answer - whether authenticity and inauthenticity can be mapped onto the contemporary landscape any differently to the 1980s (Saint Andy Warhol's decade). How do we imagine September 11? Do we blame? What are the ethics in taking human life under any circumstances? Similar questions came up in Australia in the early 1990s, as artists realized that the image haze of image-scavenging simply could not include Aboriginal motifs.

GL: Within theatre, film and music collaboration is a necessity otherwise there is not art work to be experienced in the first place, except for a solo work performed by the artist him or herself. Within new media art a collaboration between the programmers, designers, curators and installation builders seems almost essential and this process is only getting more complicated with the development of more sophisticated hardware and software. There are hardly any new media art work produced by a single person. However, often there is no shared authorship as you discuss in your book. The collaborations between the visual artists you describe seem to happen on a fairly equal basic. In many cases however there are big fights over authorship which all have financial repercussions in terms of reputation and careers. You're not really touching this topic in your study. Is that because the idea of collaboration within the conceptual arts discourse is still a young one?

CG: No, not at all. Many of the players are still alive and litigious, so it is sometimes hard to work out the truth. Conceptual art, especially, has been marked by a fierce, absolutely fierce series of attempts by many different artists to claim primacy and position, and in the process old friends become enemies. You are right, though, to suggest that the discussion of collaboration is young, especially if it has the significance that I ascribe to it. There's been very, very little analysis of the issues I describe, though a lot on other areas. Strangely enough, most artists have a massive investment in their own interpretation of their works, and in actively policing other interpretations. This desire to police the audience now seems both distant and odd, but those artists were determined to avoid "misinterpretation." One artist said, "What I say is part of the art work. I don't look to critics to say things about my work. I tell them what it's about." All the art that really interested me - and most of the art that currently interests me - involves, to some extent, the abdication of authorial intention as the exclusive determinant of reading. I have run foul of this before. Recent moral rights legislation will concretize and solidify this control, and artists have been very reluctant to understand that the few cents they derive from copyright fees will be offset by more and more strict rules against appropriation and copying, which is how artists have always worked. This will have a huge impact of web-based art. Traditional expressive modes or production are privileged under these legal regimes, and these are by far the most aesthetically bankrupt.

GL: Certainly. Over the last decades collaboration has become so closely tied to legal issues. Is the legal business in danger of destroying the aura of collaboration? What would you advice artists if they are thinking about engaging themselves in a long-term collaboration? Would you encourage them to make contracts or is that a step in the wrong direction? I have seen many cases in which the bureaucratic partner in crime ran away with the contracts, IP, ownership of content, equipment and brand recognition, while the creative partners were left out in the cold. Who's the happy one remains to be seen. Is there anything to be learned from the seventies generation?

CG: I don't want anyone to think that I'm valorizing or glamorizing artistic collaboration. It's inherently no more important than anything else. I'm not the least bit impressed by any supposed aura surrounding any mode of production. And the legalism of conceptual artist collaborations was part of the point of the work. The discourse surrounding the work WAS part of the work. Contracts aren't worth the paper they are printed on in the art world, which is why the artist/dealer contract movement never got anywhere, much like resale royalties (droit de suite), but is why its spin-offs (dealers usually now spell out in writing the terms of their association with each artist) were useful. The point about artistic

collaboration is that it is a test in which individual identity is subordinated to a so-called higher good - the work of art. It's a lot like working on a magazine. Not everyone is suited to cooperation, but the art world glamorizes narcissism and has an incredibly short attention span. My simple point is that self-presentation is constructed, usually self-consciously, and that the resulting figure is sometimes central within the work of art. The lesson of the seventies generation is that they did not compromise, and that they worked out protective structures to allow that. I approach new media from the point of view of a participant in the world of contemporary art, and it's worth understanding that the two are not the same. I gave a paper at a conference recently - "Dislocations", which was organized by Cinemedia (Melbourne) and ZKM (Karlsruhe). Peter Weibel and Lev Manovich were the keynotes. Weibel's point, apart from his sci-fi, William Gibson behaviouralism and the mistaken idea that memory exists, was good: new media is in a bleated revolutionary, avant-garde phase in which the invention of new technologies and forms is more important than the deconstruction of those forms; new media, however, he says, has a long pre-history from the period around the 1970s onwards. The other keynote, Lev Manovich, was thinking in the opposite direction, horizontally, at the level of a taxonomy of data-base-based new forms, principally of internet cinema. But listening to Lev, I wondered if his disdain for narrative was echoed in the impoverished visuality of many of his quasi-interactive Internet project examples, and why, given the role of montage in most of these new works and theories, Jean-Luc Godard's theories of montage and sound (both pre and post *Histoires du Cinéma*), we are compelled to reinvent Godard's wheel. As Peter Lunenfeld reminds us all in *Snap to Grid*, this milieu faded to black. I suppose the thing that worried me about Lev Manovich's presentation was the way he was posting video artists like Doug Aitken and Douglas Gordon (we can add Mariko Mori, Shirin Neshat, Matthew Barney) as belated popularizers, the same way avant-garde film-makers used to look down on art-house movies. He was working straight out of a productivist set of criteria, horizontal and unstratified, in which technological take-up and formal difference govern attention. What kind of cultural dynamic is at work here historically? Are we witnessing the re-creation of the same space as that once occupied by alternative, experimental, avant-garde cinema?

GL: I suppose art critics are in a better position to answer this question. I would say that we are in worse situation, compared to the golden days of Godard. Art, and with it experiential electronic arts, has become isolated and can therefore no longer claim an avant-garde position. Within this tragic, inward looking position, having been neutralized of any substantial potential, art is hidden within academia, self-referential circles and the thick walls of the museum and galleries. The caved art system has created its own autonomous space in which it can celebrate its won freedom. The price for the gained sophistication is its isolation from society. No matter how innovative, subversive or creative media works are, they seem unable to bridge the Disciplinary Divide. So, yes, new media artists can reinvent Godard's wheel and create an exciting new school of digital modernism (or give it a name) but their works will remain unknown-and will be of homeopathic influence on the global mediascape. There is a total lack of mediation between the artworks and popular culture. This situation prompted pioneer computer game developer Brenda Laurel to publicly distance herself from art (and activism). "It took me years to discover," she writes in her latest post dotcom essay, "that I couldn't effectively influence the construction of pop culture until I stopped describing myself as a. an artist, and b. a political activist. Both of these self-definitions resulted in what I now see as my own self-marginalization. I couldn't label myself as a subversive or a member of the elite. I had to mentally place myself and my values at the center, not at the margin. I had to understand that what I was about was not critiquing but manifesting." (Utopian Entrepreneur, The MIT Press, 2001). How sad (and true) this all sounds, specially if one compares it to hopes and dreams of the roaring twenties--and sixties. This is why many in new media culture re-label themselves and work as designers and look for a way out in science, architecture and film. Brenda Laurel thinks that "culture work" is a more appropriate description of what she does.

CG: I hate to remove the drama from a text, but I agree with you completely, and I'm speaking from the other side of the wall, as an artist and as an art historian whose life has been bound up in art. So the problems are double. For a start, Manovich's horizontal taxonomic approach is good reportage and important right at this moment but it trivializes the issues and the stakes. The cards then get dealt behind the scenes. We know by now, from indexical events like the Whitney Biennial, that the art world has been slow to take up technological innovation except in marginal and cosmetic ways, and because new media is only partly concerned with itself as art, it tends to have a somewhat touching and definitely naïve belief in either art or its irrelevance. This overlaying of "art" onto information, this understanding of the aesthetic as a surplus, I wrote somewhere recently, inevitably obscures the very information function we value about the internet. It occludes any archival function - any real data-base truth-value - in terms of information storage, even as it insists on a memorializing and educational function (not at all the same

thing as an artistic function). Why make art when you can take a photograph, write an e-mail or make a film? The alternative lies in understanding the priorities involved in contemporary art, for a start. The necessary commodification involved in a successful art practice eliminates certain trajectories, but not in the way you'd think. Scarcity, branding, uniqueness, aura, charisma, all survive the elimination of the unique work, oil paint, traditional media, and personal manufacture and handiwork, even complete deskilling, which was a basic 20th century avant-garde tactic. But if we take all this on board, we still have to admit art's almost total loss of a vanguard cultural position. I'm still left with the question of how to explain the art world fascination with new media right now. Increasingly, the term "intermedia" is being used to define works that involve translation and retranslation from medium to medium. Often, as in the works of the South African artist William Kentridge, this results in a suite of works in different media ranging from animated films through traditional prints through to puppets. My point is that copying and composing are definitely NOT the sole domain of new media right now. But right now, in many people's minds, new media occupy a role related to and ALMOST equivalent to intermedia. There's a window of attention that briefly coincides with the windows of technological innovation and media evolution, but it's none of the three that ultimately govern attention except in a sub-culture. Geography, culture, injustice, globalization: all of these forces periodize new media instantly.

Charles Green, *The Third Hand, Collaboration in Art from Conceptualism to Postmodernism*, University of Minnesota Press (USA) / University of New South Wales Press (Australia), 49.95 AUD. More info: www.unswpress.com.au and www.upress.unn.edu

46.I

Re: <nettime> Interview with Charles Green

From: David Garcia

To: nettime-l@bbs.thing.net

Date: Sat, 15 Dec 2001 11:26:45 +0100

This is a timely and critical discussion and I'm looking forward to getting hold on Charles Green's book. Nettime's history of a "creative tension" with the visual arts and artists makes this an interesting context to explore these ideas. There are so many points to be raised by this interview but I just want to develop a few. And I want to add that as I am yet to read the book the points raised are addressed to the interview only.

Charles Green's desire "to see political action in art through collective work increasingly replaced the desire to see if collaborative action could facilitate, through the removal of the artist, a new zone between art, writing and history. THIS zone fascinated me, not the ability to connect art and politics"

Although I accept that every author must focus on what fascinates them I really wonder whether it is possible to understand any of the significant work of this time outside of the political. Not in the sense of art in the service of particular campaigns but of a broader movement. This period was saturated in utopian optimism of an intensity that is difficult to imagine today. The freedoms won when large numbers of artists threw off Greenburg's formalist constraints and began making works unmediated by the conventions of specific mediums was widely perceived as part of a wider emancipatory movement. This is the era which marked a move from experimenting with form and materials to experiments with language, contexts and roles. In this regard Dan Graham is an interesting figure.

Lucy Lippard...Dan you've been called a poet and a critic and a photographer. Are you an artist now? Dan Graham: I don't define myself, but whatever I do, I think is defined by the medium...

He might have added that what he does is defined by the role he adopts. The point is that once released from the requirements of any specific medium the artist is free to explore hybrid identities: artist, scientist, technician, craftsperson, theorist, activist, could all be mixed together in combinations that had different weights and intensities."

This is the moment when the aspect of the art-world which nourishes

atavistic personality cults is momentarily weakened not only making collaboration easier but also allowing a more specific role to emerge: artist as visual researcher.

When regarding the emergence of new approaches to research and collaboration in this era it is important not to overlook the immense influence of radical forms of psychology. At the time a battle raged (every bit as bitter as between free software and proprietary coders) between the two rival psychological models of the age: American behaviorists and the European phenomenologists.

R.D Laing one of the the leaders of European phenomenological psychology (seldom read today) described the polemical divide in a way that could also be seen as almost programmatic for much of the important art of this era: "We can see other people's behavior but not their experience. This has led some people to insist that psychology has nothing to do with the other persons experience, but only his behavior. The other person's behavior is an experience of mine. My behavior is an experience of the other. The task of social phenomenology is to relate my experience of the other's behavior to the other's experience of my behavior. Its study is the relation between experience and experience: its true field is inter-experience"

Interestingly although Dan Graham and a number of others who were generally on the Laingian side of the argument but the actual works, the video recordings, installations and performances tended towards the cool laboratory like approach of the behavioral psychologists. Without wishing to descend into technological determinism the introduction of video in this era plays an important role.

It was in the 1960s Sony introduced the "industrial standard" video "portopacks". Although never a commercial success this format immediately became a vital tool for three distinct classes of practitioner: artists, political activists and behavioral research scientists.

The role of video in articulating the importance of representation for both artists and political activists has often been explored, and we might even speculate that the shift from class politics to the politics of identity may in part have arisen through greater access to the tools of mass media representation. But although this kind of work can be seen in general terms as part of this process, in other respects it is closer to the methodology of other great beneficiary of video: the behavioral sciences.

The critical importance of the introduction of video for certain areas of behavioral research is often overlooked. Researchers (particularly in the field of Developmental Psychology) have stated that its introduction has been of comparable importance to the telescope for astronomy or the microscope for life sciences. Even today video remains the basic research tool for almost all close and systematic observation of human, non-verbal behavior

The artists who understood this fact also gave primacy to reception and behavior, allowing them to extend the notion of collaboration to the audience. In these works the psychological and social nexus created by the social context becomes the subject.

David Garcia

46.2

Re: <nettime> Interview with Charles Green

From: Dr Charles Green

To: nettime-l@bbs.thing.net

Date: Sun, 16 Dec 2001 12:49:47 +1100

David Garcia's response to the fibreculture interview by Geert Lovinck with me regarding my book on artist collaborations, The Third Hand, is thoughtful and wise.

He asks "whether it is possible to understand any of the significant work of this time outside of the political... This period was saturated in utopian optimism of an intensity that is difficult to imagine today. The freedoms won when large numbers of artists threw off Greenburg's formalist constraints and began making works unmediated by the conventions of specific mediums was widely perceived as part of a wider emancipatory movement."

He is right, and these are exactly the points I make all through my book, which takes great care to name and explain the wider psycho-social context, and the different way that artists conceived of their activities, which was much more holistic and complex than the simple connection of art to politics as this had been imagined before.

Mr Garcia notes that he has not read my book, and I think that when he does he will find that I have tried to home in on exactly the now-obscured motivations and distinctions he thinks should be remembered. This recovery, and the analysis of a foundational moment beyond the 1980s context of a transition into postmodernism, was one of my chief motivations in writing a revisionist history of art that has importance to contemporary visual culture beyond a narrow history.

Charles Green

47.0

<nettime> Interview on 2 year anniversary imc --DeeDee Halleck

From: dhalleck

To: nettime-l@bbs.thing.net

Date: Sun, 02 Dec 2001 23:50:50 -0500

Interview with DeeDee Halleck by Jakob Weingartner

How would you describe the strategy of indymedia?

The Seattle Indymedia site was inaugurated as part of setting up an Independent Media Center so that all of the many movement media coming to Seattle could collaborate. There was a growing realization that radio, video, print and art groups could effectively work together on specific issues. Before Seattle, there was the case of the impending execution of independent radio journalist Mumia Abu Jamal. Although there was no physical center, nor a coordinating web site, a national meeting of alternative media folk made a commitment to try to collaborate a campaign. In the space of very few weeks many of us worked collaboratively to make a media blitz to counter the State of Pennsylvania's assigned date for execution: radio programs, videos, satellite broadcasts, special print inserts, posters and a CD Rom were made with, for the first time, a real sense of collaboration between different media. Throughout the country there were continual messages against the death penalty and in favor of a new trial for Mumia. For the moment, it worked, and the state postponed the execution. (Though Mumia is still in jail and may still be executed.)

With the convergence of many groups to Seattle in 1999, we knew that the sort of campaign that had been waged to save Mumia might be an effective way to get the message of the anti-corporate movement before the public. So we planned to do a similar sort of cross media collaboration. The web site was just to be a place where we could post our work. Before Seattle happened, I don't think anyone really imagined that the web site would be such a popular and effective tool. Sure, many groups have web sites, but the dynamism of the Seattle site was phenomenal. This was to a great extent due to the unique potential of the Catalyst soft ware, which made it easy for everyone to post not only text, but photos, video and audio files. Catalyst was developed in Australia by Mathew Arison and others for use by Australian activists. Mathew just happened to be in Boulder shortly before Seattle and was able to introduce Manseur Jacobi and other tech people to the Catalyst code. The strategy per se was just to make it as accessible as possible, not only for downloading, but also for uploading. I think that only after the site went up and became so effective that we began to really understand what a powerful tool it was.

Does indymedia want to put pressure on the mainstream media in order to force them to alter their news coverage? Or do you follow a concept of, let's call it 'counter-information'? If that's so, do you see the danger of addressing an inner circle of already leftist people? There is a constant struggle within indymedia as to what the attitude should be towards the main stream media. There are those who think that indymedia can pressure corporate press to be more honest. I think that yes there have been stories that we 'broke' and forced main stream media to take notice and report. There are those who think we should court the press and get them to 'cover' indymedia and that 'legitimates' us. I pretty much disagree and I guess I am in the camp that says fuck the corporate media, let's make our own!

The distrust of mainstream media has been codified in one version of the 'IMC Blueprint' with the following rules: 'Try to get mainstream media to schedule times to come to the IMC so it is possible to let everyone know they were or are coming. If possible, we try to clear a the scheduled mainstream media visit through a general meeting. 2. All mainstream media doing articles on the IMC should register as mainstream media - it is even possible to give them special passes to wear while they are in the IMC. 3. Someone from the outreach team can accompany mainstream media at all times when they are in the IMC'.

Sometimes IMC activities do catch the interest of the press and greatly increase the number of visitors to the web site. As related by 'J.M.G.' in a process discussion: Creative applications of the Internet technology during the S11 protests demonstrated the ability of the Net to not only function as an organizational tool but also as a form of civil disobedience in cyberspace. The tongue-in-cheek link to JohnFarnham's 'You're the Voice' - chosen as the S11 song - and the clever 'hactivism' which redirected users from www.nike.com to www.S11.org, generated considerable discussion within the press, radio and television media. This publicity alerted new audiences to the existence of the site incrementally increasing the number of hits the site received. The old media was important in publicizing and drawing attention to the new, highlighting the fact that, although the Net is an important new tool, activists still largely rely on coverage in the traditional media and cannot rely solely upon the emerging communications networks."

Main stream critics have snidely put down the indy media activity as being contradictory: using corporate tools such as the internet to attack corporate agenda. Indymedia makers have countered that that is a time honored guerrilla tactic-- to turn the tools of the oppressors against them. However, a more considered rejoinder is that the internet was developed in a collaborative process through public funding via educational institutions. The creation did not spring from a search for profitable products to market. The entire effort was subsidized by public grants and nurtured in an atmosphere of mutual cooperation, not unlike the process of indymedia itself. The early internet researchers were not initially making products that the commercial sector could (and would) develop. As e-commerce takes over much of the band width, it is efforts such as indy media that are preserving the authentic interactive potential of the internet and, as such, preserving its role as a progressive public resource.

As to the question of preaching to the choir.. well, first of all the choir needs information and 'to be preached to', otherwise how can we all sing together? But with the sorts of numbers indymedia is generating in terms of daily visitors, we are certainly going beyond any concept of 'inner circle'. This is a broad audience. But moreover it is not passive: there are almost as many posts as there are visitors.

Indymedia recently celebrated its 2 years of existence. If you look back at the development of the antiglobalisation-movement and the implementation of independent media in it, which goals have been reached, where have you failed? What has changed?

Certainly we have changed the perception of the public in terms of global trade organizations. No one looks at the WTO or the World Bank as being a benevolent organizations any more. That is clearly a huge victory. In terms of failure, I think the biggest problems are the same problems we see in the world around us: the vast inequities in access to resources, the deeply rooted problems of racism and sexism and the ever present temptations of consumer culture. There are few indymedia centers in the South. Women and people of color are still in very much the minority at indymedia centers and many of the creative young people who have learned to make media at indymedia are sucked off into the corporate world so that they can pay off their credit cards.

How has the strategy of indymedia changed through this 2 years? (Perhaps you would like to answer this question chronologically, starting with seattle, over washington, prague, genoa etc.) I don't see 'change' per say, but just a sort of evolution and growth, which varies depending on the location and the persons involved. One example of a particularly active group is deime, which is making a 24 hour radio station, a tv channel that scans all the other imcs and posts a sort of roving video string. Also DC has perfected the use of the imc archives as counter surveillance: checking for images of police undercover provocateurs, recording police abuses (such as taping over their badge numbers with black tape and excessive violence) and other sort of vigilant activity.

Genoa was amazing in the production of breaking news. It was a global interactive event.

how have the wtc/pentagon bombings changed the work of indymedia? It is hard to say what the ultimate outcome will be. The images of black bloc kids at globalization protests seem curiously out of place in the current

image climate. But the imcs have been very useful in providing an alternative to the jingoism of corporate press. Certainly the New York IMC has played a very useful role in uniting the community of media makers and artists in the WTC area..

Is the imc being exposed to a lot of hate in this heated up situation since it so openly opposes the 'war against terror' lead primarily by the us-government? There have been individual indymedia people attacked, but nothing so far, in terms of specific repression. I would say that the danger is more of intimidation: with Ashcroft's draconian laws in effect, one wonders where the sword will fall.

An interesting aspect to the new legislation is that anyone attacking property or threatening US business interests is in the same category as airplane hi-jackers.

The ongoing or even concluded process in which the media-output is being mainstreamed as far as the war in afghanistan and it's propagandistic counterpart in the usa is concerned is quite terrifying. What has to be done in order to deconstruct the hegemonic, and if you want to go that far, imperialistic discourse dominated by the us-government from your point of view? Which role should the independent media play in the anti-war movement? It is very important that the independent media make cogent criticism of the corporate media. Just as the WTO struggle is a global one, the struggle against corporate media needs to be made global: we need to have a global initiative to preserve the airwaves and bandwidth for free speech and creative expression. In 2003 there will be a global media meeting in Geneva at the International Telecommunications Union. This should be the 'Seattle' of media: we need a convergence and a demonstration of the need to nurture local media initiatives and to save satellite slots for grass roots communication. The question is how can the grassroots use of information technology be cultivated in the 'vast wasteland' of global commercial (and military) hegemony of technological resources? Perhaps it is time to look at the ITU and to reinvent the public into their agenda. The ITU was organized before the United Nations, as a global agency to assign radio frequencies to prevent interference between nations. It has the task of designating both global spectrum and satellite paths. Both of these resources are essential infrastructure for any communication project. At the current time, most of this supposedly global resource has been assigned to commercial entities and military users. With the collapse of the Eastern Block, the demise of the Non-Aligned Movement and the privatization of national telecommunications agencies, there is no organized resistance to the commercialization of the world telecommunications infrastructure. This is why the Murdoch's and the MTVs of the world can have free access to their target 'markets: we are in the bull's eye.

An example of how communities can successfully "tax" corporations to reconfigure communication infrastructure is the public access movement in the United States. Begun in the early seventies, community groups and visionary city officials were able to extract from cable corporations provisions that ensure public access to cable channels and equipment. Although this movement has been ridiculed in the popular press in the US (a press for the most part owned by cable corporations!) it has flourished in many cities and provides a model for the rest of the world as to how excess communication profits can be directed into "affirmative action" for information equity.

The local and regional models of collaboration and participation such as public access and the IMCs can be the foundation to design a global system of information resources that sees humanity not a markets to be exploited, but as participant citizens. Why not a global standard of participatory communication, asserting the public nature of global information resources, such as earth orbits and spectrum? The imc's show the way.

The imc started off as a project that's tightly linked with the anti-globalisation movement. Edward Said recently visited vienna and in an interview doubted that the antiglobalisation-movement can be transformed into a 'new peace movement'. What would you reply? If we can't do that we are in big trouble. The United States Patriot Act, which was passed by Congress last month, states that any act that could be deemed dangerous to human life, or forcing government officials to change their policies, can be construed as domestic terrorism. According to Michael Ratner, of the Center for Constitutional Rights, it is not a stretch to predict that this will be used against any future anti-globalization protests, or at the very least against the leaders. This law makes what in the past is civil disobedience into domestic terrorism, so that acts on which there were certain sentencing limits, and makes them much more serious. Under this law it means certain acts can be called terrorism and punishable with twenty years in jail. Even throwing a rock in a Starbucks window. If there is glass that breaks and could be construed as endangering human beings, that action can be tried under this act. There is also a part about blocking mass transit. So that demonstrators blocking a main thoroughfare or a train track could be arrested as terrorists. This directly targets Reclaim the Streets and Critical Mass.

This law takes actions which in the past were not seen as major crimes and makes them punishable as domestic terror. There is finally a growing reaction to the military tribunal idea. The reality is sinking in and actually the resistance is from both the left and the right. Let's see what happens in the next few months.

Here in Europe nothing is being heard about the American peace movement. Why? Perhaps because European media takes their cues for internal reporting of the US from what is reported on CNN. Of course there is no recognition from CNN as to the peace movement.

In the USA as well as in Europe authorities are forcing the implementation of extensive surveillance over its citizens. The only solution is to resist. For one thing this stuff is very expensive. As the recession settles in, it is going to get harder for the gov't to tax us for all this new equipment.

How does the new peace movement address this issue? On all fronts: vigils, actions, theater, art, and IMC posts! What I am doing is working on a daily news program with journalist Amy Goodman. We are doing two hours a day of news over satellite, community tv, public radio and the internet. www.democracynow.org

48.0

<nettime> Interview with McKenzie Wark

From: geert lovink

To: nettime-l@bbs.thing.net

Date: Thu, 29 Nov 2001 22:43:46 +1100

Everyday Life, Third Nature and the Third Class
An Email Exchange Between Geert Lovink and McKenzie Wark

The New York-based Australian media theorist McKenzie Wark and I have had a number of exchanges over the years, ever since we came across each other's work, around 1995 when I read his first book *Virtual Geography*. Our topics of conversation ranged from 'Englishes' and the role of language on the Net, German and Anglo-Saxon media theories to the changing role of cultural studies. Most of the material we compiled has not been published. The following dialogue took place in January 1999, got updated recently and centers around abstractions such as the masses (I studied 'mass psychology' in the late seventies), the media and the position of intellectuals. GL: You seem to be attempting to redefine our relation to the masses, the everyday day, normalcy, indeed, media. These things are related in such an odd, new way, so complex, so banal at the same time. Words do not fit together anymore. They do not belong to their original, common meaning. They start drifting. Take my favorite punching bag, the concept of 'masses'. They're not gray anymore, they shine, in flowery colors, silver (for the corporates) and green/yellow for the sporty types. Masses celebrate, they no longer bow towards the ground.

MW: I don't know that I'm attempting to redefine our relation to the masses, rather it's a questioning of whether there ever were masses for us (whoever 'we' are) to have a relation to. The idea of the mass has a particular history, going back to 19th century concepts of the mob and the crowd, which were supposedly domesticated by 'mass' media. The postmodern narrative about the breakup of the mass seems to me to rest on the fantasy that these prior concepts described something real.

What I think makes more sense is to question whether there ever was a mass, other than as a fetish object via which communication professionals, in public relations, advertising, spin doctoring, or mass communication studies, could claim to have an object of expertise that was amenable to analysis and control. The idea of the mass assumed an object on the other end of a technology, via which the expert, who has knowledge of the object, can assist power, which owns the means of communication.

Look around, however, and what do we find? WE don't find the masses, if by masses we mean something that is homogenous, but distinct from the media technology that instrumentalises it. We find a patchwork of intersections, or more interestingly, non- intersections. Often media and people just share the same space, having nothing to do with each other. Often it seems we are looking at what Guattari calls 'subjective machines', in which it is

impossible to unscramble the human and tech elements.

There was a moment when English-language cultural studies, in its revolt from the old communication paradigm, reversed the poles, saw the people as active and sovereign users of media, rather than media as a technology via which the powerful caused something to happen to the powerless. 'The people make meaning, but not with the media of their own choosing.' Rather than a tool of domination, media became a tool of resistance. But what if it isn't a tool at all? What if, rather than reversing the relation between media object and human subject, one considers the two together as a productive machine?

One way of describing the field in which techno-media and human culture co-evolve and co-produce is 'everyday life'. Everyday life might be a site where the 'second nature' of our built environment is traversed by media vectors -- our 'third nature'. An environment which we come to think of as 'natural' out of the habit of inhabiting it. My first book was called *Virtual Geography*, a term which might be another way of describing this zone of potential events and relations within which the subject experiences its distinctness out of its struggle to cohere amid the lines of force that produce it.

Both 'us' and 'them' (whoever we are, whoever they are) are all always situated in this same virtual geography. There's no outside. So in terms of method, we proceed empirically, inductively, within this material immersion. There is nothing outside the vector. There's no way to separate us from them. No 'intellectuals' versus 'masses', other than as a fantasy. A fantasy in which intellectuals receive their identity out of their resentful hostility to the masses, who appear as a homogenised 'other'.

But this is just a pathology of subjectivity. A fetishising of the self. The masses, it turns out, are not homogenous, but come in all colors and flavors. So while I agree that 'masses celebrate', it may be not that 'they no longer bow towards the ground'. Maybe they never did. The perception of this change may be derived from the mismatch between a previous theory and a current reality, rather than between a previous reality and a current reality. Maybe the theory didn't apply then either, let alone now.

Because one thing that has changed is that 'we' (whoever we are) see and hear what these people who are (not) masses see and hear. It's no longer the case that the media are stratified into different environments -- one for us, one for them. The vectorial property of the media means it traverses every fence, every wall, every skin. Second nature is everywhere doubled by a 'third nature'. It crosses all boundaries and borders, including those of self and community, of self and other.

But that's just a theory. It has to be tackled from the other end, from observation, and from conversation. It's about geography -- working out the virtual geography of the overlay of second nature (the built environment) with third nature (the media environment). Knowing the lay of the land that the masses do not inhabit, because there are no masses, but in which rather the everyday exists, as a virtual world of potential interactions. By identifying the contours of the everyday, a space is defined within which it is possible to experiment with new kinds of liberty.

GL: The masses never existed, one theory says. They have always been phantoms, or rather *Projektionslaechen*, objects of common fears and desires. But this also means that they never have disappeared, or can be re-invented. The same can be said of everyday life. I am not much of a supporter of this idea. Of course, all concepts lack reality, and can easily be taken apart into numerous smaller parts, which again fail the reality test.

MW: Perhaps, but I think Marx was right to counsel us to look always for the line of abstraction that is at work in the world itself. Abstractions are not just concepts in people's heads. Abstraction is a force at work in the world. Modernity is the will to abstraction made concrete. Marx identified commodification as one abstraction, made possible by the general, quantitative equivalent, money, by its accumulation, as capital, by the relations of private property that underpin it.

But I think there is another abstraction, what I would call vectorialisation. Relations of production can become more complex, spatially disaggregated, because of communication vectors. What holds it all together is not just a quantitative equivalent, the circulation of money, but a qualitative equivalent, the circulation of information. And information, no less than land, labour and capital goods, has become a form of property.

I think those are abstractions that are not just concepts, but are at work in the world. Our understanding of them is always imperfect, but one explains more phenomena with fewer concepts if you follow the lines of abstraction that produce the experience of modernity itself in everyday life.

GL: Marxists rather say: classes, not masses. I have not heard that for a

while either. Masses must have become unpopular somewhere in the 1970s. Classes have actually disappeared not much later, in the mid-eighties. It was a courageous act from Kroker/Weinstein to come up with the term 'the virtual class' (in their book *Datatrash*, 1994). Of course there were some Marxists still using the term, even refining the terminology (within their system of scientific socialism). I can also think of such diverse Germans like Robert Kurz, Joachim Hirsch, Elmar Altvater, the Frenchman Etienne Balibar and of course the Italians around Antoni Negri. Still, they have not come up with a dynamic, actual image that would fit into the academic-artistic circles of the nineties (an exception could be the concept of 'immaterial labour').

MW: Marxists always say that the concept of class will make a comeback -- and for once I agree. In much of the 'overdeveloped' world, the labour movement cut a deal with capital within a protected national market. While the envelope of the nation appeared relatively secure, people worried instead about the envelopes of communal or self identity. But media vectors have gone beyond troubling the boundaries of self and community, and now trouble national boundaries just as much. The proliferation of ever faster, cheaper, more flexible media vectors with a more and more global reach makes possible the colonisation of more extensive spaces by commodity relations. The national space, and the national compromise between labour and capital has come undone.

This shifts the anxiety toward one of two options. Either towards a resurgent nationalism, or towards a resurgent class awareness. Either one tries to fend off one's anxiety about the permeable borders of the nation, community, and self by hardening the national boundary against the other. Or one follows the vectorial line that traverses self, community and nation and discovers the class interest that potentially forms along it. One either demands more boundary, or one starts to question who owns and controls the vectors that both traverse and incite the boundary.

This is the problem that bedevils the 'anti-globalisation' movement which, even on the left, falls into anxiety about borders rather than seeking a new deal for the vectorialisation of space, one that abandons the dialectic of self and other and takes up instead one based on embracing the vector but seeking a global, vectorial world with plural forms of ownership, not just private ownership, in which justice and wellbeing has a place alongside profit and 'productivity'.

But we need a new concept of class to grasp vectorialisation. Marxists still think only of the force of production, steel and concrete, as being material. The forces of communication -- media vectors -- are also material. And like the forces of production, they and their products can be turned into property -- intellectual property. If capitalism starts with the enclosure of land, continues with the accumulation of capital goods as private property, its next phase grows out of intellectual property. I would explain it in the following fable:

First comes the first, who work together to wrest a space of free action and the possibility of free time from the earth. This class builds a second nature out of raw earth. Second comes the second, who quantify and profit by the labours of the first. This class organises the tyranny of second nature over the earth, and over the first, who make second nature. Third comes the third, who qualify and interpret the actions of the others, creating a terrain of referents for every action, a third nature that exactly covers second nature, which rationalises, justifies, questions, idealises, condemns, interprets its instrumental relationship with the earth. This is the class to which we belong, but we are drawn again and again to identify with the others: with the nobility of the first class and its labours; with the power of the second and its Property. And why not? The third class creates the image of the others' loves for themselves, and even of their relations with each other. (It is for this that they keep us).

'We are always a class for others, we intellectuals, (or 'symbolic analysts' as Robert Reich calls us), for we make every myth of a group's roots and origins -- even this one. We were never yet a class in itself, and certainly not for itself. We are the class that exists, not by taking the earth as its object, and not by taking another class as its object, but by the making subjective of all that the other classes have made and apportioned as object. Time to get over our crush on the noble worker, or of the bold entrepreneur -- for that is simply to love in the place of the other the image we put there for the other, whether they want it or not. We must become the very rifts that traverse us, for we are nothing but the conscious and creative form of relation-to-the-other itself.

And there is nothing 'immaterial' about my labour, thank you very much. It's a hell of a lot easier than a factory job, but it's still work. Work that never ends -- there's no knock off time for the third class. It's all work, work, work. Was it Verlaine who, when sleeping, put a sign on his door that said 'poet at work'?

And here's the kicker: like any other worker, we have to sell the information we transform to the owners of the means of communication -- to

publishers, universities, networks, dot.coms. Class is all about property, not status, as Marx shows. The third class is all about intellectual property. Which is why struggles around copyright on the internet need to be put in a class perspective. It's the enclosure of the commons all over again. And one strikes this enclosure in everyday life: the court cases against Napster, the contracts that force us to assign 'electronic rights' to publishers, the worthless stock options of sacked dot.bomb employees along silicon alley.

GL: What is the social within the wider framework of new media? Are we allowed to use, and introduce, such terms as 'cyber masses'? How about Richard Barbrook's emphasis on the guild system, when he speaks about the rise of the 'digital artisans'. The only term which is wide spread seems to be the 'community'. The term has by now been misused in such a way that we can hardly use it any longer, even pronounce. In some cases, it might even be useful to use it: chat rooms, avatar worlds, mailing lists. But then I doubt whether 10,000 plus users can be a community. I wonder what social term then could there be for us, within the framework of a political critique, useful and lively concepts, that somehow actually exist. They can even be potential constructs, that expire after a while, like 'everyday life'.

As Guy Debord says, 'But theories are made only to die in the war of time.' One theory that won't lay down and die, the vampire of the left, is its crazy notion of opposing the market with something else. Stalinist bureaucracy, the gift economy, anything. But these alternatives all come with their own terrors. I'm not arguing that there is no alternative to the market. There are lots. They are ways of escaping from capital, rather than opposing it, however.

It's a question of a diversity of kinds of diversity. The market is good at diversity -- there's no subcultural kink it can't assimilate to its axioms, as Deleuze and Guattari say. The market chews through radical fashions like any other junk food -- it's a myth to think of opposition to capitalism as outside of capitalism. On the contrary, the oppositional movements merely confirm capital through their resentment of it.

The irony is that it is capital that succeeds in subverting the market, not its radical opposition, which end up being commodified. Through concentration and monopolisation, capital attempts to escape the competitive pressure of the market. Whatever its limits, the market does allocate resources better than monopolies, be they corporate or state bureaucracies. Manuel Delanda is quite right about this.

There are limits to what markets can do, however. This is the real, ongoing political struggle -- to affirm the inadequacy of the market, to affirm the plurality of ways of allocating resources, of existing collectively or autonomously in the world. Not all differences can be reduced to a price. As Lyotard says, justice does not have a common measure. As a card carrying social democrat, I believe in a diversity of kinds of diversity -- a 'mixed economy'. Not the fantasy of doing away with the market. To replace it with what?

Open source software is a good example. For the source code to be free -- that's a good example of the commons at work. But an open source operating system like Linux still needs the market. Programmers make high level tools for each other based on the source code, and exchange them in a gift economy, earning kudos and building a resume with which to get a well paying job. Meanwhile, if you want to actually use Linux, you're better off with one of the cheap but still commercial versions. Programmers have to be paid to do the dull stuff like build an installer or some tools for the mere hapless 'user'. So at its best, open source a hybrid -- gift economy plus commodity economy -- that's what a bazaar is.

It's better than that cathedral to monopoly greed, Microsoft, which uses the privatisation of the source code of the operating system as leverage for a monopoly. Like all monopolies, it works by roping off territory. In this case, the territory of the desktop, although most monopolies rope of national territories, like the monopoly phone or broadcast corporations.

The paradox of globalisation is that corporations suffer from it to the extent that it exposes them to the market, breaking open their neat little national monopolies. So you see them all scramble to make deals to recreate their monopoly power. We've seen a great wave of this in communication industries in the 90s. Ironically, the progressive policy is sometimes to insist that capital work within the market, rather than subvert it. That, and setting limits to market based resource allocation in the name of justice, equity, liberty -- other kinds of good besides 'efficiency'.

Some business interests resist globalisation -- and oh how they talk about 'community' when it suits them! They're all for the national community or the regional or local community when they don't want to face competition, and of course the workers stuck with some half-assed deal with these local monopolists can easily be persuaded that it is in their interests to put the rights of the local community over the rights of workers elsewhere to get

jobs, make a living. They stick to the old boundary; rather than creating their own vector. And the 'new conservatives' on the left join the racist, nationalist right in cheering them on. Ralph Nader joins hands with Pat Buchanan in opposing 'globalisation'.

If Marx teaches us anything, it is that there is a little bit of us, our labour, in every commodity, and there is a little bit of every commodity that goes into our own make up. The myth of community is one that severs these connections. It just groups the people on the fetish of their apparent sameness -- ethnicity, locality. It does not deal with the real, abstract force of sameness in the world -- the rendering of diverse things equivalent in the commodity form, the rendering of diverse spaces traversable by the communication vector.

Everyday life could be a way to retrieve an awareness of this abstract force -- which is what Henri Lefebvre was trying to do when he coined it. Its also a way of perceiving what connects the third class with the first -- those who work with their heads and hands -- where ever they are in the world. It's a way out of the trap of 'working class community' as opposed to the 'intellectual community'. Both sell their labour. Both work in a commodity economy. Both have an interest in the commons -- in the capacity to escape from the market into other economies.

GL: I started to reconstruct the original fascination and (re)discovery of the everyday life in the seventies. There must be an old anarchist/dadaist saying: 'The enemy is the Public.' It was on a poster from the Berlin Tiamat publishing house which I had in my room. Similarly, one could state for the sixties: 'The enemy is Normalcy.' The hatred of the boring, petty bourgeois lifestyle of parents, and society in general must have been unbearable in those days. Perhaps it still is. In this view, normalcy is a void, a black hole, desert of some kind. Now how can this despicable realm ever have turned into some mystique? What is the secret of the everyday life? And are we really sure that we want to reveal its mystery? And does it have one in the first place? Studying the everyday life we will find out how power functions, right? We can thereby understand why resistance and alternatives do not have a real chance. But why not stick to the outside-alien-outlaw position?

I don't think there's any mystery about how we got from the outlaw position of the 60s to the celebration of everyday life. The outlaws got tenure. The outlaws got elected. Danny 'The Red' Cohn-Bendit in the European Parliament! The German Greens are in the federal government. This just shows how the outlaw margin is within, rather than opposed the everyday. It is a differentiation within, not a dialectical other outside of it. The interesting outlaws reveal I think what kinds of tactics already exist as a potential with everyday life. Radicalism in art and politics is about the virtuality of the everyday. It is an experimental, empirical way of discovering possibilities. Who knows what the everyday can become? Nobody knows, until the art outlaws, the style avant garde, the sex freaks, the theory wranglers and vector hackers invent new possibilities.

I'm fond of outlaws. I lived through punk. I grew up on the myth of the Surrealists, the Situationists, Fluxus, Warhol's 'silver factory'. I wrote a tribute to the Sydney Libertarian 'push' of my hometown in my book 'The Virtual Republic'. But I'm trying to shake off a bit of old fashioned bourgeois culture in myself, in my belief that the Big Name Authors in these movements are the sole creators of their own radical otherness as if it were their own private property. I think the everyday culture they work against yet within deserves a bit for credit for creating them. Which is why, in my book 'Celebrities, Culture and Cyberspace', I cojoin everyday life, popular culture, and social democracy. All the 'common' things, the plurality within which the extraordinary emerge.

The idea of the mass is convenient in that it presupposes an oppositional minority. And it sees these as opposed 'communities'. But the everyday is all about difference, diversity, multiplicity. Ironically, I think that's the 'radical' position now. Not making a fetish of your semiotic difference, but rather intuiting the vectorial relations that produce the possibility of identity in the first place. If you grasp the relations of production that give rise to identity, both the production relations and the communication relations, then you can see a whole universe of possibilities for envelopes within which to live, rather than just fixed identities. You see, rather than this self, this community, this relation -- the 'virtual republic' of multiple differences that could be in negotiation and relation. That would be my 'postmodern' social democracy.

GL: The 68-post-leftist-green-social-democratic-realo-pragmatists, now in power in Europe cannot deal anymore with today's outlaws. What they formerly took to be subjects for them are now mere objects of 'policies'. Warhol became high art, expelled to museums and private collections. Or don't you think in those terms of 'fatal' decay?

MW: Oh yes, what the band Devo called 'de-evolution', the accommodation of the marginal within the axioms of capital, or the capture of difference as something to be administered by the state. But why should this surprise us?

It's only a certain romanticism that leads us to think one can escape the banality of the everyday flux of market and state, society and culture.

The paradox of the most 'radical', the most revolutionary movements in art and politics is that it is precisely those which become pure signs, pure spectacle, pure commodities. The Situationists are nothing but intellectual property now -- for books and art shows, for building academic or curatorial careers. The digital underground is already entering this process.

What is less 'soluble' in the waters of the marketplace, ironically enough, is social democracy. It is a tradition that still functions in terms of organisation, which still can get its hands on the state, can still open little spaces for culture. Meanwhile Che Guevara's picture is used to sell products. Gramsci is a publishing industry. Punk is a back catalogue. Revolutionary romanticism is just the R&D of commodified desire.

But while it is the role, I still believe, of radical art, theory, politics to be exceptional, to escape the common order, everyday culture and politics are really something else. It's their business to be mundane. But there's work that has to be done there. One has to work within everyday life for a culture that doesn't polarise into an us and a them. Which doesn't stigmatise or attack the other. Which doesn't forcibly homogenise those who imagine they dwell within its envelope. One has to work for a majority who believe in a politics that respects liberty but uses state resources to create a commons, that makes possible a diversity of forms of economy, that is committed to the step by step overcoming of human misery.

It's a question of accepting the modesty of one's role as an intellectual, within the space of the everyday, not in totalising -- and totalitarian -- otherness to it. It's a question of overcoming the theology of negation -- the priestlike power of moralistic refusal. One becomes, yes, an artisan. Selling one's labour to owners of the means of communication, but also working in a gift economy, in forms of solidarity and exchange that are not commodified. Creating tools, vectors, concepts, narratives, images that affirm the power of multiplicities and the multiplicity of power.

Ken's new site: <http://www.feelergauge.net/projects/work/>
Geert's new archive: www.laudanum.net/geert

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<nettime> Interview with Lev Manovich

From: Daniel Palmer

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Date: Thu, 18 Oct 2001 10:40:00 +1000

[The following interview was originally published in the Australian arts newspaper, Real Time, Issue 44, August-September, 2001, p25
<http://www.realtimearts.net/rt44/lev.html>]

Lev Manovich: how to speak new media
Interviewed by Daniel Palmer

Lev Manovich suggests that if it had one, the subtitle of 'The Language of New Media' (MIT Press, 2001) would be: "everything you always wanted to know about new media (but were afraid to ask Dziga Vertov)." Indeed, cinema is especially privileged in his ambitious examination of the continuities of new media with 'old media.' Currently an Associate Professor in the Visual Arts Department at the University of California, San Diego, Manovich was born in Moscow and holds advanced degrees in cognitive psychology and visual culture. Working with computer media for almost 20 years as an artist, designer, animator, computer programmer and teacher, his work has been published in more than 20 countries, and he frequently lectures on new media around the world. While working on a new book, 'Info-Aesthetics', his current artistic projects include 'Software for the 20th Century', a set of 3 'imaginary' software applications, and 'Macro-Cinema', a set of digital films to be exhibited as an installation at Cinema Future at ZKM next year. Manovich will be in Australia at the end of November to speak at conferences in Sydney and Melbourne.

DP: Why the language of 'new media' - which would seem to be a historically variable term - and not, for instance, 'digital culture' (given that you suggest that your method might be called 'digital materialism')?

LM: I decided to use 'new media' because this term is a standard one used

both in the field and in popular media. At the same time, the term is open enough, a kind of a placeholder, and I like this open character. Historically, I think it appeared around 1990. Its emergence marked the shift from understanding the computer as a tool in the 1980s to a new understanding that the computer also came to function as a new medium (or, more precisely, a number of mediums: virtual space, network, screen-based multimedia, etc).

DP: Your book starts with scenes from Vertov's *Man With a Movie Camera*, ends with a chapter called 'What is Cinema?', and a spool of film appears on the cover. Why is cinema so central to your understanding of new media?

LM: There are a few answers to this question. Cinema has been the most important cultural form of the 20th century, so it natural that new media both inherits many conventions from cinema (similar to how cinema itself inherited conventions from previous 19th century forms, in particular the novel) and also contains a promise of replacing cinema as the key form of the 21st century. Methodologically, I find the theory of cinema is more relevant to new media than, say, literary theory, because, cinema is a cultural form also heavily based on technology: and the evolution of film language is closely linked to the technological developments and changes in cinema's industrial mode of production. Finally, I was originally attracted to new media in the early 1980s (then called 'computer graphics' and 'computer animation') because I saw in it the promise of being able to create films without big budgets, lots of heavy equipment and big crews-something which tools like DV cameras and Final Cut Pro running on a Powerbook has finally made possible, although it took about 20 years!

DP: Why a formal analysis of new media?

LM: Artists, designers, as well as museums and critics, need terms to talk about new media work. We can talk about a painting using such terms as 'composition', 'flatness', 'colour scheme' and we can talk about a film using such terms as 'plot', 'cinematography', and 'editing'. With new media, the existing discourse focuses on 2 extremes: either purely industrial terms such as 'Flash animation' or 'JPEG image' (which all describe software used and don't tell you much about the work's poetics and the user's experience of it), or rather abstract theoretical terms created during the previous historical period (between 1968 and 1989, ie between the student revolutions of 1968 and the fall of the Berlin Wall and the end of Soviet Communism) such as 'rhizome' and 'simulation'. I would like to help develop a vocabulary that will fill in the gap between these 2 extremes. The focus of my work is on trying to come up with new terms, which can be used to talk about the works-both their formal construction and also the interaction between the work and the user. So, to be more precise, my analysis is not strictly formal as it is also concerned with what literary theory has called 'reader response', the user's experience of new media.

DP: One of the distinctions you make in the book is between the database and narrative as competing symbolic forms. What is the significance of this contemporary shift to the database?

LM: The shift to the database can be understood as part of the larger shift from a traditional 'information-poor' society to our own 'information-rich' society. Narrative made sense for cultures based on tradition and a small amount of information circulating in a culture-it was a way to make sense of this information and tie it together (for instance, Greek mythology). Databases can be thought of as a new cultural form in a society where a subject deals with huge amounts of information, which constantly keep changing. It may be impossible to tie it all together in a set of narratives, but you can put it in a database and use a search engine to find what you are looking for, to find information which you are not aware of but which matches your interests and finally to even discover new categories. In short, a narrative is replaced by a directory or index.

DP: In your archaeology of the screen, a central opposition that you arrive at is that the contemporary (realtime) screen alternates between the dimensions of 'representation' and 'control.'

LM: I think that the opposition 'representation-control' provides a practical challenge to artists and designers of new media. There are 2 dimensions, which can be distinguished here: spatial and temporal. Spatial: how do you combine controls with a fictional image flow? For instance, how do you integrate menus and hot spots in an interactive film screen? (This is often done by not having any menus on the screen but by allowing the user to control the program through the keyboard.) Temporal: how do you combine immersive segments and control segments? Typically the way this is done so far in computer games and other interactive narratives (for instance, in a very interesting *Blade Runner* game from a few years ago) is that an immersive section is followed by an interactive section, to be followed by another interactive section. More successful are the games where the 2 modes co-exist, such as first-person action games like *Mario* and *Tomb Raider*. You are the character and you continuously control

it through a mouse or a joystick. There is another way to think about this opposition since we are talking about computer games. Traditional 'non-interactive' narratives (books, movies) are more concerned with representation and narrative immersion, what can be called 'narrative flow'. In contrast, all real-time games, from tennis to *Unreal* require the user to exercise continuous control. So the challenge and promise of combining a traditional narrative form such as a movie with a game is how to combine the 2 logics of narrative flow and realtime control into a new aesthetics.

DP: At one point you suggest that the computer is the ultimate and omnipresent Other of our age, and you say that the space of new media becomes "a mirror of the user's subjectivity", but for the most part you do not theorise the subjectivities enabled by new media.

LM: In *The Language of New Media* I am more concerned with formal analysis of new media works and their historical formation than with users' subjectivities. I am hoping to deal with the latter topic in more length in my next book, where I want to think through the common types of behaviour/subjectivity in our culture-information access (for instance, web surfing), information processing, realtime telecommunication (talking on a cell phone, chatting online) and so on.

DP: Can you elaborate on the link you make between the post-industrial mode of production and 'variable media'?

LM: Post-industrial modes of production use computer-based design, manufacturing and distribution to enable massive customisation. This involves constant updates of product lines: large sets of models/variation for a single line of products (think of hundreds of different sneaker design as can be seen in Niketown and similar stores), and the idea that a given product can be customised for an individual customer. Manufacturing involves materials, ie 'hardware'; since new media is all 'software', in new media computers enable more radical and more thorough customisation than in manufacturing. For instance, the user of an interactive site can select her own trajectory through it, thus in effect automatically 'customising' a work for herself. Or, when you visit a commercial website, its engine can automatically pull the information about your previous visits and your location to put up a customized version of the site for you, including which language version you get, the ads displayed, etc.

DP: Are there any current directions in art or popular culture of particular interest to you?

LM: I am interested in all directions in popular culture and their interactions: dance culture, music, fashion, internet culture, computer games, graphic and industrial design. I am trying to educate myself about electronic music because I am convinced that the logic of digital media historically has always manifested itself in music before visual culture. In part this is because visual culture, in particular popular visual culture, is often representational, ie, photographs, illustrations, movies, all represent visual reality which puts limits on how images may look like. So it is in music that many key new ideas of digital media revealed themselves first: algorithmic composition, sampling and mixing as a new form of creativity, and online distribution of culture (MP3s on the internet).

As far as new media art is concerned, I am very impressed by Lisa Jevbratt's software which currently forms the basis of the online exhibition *Mapping the Web Infome* (<http://www.newlangtonarts.org/netart/infome>). Lisa invited a number of people (including me) to use her software to create their own Net Crawlers and to visualised the data they collect. In her words, "Just as the Human Genome Project strives to map the mysteries of the body's DNA, Mapping the Web Infome develops ways of representing the master plan behind the codes that created the Web. The newly commissioned net art project deploys software robots as cartographers of the continually changing internet and the resulting images chart the hidden relationships that lie beneath the screen's surface."

DP: Is net art dead?

LM: If we understand net art as an artistic and cultural practice which focused on a modernist analysis of an early period of the web (1994-1998), it is dead. As an institutional label for new media art as a whole, it is very much alive and gaining more and more recognition. What I don't like is that museums, art galleries, media and other cultural institution often use the term 'net art' as a stand in for 'new media art' (or 'digital arts') as a whole. As a result, the attention goes to net projects while many other distinct digital practices such as interactive computer installation, electronic music, interactive cinema, and hypermedia are ignored. In short, a particular practice is used as a stand in for the field as a whole. It happens in part not only because net art is the cheapest practice for museums to exhibit but also because we still do not have any real alternative to an aesthetic theory based around the idea of

mediums. So now along with painting, sculpture, art on paper, film, and video we now have 'net art', ie art which uses the medium of a network.

Lev Manovich <http://www.manovich.net> will be speaking at College of Fine Arts, UNSW, Sydney, November 23, contact Ivan Dougherty Gallery, tel 02 9385 0726; and (dis)LOCATIONS conference, Cinemedia's Treasury Theatre, Melbourne, November 30 & December 1.

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<nettime> Interview with Kevin Murray

From: geert lovink

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Date: Wed, 4 Jul 2001 21:31:14 +1000

Interview with Kevin Murray

By Geert Lovink

Kevin Murray, writer and curator in Melbourne, Australia, is a refined and knowledgeable person. I hesitate to say exotic because it is such an outdated term. Let's say he is singular. A sophisticated intellectual with a preference for the alien point of view. The variety of his interests are no doubt unique. He is an Albania expert, if I may say so, and familiar with East European cultures. He works as a part-time artistic director at Craft Victoria, a regional crafts organization, rather unusual for a new media curator. Kevin has a significant online presence, currently as the online editor of Art Monthly. On top of that he has also been on boards, organized conferences, has an impressive list of publications, and is very much involved in Melbourne's cultural life. Always in a critical manner, as the following e-mail interview shows.

GL: Coming from a visit to New Zealand you are in South Africa at the moment. What are your activities there?

KM: I am mostly trying to find out how black and white interests engage with each other in the 'new south'. The New Zealand case seems paradigmatic of the reciprocal relationship that might exist between two races in the post-reconciliation era that beckons. Thanks partly to historical circumstance and the Maori spirit of friendship, it is possible for the European descendants in New Zealand to call themselves indigenous in a way that is less fraught than in other ex-British colonies of the south. This identity has a nominal and concrete expression. On an official level, the Maori word 'Pakeha' is used to denote those of European stock who inhabit the land. Culturally, the 'Stone, bone and shell' school of New Zealand jewelry has carved (literally) a distinctive tradition out of European metal smithing, Maori motifs and indigenous materials, such as pounamu (South Island jade). How does this compare to the paths traveled by Balandia (non-indigenous Australians) and Umlungu (non-black South Africans)? Australia, New Zealand and South Africa have well established sporting links, mainly through rugby and cricket.

I am interested to explore the kinds of cultural links that might accompany these exchanges (www.craftvic.asn.au/south/). It is possible to claim that the end of apartheid has led to a reduction of cultural ties with South Africa. We knew how to support the struggle of a repressed people, but we don't really have a grasp on how to relate to the 'new South Africa', other than fear and trepidation. Australia is home to a large expatriate South African and New Zealand population. Rather than becoming a Club Med nation for white businessmen, we need to keep open links to their origins. All this is given urgency by the slide of southern currencies. The financial failure of the Melbourne Biennial is testament to the increasing costs in staging events within a northern framework. I've heard talk since in South Africa of south-south connections, such as trade links with Brazil. It would be good to try a few of these in the cultural circuit, rather than presuming a radial framework where everything must go through the centers.

GL: You have a special relationship to Melbourne trams.

KM: Trams rescue Melbourne from being just another large Western city. Their practical utility as public transport is sublime. But privatization has made Melbourne's tram system as a site of struggle, with an enduring alliance of ex-conductors agitating against the evils of a world operating on remote control. Trams provide the props to fantasize that a city like Melbourne actually has a soul. One of the wonders of the new South Africa is the emergence of the mini-bus network that covers the nation with frequent service, cheap fares and daredevil feats of driving. In Cape Town, mini-buses with names like 'Poor Man's Friend' and 'Who Let the Dogs Out'

provide instant contact with people and friendly advice. The jockeys who hang out the door collecting fares and shouting destinations seem a reincarnation of Melbourne's lost tram conductors.

GL: One of your projects dealt with the question of coincidence in history. What would have happened if Australia would have become a Portuguese colony? Or Dutch? What fascinates you in playing with alternative scenarios?

KM: The 'what if' histories help place reality in a meaningful context. The Portuguese colonization of Australia is a particularly apposite speculation given the situation in East Timor. Since the First Fleet, the relaxed morals of the Portuguese colony in Rio have provided a contrast to the god-fearing path of British colonists. Now in East Timor, the new Australian colonists come up against the Portuguese. The Portuguese supported the struggle for independence on the world stage and have a natural sympathy with the people. However, they left virtually no infrastructure in the country despite centuries of colonization. What if Australia was Portuguese? It may have been a mess, but it would have been an exciting one. I've been interested in the power of fictions for a long time. My PhD was titled 'Life as Fiction' and the project How Say You (www.kitezh.com/howsayyou) explored the creative potential of pseudonyms. The logic is that our experience of reality is always framed by an understanding of how it might have been otherwise and how it could be different. Changing the horizon of possibilities is one way of altering our reality. Plant a utopia and see what fruit it bears.

GL: You have recently done a show about digital weaving. It was focussed on possible similarities between craftsmanship working with textile and the 'weaving' of websites. The analogy between writing code, linking documents and the computer as a loom is a whole history in itself. What is your strategy here? Is it your purpose to unveil broader cultural patterns, thereby tempering the expectations of the New which still surrounds the computer?

KM: While outmoded technologically and conceptually, the crafts have an active role to play in contemporary arguments. It is not just a matter of advancing crafts into the digital age, but of keeping our feet on the ground as the kite flies higher and higher. Crafts offer an uncanny 'shock of the old' to counter the saturation 'shock of the new'. Similarly, tribal systems such as Albania's challenge the increasingly abstract cultures of the west.

Now to weaving, I'm not so much interested in the similarities between making tapestries and building the Internet. Weaving is 'women's business' -immediate, tactile, communal and expressive. The Internet is 'men's business' -diffuse, abstract, individual and utilitarian. The weaving metaphor is a bridge that enables travel between the two worlds. The results are live discussions where men and women explain each other's practice. In Adelaide (www.craftvic.asn.au/loom/), we included a string theorist into the conversation, which is even more abstract than the Internet. What emerges is not a common understanding, but a live encounter-maybe a dialectic, but without the synthesis (further, you could say male and female is the warp and weft, crossing but never joining, but that shows how entangling the weaving metaphor can become).

GL: New media arts in Australia has turned out to become a very specific, not to say narrow discourse. You also work in other arts fields and curate shows in the 'contemporary arts' sector. Could you give us an ethnographic view on how this particular set of ideas and arts practice has come into being? Where does, for example, the fascination with hardcore science and biotech in particular come from?

KM: Where I live, the public face of new media was constructed at the end of the 20th century by a specific state government agenda to catch the next wave of economic growth (Alan Stockdale was both state treasurer and inaugural minister for multimedia). While previous state governments sponsored arts that counterbalanced the mainstream, the Jeff Kennett agenda was to support whatever could be labeled as 'contemporary'. Celebration of the techno-simulacrum became government policy. This peaked with the election campaign based on jeff.com.au site, which included a GrandPrix shockwave for potential young male voters to take a spin (it still exists as www.jeff.com.au, but has been made-over to the new crew). What I've tried to do over the years is bring new media into the same critical discussions that include other visual arts. In Binary Code (www.kitezh.com/bc) we tried to get art critics and new media persons talking to each other. The result was mutual indifference. In two CD-ROM shows, Bug (www.kitezh.com/bug) and Chip (www.kitezh.com/chip) we tried to find a non-technological thematic-insects and psychoanalysis-for the small screen. The fear is that new media succeeds as a form of technological evolution, but fails as a medium for expressing anything of the world outside itself. These shows heralded works that succeed in conveying something beyond the medium, but I'm still worried.

More broadly, I'm interested in shifting the art-craft debate into the newly wired contemporary gallery. Video and photography have displaced painting from the contemporary art space. Painting now shares more in common with ceramics and weaving than it does with screen art. Whereas before, the

critical difference was between 2D and 3D, today it seems whether the work is inside or outside the screen. Getting the screen to relate to the outside world can be an inspiring challenge. One of the thrills of the Museum of Sydney design was the way it combined ethereal Pepper's ghost effects of video floating on glass with the hard-core physical substance of chains and milestones. Rather than an escape from the wet world, digitization seems a useful detour on the road back to the world of flesh. As photography migrates to the screen, the darkroom finds a new meaning (www.craftvic.asn.au/darkroom). As the world becomes more densely wired, the realm of offline becomes more significant (www.kitezh.com/offline).

GL: You are working part-time at Craft Victoria Gallery where you did a show called 'Instrumental'. The centre mainly focuses on such things as glass, wood, building violins, jewelry and textile. How does the computer fit into this world? Could computers be seen as instruments? They are usually portrayed as tools, isn't it?

KM: I find the contrast between 'bench' and the 'screen' particularly useful. The bench is a horizontal surface, on which objects can be handled and worked. Put objects on a screen and they fall off! This stupid difference actually bears further thought. The floating world behind the screen provides a perspective for understanding the mysteries of the bench-making a smooth edge, finding the grain of the wood, throwing a pot, turning a tree into a violin. Things fall into place using the gravity of the bench.

The ur-text of new media, 'Myst', christened the computer with the sacred status of tool for the mechanical world. Players operated their computers like mechanics, fixing the broken contraptions of a fallen world. But this is largely a fantasy of computing, which connects it with the familiar material world. I disagree when people say about their computer, 'it's just a tool'. It seems a miserable cap on the imagination to reduce the screen to a mere practical device. It's a machine for navigating a path through the ocean of information. It has the promise of evolving new collective forms of understanding that are beyond the scale of the bench.

GL: In 2000 you curated the 'Loom' show in Adelaide. Its website states: "The analytical engine weaves algebraic patterns as the Jacquard loom weaves flowers and leaves" wrote Lady Ada Lovelace describing Charles Babbage's first mathematical calculator. As with many other creative arts, our traditional image of weaving is being challenged by the evolution of ever more complex forms of machinery. The image of a patient weaver at the loom seems to be increasingly rare, even nostalgic." You noticed that much of today's weaving occurs at the computer screen. How do you see the relationship between textile weaving and the digital world web? Is there any interaction between these two worlds or is it just an analogy?

KM: What's to be gained by reducing a computer to a loom? It grants the virtual world a material lineage; it introduces a gender politics of labour; and it provides an aesthetic license. Maybe more. The loom metaphor can be a very productive, but it has a limit. As an interlacing device, the loom is a comprehensive mechanism where shuttles create a web that encompasses the horizontal structure of the warp. The Internet is clearly more rhizomic in nature, with branches bifurcating endlessly. From the other end, textile arts are migrating to the screen. There's a Jacquard loom at the Montreal Centre for Contemporary Textiles that enables weavers to 'print' a scanned image into tapestry form. It's not quite as simple as that, though. Weavers still need to manually translate screen colors into thread structures. This 'flaw' offers a window for artistic expression. It will be interesting to see how long that stays open. Louise Lemieux Bérubé has some stunning tapestries of dance photography (<http://www.lemieuxberube.com>)-there's a contrast between the instant of the camera and the measured time of the tapestry.

GL: The Loom show focussed on possible similarities between craftsmanship working with textile and the 'weaving' of websites. The analogy between writing code, linking documents and the computer as a loom is a whole history in itself. What is your strategy here? Is it your purpose to unveil broader cultural patterns, thereby tempering the expectations of the New which still surrounds the computer? The website says: 'As with many other creative arts, our traditional image of weaving is being challenged by the evolution of ever more complex forms of machinery. The image of a patient weaver at the loom seems to be increasingly rare, even nostalgic.' You notice that much of today's weaving occurs at the computer screen. How do you see the relationship between textile weaving and the digital world wide web? Is there any interaction between these two worlds or is it just an analogy?

KM: I'm not so much interested in the similarities between weaving tapestries and building the Internet. Weaving is 'women's business' -- it's immediate, tactile, communal and expressive. The Internet is 'men's business' -- it's diffuse, abstract, individual and utilitarian. The weaving metaphor is a bridge that enables travel between the two worlds. The results are live discussions where men and women explain each other's practice. In Adelaide (www.craftvic.asn.au/loom), we included a string theorist into the

conversation, which is even more abstract than the Internet. What emerges is not a common understanding, but a juxtaposition -- perhaps maybe a dialectic, but without the synthesis. You could say male and female is the warp and weft, crossing but never joining, but that shows how tangled the weaving metaphor can become.

GL: Could you tell us something about your involvement with Albania? It is perhaps not the most obvious topic of interest for a Melbourne art curator. How do you keep informed about the ins and out of the Tirana scene? How would you describe contemporary Albanian cultural politics, ten years after the fall of communism and the opening of the country?

KM: The world has become so homogenized now, the best way to experience something foreign is to stay at home. Getting to know Melbourne's Albanians initially led me to enjoy all the exotic features of a foreign culture -- haunting music, strange language, difficult food and conversations about the fundamental things in life (<http://home.mira.net/~kmurray/world/albmelb.htm>). But then, I began to realize how similar they were to Australians -- more Australian than Australians, you could say. They had a trust in higher authority that Australians share -- Albanians seem just a little more expressive about it. There is a very good Albanian artist in Melbourne, Arsim Memishi (www.kitezh.com/soil/exhibit/tzcam.html). Being an artist is quite foreign to their sensibility, so Arsim's projects most of his creativity into building kitchen cabinets in a business with his brother -- making houses in Melbourne's poorer western suburbs.

After the end of communism, artists literally came out of their closets (painting has been forbidden without official license). Expressionism burst forth in quite undiluted forms, like bits of paint rags stuck to canvases. The wholesale dismissal of social realism and folk culture seemed another sad fracture in Albanian culture.

In the west, we are getting very little news about Albania. This silence suggests that great advances are being made in that country. News from other sources confirms this and some Melbourne Albanians are returning from Tirana with ecstatic accounts of the motherland. This enthusiasm is tempered by the situation in Macedonia, where most Melbourne Albanians originate. Their inherent fatalism has been renewed as the political situation unravels.

GL: Is Albania a mirror for you? How does it relate to the state of Australian multi-culturalism? Ghassam Hage has analyzed it in his book *White Nation*. He came up with a radical critique, relating the state ideology of multi-culturalism with the rise of Pauline Hanson's One Nation party. Human rights organizations are criticizing the harsh conditions in Australia's detention centers, which are hidden in the middle of the deserts, far away from the urban centers. Immigrating to Australia has become next to impossible, in sharp contrast to the common perception overseas. It's only allowed if you belong to the rich and bring in enough resources, like the whites from Zimbabwe and South Africa. And particular bad if you're from Middle East or let's say Kosovo. Is this situation reflected in the arts?

KM: Albania is a piece of Europe that has drifted into the orient. Much of its history has been in the thrall of the east: five centuries of Ottoman rule and five decades of Maoist-style totalitarianism. This has been punctuated by brief periods of 'enlightenment'-the Albanian renaissance of the late nineteenth-century and the experiment with democracy in the early 1990s. The dream is that Albanian might transcend the grip of the east and enter the world of freedom in the west.

For Australia, the situation is exactly the reverse. For most of its colonial history it has been beholden to the values of the western world, as evident in the White Australia Policy that underpinned its birth as a nation. Of late, its cultural struggle has been to embrace the world of its neighbors, to be part of Asia. Both Albania and Australia seem to be pushing against the grain of their own cultures in order to be part of their immediate world. Albania resists the pull of the east that Australia gropes for. Australia seeks to wrest itself from the west that Albania aspires to. Perhaps they should just do a swap.

Despite this symmetry, there is a significant difference in the kind of isolation each country experiences. Albania is isolated from the rest of the world by three mountain ranges: the Pindus, the Dar and the Dinaric. The geographical isolation has bred a culture that seems out of step with the rest of the world-a world of honor, revenge, pantheism and national pride. Isolation is also a plight that Australians have complained of, as in the legendary phrase 'the tyranny of distance'. Of course, this is a chimera. Australia is far from isolated from its immediate neighbors, such as Indonesia, New Zealand, Malaysia and Borneo. The colonial mentality bemoaned the distance from the Western centers. Since the Russian threat in the late nineteenth century, there has been a fear that Australia would be cut off from its mother country and left to fend for itself in the region. Thus the freight hospitality offered to people seeking shelter on its shores. Asylum seekers are kept in prison-like conditions in the least hospitable parts of the Australian continent. Kosovars were given only tentative hospitality before being shipped back to their shattered homes. If only Australia were

as isolated as Albania.

While mainstream culture is hooked into the West, Australian artists continue to develop links with Asian cultures. This has become a well-trodden route for artists seeking to incorporate oriental themes into their work. The result has been some quite evocative and deeply personal work. The plight of our 'exotics' imprisoned at home needs to find a voice as well. The media sensationalises their presence, while artists seem best placed to take the human measure of their condition.

Kevin Murray's writings plus his CV can be found in his extensive web archive: <http://home.mira.net/~kmmurray>

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<nettime> interview with Eugene Thacker

From: Josephine Bosma

To: nettime-l@bbs.thing.net

Date: Fri, 30 Mar 2001 09:25:58 +0200

"To not be satisfied with just the screenal net art."

Eugene Thacker is a writer, theorist and artist. I know his work mostly through his collaboration with the New York based net performance group Fakeshop, but he has also done solo projects and is mostly a writer.

Eugene Thacker's work centers around bio tech, science fiction, experimental literature, art and science. He just finished his Ph.D. in cultural and literary studies

at Rutgers University. We talked at DEAF '00, The Dutch Electronic Art Festival organized by V2 last november.

JB: Can you tell me about your background? Your work with Fakeshop made me wonder if you have a background in art at all?

Eugene Thacker: My background is not in art actually. My background is more in critical theory, and literary theory. Basically I come from literature. In college I was really involved in the experimental literature community, zines and so on. When the web came around I got into that and hypertext. Like a lot of people at some point it made sense not to just limit yourself to just text, but to try to work in different media. I have always been interested in approaching things from a theoretical viewpoint, as well as exploring the same issues in, for want of a better term, an artistic domain. Sometimes getting different results, sometimes seeing what you can learn from doing those kind of activities.

The intersection with the sciences for me is much more recent. It arises out of a real, deep interest in the body and the relationship of the body to different technologies. At some point I was doing a lot of work with theorists like for instance George Bataille and science fiction writers like Ballard or Blumlein, looking at how they were seeing the body reconfigured by different technologies. How they were seeing different kinds of anatomies, how they were imagining different kind of anatomical formations that were contextualized by desire and so on. At some point I felt like I was dancing around the topic, not really confronting it directly. Part of that was disciplinary.

In the US it is not yet widespread to simply jump around in these very different disciplines. So I decided I should really open some anatomical textbooks. What is going on with anatomy research now? Where is it? I felt like for me it was a change to more directly deal with philosophical and political issues of, say, the anatomical body by looking at actual research that was going around, but looking at it through that theoretical lens. So Bataille was always there. I was looking at things like the Visible Human Project - where they sliced up a body and archived it in a database - through that lens and in the process I was trying to understand the science as well. When I was in college I was a biochemistry major, and I worked in a pathology lab for a number of years too. This was before graduate school. I was very interested in the science part of it, but also in the ethical part of it. It is easy to look at things in hindsight to make sense. At the time I was really interested in the science fictional aspect of it. You know a lot of science fiction is quite tacky, it really gets into the nuts and bolts of the details. I think that was what was going on earlier on. I quickly found out working in a lab, where you re one of dozens of people working on this tiny minuscule issue, wasn't the kind of thing I wanted to do. Then I switched over to the humanities.

So I had this weird cycle going round. I started there and now I am going back to biochemistry and genetics, but through a very different viewpoint. That background has really helped me, so it was not so hard to look at genetics research itself, because I had some of the basics of what scientific knowledge was. To try to answer your question directly: I have always been trying to balance the humanities and the sciences in what I am doing.

JB: And the arts as well?

ET: Yes, definitely, which to me is much closer to the theoretical work than it is to the sciences. My artistic dealings with these topics have mostly been extrapolations of the theory that I was doing. I haven't yet really explored direct collaborations with different scientists. I think there are other groups that are doing that in an interesting way, but it is not what I am interested in right now, which is mostly writing in different types of discourses that are going on.

JB: Did you only do art work together with Fakeshop and how does your artwork relate to your writing?

ET: I mostly started working as an artist because of the web actually. Like I said, I was doing writing before. I really came to think of myself as an 'artist' when I was working with the web and I was doing not just text, but html, image, video, sound, exploring all these different things.

I have done a lot of different projects dealing with biotech. One was shown at Ars Electronica in 1999, a project about the Visible Human Project, about the notion of digital anatomy. This is a project by the National Library of Medicine in the US, where researchers took the body of a convicted murderer, a convicted criminal, and they proceeded to slice him into a thousand or so pieces, in transverse corrections. Then they encoded each of those slices into digital files and made a database out of it. It was going to be used for medical education, for research, to assist surgeons in virtual surgery and have all these medical applications. Of course it is this incredibly gothic moment, of this corpse that was reanimated in the computer basically. It was a very fascinating field to look at in terms of an objectification of the body by the sciences. Anatomy is one of the oldest traditions of that approach to the body. Here is a contemporary instance of anatomical science which is coming from this long tradition in the West, and it is now engaging with computer and Web tech. One of the most intriguing things about this is that this is a body that was archived into a database. This database, as a mode of categorizing the body, seemed really interesting to me. I got a license to use those images in the database and started creating a kind of counter database of images. What you can do very simply is take each of those sections and line them up in animation cells and create an animation. You can create these animations as if you were flying through the body. Using morphing programs and also basic animation you can create completely unrecognizable anatomical animations. These are bodies that 'slipped through the cracks' of anatomical categorizing. The theoretical jumping point was again Bataille's notion of the formless, a term that confronts ambiguity through structure, but 'undoes' it in the process. It is trying to locate this slippage, this moment of unrecognisability. I did that using digital anatomy and virtual surgery, as well as using 3D modeling. It was a piece about databasing the body.

JB: Has your writing been connected to your artwork mostly or have you also done independent articles?

ET: Yes. Most of it recently has concentrated on biotech. But I have written a lot about new media and also science fiction. Right now I am trying to work on the relationship between science fiction and science. Trying to find more provocative ways of talking about that. I wrote an article in Art Journal that was about new media artists that are engaging with the technosciences. They are trying to find complex ways of bringing up some of the issues that are of controversy in them, such as Biotech Hobbyist, or Critical Art Ensemble, or Mongrel. Each are approaching different issues, using different strategies, different technologies and each group are coming up with different responses. The thread that I used to contextualise that was science fiction in art practice, using that as a critical tool.

JB: When you are exploring this issues in the net or in the web, you are exploring them in the anatomy of a body that is also still being developed, which is also being criticized. How do you relate your investigation into these sciences to this highly unstable environment you are presenting a lot of your work in?

ET: What you just pointed out is one area for new media art to work in. To work with the instability of the medium, the certain points where it resists an instrumental codification. To intersect that instability with some of the bioscience research, I think there has yet to be an interesting project that deals with bioinformatics, which has to create

very articulate databases, which have to be updated, and that can be highly flexible. This is all based on having a stable medium. This is an online genetic body. I think there is a wonderful opportunity for somebody to do a really great new media net art piece and work with those instabilities. What happens when you get scrambled code? What happens when you get noise online with these genetic bodies? What happens when your connection drops? You can imagine all kinds of very unstable instances that are not just oppositional, but they are raising problems that are part of the medium, the technology.

JB: Is that the line you would also like to pursue? Which direction would you like your work to go most of all?

ET: In terms of the new medium, the artwork, what I am pursuing now is this relationship to science fiction. That is why I am working with Fakeshop. For us a point of departure for a lot of the pieces are science fiction films. They tend to be particular films from the late sixties to the late seventies. What they do is they create these immersive spaces, these spatially oriented bodies or networked situated, modeled, posed bodies that are contextualised in many different ways. What is attractive to me about this is that science fiction on the one hand can form the function of critique. It can take some of the scientific knowledge out there and speculate on that, put it in an imaginative context. To bring up certain social and political issues. That is part of it. The other reason is that science fiction can create these affective spaces. If you have ever seen an installation that is immersive and you walked in, that can be a very powerful experiential moment. When we are doing a specific piece, like *Multiple Dwelling* which was about the film *Coma* and biomedicine, we get very interesting responses. That is not exclusive to science fiction of course, but it has the same affective resonance that I identify with writers like JG Ballard, who is very much about creating haunting technological spaces.

JB: A technical question about the Fakeshop performances: what is your experience with a possible difference between an online and a real life audience?

ET: The response of an audience member's body to the space they are experiencing the piece is of course very different from an online viewer. To generalize, what usually happens is that the people that physically present in an installation space experience that affective immersion, that "what have I walked into" type of feeling. For obvious reasons that is not present when you are an online participant. What the online participants experience is...I don't want to call it telepresence, that has too much baggage, but they experience a certain real-time connectivity. Especially if you can create a participatory structure (where you are not just watching a RealVideo stream) and create a certain participatory network that is very different from the way you are implicated in an installation space. A good example again is the *Multiple Dwelling* piece. The physical installation has bodies and performers in there. Then we create a virtual space. The connection between them is the body of the performers. In this futuristic hospital those bodies get digitally encoded and mapped in VRML space. That is the Web component. At the same time you have an online networked 'community' being created say through CU-SeeMe and participants can re-transmit back, if they feel like it, their own bodies. These can then be re-assembled in the installation space. On the desktop, on the screen. These participants are also chatting. The chat texts always take on these organic, weird, evolutionary, strange results. It is the networking of the virtual and real spaces and the different experiences that each of those people have that to me is exiting. It is exiting because you are insisting that net art is not just screenal. You are rubbing it up bodily materiality, you are making it confront that. It might fail miserably, or something interesting might happen, but it is really important to do. To not be satisfied with just the screenal net art.

JB: What could be a strategy to deal with institutions that very often do not wish to confront the physicality of net art?

ET: I have been really frustrated by it, for several reasons. I can only talk about my experiences in the States which is very different then in Europe I think. In the US it is difficult to find institutions, even individuals, willing to take an open ended, risky maybe, but essentially creative view to approaching this kind of art. I am not a curator, but I recognize you have to deal with these issues: how do you buy this art, how do you collect it, how do you exhibit it, how do we fit it into the tradition of art museums that our culture has? People like Steve Dietz are addressing these issues in the U.S., but it is tough to find an arresting way to present this work that can have impact. Yes, I think that creating a kiosk or having dedicated computers is great, but people always say "I can look at this at home". Why go to this reified space and look at the artwork there? I think maybe one area to look at is institutional support of this art. Don't commission net.art pieces,

commission net.art projects that are multi-platform, that can exist in different contexts. Why not commission projects where you are going to ask somebody to do a work where one part is going to be an installation? It might mutate and become just online, it could become another component. We should develop some kind of modular way of thinking of how, if an institution is going to fund work, how that is going to be done. Maybe it should be more creatively thought out to accommodate these different contexts that we have. It is about challenging, impelling the artists to work in a multi contextual ways.

JB: It is not so much challenging the artists to work in a different way I think, but impelling curators and the audience to look at this work in a different way. To show that the internet is not about a bodiless cyberspace...

ET: You're right, I experience this a lot in teaching. I always try to do a section on hypertext, for instance. For the majority of students this is totally new. They go through this experience saying "I had no idea there was stuff out there like this. I go to my MP3 site, or use it for online shopping!" A very important step therefore is re-contextualising the medium. It has become a cliché now that it is dominated still by e-commerce and online shopping. What I was talking about is maybe go a step further then that and challenging net art again to keep working with infotech with the Web, but to also be dissatisfied with that to some extent. To try to explore different, mutated, adaptive ways of making artwork that is flexible to different contexts. I agree with you that I have more confidence in artists to do that then in people that are running institutions that have to deal with their own politics and histories.

JB: I don't really agree on this last remark either though. By giving institutions some kind of eye-opener you can show them it actually is more interesting for them too to look at this work in a different way.

ET: I think we do agree. Part of the impetus is in changing the modes of thinking. Fundamentally what is the issue is challenging people's modes of thinking about certain technologies, which develop out of certain historical moments. This is a specific instance in that, and that is valuable to have. I don't mean to totally critique screenal-based net.art. I just think it is a challenge for net.artists to take this different perspective. In doing that you are taking into account your audience, which is always in different contexts physically speaking. Where are they going to see it, how do they get their information? Rhizome and other web sites are out there, and they are not hard to find, but how do people get the information about it in the first place? How do they become implicated in networks where they can find out about this stuff? Then how can they have a transformative experience and go back to their computer to look at whole experience differently or think reflectively about it. It is the habituation process: it is a black box, you check your email, it goes wrong, you go crazy or whatever...

JB: Going back to the first part of the interview. In the panel you said there was no communication between the sciences and critical, cultural theory. Don't you risk with making art that you are not being taken seriously at all in both these fields when you criticize bio tech?

ET: I think there is always a threat of recuperation going on no matter what. What is at issue is the discourse is, who has the authority, the legitimization to speak on a certain subject? I definitely feel the challenges involved in that, because I am not a genetics researcher and formally speaking I don't have that background. It is a real challenge for people in the US in the sciences to think about this issue of who can speak on a topic, who can ask questions about it, and based on that, how will that be received? The experience we were talking about in New York with the Gene Media Forum [an exhibit of artists dealing with genetics presented by Exit Art, and funded by the Gene Media Forum, in the Spring of 2000] was a good illustration of that. I think it is great they had this exhibition of artists dealing with the net, and it is great to have this panel of CEO's from biotech corporations. But I didn't really see a lot of communication going on between those two groups. For instance in that panel nobody from the biotech panel brought up art. Nobody even said that it was important, even as lip service. It was totally absent from the discussion. There was no communication to begin with, so that recuperation could happen. It is happening in a much more silent way. The way it was happening was through the funding of the exhibit and then it's location in the safe space of the gallery. There are a lot of difficult challenges that are going to come up in collaborative instances of art that is critiquing biotech. It might be that it ends up in the same position as certain forms of bioactivism end up: people crying and whining about something. The science community always feels threatened by that because it is very oppositional. So it is a risk to work on this in art, but maybe one way of working is breaking down those boundaries and saying that in some instances you need to take an oppositional stance and confront issues. In other instances it is a lot more complicated then that. The willingness to do

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CURRENT:

"Molecules That Matter: Nanomedicine & the Advent of Programmable Matter" [AT] nettime: <<http://www.nettime.org>>.

"Regenerative Medicine: We Can Grow It For You Wholesale" [AT] Machine Times (DEAF_oo, V2 book, <http://www.v2.nl/deaf>)

"The Post-Genomic Era Has Already Happened"
 [AT] Biopolicy Journal <<http://bioline.bdt.org.br/py>>
 ~~~~~  
 also:  
 FAKESHOP <<http://www.fakeshop.com>>  
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<nettime> Interview with Boris Groys
From: geert lovink
To: nettime-l@bbs.thing.net
Date: Wed, 4 Oct 2000 11:48:48 +1000
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Art critic Boris Groys is teaching philosophy and aesthetics on the School for Design Karlsruhe, Germany. Amongst his books, all in German, are *Gesamtkunstwerk Stalin* (1988), *Die Kunst des Fliehens* (together with Ilya Kabakov, 1991), *Ueber das Neue* (1992), *Die Erfindung Russlands* (1995) and *Die Logik der Sammlung* (1997). The following e-mail exchange took place in response to Groys' latest work titled "Under Suspicion - A Phenomenology of the Media" which came out early this year.

GL: Strategies for cultural and artistic production, in your view, seem to go in circles. All forms of expression, media and esthetic experiments have been polluted, corrupted, played out. The pressure of globalization, to join the free flow of opinions, styles and meaning is high. There is no other option than to join the info market. In opposition, you have proposed to pose the media ontological question. The overall presence of empty signifiers is flattening all creative or subversive efforts and one of the few strategies left you suggest is to question what is behind the world of the spectacle. Wouldn't it be better to remain silent and disappear altogether? In your analysis, all imaginable answers seem to be caught within the system. There is nothing left which cannot be deconstructed. Not even Boris Grosz. If neither elitist avant-gardism nor cultural populism show us a way out, what does? Should your readers give up all hope and surrender to good old European negativism?

BG: You are probably right: it is better to remain silent. But, unfortunately, there is such a thing as curiosity. And I am, personally, always very curious about the things happening around. And in the first place: about how and why the cultural phenomena like theories, art movements, certain fashions are emerging, moving, spreading around - and disappearing. The question is not: Are they good or bad? Or: Are they true or false? But, rather: Why are these cultural phenomena present in the social space at a certain point in time?

It is being said that cultural products are spreading because "people" like them. Or, they say: The cultural products are reaching mass circulation because there is some power, money and influence behind them. But it is also possible to say that certain cultural products are multiplying and spreading merely because of their viral nature. It is also possible to say that the fate of cultural phenomena is determined by history, by being, by

GL: The subtitle of your latest book is 'A Phenomenology of the Media'. I was surprised to read that you are working towards a philosophical program for the media, in rather traditional terms. You do not touch upon new fashioned topics such as trans-humanism, trans-gender or any body-machine matter. Which role do you see for the traditional discipline of philosophy? Should reading of classics be encouraged or would you rather push new forms of cultural criticism, which are not so concerned with the rewriting of the few dead white male thinkers?

BG: The word "phenomenology" in the title of my book means only that I do not attempt to give any new, different, personal, additional kind of theoretical, scientific explanation of why certain cultural movements are spreading. Instead, I try to show that every cultural product is an explanation of its own presence and multiplication in the first place. So I practice some philosophical, phenomenological epoch. It is a very traditional gesture, indeed. But this gesture seems to me to be most appropriate for the investigation of the cultural movements in the open space. Until recently I was preoccupied with the processes taking place in closed spaces like the museum. In that case, it is possible to formulate a theory because there is a institutionally secured position for the external observer of the cultural processes. In open spaces, there is no such secured position. This is why the phenomenological epoch becomes necessary. It is a way to introduce a position of a spectator into a field where this position is not given from the beginning.

Topics like trans-humanism, trans-gender or body-machine do not interest me in this particular context because these discourses believe to have answered the question "What is behind being human" in a very traditional way of "crossing the borders" between the human and non-human. That is, of course, O.K. But the question of the spectator remains open here. Is this spectator human, or non-human, or placed beyond this opposition? And in any of these cases - how does this spectator knows about his or her own position in relationship to this opposition between human and non-human? The only way to know such things is to believe in your own theoretical discourse. But I cannot believe in my own theoretical discourse - and I also cannot believe in any other theoretical discourse. So the only way for me is just to investigate why, how and under which conditions other people believe in various theoretical discourses.

GL: Tell us more! How then do you write a sentence, or make a statement in public, if you do not half way except it, at least as a temporary thesis? Bringing up an idea does not automatically mean that it is turned into a hermetic belief system.

BG: Of course, if somebody says and writes something it can always be seen as a thesis. But, in reality, it is not always effectively seen in such a way. Very often the people just don't react, just don't take you seriously, just don't see that there is a thesis. So I am interested in the question: What does make somebody's thesis to look like a thesis? My guess is that you have to propose some insight, something which "goes deep into the heart of the matter" to be taken seriously. Or, to put it in another way, your discourse has to conform to the certain expectations, having to do with the phenomenology of suspicion, e.g. with the wish on the side of the reader "to go deeper", "to get an insight". By the way: If my discourse would eventually turn to be a hermetic belief system for a greater public, I would have nothing against it. Rather, I would find it very flattering.

GL: Could you explain the title of the book? For me, personally, "Under Suspicion" has a somewhat dark, continental European connotation. You are stating that it is the Other and its subjectivity which makes us suspicious. Why is the Other associated with danger and a possible crime? Why are we rejecting the "athiest" position that the world merely exists of empty signs, with nothing behind the profane space of the media. Why does this attitude result in paranoia, and not in curiosity? Suspicious of what? Looks like a weird mixture of Calvinist and Stalinist culture of guilt to me. Catholicism during the times of the Inquisition. Or the cult inside certain leftist circles, where every act or expression is seen as being in immediate danger of being appropriated by the System.

BG: Actually, I wanted that the title of my book should remind the reader of the crime fiction. Hitchcock movies or spectacular journalistic

investigations. Our media always try to bring an "inside story", to allow us to look behind the scene, to show us the places where "the fate of the world is determined". This is the context that is interesting to me - not so much Catholicism and Stalinism. But, of course, religious or leftist, or, for that matter, also rightist conspiracy theories are also relevant in this context. And the atheism! The atheist believes that there is nothing behind the signs. That is O.K. But for me atheism is merely one religion among many others.

GL: I understand. Everything is ideology. There is no science. Facts don't exist. But which crime has been committed? I agree with you that the method of deconstruction is based on the implicit presumption of a committed crime. I like the idea of the media critic/theorist as a private investigator. A fact is, though, that most media and communication students are not trained to do this job. Media studies, as well as media art, are primarily focussing on the (historical) structures of media technologies and its ever changing platforms and standards. Information equals noise, that's the consensus. Who is doing qualitative content analysis, apart from a few linguists, activists and investigative journalists?

BG: That is precisely the point that I tried to make in my book. The technological characteristics of the media bearers, like TV, Computer, Internet etc., are taken generally as a completely satisfactory explanation of what the media are. This faith in the technical know-how is produced in the people's mind by a combination of a very naive interpretation of the McLuhans "The media is the message" with a very naive interpretation of Saussurian "the language precedes every individual speech act". But how do we know a priori what can be said? We have to explore, to investigate, to use TV, Computer or Internet to find out what their medial possibilities are. We can only know post factum how a certain media operate - and only in a very preliminary, incomplete way. The technical description a priori does not tell us anything meaningful about it. Nam Jun Paik used TV in a very idiosyncratic way - not as it is "technically" supposed to be used. And that is why his work is so instructive. But I must confess here that my book was severely criticized by almost all its reviewers precisely for "concealing the fact" that the public already very well knows how the inner core of the media looks like - because it has all the technical instructions how to use the computer, Internet etc.

GL: For decades now, cultural studies have emphasizing the "construction" aspect of news, information, images. They neither represent Truth, nor are solely made with the purpose to fool its audience. Media analyses are much complex these days, and so is the perception of the audience. Do you see the playful strategies of irony, difference, and multi layered meanings and interests as a useless, failed project? Your statement that media are, in essence, always lying looks to me as a somewhat populist, regressive step back. Perhaps the cultural studies discourse has not yet been success enough? Or at least in your circles, on the European continent?

BG: Well, it is not so important for me if the media are lying about the "reality" or not. Let us suppose that they are telling the Truth, only Truth - and nothing beyond the Truth. Also in this case, they are still concealing how they do it - how they tell the truth. Every truth presupposes a scene of its appearance - and conceals this scene at the same time. The "constructivist" theory is incredibly naive because even if it does not believe any more in the accessibility of the world outside us it still believes in the possibility to explain how we construct the truth about the world. But that is precisely the problem: We have neither access to the world nor to our own construction of the world. We don't know and we can not know how we construct the world. Of course, we know - at least since Magritte - that a painted apple is not a real apple. I guess that is what you mean speaking about irony, difference and cultural studies. The problem is only that we still don't know what is the painted apple per se. Magritte, Cézanne and many others tried to clarify that but they failed. My book is not about the relationship of the painted apple to the real apple. My book is about the relationship of the painted apple to the painting. And the book states that this relationship is and must remain forever unclear - even if we know what the "painting technique" is.

GL: In your previous, brilliant work, "On the New" you have described the way in which new ideas and concepts are being developed and launched. "Under Suspicion" could be read as a follow-up. Have you indeed developed "new" ideas about the laws of cultural production, if I may ask?

BG: Our cultural space has a complicated topology: there are closed spaces, open spaces and mixed spaces. In my book "On the New" I tried to describe how the closed spaces, like museum, library, university, are functioning. Being caught in the closed space, the people are interested in the open spaces - in crossing the borders, breaking the rules, discovering the new. But being left in the open spaces, the people get more interested in the closed spaces - in getting the insight, discovering the hidden, getting the access to the forbidden. The closed spaces are the spaces of curiosity directed to the outside. The open spaces are the spaces of suspicion directed to the hidden inside. The insider is curious, the outsider is suspicious. In our mixed reality, we are, of course, both because we are

always insiders as well as outsiders.

GL: New media, for example, can easily be deconstructed as a repetition of the same old mechanisms. Still there is a lot of excitement, debates, and not to forget economic opportunities for a great deal more people than previously employed in the old media (and arts) sector.

BG: Well, but my question is: How are these old mechanisms look like? It seems to me that the people working in the media - people like you and me - are, as I said, insiders and outsiders at the same time. Now, the things are moving all the time and, therefore, we are also changing our places all the time - yesterday we were insiders in one respect, today we are outsiders in the same respect, but maybe insiders in some other aspect - and tomorrow? Who knows. But this permanent topological change of our cultural space seems to me to be the reason for the permanent activity you are speaking about. Every morning we wake up on a different place in the cultural space because this space somehow moved overnight. And, of course, it makes us nervous.

GL: Anxious too, perhaps? Change as a danger, not a challenge? One can even get used to permanent change, I suppose. Our globe is indeed going through rapid, radical transformations. For example, one can easily accept, and deal with the fact that the nature of media these days is lying in their ability to (digitally) manipulate. There is no "natural" image anymore. All information has gone through the process of digitization. We just have to deal with the fact that we can no longer believe our eyes, our ears. Everyone who has worked with a computer will know this.

BG: I think I am not so much anxious about what I am looking at. I am rather amused by that. And, of course, looking at the things around me, I am not so much interested if they are true or not. And I feel no angst about them. And I am very little interested in the "real". Actually, I am only anxious about how other people look at me. And if I speak about the changing world, I doesn't mean the spectacle of permanent change taking place before my eyes. I am perfectly comfortable about this kind of spectacle. But I am not so much comfortable about the possible change of my own position in the eyes of the others. Am I still insider? Or have I already become an outsider? I guess it is just the inner voice of my Jewish ancestry: The way the others look at you is changing permanently - and this change may be dangerous.

Boris Groys, Unter Verdacht, Eine Phaenomenologie der Medien, Hanser Verlag, Muenchen, 2000.

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<nettime> CTHEORY Interview with Paul Virilio

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CTHEORY Interview with Paul Virilio:
The Kosovo War Took Place in Orbital Space

~Paulo Virilio in Conversation with John Armitage~
~Translated by Patrice Riemsens~

Paul Virilio is a renowned urbanist, political theorist and critic of the art of technology. Born in Paris in 1932, Virilio is best known for his 'war model' of the growth of the modern city and the evolution of human society. He is also the inventor of the term 'dromology' or the logic of speed. Identified with the phenomenology

of Merleau-Ponty, the futurism of Marinetti and technoscientific writings of Einstein, Virilio's intellectual outlook can usefully be compared to contemporary architects, philosophers and cultural critics such as Bernard Tschumi, Gilles Deleuze and Jean Baudrillard. Virilio is the author, among other books, of *„Bunker Archeology... (1994 [1975])... Speed & Politics: An Essay on Dromology... (1986 [1977])... The Information Bomb... (2000 [1998]) and, most recently, „Strategie de la deception... (1999). His analysis of the Kosovo War is the subject of his conversation with John Armitage below.*

***John Armitage*:** Professor Virilio, to what extent does your intellectual and artistic work on the architecture of war, and architecture more generally, inform your thinking in *„Strategie de la deception...? Is it the case that, in common with other so-called 'postmodern' wars, such as the Persian Gulf War in 1991, the architecture of war, along with architecture itself, is 'disappearing'? How did you approach the question of the architecture of war and its disappearance in *„Strategie de la deception...?**

***Paul Virilio*:** Well, let me put it this way, I have always been interested in the architecture of war, as can be seen in *„Bunker Archeology... However, at the time that I did the research for that book, I was very young. My aim was to understand the notion of 'Total War'. As I have said many times before, I was among the first people to experience the German Occupation of France during the Second World War. I was 7-13 years old during the War and did not really internalise its significance. More specifically, under the Occupation, we in Nantes were denied access to the coast of the Atlantic Ocean. It was therefore not until after the War was over that I saw the sea for the first time, in the vicinity of St Nazaire. It was there that I discovered the bunkers. But what I also discovered was that, during the War, the whole of Europe had become a fortress. And thus I saw to what extent an immense territory, a whole continent, had effectively been reorganised into one city, and just like the cities of old. From that moment on, I became more interested in urban matters, in logistics, in the organisation of transport, in maintenance and supplies.*

But what is so astonishing about the war in Kosovo for me is that it was a war that totally bypassed territorial space. It was a war that took place almost entirely in the air. There were hardly any Allied armed personnel on the ground. There was, for example, no real state of siege and practically no blockade. However, may I remind you that France and Germany were opposed to a maritime blockade of the Adriatic Sea without a mandate from the United Nations (UN). So, what we witnessed in Kosovo was an extraordinary war, a war waged solely with bombs from the air. What happened in Kosovo was the exact reversal of what happened in 'Fortress Europe' in 1943-45. Let me explain. Air Marshall 'Bomber' Harris used to say that 'Fortress Europe' was a fortress without a roof, since the Allies had air supremacy. Now, if we look at the Kosovo War, what do we see? We see a fortress without walls - but with a roof! Isn't that disappearance extraordinary!?

***John Armitage*:** Let's talk about your theoretical efforts to understand and interpret the Kosovo war in *„Strategie de la deception... Is the campaign in the air the only important element that other theorists should pay attention to?*

***Paul Virilio*:** Let me emphasise the following points about the Kosovo War. First, while the United States (US) can view the war as a success, Europe must see it as a failure for it and, in particular, for the institutions of the European Union (EU). For the US, the Kosovo War was a success because it encouraged the development of the Pentagon's 'Revolution in Military Affairs' (RMA). The war provided a test site for experimentation, and paved the way for emergence of what I call in *„Strategie de la deception... the second deterrence'. It is, therefore, my firm belief that the US is currently seeking to revert to the position it held after the triggering of atomic bombs at Hiroshima and Nagasaki in the 1940s, when the US was the sole nuclear power. And here I repeat what I suggest in my book. The first deterrence, nuclear deterrence, is presently being superseded by the second deterrence: a type of deterrence based on what I call 'the information bomb' associated with the new weaponry of information and communications technologies. Thus, in the very near future, and I stress this important point, ~it will no longer be war that is the continuation of politics by other means, it will be what I have dubbed 'the integral accident' ~ that is the continuation of politics by other means. The automation of warfare has, then, come a long way since the Persian Gulf War of 1991. Needless to say, none of these developments will help the plight of the refugees in Kosovo or stop the actions of the militias operating there. However, the automation of warfare will allow for the continuation not only of war in the air but also of the further development of the Pentagon's RMA in the form of 'Global Information Dominance' (GID) and 'Global Air Power' (GAP).*

It is for these reasons that, in my new book, I focus for example on the use of the 'graphite bomb' to shut off the Serbian electricity supply as well as the cutting off of the service provision to Serbia of the EuTelSat television satellite by the EU. And, let me remind you that the latter action was carried out against the explicit wishes of the UN. To my mind, therefore, the integral accident, the automation of warfare, and the RMA are all part of the shift towards the second deterrence and the explosion of the information bomb. For me, these developments are revolutionary because, today, the age of the locally situated bomb such as the atomic bomb has passed. The atomic bomb provoked a ~specific~ accident. But the information bomb gives rise to the integral and ~globally constituted accident~. The globally constituted accident can be compared to what people who work at the stock exchange call 'systemic risk'. And, of course, we have already seen some instances of systemic risk in recent times in the Asian financial crisis. But what sparked off the Asian financial crisis? Automated trading programmes! Here, then, we meet again the problems I noted in earlier works with regard to interactivity. Moreover, it is clear that the era of the information bomb, the era of aerial warfare, the era of the RMA and global surveillance is also the era of ~the integral accident~. 'Cyberwar' has nothing to do with the destruction brought about by bombs and grenades and so on. It is specifically linked to the information systems of life itself. It is in this sense that, as I have said many times before, interactivity is the equivalent of radioactivity. For interactivity effects a kind of disintegration, a kind of ~rupture~. For me, the Asian financial crisis of 1998 and the war in Kosovo in 1999 are the prelude to the integral accident.

***John Armitage*:** How does your description above of the chief theoretical aspects of the Kosovo War map on to the important themes of your previous writings? I would like to start by charting your theoretical and architectural interest in questions concerning the two concepts of military space and the organization of territory. For example, even your earliest research -- into the 'Atlantic Wall' in the 1950s and 1960s -- was founded on these two concepts. However, before we discuss *„Strategie de la deception... and the war in Kosovo in some detail, could you explain first of all what you mean by military space and the organization of territory and why these concepts are so important for an understanding of your work?*

***Paul Virilio*:** These concepts are important quite simply because I am an urbanist. Thus the whole of my work is focused on geopolitics and geostrategy. However, a second aspect of my work is movement. This, of course, I pursue through my research on speed and on my study of the organisation of the revolution of the means of transportation. For me, then, territory and movement are linked. For instance, territory is controlled by the movements of horsemen, of tanks, of planes, and so on. Thus my research on dromology, on the logic and impact of speed, necessarily implies the study of the organisation of territory. Whoever controls the territory possesses it. Possession of territory is not primarily about laws and contracts, but first and foremost a matter of movement and circulation. Hence I am always concerned with ideas of territory and movement. Indeed, my first book after *„Bunker Archeology... was entitled *„L'insécurité du territoire... (1976).**

***John Armitage*:** In *„Speed & Politics: An Essay on Dromology... you write of the military and political revolution in transportation and information transmission. Indeed, for you, the speed of the military-industrial complex is the driving force of cultural and social development, or, as you put it in the book, 'history progresses at the speed of its weapons systems'. In what ways do you think that speed politics played a role in the military and political conflict in Kosovo? For instance, was the speed of transportation and information transmission the most important factor in the war? Or, more generally, for you, is the military-industrial complex still the motor of history?*

***Paul Virilio*:** I believe that the military-industrial complex is more important than ever. This is because the war in Kosovo gave fresh impetus not to the military-industrial complex but to the military-~scientific~ complex. You can see this in China. You can also see it in Russia with its development of stealth planes and other very sophisticated military machines. I am of course thinking here about new planes such as the ~Sukhoi~. There is very little discussion about such developments but, for me, I am constantly astonished by the current developments within the Russian airforce. And, despite the economic disaster that is Russia, there are still air shows taking place in the country. For these reasons, then, I believe that the politics of intervention and the Kosovo war prompted a fresh resumption of the arms race worldwide. However, this situation has arisen because the sovereignty of the state is no longer accepted. This is also why we are witnessing states rushing forward in order to safeguard themselves against an intervention

similar to the one that took place in Kosovo. This is one of the most disturbing, if indirect, aspects of the war in Kosovo and one that I discuss at length in my new book. Of course, one of the most disturbing features is the fact that while we have had roughly a ten year pause in the arms race where a lot of good work was done, this has now come to an end. For what we are seeing at the present time are new developments in anti-missile weaponry, drones, and so on. Thus, some of the most dramatic consequences of the Kosovo war are linked to the resumption of the arms race and the suicidal political and economic policies of countries like India and Pakistan where tons of money are currently being spent on atomic weaponry. This is abhorrent!

John Armitage: Before we turn to consider the aesthetic aspects of the 'disappearance' of military space and the organisation of territory in Kosovo, I would like to ask why it was that in the late 1970s and early 1980s you first began to consider the technological aspects of these phenomena? What was it that prompted you to focus on the technological aspects at that time?

Paul Virilio: Because it was from that time onwards that ~real time superseded real space!~ Today, almost all-current technologies put the speed of light to work. And, as you know, here we are not only talking about information at a distance but also operation at a distance, or, the possibility to act instantaneously, from afar. For example, the RMA ~begins~ with the application of the speed of light. This means that history is now rushing headlong into the wall of time. As I have said many times before, ~the speed of light does not merely transform the world. It becomes the world. Globalisation is the speed of light. And it is nothing else!~ Globalisation cannot take shape without the speed of light. In this way, history now inscribes itself in real time, in the 'live', in the realm of interactivity. Consequently, history no longer resides in the extension of territory. Look at the US, look at Russia. Both of these countries are immense geographical territories. But, nowadays, immense territories amount to nothing! Today, everything is about speed and real time. We are no longer concerned with real space. Hence not only the crisis of geopolitics and geostrategy but also the shift towards the emergence and dominance of ~chronostrategy~. As I have been arguing for a long time now, there is a real need not simply for a political economy of wealth but also for a political economy of speed.

John Armitage: But what about the cultural dimensions of chronostrategy? For instance, although modernist artists such as Marinetti suggested to us that 'war is the highest form of modern art', Walter Benjamin warned us against the 'aestheticization' of war in his famous essay in 'Illuminations' (1968) on 'The Work of Art in the Age of Mechanical Reproduction'. Additionally, in your 'The Aesthetics of Disappearance' (1991 [1980]), you make several references to the relationship between war and aesthetics. To what extent do you think that the Kosovo War can or should be perceived in cultural or aesthetic terms?

Paul Virilio: First of all, if I have spoken of a link between war and aesthetics, it is because there is something I am very interested in and that is what Sun Tzu in his ancient Chinese text calls 'The Art of War'. This is because, for me, war consists of the organisation of ~the field of perception~. But war is also, as the Japanese call it, 'the art of embellishing death'. And, in this sense, the relationship between war and aesthetics is a matter of very serious concern. Conversely, one could say that religion -- in the broadest sense of the word -- is 'the art of embellishing life'. Thus, anything that strives to aestheticise death is profoundly tragic. But, nowadays, ~the tragedy of war is mediated through technology~. It is no longer mediated through a human being with moral responsibilities. It is mediated through the destructive power of the atomic bomb, as in Stanley Kubrick's film, ~Dr Strangelove~.

Now, if we turn to the war in Kosovo, what do we find? We find the manipulation of the audience's emotions by the mass media. Today, the media handle information as if it was a religious artefact. In this way, the media is more concerned with what we feel about the refugees and so on rather than what we think about them. Indeed, the truth, the reality of the Kosovo War, was actually hidden behind all the 'humanitarian' faces. This is a very different situation from the one faced by General Patton and the American army when they first encountered the concentration camps at the end of the Second World War. Then, it was a total and absolute surprise to find out that what was inside the concentration camps was a sea of skeletons. What is clear to me, therefore, is that while the tragedy of war grinds on, the contemporary aesthetics of the tragedy seem not only confused but, in some way, suspicious.

John Armitage: Almost inevitably, reviewers will compare 'Strategie

de la deception' with your earlier works and, in particular, 'War and Cinema: The Logistics of Perception' (1989 [1984]). Indeed, the very first chapter of the latter book is called 'Military Force is based upon Deception'. Could you summarise the most important developments that, for you, have taken place in the relationship between war, cinema, and deception since you wrote 'War and Cinema'?

Paul Virilio: For me, Sun Tzu's statement that military force is based upon deception is an extraordinary statement. But let us start with the title of 'War and Cinema'. The important part of the title is not 'War and Cinema'. It is the subtitle, 'The Logistics of Perception'. As I said back in 1984, the idea of logistics is not only about oil, about ammunitions and supplies but also about images. Troops must be fed with ammunition and so on but also with information, with images, with visual intelligence. Without these elements troops cannot perform their duties properly. This is what is meant by the logistics of perception.

Now, if we consider my latest book, 'Strategie de la deception', what we need to focus on are the other aspects of the same phenomenon. For the strategies of deception are concerned with deceiving an opponent through the logistics of perception. But these strategies are not merely aimed at the Serbs or the Iraqis but also at all those who might support Milosevic or Saddam Hussein. Moreover, such strategies are also aimed at deceiving the general public through radio, television and so on.

In this way, it seems to me that, since 1984, my book on the logistics of perception has been proved totally correct. For instance, almost every conflict since then has involved the logistics of perception, including the war in Lebanon, where Israel made use of cheap drones in order to track Yasser Arafat with the aim of killing him. If we look at the Gulf War, the same is also true. Indeed, my work on the logistics of perception and the Gulf War was so accurate that I was even asked to discuss it with high-ranking French military officers. They asked me: 'how is it that you wrote that book in 1984 and now it's happening for real?' My answer was: 'the problem is not mine but yours: you have not been doing your job properly!'

But let us link all this to something that is not discussed very often. I am referring here to the impact of the launch of the television news service CNN in 1984 or thereabouts. However, what I want to draw your attention to is CNN's so-called 'Newshounds'. Newshounds are people with mini-video cameras, people who are continually taking pictures in the street and sending the tapes in to CNN. These Newshounds are a sort of pack of wolves, continually looking for quarry, but quarry in the form of images. For example, it was this pack of wolves that sparked off the Rodney King affair a few years ago in Los Angeles. Let us consider the situation: a person videos Rodney King being beaten up by the cops. That person then sends in the footage to the TV station. Within hours riots flare up in the city! There is, then, a link between the logistics of perception, the wars in Lebanon and the Gulf as well as with CNN and the Pentagon. But what interests me here is that what starts out as a story of a black man being beaten up in the street, a story that, unfortunately, happens all the time, everywhere, escalates into something that is little short of a war in Los Angeles!

John Armitage: In 'The Vision Machine' (1994 [1988]) you were concerned with highlighting the role of the military in the 'contemporary crisis in perceptive faith' and the 'automation of perception' more broadly. Has the Kosovo War led you to modify your claims about the role of the military in the contemporary production and destruction of automated perception via Cruise missiles, so-called 'smart bombs' and so on?

Paul Virilio: On the contrary. The development and deployment of drones and Cruise missiles involves the continuing development of the vision machine. Research on Cruise missiles is intrinsically linked to the development of vision machines. The aim, of course, is not only to give vision to a machine but, as in the case of the Cruise missiles that were aimed at Leningrad and Moscow, also to enable a machine to deploy radar readings and pre-programmed maps as it follows its course towards its target. Cruise missiles necessarily fly low, in order to check on the details of the terrain they are flying over. They are equipped with a memory that gives them bearings on the terrain. However, when the missiles arrive at their destination, they need more subtle vision, in order to choose right or left. This, then, is the reason why vision was given to Cruise missiles. But in one sense, such missiles are really only flying cameras, whose results are interpreted by a computer. This, therefore, is what I call 'sightless vision', vision without looking. The research on vision machines was mainly conducted at the Stanford Research Institute in the US. So, we can say that the events that took place in the Kosovo War were a total confirmation of the thesis

of _The Vision Machine_.

John Armitage: Let us turn to vision machines of a different variety. To what extent do you think that watching the Kosovo War on TV reduced us all to a state of _Polar Inertia_ (1999 [1990]) to the status of Howard Hughes, the imprisoned and impotent state of what you call 'technological monks'?

Paul Virilio: There can be no doubt about this. It even held true for the soldiers involved in the Kosovo War. For the soldiers stayed mostly in their barracks! In this way, polar inertia has truly become a ~mass phenomenon~. And not only for the TV audiences watching the war at home but also for the army that watches the battle from the barracks. Today, ~the army only occupies the territory once the war is over~. Clearly, there is a kind of inertia here. Moreover, I would like to say that the sort of polar inertia we witnessed in the Kosovo War, the polar inertia involving 'automated war' and 'war-at-a-distance' is also terribly weak in the face of terrorism. For instance, in such situations, any individual who decides to place or throw a bomb can simply walk away. He or she ~has the freedom to move~. This also applies to militant political groups and their actions. Look at the ~Intifadah~ in Jerusalem. One cannot understand that phenomenon, a phenomenon where people, often very young boys, are successfully harassing one of the best armies in the world, without appreciating their freedom to move!

John Armitage: Jean Baudrillard famously argued that _The Gulf War Did Not Take Place_ (1995 [1991]). Could it be argued that the Kosovo War did not take place?

Paul Virilio: Although Jean Baudrillard is a friend of mine, I do not agree with him on that one! For me, the significance of the war in Kosovo was that it was a war that moved into space. For instance, the Persian Gulf War was a miniature world war. It took place in a small geographical area. In this sense it was a local war. But it was one that made use of all the power normally reserved for global war. However, the Kosovo War took place in orbital space. In other words, war now takes place in 'aero-electro-magnetic space'. It is equivalent to the birth of a new type of flotilla, a home fleet, of a new type of naval power, but in orbital space!

John Armitage: How do these developments relate to Global Positioning Systems (GPS)? For example, in _The Art of the Motor_ (1995 [1993]), you were very interested in the relationship between globalisation, physical space, and the phenomenon of virtual spaces, positioning, or, 'delocalization'. In what ways, if any, do you think that militarized GPS played a 'delocalizing' role in the war in Kosovo?

Paul Virilio: GPS not only played a large and delocalizing role in the war in Kosovo but is increasingly playing a role in social life. For instance, it was the GPS that directed the planes, the missiles and the bombs to localised targets in Kosovo. But may I remind you that the bombs that were dropped by the B-2 plane on the Chinese embassy -- or at least that is what we were told -- were GPS bombs. And the B-2 flew in from the US. However, GPS are everywhere. They are in cars. They were even in the half-tracks that, initially at least, were going to make the ground invasion in Kosovo possible. Yet, for all the sophistication of GPS, there still remain numerous problems with their use. The most obvious problem in this context is the problem of landmines. For example, when the French troops went into Kosovo they were told that they were going to enter in half-tracks, over the open fields. But their leaders had forgotten about the landmines. And this was a major problem because, these days, landmines are no longer localised. They are launched via tubes and distributed haphazardly over the territory. As a result, one cannot remove them after the war because one cannot find them! And yet the ability to detect such landmines, especially in a global war of movement, is absolutely crucial. Thus, for the US, GPS are a form of sovereignty! It is hardly surprising, then, that the EU has proposed its own GPS in order to be able to localise and to compete with the American GPS. As I have said before, sovereignty no longer resides in the territory itself, but in the control of the territory. And localisation is an inherent part of that territorial control. As I pointed out in _The Art of the Motor_ and elsewhere, from now on we need two watches: a wristwatch to tell us what time it is and a GPS watch to tell us what space it is!

John Armitage: Lastly, given your analyses of technology and the general accident in recent works such as _Open Sky_ (1997 [1995]), _Politics of the Very Worst_ (1999 [1996]) and _The Information Bomb_ (2000 [1998]), what, for you, is the likely prospective critical impact of counter measures to such developments? Are there any obvious strategies of resistance that can be deployed against the relentless advance of the technological strategies of deception?

Paul Virilio: Resistance is ~always~ possible! But we must engage in resistance first of all by developing the idea of a ~technological culture~. However, at the present time, this idea is grossly underdeveloped. For example, we have developed an artistic and a literary culture. Nevertheless, the ideals of technological culture remain underdeveloped and therefore outside of popular culture and the practical ideals of democracy. This is also why society as a whole has no control over technological developments. And this is one of the gravest threats to democracy in the near future. It is, then, imperative to develop a democratic technological culture. Even among the elite, in government circles, technological culture is somewhat deficient. I could give examples of cabinet ministers, including defence ministers, who have no technological culture at all. In other words, what I am suggesting is that the hype generated by the publicity around the Internet and so on is not counter balanced by a political intelligence that is based on a technological culture. For instance, in 1999, Bill Gates not only published a new book on work at the speed of thought but also detailed how Microsoft's 'Falconview' software would enable the destruction of bridges in Kosovo. Thus it is no longer a Caesar or a Napoleon who decides on the fate of any particular war but a piece of software! In short, the political intelligence of war and the political intelligence of society no longer penetrate the technoscientific world. Or, let us put it this way, technoscientific intelligence is presently insufficiently spread among society at large to enable us to ~interpret~ the sorts of technoscientific advances that are taking shape today.

Ecole Speciale d'Architecture, Paris.

CTHEORY editors would like to thank Paul Virilio for participating in this CTHEORY interview, John Armitage for conducting and editing the conversation, and Patrice Riemens for translating the interview.

John Armitage is Principal Lecturer in Politics and Media Studies at the University of Northumbria, UK. The editor of Paul Virilio: From Modernism to Hypermodernism and Beyond (2000), he is currently editing Virilio Live: Selected Interviews for publication in 2001 and Economies of Excess, a forthcoming issue of parallax, a journal of metadiscursive theory and cultural practices.

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53.I

Re: <nettime> CTHEORY Interview with Paul Virilio

From: richard barbrook

To: nettime-l@bbs.thing.net

Date: Fri, 20 Oct 2000 12:44:08 -0400

Hiya,

Isn't interesting how the Kosovars seem to have completely disappeared from Virilio's analysis of their own national liberation war. This master-thinker is so excited by American technology that he misses that most of the serious fighting against the Serbian occupation forces was carried out by the UCK partisans using relatively low-tech weapons. Since this all happened 'off camera', it might as well not have happened for Virilio...

Later,

Richard.

54.O

<nettime> interview with mi_ga

From: josephine bosma

To: nettime-l@bbs.thing.net

Date: Thu, 07 Sep 2000 11:10:15 +0200

mi_ga stands for Mindaugas Gapsevicius. He is a Lithuanian net artist, and one of the founders of the o-o domain. o-o was initiated in 1998 and is one of net arts' independent outposts. The group around it is quite young compared to a lot of other artists and artgroups, and their attitude is interesting. One project related to it is the asco project, which is a spam art project coming from the '7-11 family line' of net art. mi-ga has set up the asco project with the French net artist dzb. Unlike the spam engine created by Frederic Madre early this year, which was just one part of the Palais Tokyo mailinglist, the asco spam engines are the center of focus and activity of asco.

JB: What is asco?

mi_ga: It is ascii art, and the idea was to make it very infantile. Not a serious ascii art mailinglist. We store everything on the net.

JB: What is this interest in spamming in a certain net art community? Why is it so popular?

mi_ga: It is just fun. You can change stuff and spam. You can see how things are changed..

JB: You don't take an existing text and change it yourself?

mi_ga: You can change something inside the engine through a web interface. You can play with it and make a spam.

JB: What is fun about it?

mi_ga: The fun is to get infantile ascii art.

JB: Instead of what...?

mi_ga: Not instead of anything.

JB: You just like spam art?

mi_ga: yeah. It's cool. It does not look good. It is cool.

JB: I see. Would you say that spam art is a kind of graffiti?

mi_ga: Well... we were not thinking about graffiti at all. If you want you can say it is graffiti. Let me show you three versions of spam. (He shows me the dzb site) Maybe it is web graffiti, I don't know. Here is the last version: cross words. It spammed quite a few lists: 7-11, Palais Tokyo, nettime... You can change the cross words.

JB: They always look the same. If there are changes, they are very subtle. Each one looks very much like the others. Should one look closer?

mi_ga: You can change the content yourself. The form of the spam can be different. You have to go deeper, deeper, deeper to know what is going on. If you just push the button it stays the same. Here are archived messages of the list. Each number you see on this site contains an archive. Each archive contains fifteen messages, in a random way.

JB: We see particular urls used as text or content for this spam you show me now: 7-11, kalx, potatoland, m9ndfuke, dzb, mouchette, salty, xtreme, your o-o, the 0100rc people. Is there a special bond between those urls?

mi_ga: This spam was made by dzb and me together. We chose to put those urls in because they are cool.

JB: These are just your favorite urls?

mi_ga: Maybe that is why...

JB: Do you also have one with urls you hate? With bad net art maybe?

mi_ga: I don't look at bad net art. I forget it immediately.

JB: So there are no net art projects that come to mind that you particularly do not like?

mi_ga: I do not like pictures much. If there are a lot of pictures I don't like it.

JB: Because they are hard to download for you?

mi_ga: I have to pay for every minute, so I have not much time to navigate or to surf on the net. The story comes down to that I like ascii. Maybe if I would have a very good net connection the history would go into another direction. From the beginning I liked ascii more though. We made our site quite long ago, and it is ascii based, no images. We have something of a

campaign where you can find images, but in general there are none.

JB: What do you think of the Ascii Art Ensemble?

mi_ga: I think they are great. What else to say?

JB: Do you prefer eastern european net art over american net art?

mi_ga: I think there are no borders.

<http://www.o-o.lt/asco-o/>
<http://www.dzb.org/asco-o/>

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55.0

<nettime> Interview With Peter Ganick

From: Steven Meinking

To: nettime-l@bbs.thing.net

Date: Fri, 15 Sep 2000 09:06:23 -0700

This is an interview I did with Peter Ganick which appears in the e-journal README, Issue #3.

<http://www.jps.net/nada/issuethrec.htm>

Steve

Peter Ganick is not a venerated poet in the traditional sense, but it is

not due to a lack of effort. _Around A Corner: An Epidermis (1-28)_ is his most recent effort, and it joins his broad catalog of other works

such as _Agoraphobia_, _No Soap Radio_, and _ca' satty_, to name a few. Each text is theoretically inspired and dense with Peter's dauntless fervor for discursive experimentation. What follows is an interview with Peter that was compiled from a correspondence of e-mails that stretched over several days. Excerpts from some of his texts are interspersed throughout.

"then sought as a face in the wilderness
sounding something suffering too benign for
improvisation himself the prasada offering
where nothing else works."

- _Around A Corner: An Epidermis (1-28)_

SM: Before we delve more deeply into your experience as a poet, I am interested in your thoughts on the convergence of the Internet and poetry. I've noticed a widespread emergence of poetry all over the Net,

from e-mail lists and e-zines to bulletin boards and personal web sites.

What do you think of this cyber-poetic emergence?

PG: I think, for the most part, that any proliferation of poetry is a favorable trend. The fact that poets of all persuasions can post their poetry on the Internet is a democratization of the art form. Every democratization of an art form is attendant with certain difficulties however, the main being the quality issue. If any poet can have his/her poetry displayed, there is not the usual filtering that occurs when an editor weeds out what he/she feels is not suitable for publication.

A very favorable trend established by the Internet, and one that I have taken advantage of many times already, is the possibility for e-mail collaborative texts. Until the Internet, snailmail had to suffice. With its necessary slowness, a critical momentum could never be established. That is why there were few collaborative poems written up to the advent of e-mail.

In an e-mail collaboration, the participants can exchange portions as often as they wish or are able. This speeds up the process, and the same momentum that an individual poet establishes in a single work, is augmented when two or more poets work on a poem together.

SM: Your POTEPOETZINE and POTEPOETTEXT both do an admirable job of

showcasing this type of poetry and work. You are the editor of both projects. Both the text and zine are distributed via e-mail, with the zine exhibiting a collaboration of multiple contributors and the text featuring one particular poet/writer. What are your thoughts and motivations behind those projects?

PG: The motivation behind the POTEPOETZINE and POTEPOETTEXT projects is the same as that behind my hard-copy projects: to distribute experimental poetry to as large an audience as possible. In the print media, it has been to publish readable editions that are affordable while being sufficiently elegant. I consider the print media activities of more importance for me, at least at this time. A print book is somehow more "permanent" than an online project. The online zines were never more than a side activity to complement and further the print work of the Press.

"The relations set up between an artform (writing) and another artform as 'foil' are similar to keeping oneself free, mentally and spiritually. In the Heideggerian sense, it is a 'free-for' that one obtains in this manner -- free-for-writing."
- "A Poetics Statement" from POTEPOETTEXTTHIRTEEN

SM: You mention print work, and I don't think I'm being charitable when I say that the amount of work you have produced is impressive. The poetry that you write is also very unique and innovative. You refer to it as "experimental poetry." What does this notion of "experimental" mean to you and the breadth of your work?

PG: I have produced a lot of work, both in the publishing medium and in

my own writing. The way I write is to not filter the writing at all, then when it's on the page, go back and revise it, however minimally. The forward motion of the writing is what keeps me going from project to project. The difference between projects, or not having two projects be alike, is what I call "experimental." I have always felt that to write the same type of poem twice is not worth the doing. For this writer, to be at the edge of his endurance at all times, helps me go onto newer projects.

I have always had a fondness for the long poem. 'Remove A Concept', written in the late 80s to early 90s is almost 4000 pages. 'SPLINTERED', some of which can be seen on my author's page at the Buffalo Electronic Poetry Center, written around 1996-7, is around 2000 pages. 'Around A Corner: an epidermis', written in 1998 and to be published by Potes & Poets Press is over 600 pages. The long form gives one a chance to develop motifs and energies, even if only subconsciously. The type of poetry I do could also be called 'abstract,' because of its de-referentialized nature. It is different from, although similar to the classical LANGUAGE poets' work in that it has always been motivated primarily by philosophy, not poetry. In the last fifteen years, I have read around 10 books of poetry, no more. Philosophy, whether Eastern or Western, is the prime source. Poetry, in the manner of which it alters language, is the urtext of philosophy. I write such urtexts.

SM: "Urtext" reminds me of the "Urstaat" in Deleuze & Guattari. For them the Urstaat is the ideal model of the despotic state, but the direct reference to Ur is more primary, the first city of the civilized world, an originary form. In its altering of language, do you think the urtext is similar?

PG: This is a controversial issue. Certain theorists like Chomsky believe that language capability is innate, something we have at or before birth. If I understand correctly, this capability is common to all homo sapiens. What I wonder is if a writer, through intense practice, can change his/her own, and therefore possibly a reader's, ur-text for language. This is akin to Rimbaud's idea of sensory derangement, but in a more planned manner than he had in mind. Or in a phrase now part of the common jargon that originated in the 1960s, to bend one's mind.

However that 1960s phrase is not what I have in mind. Those of us who participated in that period of history are different from it, although many of my peers seem to have forgotten the ideals that motivated us then. Rimbaud, as an individual, seems to have accomplished more in that he left poetry finally. Meaning that he DID alter his ur-text significantly. An inner change DID happen. Something was accomplished. WIRED magazine tells us that "Change is good."

When I speak of urtext in language, it is not an actual _first_ language. Rather an _ideal_ language. A language that doesn't exist, except in the minds of poets.

The poetry I write is abstract, not non-referential. The Language poets,

from who early on I took my model, write non-referential language. This is language that has a relationship to some reference to reality. Namely that of negation.

The writing I do is, on the other hand, abstract. Meaning, without relationship to reality. This is its insularity and its vulnerability at the same time. I like to see that the language is a structure that is pure and of-itself. Sort of like the abstractness of mathematics. And hopefully its universality.

"perhaps it begins in four echoes
the closest of which is
word-mind before
demanded straits,
the cipher has gone awash
its tone to replace now & then
every caller-frequency,"
- _Agoraphobia_

SM: How have you been altered through your poetic efforts, if at all?

PG: A fair enough answer would be to say: Read the books I have written.

But to elaborate a bit because that's the nature of the responses expected in an interview like this, writing has led me to a spiritual pursuit. Writing is a spiritual pursuit, with the word 'spiritual' being used in its fullest sense. As a devotee of Sri Ramakrishna, a Hindu saint who lived in the nineteenth century, and having a guru and meditating daily, the spiritual pursuit is a large part of writing for me.

Another answer would be to say: Life has changed me, as life changes everyone, and the writing is nothing more than life writing life.

SM: You stated earlier that philosophy is a form of inspiration. Who are some of your favorite thinkers? And what about philosophy as a practice gives it this prominent place in your work?

PG: The philosophical tradition I am writing from is twofold. First, the Derridean and Deleuzian tradition of what I'll call 'errant' texts. Texts that become intentional only when activated. Their resonance is through the Derridean 'trace' and extended in the Deleuzian 'rhizome'. I like the fact that these two concepts claim to be more than concepts.

The other tradition is more vital to the writing I do. It is the Vedantic tradition in the sense of being aware of the consciousness I am writing from more than the words I am writing. What distinguishes this from a 'trance' or 'channeling'? Perhaps nothing. Perhaps something. Perhaps the fact that the consciousness claims to be nothing more than a consciousness-producing-words/text. The creative consciousness, in this manifestation.

Vedanta is a version of Hinduism for those who do not know this. I am a Hindu.

SM: I find the style of your poetry very liberating, but it isn't easy to read, at least initially. When I engage one of your texts it takes time to work through the material. Then, after a short period, a flow is generated and I seem to drift with the work. What are some of your thoughts concerning how a reader might approach your poetry?

PG: I think you have hit on it. In a sense, a writer merely writes the text and leaves each writer to find his or her way into it. However, the writing has a relationship to a 'stream of consciousness' type of production, therefore some sort of mindful suspension of thought in the reading process would be helpful.

The writing is meditative in nature, therefore should be read in a concentrated manner. It is difficult, as you say, but, I think, if one 'keeps on moving' through the texts, doesn't get stuck anywhere, one will find what is there in each text.

As we all know, there is a 'normative' grammar in language. And it seems to me that the task of the poet is to extend that grammar. This can make for difficult going in one of the texts I've written, however, each text, especially the recent ones does a certain 'twist' with form and grammar, maybe more than one. Once that is realized, there should be no problem with reading.

"reasons format accuracy THIS FROM
THAT and yoga impish ape solemnize
manacle you distortion to TEMPLATE
INWARD jungle certainty ears form at
on dry shape RELUCTANT however din"
- _News On Skis_

SM: With elements of your style, approach and influences touched upon only two questions remain: Is there anything you would like to do creatively that is not already represented in your lifework? And what direction, if any, do you plan to take your poetry?

PG: Regarding what I'd like to do in the future: that'd be basically 'more of the same'. I find value in writing texts. I hope to be able to write many more. Multimedia or internet work only interests me as it can be applied to texts I can write. I would like to learn how to type faster.

The poetry has developed over the period I've been writing on its own. I think I'll just sort of sit back and let it happen. One cannot direct the stream of one's creative activity. One can only be grateful one has it.

Resources:

<http://www.spdbooks.org> - Site where you can purchase Peter's books, titles from Potes & Potes press, as well as texts from other independent publishers.

<http://wings.buffalo.edu/epc/authors/ganick> - Peter's work at the Buffalo Electronic Poetry Center.

<http://www.burningpress.org/va/poteindex.html> - POTEPOETZINE and POTEPOETTEXT electronic index of issues.

56.0

<nettime> Interview with Yukiko Shigata (for MAAP)

From: geert lovink

To: nettime-l@bbs.thing.net

Date: Sat, 16 Sep 2000 11:46:36 +1000

(see also: www.maap.org.au for the streaming media event out of the Brisbane Powerhouse on Sunday September 17 with participants from Mumbai, Tokyo, Beijing, Bandung, Seoul, Melbourne and Hong Kong).

An E-mail Interview with Yukiko Shigata
By Geert Lovink

For many years Yukiko Shigata has been curator for new media arts at Tokyo Canon ArtLab. She is very well informed about the latest works and trends within electronic arts, both in Asia and Europe. Because of schedule reasons, Yukiko Shigata was not able to participate live during MAAP festival's streaming media event (Brisbane Powerhouse, September 17, 2000). Instead, a short e-mail exchange was arranged.

GL: Over the last 10 or 15 years there have been a lot of complaints in Japan about a structural under/zero funding of new media arts, compared to the size of the country, its wealth and most of all, its focus on new technology. With the spectacular rise of Internet and the capacities of computers, for example to do digital video editing, perhaps young people working with new media don't need institutional support anymore. Do you see any sign in the direction of a more independent media culture? Is working inside big companies still the only option for young people?

YS: As you know well, it became much easier for Japanese young people to have access to the computers and other new media equipment, compared with the early 90s. But the point is actually not on the amount of available equipment, but the motivation to use it creatively and tactically, as independent media. The notion of "independent media" and the necessity of having it is rather weak in Japan, being somehow concealed in the society. The necessity of "independent media" rises when (1) the people shares the notion of "being independent" as one of the fundamental human right, (2) they are aware of being in a crisis of individuality by social and/or political reason, (3) they are conscious of role of media. In the society such as Japan (as a virtual "homogeneous body"), it is not easy to find an "independent media culture", compared to elsewhere, especially Europe. Japan is good in producing portable, wearable gadgets. By having smaller, cheaper gadget people's obsession to be on trend will be satisfied. They feel themselves as part of "now, here" in man-machine environment. People are made by the products, such as fetish objects. The new products form an economical loop between the user and the company, and it is not that easy for most of Japanese to get out of it.(of course, enjoy being in the loop and trying to make independent/creative breakthrough does not contradict

each other, and only from that point, Japanese young people could be creative).
By the way, I think institutional support would make sense, if it provides artists opportunity to make totally new kind of creation. The thing can be achieved with institutional support is different compared to the personal/independent level. Of course very few places in Japan and even in the world where artists can utilize the higher level of equipment and sometimes professional engineers. One of such places is Canon ARTLAB where I work as one of the curators.

GL: What do you think of WAP cell phone as a platform? The text message as new Haiku? Or the cracked games culture of PlayStation and Dreamcast? A settopbox interface culture? Are we really getting away from the personal computer?

YS: Cell phone is getting more and more popular platform for the mobile communication. text message would be a kind of monologue, coming from the unconscious flow, not formalistic and minimal as Haiku output, (and all the people know commercially, this is the strategy of Europe and Japan to shift more mobile, cell phone-based culture, making initiative in the field far advanced from the personal-computer-based U.S. business). The ways of communication will be surely change by different interfaces, and this would in turn change our style of thinking. At the moment I cannot say that we are getting away from the personal computer, but being conscious of the different of each media, and use them parallel would make sense. At least we have to watch the situation by our own responsibility.

GL: Do you know of streaming audio and video initiatives in Japan? Or do we see the same trick of companies like NTT, to make streaming so expensive that no one is going to even think about it? How did Japanese kids respond to the Napster MP3 craze? Does this put the recording industry under pressure in the same way as, let's say, in the United States?

YS: There are very few. Tetsuo Kogawa (media theorist) and Jun Oenoki (media artist) are the ones initiating audio streaming. They have the experience of free radio activities for a long time, raising the issues to the public. Japanese kids did not respond to the Napster MP3 craze that vividly. They are rather watching the hype as observers, unconsciously controlled by their existing role in society... not finding the way. I personally am in favor of Napster, Internet culture and the new rules which belong to this new environment.

GL: The NTT InterCommunicationCenter in Tokyo has lost half of its budget and will have to move its exhibition space to a much smaller premise inside the Tokyo Opera City building. This happened not only because of the breakup of NTT in NTT-East and NTT-West. What do you think of this development? Is it good or bad? ICC has been criticized a lot for its megalomaniac approach, its narrow definition of new media arts and mafia type of organization. Is this likely to change? On the other hand, last December ICC brought Survival Research Laboratories to Tokyo to do a free performance. Was this a clever way to silence its critics?

YS: It is a pity that ICC will be smaller with less budget, in addition to the existing structural problem. It is true that SRL in Tokyo, the wild event realized by ICC, in outside space, provided a kind of critic to ICC from inside. But it's also true that it would not silence the critics to ICC in general. But even that, I think it is very important that ICC goes on, as ICC is only one in Japan and one of the few in the world which exhibits new media arts on a permanent basis. I just hope ICC would be more flexible in organizing independent activities and smaller events, rather showing a kind of "masterpieces" of media art. I think that we are getting out of the time of media arts which represented individual artists by using hi-end machines, in a closed dark space or environment. Going into the 21st Century, we are shifting into the more actual, connective environments, which would be done in/with the public space such as Internet or in the city. These would be more collaborative, communicational activities, such as "Vectorial Elevation" (by Rafael-Lozano Hemmer and his team) and the works of Knowbotic Research. It could be a kind of hybrid of research, communication, activities, between artists, theorists, researchers, curators, etc., interwoven, with the filter of "art". Not art in the traditional way. I would like to keep on being involved in such activities, as one of participants.

57.0

<nettime> interview with Igor Stromajer

From: josephine bosma

To: nettime-l@bbs.thing.net

Date: Wed, 02 Aug 2000 13:00:46 +0200

It can be quite nice to see the different approaches to art in computer networks. Have you ever sung your html code? Igor Stromajer has. He lives in Ljubljana, Slovenia, and he is a net artist. I met him in Moscow last May, where he did a presentation of his work that was rather unusual to some. He had Jodi and Frederic Madre sing at his command, using the vibration of a mobile phone to signal them when to start.

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JB: How long have you been making net art?

Igor Stromajer: Since 1996. That is when I first saw the net at a friend's apartment. I am a theatre director by education, and at that time I had been working in a theatre for three years. I found out that theatre is not the right medium for me. I wanted my work to be more intimate. I wanted to be very personal. I wanted to go one to one in artistic communication and I couldn't do it in the theatre. Maybe I did not know how, or the theatre is just not the right place for this. When you are part of a theatre audience you are sitting in the darkness usually, depending on the type of theatre, and nobody cares about you. If you would not be there at this performance, then someone else would be at your place, but the performance would be the same. When I discovered that the internet is much more intimate than the theatre I knew it was the right medium for me. Here I can talk one to one: me as a creator of something on the net, and the person sitting behind the computer somewhere is usually sitting there alone.

JB: Does it in this case matter then who is behind the computer, who is the audience?

IS: It matters that the audience is a single person. As a single person you can go through the project as you like it: with the speed you like, the options you like, you exit the project and come back the next day... you very much decide how you watch the project. As a group audience you do not have this opportunity.

JB: What do you think of internet art works exhibited in larger spaces then?

IS: As far as I have experience it I do not like it. I think that virtual or digital art should stay on the net. There is no need to put it in a gallery or real space, because it has nothing to do with it. You can -translate- the work though. I was trying to translate a net art piece into the real space when I was singing the HTML structure of one of my projects. That is what I would call a translation of one medium to another, but you have to keep in mind it is just a translation: you then have two separate pieces which are completely independent.

JB: That is how you see it: that they are independent. It does not sound very independent to me...

IS: A net art piece or any other art piece could be just an inspiration to do another work of art. The translation made the project so different that only the basic topic was the same: a kind of intimate communication. Otherwise all the structures I used for the singing and everything else was completely different.

JB: Can you tell me more about this particular work in which you sang HTML code?

IS: It came out of the form of presentation at all conferences and festivals. It is always: if you click here you go there, if you click there you go there... a technical explanation of what is going on. This is very uninteresting to me. I decided I would just try to draw some attention. That is why I printed the HTML source, the structure, and then I sang it the way it was written. It was a presentation of my project called 'Baltica'. I did it in Skopje and in Berlin at Transmediale 1999. The next thing I did was asking the artistic manager of the national opera in Ljubljana if he could give me the stage for one night, so I could sing the theory of the internet. It was possible, and the ministry of culture

agreed to pay for it. The title was 'Opera Theoretica Internetica'. The realaudio is on the net.

JB: How do you work towards this intimacy you mentioned inside a project?

IS: It is my wish to create a project on the net that the visitor can emotionally communicate with. The project would have to inspire an emotional response, so he or she would not think about what is on the screen or in the speakers. I feel like a sculptor. It is really emotional for me to write HTML code. I do it manually. I do not use special software for this because I really feel so romantic creating something with my fingers. I put a lot of energy in it and sometimes it comes out also (laughs). It depends on the user or visitor how he or she approaches the project. Many times there are several possibilities what to do inside a project. It is up to the visitor how far to go. There is of course also the feedback communication like emails, ftp or different protocols that are included in the project. It is not just someone sitting behind a computer watching something, it is always a two way communication.

jb: What is the background of 'Baltica'?

Baltica is about a virtual state or country, on the other side. It is something about the line between the living and the dead world. It is about what happens after death.

JB: But why call it 'Baltica' then?

IS: There is no logical explanation.

JB: Do you see the Baltics as a place of death?

IS: I have been there once after I did the project. It is not meant as a real geographical place, but the word Baltica sounds for me like something that is not of this world. I did it in 1997, when my father died. I needed a place to put him, somewhere. So that I could imagine: where is he now? There. I chose Baltica because it sounded emotional to me, far away. I later discovered a beer is called 'Baltica' in Moscow (laughs), I bought it. They have a light version and a normal version.

JB: What was the project that you wrote to Rhizome about, where people could not navigate? It caused some discussion about good and bad web design... What was your impression of the discussion that followed, and what was the title of the project?

IS: The title was GPS art. I try to use different machines now, especially mobile machines, to transfer art. I do not want to quite the internet, but I want to try other possibilities. I did a GSM project with mobile phones, and WAP art (wireless application protocol) for mobile phones as well, and I experimented with this GPS (global positioning satellite navigation) art. It is about realtime data processing and so on. It started like an idea, how to navigate with satellites in a global community. I discovered that the main moving force is the mistake. We discover new things and we progress by making mistakes. A GPS system is of course used for navigation: you have it in your car, in your yacht. The basic thing first time users on the net have to deal with is also how to navigate. We are used to click on words or images to go somewhere. If you remove this option, if there is nothing to click on, you have to think about exploring other ways of navigating the net. That is why I removed all the links and I put some suggestions how to navigate there. You had to find the names of the files. It is always structured like this: you have a map, and then there are several files inside this map. They are connected usually so you can get from one file to another. There is also another way, which is when you type the name of the next file manually in the location bar of the browser. This turned out to be problematic to some. When I published this work on Rhizome I got many emails saying: there is nothing to click. People were also looking into the source code if there was a link, but there was nothing. The discussion helped me a lot. Some of it went into a direction I am not interested in. Like 'good and bad design'. I don't think that has anything to do with me. I will of course use this discussion in the further development of the project. The ministry of culture bought me this GPS machine now, so I have it at home. I have to learn how to use it for this realtime data processing. Now I have some simulations inside the project, there are six options what to do, and there is an open section where other people can contribute their content to the project. It is a work in progress. It is the first work that I have done that I have created online from the beginning though. Everybody can see how it is developing. I used to finish a project and then I put it online. That is much safer: you can remove all the mistakes, you can polish it and so on. If you do it in an open way everything hurts: people have the opportunity to see inside the process which can be very painful. This is good. I learned a lot this way.

<http://www.intima.org>

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58.0

<nettime> Interview with Peter Lunenfeld

From: geert lovink

To: nettime-l@bbs.thing.net

Date: Mon, 31 Jul 2000 15:58:43 +0200

Enemy of Nostalgia, Victim of the Present, Critic of the Future
Interview with Peter Lunenfeld
By Geert Lovink

Peter Lunenfeld might not be introduced here, but I will do it anyway. Peter is teaching in the graduate program in Media Design at Art Center College of Design. He is director of the Institute for Technology & Aesthetics (ITA), and is founder of mediawork: The Southern California New Media Working Group. He lives in Los Angeles and is the author of "Snap to Grid: A User's Guide to Digital Arts, Media, and Culture" (MIT Press, 2000) which came out in April this year. "Snap to Grid" provides us with a broad and accessible introduction into the topics of electronic arts and new media culture. Lunenfeld hardly ever addresses the insider. As a contemporary cultural critic he manages to contextualize the somewhat self-referential, isolated new media art works. A good example is his essay "Demo or Die", included in the book (and the www.nettime.org list archive). Peter Lunenfeld is also the editor of "The Digital Dialectic: New Essays on New Media" (MIT Press, 1999), and writes "User," a column for the journal art/text. He is editing Mediawork Pamphlets for the MIT Press, "a collection of intellectually sophisticated, visually compelling short works that will unite contemporary thinkers with cutting edge graphic designers to create theoretical fetish objects." The first will appear in 2001. This e-mail exchange, took place in the aftermath of a series of public and private conversations in Los Angeles, early 2000.

GL: What direction would you like to see new media culture go?

PL: I don't think there's such a thing as a single new media culture. There may have been a decade ago, but by now digital technologies have so infiltrated advanced industrial societies that we have to speak of new media cultures... What I see today in all facets of cultural production is a kind of ferocious pluralism.

GL: The subtitle of your book is "A User's Guide to Digital Arts, Media and Cultures." Imagine if someone were indeed to read it as manual for an Internet startup? What recipes and tips do you come up with?

PL: I can't say I wrote Snap to Grid (S2G) with the thought of someone else taking it as a manual for a start-up, but that's provocative. So, what might the entrepreneurially inclined get out of the book? For one thing, they could get a deeper understanding of the aesthetics of demos, of how to communicate in real time whatever it is they've invented, or decided to bring to market. By running through some of the myths about interactivity, connectivity and virtuality, S2G might help them craft things and systems that people actually want. There's quite a bit in the book that amounts to what I'd call "understanding now." I don't know if understanding one's moment actually contributes to the bottom line and in fact, it may be the exact opposite, with those who most willfully ignore the present making the most money off of the future. Be that as it may, S2G does try to discuss emergent technological aesthetics in the light of the historical importance of the end of the Cold War.

GL: Do you see any possibility of a critical art praxis and the profit-driven network economy shaking hands?

PL: Art and economics are symbiotic, even when they are seen to be in opposition, so I can't see why a networked economy shouldn't spawn networked art. I think that this is a fertile time for those with visual skills to be handsomely remunerated for certain kinds of design work, to take ideas, images and sounds and build products out of them, and even to create lasting equity in commercial enterprises. On the other hand, I've never thought that info-tech capitalist enterprises would enter into a direct payment system for artists' personal explorations except, perhaps, as isolated public relations efforts -- much less support fully politicized critique. Getting back to your earlier question, S2G offers a way to think about culture in general after the wide spread of information technologies. It strikes me that we are all forced to engage with vastly broader ranges of reference than ever before, and that part of what we expect from the next generation of digital appliances is precisely the tools and methodologies to help us render meaning from the flux of

information. Artists working in these areas may well be able to shake hands, as you say, with the dot com billionaires, but I'd recommend the artists bring intellectual property attorneys along with them to the meetings.

GL: In one of the best parts of the book, "Demo or Die," you portray the digital artist being crushed between their machines -- inherently unstable digital platforms -- and their clients -- ruthless transnational corporate capitalists. Instead of dismissing the demo as an unfinished attempt you are arguing that "the demo has become an intrinsic part of artistic practice." Have the art establishment and their critics discovered this genre?

PL: I think that artists understand better than one might assume the intrinsic importance of the demo aesthetic today. As I note in *S2G*, the demo is closely aligned with the "crit," that staple of art school instruction in which students have to stand up and "defend" their work with colleagues and instructors. The contemporary art world has been dealing with the impermanence of performance for years, since at least the Happenings movement of the 1960s. As for design culture, I think that the expectation for commercial messages is so short that a demo aesthetic is almost built in: if the message sells, it stays, if it doesn't, that message is gone. Commercial culture has always lived by the Oulipian motto "prove motion by walking," even if the average advertiser could care less about Parisian literary experiments.

GL: Could we compare the status of the demo with, for example advertisements and other commercial short films? What happened to web design? And what will be the faith of the current Flash craze and their demo artists?

PL: I think that Web design calcified incredibly quickly, but that had a lot to do with bandwidth-backwards compatibility. Once an entire generation gets on-line with DSL or better connections from the home, I think you'll see another surge in Web design. I'm usually not so technologically deterministic about aesthetics, but in this case I think that the linkage is so strong between vision and bandwidth that the broadening of the pipe will bring about more design innovation. One of the utopian hopes that we all had for Web design was that the huge number of new voices entering the media would engender radical stylistic departures. On the other hand, the fact that so many of them are new to visual culture's rich and dense history means that too many of them are repeating often pallidly -- other people's proven strategies and successes. Too few Flash animators know enough about the history of animation beyond Disney films and last year's motion graphics to sustain faith in anything beyond the "new." I hope that *S2G* can remind people that it's not enough to keep up with the tech, you truly have to love the art and its history (even if that love turns rabidly Oedipal and you want to set out to destroy all that came before you).

GL: Criticism and texts in general could as well have reached a "concept or die" level. Perhaps all texts are de facto hypertext, because they are read as such. Could you talk about this disintegration into "nano thoughts"?

PL: Like almost everyone who comes out of any kind of sustained discursive tradition, I'm wary of the ever more amorphous nano thoughts that fill the infosphere. But I strive to see if there is something to do about this besides keening for the lost era of 400-plus page books and well crafted essays. The Latin rhetorical term, "multim-in-parvo" or much-in-little, seemed to be one place to start. Like so many of my generation, I saw myself as a rediscoverer of McLuhan in the 80s and 90s, after his fall into obscurity in the 70s. He was fascinated by aphorisms, seeing them as probes that the reader needs to unpack and as a vastly more active than essays. It takes a sure hand to craft a compelling multim-in-parvo, though, and as I note in the book, even McLuhan who was a master flopped at least as often as he soared.

GL: You read this development in two ways: the first is the potential for increased density, as demonstrated with the aphorism or directed slogan, but the shadowside of this is the rise of vapor theory. Can you say something about the danger of vapor theorizing and at what point texts transform into neologism and sales talk?

PL: The failed aphorism is only one small part of the overarching category of what I came to call "vapor theory." Vapor theory is a gaseous flapping of the gums about technologies, their effects and aesthetics, usually generated with little exposure, much less involvement with those self-same technologies and artworks. Vapor theory is one result of the historical condition in which new media emerged. There was an almost fully formed theoretical context for digital art and design even before they were fully functional as media technologies. This certainly did not happen with film, radio or television (though there are some parallels with artists' video of the 60s and early 70s). The late 90s moment of overwhelming, and overweening, hype for the Web seems at last to have subsided, so perhaps

that will temper the vapor theory as well. The increasing institutionalization of "cyber-studies" may sustain vapor theory, though, due to the ever-increasing velocity of academic job hunting and publishing for advancement.

GL: In your writings, body-centered bio science metaphors are remarkably absent. Nor do you criticize them.

PL: I'm one of the few people I know who doesn't want to live forever, so the central attraction of bio-blathey immortality -- leaves me cold. I don't want to have an endless dialogue with Extropians and associated noospheric hangers-on about the religious fervor that they bring to these issues, nor have I been particularly impressed by the work that artists have done in these areas. Too much of it falls into the "when we have the tools, the work we'll make will be wonderful" school of mediocre art/tech. I'm fascinated by what Matthew Barney is doing with biology in his *Cremaster* films, but that's far removed from what you're asking me about. Perhaps my relative silence in this area is simply intellectual modesty. Just because digital technologies, about which I know something, have moved into the bio-sciences, about which I know little, should I venture cavalierly into this arena just for the pleasure of expressing an opinion?

GL: You just mentioned "art/tech." Why do you think so many electronic artists are fascinated by this "arts meet science" discourse? PL: I'm wary of the notion of the artist as research scientist prevalent in new media circles. At conferences, I hear artists going on about how they are now validated in their choice of art as a profession because scientists and engineers respect their "research," and the fact that they are getting money from Intel. This attitude is incredibly odd. Collegiality is a wonderful thing, but in the final analysis, why should artists give damn about what engineers think about them? This "scientific method" is growing rapidly with the megaversity structure, in which artists who can create a practice that apes the forms of scientific research get hired and funded. They hire and fund others like themselves, and thereby build a peer network to evaluate the "results" of their work. This has gone hand in hand with the development of the arts practice-based Ph.D. in the UK and other parts of Europe. Most artists have some sort of "research" component to their own practice. But this research is generally only important as it relates to the work to which it contributes. There are some, select artists for whom the research is the work, but quite often they are working within a specifically conceptual framework and what they tend to explore ends up being the idea of research itself, rather than a specific topic (a metacritical project that is more ontological than empirical).

GL: Is this then just opportunism, an attempt to bring the artist to the level of the so-called neutral laboratory engineer/inventor, in effect to "increase" the perceived utility of art in an ever more technologized society?

PL: This gets straight to the heart of the matter: art can be "useful," but the glory of it as a sphere of cultural production is that it does not have to be. Researchers and scientists are trained differently and have a different set of expectations for their work -- there is an expectation of utility, and often of clarity (avoiding the detours of postmodern science wars for a moment). This whole artist-cum-scientist confusion reminds me of the 1980s when what we saw, especially in the United States, were artists-cum-social workers. For every innovative effort like Tim Rollins and KAOS there were a thousand dreary "community-based collaborative projects" that existed for one reason and one reason only: to get money from the National Endowment for the Arts (NEA) or local funding agencies. Originally, by putting in some vague pro-social rhetoric, artists could get some support for the work they really wanted to do, but then they came to see the funding scam as their whole reason for being. What began as something of a scam turned into an entire aesthetic. Then, during the "culture wars" of the late 80s and early 90s, conservatives in the U.S. Congress neutered the NEA and this entire brand of practice died out though now I see some of the same people who went after the social work funding going after money and tech from hardware and software companies.

GL: Now that we've covered some of the movements you don't like, what about the ones you do? The 60s and 70s avant-gardes in art, cinema and literature -- are very important to you. For decades, we have heard that the avant-garde was dead. Has this category risen up and returned in the figure of the digital artist?

PL: I'm very careful about using the term avant-garde, even as I spend a great deal of time looking at what other generations did indeed term avant-garde art and media. The very phrase "avant-garde" needs to be given a rest, like a good horse that has been ridden too hard for too long. When stylistic and technical "advances" come from all spectra of digital media production commercial, artistic, scientific, academic, etc. the notion we have inherited of a singular, oppositional avant-garde serves little purpose anymore. If our softwares, music videos, computer games and WAPs are all to be termed "avant-garde," then that phrase has indeed been reduced to a marketing phrase like "revolution." I do not see the digital

artist as being an *avant-gardist* in any classical sense of solidarity or shared artistic destiny; and, in fact, too many mediocre talents have hung on to just such exhausted tropes to support their own, weak brands of practice.

GL: I like the way Snap to Grid treats 70s structuralist film as being of central concern to contemporary media art. One chapter is devoted to the work of Hollis Frampton. Do you see any continuity twenty five years later? Or similarities compared to current digital media developments?

PL: I wrote about Frampton for a number of reasons. The first is simply out of admiration for his life's work. He was able to meld rigorous art practice with far ranging and vital theorizations of his media, from photography to film to video to digital media. Like his contemporary, the protean conceptualist Robert Smithson, and those who followed this path like painter Peter Halley and video maker Gary Hill, Frampton offers theoretical texts that are supported by, and support in turn, a body of important artwork. These kinds of artist's writings offer ways out of and around the dead ends of too much mainstream, contemporary media theory. One of the things that drew me to digital media in the 90s was that same sense of artists creating the contexts and explications for their own works, on listserves, in catalogues, on conference panels, and perhaps most of all in bars around the world.

GL: Can we talk about the preoccupation of new media theory with "the future"? One thing I've noticed about your writing is that it tends to be encapsulated within existing reality. Is there such a thing as "Californian dreaming" which would take us to yet unknown places? Is it out of context to talk about and prototype media-driven utopias? Would dreaming be the opposite of nostalgia? Is there only an intensification of the present possible, and desirable?

PL: I don't think I'm preoccupied with the future. I know I'm an enemy of nostalgia, and I'm pretty sure I'm victim of an obsession with the present. My first "User" column for art/text magazine was called "Permanent Present," and concerns the way in which for all the hype our visual culture is not that much different than it was in the mid-80s, after the advent of the Mac's GUI and the impact of Blade Runner's retro-deco aesthetic. I happen to loathe the idea of "futurism" as a discipline, and find myself much more interested in explicating "now" rather than the "next." I prefer to encounter other people's fantasies of mutable environments and interactive nanotech in science fiction rather than science-fictionalized discourse. I tend to keep my daydreams to myself.

GL: With Kodwo Eshun you are saying: everything still needs to be done. What is the role of the critic in all of this?

PL: I approach criticism as a way to elucidate that which I admire about art rather than simply trying to fit it into a preconceived straightjacket. I'd like to think that I've been able to explore that ferocious pluralism I mentioned earlier which so characterizes our era. This is disconcerting to those who pine for the certainties of movements, schools, or *avant-gardes* that marched in lockstep, one after the other. These days, you're on your own, it's up to the individual user to craft his or her own frameworks. Part of the job of the critic is to offer models for this process.

GL: Let's go back to Californian dreaming. What about the specificities of Southern California? Is there a critical mass of new media theorists, artists and critics in LA-San Diego region? If so, how are they supporting themselves, is it mainly through institutions?

PL: Southern California has a tremendous wealth of resources for both the creation and the investigation of visual culture, especially as that visual culture becomes more involved with electronic, digital and networked technologies. Southern California has three of the top five film schools in North America (USC, UCLA, AFI); three of the top five places to study animation (Cal Arts, UCLA and USC); three top rated architecture departments (UCLA, USC, Cal Poly Pomona); the best independent architectural school in North America (SCI-ARC); and North America's most concentrated high quality training in design and the fine arts (including Art Center, UCLA, CalArts, UCSD, UCI, Otis, and UCSB). All these institutions are within driving distance of each other. There is, therefore, already a body of visual intellectuals here: people making, thinking about, and writing on visual culture. Even more, these institutions and those who work in them are engaging ever more seriously with the relationship between the technologies of media production and their aesthetics. I founded mediawork: The Southern California New Media Working Group back in '95 to enable theorists -- Lev Manovich, Norman Klein, Phil Agre, Steve Mamber, Vivian Sobchek and N. Katherine Hayles to come together with scientists Ken Goldberg, Danny Hillis, Paul Haeberli, and Mike Noll; architects -- Tim Durfee and Marcos Novak; mixed it up with curators like Carole Ann Klonardes; and graphic designers including Rebeca Mendez and Somi Kim -- shared a space with industrial

designers like Lita Krohn and artists ranging from Bruce Yonemoto to Jennifer Steinkamp to Diana Thater. LA is a place where you have to plan spontaneous events, so it's both more complex and more rewarding to spark such interactions.

GL: In the context of discussing digital media, could we then speak of a renaissance in Southern California?

PL: Naissance, rather than renaissance, perhaps. When Richard Barbrook and Andy Cameron wrote "The Californian Ideology," it was a bang-up analyses of a certain brand of Silicon Valley techno-libertarianism and the mush of ideologies offered up in the pages of WIRED (remember when that magazine mattered?). But for some of us who were working here, the tone of the article rankled: "So far, the Californians have proved to be better at making virtual machines than social analyses." This is a typical European attitude: the New World makes, the Old World thinks. This is as ridiculous coming from London as it would be from Paris (though I always felt that Barbrook and Cameron had a better sense of humor about their characterizations than did many of their readers, both in Europe and the US).

GL: You've talked in the past about the emergence of a SoftTheory in Southern California. Can you explain what you meant by that?

PL: SoftTheory attempts to build a methodology that critiques and explicates the present and that grounds its insights in the limitations as well as the potentials of these technologies. SoftTheory is the product of and producer of a high electronic culture. It engages with popular culture in all its forms, but does not attempt to become popular culture. It builds a fluid discourse about visual culture that is broad but rigorous, that has shared concerns but no totalitarian central meta-discourse. On the other side, this is not a high electronic culture built entirely around renunciation. SoftTheory lives in, with and through these technologies in a particularly immersive Californian way. We are not deluded into thinking that 19th century analyses of industrial capitalism are sufficiently supple to engage with the post-industrial, interconnected world.

GL: How exactly is SoftTheory particularly appropriate for the West Coast.

PL: Let's go through the stereotypes again. If Paris thinks and New York does (the French equation going back at least to de Touqueville), and New York characterizes itself as hard charging while demeaning LA as laid back (the popular image of SoCal crystallized by Woody Allen in *Annie Hall*), then SoftTheory is a pointedly ironic term for what we are doing. It allows us to preempt both the European criticisms of theoreticism and the East Coast's condescension towards us as entertainment-addled victims of the spectacle. I'm hoping that a few years down the line, people realize how remarkable the body of work coming out of Southern California is. In addition to Heim's prodigious thinking on VR, Agre's monumental *Red Rock* Eater news service, and Hayles's already renowned *How We Became Post Human*, look for Sobchack's collection *Metamorphing*, and forthcoming volumes from Manovich on the language of new media and Klein on scripted spaces.

GL: We've been talking about institutions in general, but how would you program a digital Bauhaus today, what would it look like if you were to open such a school?

PL: I hope it would look like the department I'm already in. The Graduate Program in Media Design at Art Center College of Design develops professional design practice in the context of diverse media technologies. We investigate interactive design theory, tools, user experience, and cultural context. While developing core design competencies, we try to be flexible enough so that the curriculum responds to evolution in the field and prepares students for careers of continuing innovation. It is a two year program. During the first year, students engage with the history and theory of new media in seminars, hone their production skills in studios, learn directly from visiting designers and artists, and devote a large percentage of their time to the Super Studio, a team-oriented group project. During the second year, the seminars and studios are devoted to more specific issues that dovetail with the students' own research interests. The Super Studio serves as both preparation and model for the student's individual master's project, facilitating a connection between group and personal work. I'd like to think that the students will be able to distinguish themselves as practitioners, visionaries, entrepreneurs, and even design intellectuals. That's what we've been building towards for the past five years, in fits and starts. One of my contributions is to try to keep the enthusiasm flowing.

GL: How would you summarize your approach, then?

PL: In the end, what I try to do in my classes, in writings like *S2G*, and through public discourses like mediawork, is to combine the object and artist specific discourses we inherit from the criticism and history of

art with the more systemic analyses that developed in the study of media like film and television. When I was a kid, I read a series of tall tales about a small town boy named Homer Price. In one story, a nefarious con man came to Centerburg to sell an invisible powder that when sprinkled on anything made it "ever so much more so" whatever you liked about it. Donuts would taste ever so much more so like donuts, bikes would ride ever so much more so like bikes, etc. (I was too young at the time to think about its immediate application to sex, but that's another story). I always loved that powder, even though, or perhaps precisely because, it was bogus. Paul Foss, the publisher of art/text, has said that there is an underlying theme of faith to my "User" columns: faith in art, faith in faith, faith in something, even if as ineffable as the invisible powder. Overall, my work runs counter to the nostalgia of both left and right. I prefer to spend my critical capital figuring out what makes right now so compelling. I am forever in search of the strategies, media and artists who will make what I think of as our future/present "ever so much more so."

Peter Lunenfeld, Snip to Grid, MIT Press, 2000

58.1

Re: <nettime> Interview with Peter Lunenfeld
From: richard barbrook
To: nettime-l@bbs.thing.net
Date: Tue, 8 Aug 2000 21:43:41 -0400

Hiya,

Just to clear up a misunderstanding:

>When Richard Barbrook and
 >Andy Cameron wrote "The Californian Ideology,"
 >for some of us who were working here, the tone of the
 >article rankled: "So far, the Californians have proved to be better at
 >making virtual machines than social analyses." This is a typical European
 >attitude, the New World makes, the Old World thinks.

This is *not* what the sentence means. What it really says is that the New World makes good things and thinks lazy thoughts.

Funnily enough, 'The Californian Ideology' was primarily inspired by our annoyance at the way that the Old World thinks about the Net whatever the New World thinks. Look at the uncritical reception given over here to 'Wired' in '95 - and to Manuel Castells today...

Later,

Richard

58.2

Re: <nettime> Interview with Peter Lunenfeld
From: Peter Lunenfeld
To: nettime-l@bbs.thing.net
Date: Wed, 09 Aug 2000 00:26:28 -0700

Dear Richard --

There was no misunderstanding to clear up. In fact, your rephrasing, "the New World makes good things and thinks lazy thoughts," rankles even more than the original.

It should come as no surprise that some of the earliest critiques of 'West Coast techno-libertarianism originated cheek to jowl with the hype. Take "Teenage Mutant Ninja Hackers: Reading Mondo 2000" by Vivien Sobchack. Sobchack originated this dead-on dissection of "optimistic cynicism" and

"the ambivalence of monoid desire" as a short piece for Artforum in 1991 while she was still living in Santa Cruz, and then expanded it for Mark Dery's Flame Wars in 1993, after she had moved to L.A. So, don't blame California (much less the whole of the New World) if too many Europeans took WIRED at face value. "The New World: Thinking rigorous thoughts since 1776."

Yours --

Peter

58.3

Re: <nettime> Interview with Peter Lunenfeld
From: Jeffrey Fisher
To: nettime-l@bbs.thing.net
Date: Wed, 09 Aug 2000 13:05:37 -0500

now that we've addressed taking Wired at face value, i'd be curious for the bunch's thoughts on castells...

any takers?

58.4

Re: <nettime> Interview with Peter Lunenfeld
From: Doug Henwood
To: nettime-l@bbs.thing.net
Date: Wed, 9 Aug 2000 14:09:22 -0400

richard barbrook wrote:

>Funnily enough, 'The Californian Ideology' was primarily inspired by our
 >annoyance at the way that the Old World thinks about the Net whatever the
 >New World thinks. Look at the uncritical reception given over here to
 >'Wired' in '95 - and to Manuel Castells today...

Since Castells strikes me as a bit of a fraud, could you expand on this?

59.0

<nettime> Interview with Catharine Lumby
From: geert lovink
To: nettime-l@bbs.thing.net
Date: Wed, 30 Aug 2000 09:10:14 +1000

"The Dichotomy of Pleasure and Power is Too Simple"
 Critiques on Contemporary Media Moralism
 An Interview with Catharine Lumby
 By Geert Lovink

The Australian cultural commentator Catharine Lumby is one of those rare academic scholars, equipped with the ability to make theory accessible to a broad audience without simplifying or losing any of the points she wants to make. Passionate of the Differences, weary of the Homogeneous. Besides her work as a journalist she published two books, "Bad Girls" from 1997 deals with media, sex and feminism in the nineties and critiques the moral stand of some feminists in their unholy alliance with conservative

censors. She explains why feminists need porn and calls for an active engagement of women in all issues related to both old and new media. Women should no longer take the position of the outsiders. They are inside and should deal with that new position, so Lumby. "Gotcha, Life in a Tabloid World", which appeared in 1999 was partly written in New York and digs into cases such as the O. J. Simpson, the Clinton-Lewinsky scandal, the death of princess Diana again from an engaged, amoral position. Taking popular culture as it is - both a billion dollar industry and a fractured mirror of society - might be common sense these days. Still, we somehow can't get rid of the same old complaints about vulgar sensationalism which stand for our Sin and decline of civilization in general every time we find ourselves in the middle of a millennial scandal. I visited Catharine Lumby in her office at Sydney University where she was recently appointed as Director of Media and Communication where she was in the middle of her next project, the protective, paternalistic media images of teenage girls.

GL: I suppose it was not your aim with "Gotcha" to convince the general audience to consume tabloid media. They will do that anyway. Is it still necessary to debate with the last remaining intellectuals about the legitimacy of popular media?

CL: The polemics of "Gotcha" is addressed to a group of media commentators who represent the interests and values of middle class educated liberals and their hidden elitist ideas in relation to class. My concerns is the way in which the public broadcasting service (ABC) defines who "the public" is. Do they speak to the long-term unemployed, to women? Do they understand the diversity of publics that make our society? Liberals see all commercial media as irrelevant. They judges these media by standards which they see as universal or neutral. Sometimes commercial media is able to speak to people in a language that is accessible to them, addressing issues that are important in everyday life, that are ignored by elite or quality media. I am very suspicious when anybody claims to speak on behalf of "the public". I began this book because I wanted to investigate my own prejudices, coming from a middle class educated background. We need to bear in mind that many interests and values are colliding, which may be incommensurate. There is no universal position from which to judge the quality of information. I am a pluralist, very interested in diversity, supportive of public broadcasting. Often the liberal model is very authoritarian, paternalistic.

GL: What is the reason why this liberal class in Australia still holds such important power positions within the media?

CL: Australia has a relatively small population (19 million inhabitants, GL). The range of media commentators is rather small too. The baby-boom generation tended to have a smugness about their politics. They are satisfied with themselves, convinced that they are still radicals. In "Bad Girls" I looked at feminism, as a feminist, admitting that feminism has become part of mainstream. It has become an institution. Once something becomes mainstream you cannot assume it remains always radical. For me feminism has to be a constant questioning. Some of the more prominent senior feminists in Australia don't recognize that they have power themselves. Admitting this would undermine their position. Some members of this generation are so convinced that they are always radical that new ideas, from new generations are easily dismissed. With others from my age, I am in my late thirties, I find that is very difficult to even have a debate about these things. You must be aligned with the right if you are dare to disagree with the old left. Speaking positions in the media and the knowledge and cultural industries became quickly occupied and the baby-boom generation hung up to these jobs. Sometimes it is that simple. For younger generations there is no such a thing as a secure job, with a secure speaking position. They are forced to work in-between academia and the media, or in-between the mainstream and alternative media. There is much more flexibility and a tendency to see power as contingent and relational, not as something you unconsciously inhabit.

GL: Let's move to the tabloid world. In "Gotcha" you looking into four cases, Diana, Clinton, O.J. Simpson and Pauline Hanson, the Australian populist right wing politician. Have you noticed any developments on that front over the last decade?

CL: When I am use this word "tabloidization" I only looked into broad shifts within mainstream news and current affairs media, both in content, the formal shifts such as the sheer competition to attract audiences and the collapse of entertainment and information. These shifts have been intensifying since the eighties due to global capital flows and technological changes. Apart from ethical considerations there are also positive sides to these scandals. The O.J. Simpson case is sometimes dismissed as just a voyeuristic story about a terrible killing. Why do we have a year of coverage of this on CNN? Hang on. This is also a very important case about race relations in America, domestic violence, gender politics. It mirrors society on a deeply symbolic level. The verdict itself split the nation. 96 million Americans watched the highlights of that trial. People could see the trial, make up their own minds and act as a jury. 86% of black Americans thought the verdict was fair. Almost an

equivalent amount of whites agreed, which tells you that white and black America are two different countries. All in all an important, iconic event not to be dismissed as non-political voyeurism.

GL: Sensational reporting has been around ever since media were invented. After the Frankfurt School dismissal of popular culture which dominated the seventies, and the Cultural Studies response of active, engaging consumer of the eighties, what position has been developed over the past years?

CL: That dichotomy between power and pleasure, or manipulation and resistance, is too simple. The media sphere is very diffuse and defecated. People don't belong to one demographic and inhabit different audiences at different times. The consumer in the way market research would like to carve people up doesn't make any sense. People are constantly negotiating their personal, social and political identities in and through the media. They are producing, interacting at the same time as they are consuming. It does not make sense anymore to distinguish between the producer and the consumer. Media literacy has grown. A broad understanding of how images and text are being put together that you did not have with television in the sixties or seventies. You can see that in advertisement which targets at youth audiences. Advertisers are very aware how clued in young people are. Media buy people's attention. At the same time, if they were able to do that, Hollywood would never make a bad movie. They spend millions of dollars on market research and continue to have turkeys. The audience remains allusive and does not exist in a mass manipulative form.

GL: Despite numerous attempt to overcome and deconstruct the division between high and low culture, that distinction still is in place.

CL: I think it absolutely is. Not because it is natural. Many people are invested in this distinction. There is a certain level of fear about the rapid changes in popular culture. The other night I did a radio program on ABC, a quality program, and they asked me about television. They had people calling in, and at least three of them began by saying "I don't own a television set, but..." and then they would talk about television. How would they know popular culture being bad for everybody? There is a claim here to have some highbrow taste but in reality, how people negotiate culture in the everyday, these distinctions are increasingly meaningless. It is also class-based. Of course you can see some really bad opera and first class Hollywood films. Not all European films with subtitles are good. It all becomes laughable.

GL: Internet has come out of its stage of infancy and hype and is rapidly becoming a mass medium. Do you see possibilities for the Net to develop itself in an interesting way or will it go through the usual phases of corporatization, like all other media?

CL: The Internet is offering more possibilities for alternative spaces. Because of the rise in media literacy the issue of government control is being debated on such a higher level. Look at the Microsoft case and the level of suspicion amongst users it is causing. As governments and large commercial entities take over or dominate spaces on the Internet, there is still always a possibility for new spaces opening up. It is rhizomatic, in that sense. There are structural reasons to be more optimistic. A little movement in one part of the Internet can force public recognition on a much broader level. You don't have to be able to produce a glossy magazine or a documentary to make some public space.

GL: Despite all this we can see a "tabloidization" of the World Wide Web happening, as we speak. It is an ideal medium for rumors of any sort. Would a code of conduct make any sense in this context or should we just except the fact that all information on the Net is potentially unreliable?

CL: We need to rethink ethics. What might an ethics for this diverse media sphere look like? It would have to radically critique the liberal concept of ethics which is about imposing an code. This is right and this is wrong. My politics are probably radically democratic. Any attempt to regulate this sphere I would like to come from the grassroots up. We need to give citizens and media consumers access to inexpensive forums where they can have their concerns about the media expressed, like invasion of privacy and unfair reporting. A system of simply fining media organizations does not work very well. What is required is a forum where consumers can negotiate with producers. The sanction would be publicity. Mainstream media often pretends it is outside society, that it is not a powerful institution. It does influence events and people's lives and so not merely reporting. We are dealing here with powerful institutions which need to be under permanent scrutiny. The European inquisitorial model, where you look at things case by case is better than the Anglo-Saxon model which is about an abstract code that you apply. Right across the Western world consumer groups have these concerns. We saw the anger at the media, after the death of Princess Diana. The journalist is the evil person now and has replaced the Russian in popular culture. It needs to be a flexible system of conciliation, bringing parties together, and this includes the Web.

GL: Where do you stand in the debate about taboos? If there is a taboo, it needs to be broken, reported about, displayed, at any cost. Some critics have started to question this blind response and long for a moral climate in which society can protect, and care, its own taboos, against the inherent tendency to break them.

CL: There is no issue that should not be examined. There is always the question of context. There is no absolute line. It is always a negotiation, the balance between public and private interest. Unethical reporting can escape any code. I don't have some fantasy that we could prevent the abuse, also because technologies to spy on people have exploded in such a way. You could be anarchistic and say that anyone can publish anything. That's fine for the Net. My concerns are more targeted towards large media corporations. For instance when you have unbalanced reporting in a situation of war or geo-political conflict, it would be good to have an international body, a forum where people could be heard. If you look at CNN, on many occasions people have raised the question: What is the other side of this?

GL: The trend of media reporting on media is on the increase. But that's not exactly what you mean.

The programs we have here in Australia, like "Mediawatch", are grounded in traditional, liberal journalism. They look for spelling errors. Journalism has been largely unreflective about its own practice. Objective reporting is given as a given value, rather than a concept that was invented in the twentieth century. In some sense investigative journalism can be seen as the highest form, like Watergate. There is an interesting similarity to tabloid reporting on the private lives of celebrities. Both forms can serve the community well. When I used to work inside parliament as a journalist, I was struck by how stories were put together there, very much like gossip. There would be a rumor, you would call someone to confirm it, they would deny it, but talk to you off the record, thereby adding gossip to gossip. Mostly it is about who likes who. Still, this information is regarded as very important. If you would use the same techniques to bring news about Pamela Anderson's marriage breakdown, it would be seen as the worst form of reporting. The distinctions between high and lowbrow are artificial. They have more in common than recognized. There is a gendered split between trivial and important and what matters to people.

GL: Would you be in favor of unrevealing the edutainment industry, reversing the infotainment paradigm, into serious information on the one, and true entertainment on the other hand? Or should we further intensify, radicalize concepts like reality TV?

CL: The latter. You can't pull anything back in this rapidly changing environment. It is much more interesting to radicalize media concepts. We are still in a transitional period. Television and even radio have been influenced by the model of printing press. Maybe I am too much of an optimist. I think we heading somewhere much more interesting with multi-channeling and the collusion of the professional and the amateur, the public and the private, information and entertainment.

GL: Media and communication studies have become the largest departments inside universities. How do you think all these students should be equipped, knowledge wise?

CL: Critical thinking. I am not teaching them what to think. Instead they should be encouraged to want to think, helping them to discover their own curiosity. To recognize that knowledge within universities is just one discourse. There are many points of access to information and ideas. Learn them how to navigate certain discourses and how to speak to different audiences. That's a question of genre and rhetoric. This should be based on a broad humanities education. And perhaps a familiarity with sciences too. You want to equip people for lifelong learning. The information revolution and the intellectual flexibility which is demanded of people is increasing exponentially. Rather than training people vocationally to deal with one piece of equipment or another, you want to give them access to broad skills so that they can think visually, able to manipulate words as well as image and sound. Training only for print or television is old media thinking.

GL: How would the new media critic look like? The concept of criticism itself has come under pressure. It has been declared dead by post modernism. It has been associated with cultural pessimism.

CL: If critical thinking is posed from a position of authority, from which to judge, that's very problematic. There is no outside. You hope people will be skeptical, which in the best sense means to question everything, including your speaking position. Being suspicious about everything you see and read. An ungoing skepticism.

GL: Your new research is dealing with youth culture and youth policies.

CL: I am particularly interested in teenage girls. They are a category of people about whom a lot is being said. There is a lot of protective anxiety around them. There is so much said on their behalf but you never hear from them. We hear that they are anorexic, caused by super models and magazines, that they are sexually vulnerable because people want to prey. They are closely monitored in the ways they dress. Despite all this fascination there is this denial that this group has any agency. What is their relationship to this protective discourse and where would we hear the voices of teenage girls? If you simply go out as a media researcher, put them in focus groups and ask them questions, you are replicating the thing you try to get away from. They will tell you what adult researchers want to hear. I don't really buy the idea that any group is voiceless, or powerless.

Catharine Lumby, *Bad Girls*, Allen & Unwin, St. Leonards, 1997

Catharine Lumby, *Gotcha*, Allen & Unwin, St. Leonards, 1999

60.0

<nettime> Interview with Mark Bain

From: mhc

To: nettime-l@bbs.thing.net

Date: Mon, 17 Jul 2000 15:50:35

+1100

Interview with Mark Bain-- by Molly Hankwitz and David Cox
January 2000

Jan 3, 2000

Artists' Television Access, San Francisco CA

MH: Can you talk about the origins of your work and key ideological determinants that lead you to proceed with a body of work looking at resonance and sonic waves? I mentioned a project I thought of using the Brooklyn Bridge as a huge sound instrument. It makes a great humming noise if you've ever stood down below it. It really vibrates and hums wonderfully. There seems to be a bit of an interest at the moment in wave theory and notions of transmission of energy and such...is there a reason for that sort of resurgence of interest, do you think?

Bain: It has been a connecting of two different elements in my past, one being, my coming from a family of architects and engineers. I've been around architecture all my life with my grandfather and father and even great grandfather. At the same time, in my youth, working a lot in sound, even playing in bands and things like that. Where those two elements having collided has influenced the work I am doing right now...As far as sound and structures, I have been looking for a certain dynamic that is connected to solid structures and architecture. One of my key interests is looking for a liveliness in stable elements, and, in looking at that, seeing that stable items are essentially not stable, are instable, in fact, so I'm trying to mine these areas --these hidden messages--you might say--of transferring through architecture.

I've developed a multichannel system, about 46 geosensors, that I can plant in different places that are highly sensitive vibration transducers that pick up energy which travels through solid materials, and because solid materials have molecules, the energy travels efficiently so you can really listen to areas from great distances. So when you talk about mic-ing the Brooklyn Bridge, of course, that is possible. I've even thought about doing a whole series of monuments, like doing the Eiffel Tower, doing, you know, the Arc de Triomphe or some other places. Lately I've been doing live mixes, basically running a multichannel array of sensors into a mixing console and doing a live mix to sort of put it together on two channel DAT and then I've also started to work with a DV camcorder and using the audiotracks on that to record audio while recording visually the object from which I am recording the sound. For example, on something like the Eiffel Tower or Brooklyn Bridge, it would probably be interesting to use sensors that have radio beacons or radio transmitters so that I could get far away from the subject, videotape it and mix it at the same time, and still listen to the object...

DC: Your work seems to examine carefully this idea of there being a secret, a hidden meaning a kind of sub-meaning to buildings and architectures and the intervention of time seems to be an influence with your high speed work as well, films like INSTABILITY, where there is this emphasis on events over time and the hidden becoming revealed through scientific means by revealing patterns that would go unnoticed otherwise both sonically, with the buildings, but also visually, with the films and that seems to overlap

a little bit with the culture jammer ethos which seeks to reveal hidden meanings...

Bain: People aren't used to listening to their buildings. They might listen to the inside, or sounds outside spaces, but not to the actual architecture itself, so it is always interesting to get that sound and do something with it and lately I've been doing these projects where the sound is recorded and then installed into other architectures so it's the transference of one architecture's acoustic energy into another's. What is interesting about those projects is that for the most part people have a really hard time dealing with those sounds because they are quite heavy. And that is the strangeness of it. These sounds are very very heavy, low-frequency, and maybe not comfortable. You can have a comfortable space or, for example, the field I recorded in Poland...it was a beautiful, beautiful field with this nice vision of a landscape except the sound underneath was like a heavy trembling, it was almost like a sound of fear, sound of energy, sound of something, kind of crazy.

MH: This phrase of "architerrorism," with which you have referred to your work, is this still a pertinent idea to you, the idea of terrorizing buildings, as in the 'projectiles' project?

MB: For me, the idea of "architerrorism" is interesting in relation to general architecture because, to a certain degree, developers and architects are terrorists in themselves...in the sense that most common people who live in the street or who live in these buildings don't have ownership on the properties, and so the decision to make buildings or to develop areas of cities or towns is really out of their hands. They might have some sort of voting connection to the city or something, but otherwise it's pretty much just "money talks" and for me I have a problem with the fact that that is considered legal and right, yet, some of my projects might be considered "terrorist" so maybe we should sort of flip those definitions.

MH: Hypocritical in that you are doing it for art and who is the real terrorist?

MB: A perfect example of this that is happening right now is Paul Allen who used to be with Microsoft, bought out the Seattle Seahawks, and then he used it in a game with the city. He threatened to pull the Seahawks out of Seattle unless Seattle built him a new stadium. Now Seattle already has a stadium, for football, built in 1976. It's a beautiful structure, actually a structure that my grandfather worked on or built in his firm. So in February, next month, they are going to implode this huge concrete stadium so that they can build a new stadium and to me that is completely absurd.

DC: How does that tie over with some of the events happening recently with the events for example of the WTO in Seattle, with this unwillingness to take lying down the values of big money or big corporations?

MB: I'm not sure how many people from Seattle were actually involved with the WTO. I think a lot of those people were from the outside, from elsewhere, which I think is good--and Seattle is just an area. But with the example of the King Dome, its...uh well...we've been highjacked. Even at the time when they were voting it in. Essentially Paul Allen funded a whole ballot that was off-season voting, in other words voting that didn't take place at the normal time and rallied all the Seahawk fans to go out and vote for this amendment to keep the Seahawks in Seattle thus to demolish the old stadium.

MH: So the politics of architecture and urban planning are very closely linked to arguments related to public and private, and where those interstitial lines overlap. Your work is very much about that in a sense, the public and private, those kind of marginal borders areas.

MB: Yes, I think so.

DC: So what is going on with your work now, especially the issue of the retrieval of artifacts. I remember when we visited you in Boston last year and you showing us your collection of sort of retrieved, found seismic paraphernalia from MIT.
Bain: Scientific debris.

DC: Is that hunter-gatherer impulse still at work? And how?

MB: That's a certain archeology of technology that has to be considered. There is a strange wastage out there of technology where there is a certain time-frame where things are new and they have to be new and all the old gear gets thrown out even it works perfectly well and that's very common. I see that wastage and there should be something done with that.

DC: And do the Dutch sympathize with this?

Bain: Yes, I think they do but the problem with Holland is it's just too darn clean! There aren't as many scraps to be had. It's a lot better coming over

here to the States. In fact I've done projects in Holland and have had to come to the States to actually get my materials and ship them back.

DC: Is that because America is more wasteful or because it's not as good at being clean? I mean what's going on culturally there, as you see it.

Bain: Its larger, more industrial. There is more money here, more technology,

MH: So who is influencing your work now? Who is stimulating your work? Julia Scher?

MB: She's a friend of mine and she certainly does some interesting stuff with her surveillance installations. She's more of a personal influence. Other people more: Matt Mullican, Gordon Matta-Clark, of course, the Dadaists. Right now it's interesting because there is a certain trend I'm noticing of artists working in architecture as a sort of vehicle working within or against or some how involved with art and architecture and its influence.

DC: What about the Situationist International and Constant and the idea of the destruction of the derive and playfulness? Are these ideas that you are familiar with and which resonate in your work?

MB: Well, certainly play and the idea of taking back a certain amount of energy out of your city and the derive also of going through spaces. There was quite a nice show at the Witt deWitt in Rotterdam last year, of all of Constant's work. He was Dutch. That was quite amazing to look at that work in one place.

MH: Amsterdam had quite a lot to do with the Cobra movement and the development of new ideas about the role of architecture in a more open-minded kind of society where commerce was less the defining paradigm.

MB: Of course Holland is a strange place architecturally anyway; it's all reclaimed land. There's this fear of water in a sense or there's always this idea they are below sea level.

DC: They are always keeping water at bay. The dykes and such.

MB: Yes, for example I was involved in a show at De Appel in Amsterdam called 'An Architecture' and that involved installing 4 mechanical oscillators into a non-loadbearing wall that was acting basically as a diaphragm. When I activated it it was pumping infrasonic air throughout the whole building--this is a 3-4 story building--and that was extremely effective but the problem with Amsterdam is that all the buildings are connected side by side and so the neighbors complained that objects in their living room were moving around on their tables...

MH: Spirits at work! (ha)

Bain: (ha) ...so then they called the environmental police who shut down my project. It was only open for one day at the opening and then was shut down.

DC: What's happening in the future. What major projects are you getting ready for now?

MB: Now, I'm working on an interesting project which will be at Expo 2000 at Hannover. Its nice because it involves enough funding that I can do a creative project. Its going to involve robotic lighting systems and architectural spaces using just light and shadow influenced by Moholy-Nagy early Light-Space Modulator. I'm collaborating with my brother John, and we will be working with off-the-shelf robotic lighting units that they use in theaters and clubs and things, and basically going into the guts of these things and reworking them completely.

DC: I saw a copy, I think, of the Light-Space Modulator at the Bauhaus Museum in Berlin.

MB: The original one is at Harvard, so if you ever get the chance to see it...(hee)

MH: Moholy-Nagy is obviously interested in what happens when you automate the abstract collision of light on surfaces and the kind of patterns that result from the mechanization of the direction of natural forces which I suppose is also, the tendency of Dada to invoke, shall we say, the latent forces at play either in pictures before they're cut up and stuck together or in the natural world before it is mediated by technology. So are we still in the Dada period and is it going to continue well into the new millennium?

MB: It still feeds into a lot especially some of the New Conceptualist work. The Light-Space Modulator has always been considered as the object and what's interesting about that is that Moholy-Nagy never really

considered it as the object. He looked at it as what was happening with the light, patterns on the wall, in the space itself. That's what I'm interested in completely.

MH: People tend to look at your resonating motors and that's not really the work, it's the effect of the work, isn't it?

MB: Yes, it's terrible especially for my documentation. It's completely difficult to do documentation except for my recordings because if you put it on slide all you see are the small motors or in the installations you might see large cracks, a cracked wall which I've had in one project, or at one point I had a floor that collapsed as a result of these devices. On another project I'm using one of these machines that is one of these things, a Stairclimber for old people to go up their stairs. I've installed this machine in my studio where I have a large window in the space that is maybe about 6 ft. high meters up and I built a 6 meter beam at an incline that's shoved through this window so what you do is ride this chair outside the architecture...

DC & MH: Great. (hee, hee)

Bain: You pass the envelope of the wall, and then outside my studio is this non-used space, like this garden, no one is back there, all this grass with a nice view of the canal. I essentially got selfish and built the chair for myself --it's a way to add a new space to your building--so that I could go outside and read or have coffee or something like that.

MH: Where the most sympathetic areas of the world for your work? Is it Japan, or?

Bain: Well, when I was doing the project at De Apple there was a curatorial program of about 5 people and one of the people was this Japanese woman who was terrified of my work. She was scared shitless about my work. She thought I was going to bring the building down. She was one person who didn't want me to be involved in that show, Japan yeah, maybe it will be a strange fascination for them but certainly being in Europe, I certainly get more support and openness for my ideas and because of that exposure, then I can bounce back to the States and there is increasing interest in my work here, so that's good.

DC & MH: We should be winding it up now. Thanks. (smiles)

Bain: Thanks.

61.0

<nettime> Interview with Kodwo Eshun

From: geert lovink

To: nettime-l@bbs.thing.net

Date: Tue, 25 Jul 2000 11:15:17

+0200

First published in the Online Magazine Telepolis:
<http://www.heise.de/tp/english/inhalt/co/6902/1.html>
German translation: <http://www.heise.de/tp/deutsch/special/med/6901/1.html>

"Everything was to be done. All the adventures are still there."

A Speculative Dialogue with Kodwo Eshun
By Geert

Reading Kodwo Eshun's sonic fiction debut "More brilliant than the sun" is a hallucinating, addictive experience. For months, I carried this theory bible on me, inhaling sentence after sentence. As a DJ and music critic, Eshun speaks in record tracks. Sitting on the oblique, waving designer floor of Rotterdam's V2 medialab, the following dialogue did not focus on Eshun's thesis of electronic black music as science fiction. Rather, we were investigating the genre of speculative thought. My experiences with this particular text mode as a member of the Foundation for the Advancement of Illegal Knowledge (adilkno/bilwet) had shown how bewildering yet invigorating it is to go beyond fixed definitions and interpretations. Ignore the academic mind police, journalistic codes and the postmodern Zeigist. Concepts can freely and very precisely be pushed, stretched, reversed, blurred, recombined, negated, mutated. What are the rules of the intensive textual explorations? Certainly not all bids are successful. Theory craze can turn into paranoia, disgust, intellectual exhaustion. It is possible to misread the signs of the time in search of the right mix of cultural artifacts and turn cynical as a misunderstood genius. One gets

easily lost on the wide planes of immanence. Obviously, a brilliant concept can as well turn you into a millionaire, pop star, or at least a celebrity inventor.

For a while speculative thought and the rise of new media had been a productive couple. In September 1999, when this interview with recorded, I felt that this historical situation, the "short summer of the Internet", had already come to a close. Kodwo Eshun's golden days of techno, drum 'n' bass, drugs and psychedelic theory, Deleuze and Guattari and cybernetics must have been revealed to him around that same period, in the mid-to late nineties. Kodwo was still under the spell of it. We both felt that the primal energy was there. One just has to tap into it, no matter what the historical weather forecast said. To me, negative thinking and speculative thought were allies. The "alien" pole and engagement of the critic in the everyday both move away from the ritualized phrases of today's advertisement and PR discourse. Speculative thought heads way beyond today's visionary - and is much more risky. Rather than promoting linear growth scenarios, radical models for unlikely futures are being assembled. The game with ideas is all yours. But what are its rules?

GL: Where in your biography would you trace the origins of speculative thought?

KE: One of the key inputs is McLuhan. There is an interview he gave in 1968 called "Hot and Cool". Here I realized that McLuhan had anticipated my project. He was saying that the extraction of concepts from any field demands that these concepts be used as probes in order to get into a possibility space. Not to contextualize and historicize, tracing the archeology of concepts, where they come from, which is what academics are trained to do. Often it helps if the concept is quite empty. McLuhan was really fascinated by this.

It works well with science fiction, specifically J.G. Ballard. Science fiction as theory on fast forward. In Ballard's theory fiction, especially his "Atrocity Exhibition" in 1970, and "Myths of the Near Future", his trilogy "Crash", "Concrete Islands" and "High Rise" and in lots of his essays you have a particular obsessive figure who is trying to work out and stage a particular project: WW III, or the assassination of JFK and Malcolm X all over again. In order to do that they are forced to go out and construct a theory kit. Take for example a painting of Max Ernst, which will then have an aggressively speculative meaning and function, which will then lead you into a new space time. On the other side you have the scientist, who using speculative analysis to understand the anti-hero's speculative projects. Here we have two levels of speculation, embedded inside fiction. The other thing is that Ballard is doing a science fiction of the next minutes. He drops away the Star Wars space opera, with its galactic and robotic elements. What you are left with is a science fiction of nine minutes from now, the technology of plastics, the pill. He is drawing a zodiac of the present.

We have the following: speculative theory embedded in science fiction, science fiction re-interpreted as an analysis of the ongoing present. Add that to McLuhan's idea of extracting concepts and using them as probes to get to somewhere new. Once I had found these aspects I became more conscious in applying them to sonic concepts which composers and musicians would adopt. Often they would not make programmatic statements. The concepts would rather be buried in track titles or within an album cover. You would be able to see it, but they would be compressed, abbreviated, and I wanted to unstuff them.

One of the key elements I took from Deleuze and Guattari's "Mille Plateaux" was that philosophy should be reconstituted as concept manufacture. Philosophy - Heidegger, Hegel, Merleau Ponty, Lacan - always gave me a headache because it was imponderable. Content manufacture made it more like being an electrician of thinking, trying to find circuit diagrams of the present. D&G were so brilliant when they said: we can't help it if Proust tells us as much how space time works as Einstein does. We can't help it if Henry Miller tell us as much about desire works as Freud does. The theory fiction border is utterly permutable.

These ideas came to me in 1994-96, when I met Nick Land, Sadie Plant, and her PhD students Mark Fisher, Steve Goodman, Suzanne Livingston at Warwick's Cybernetic Culture Research Unit. We were all working on the same thing, the permeable membrane between certain concepts, embedded in science fiction, wanting to radicalize certain aspects of Haraway's Cyborg Manifesto. We got a particular boost from music. Sonically, drum 'n' bass meant that we left the song far behind. There was new music coming out every week and this obliged you to come up with a conceptual apparatus which was totally post-human.

We were fascinated by the way in which rhythm had taken over. In the seventies it was the guitarist who was the lead figure. In the nineties it was the synthesizer. And in the nineties it was the drummer. If you imagine a sonic triangle, with the singer in front, with guitarist and drummer on each corner. In the nineties the drummer had moved to the front, and both the

singer and guitarist had gone. It was not even a human drummer. It was the evolution of rhythm as information, from the drum kit, to the sampler, to the virtual studio, going from a mechanization to a virtualization and complication of rhythm. This meant that we could break with the tendency within experimental music, where the further you would get into it, the rhythm would drop away, rewritten into ambience and timbre. Listening to drum 'n'bass meant that it would not necessarily be that way. Rather the other way: you would go further into hyper rhythm. Once we did that it gave us the confidence to use twentieth century sonic concepts, use Stockhausen and Cage and reject their conclusion. Drum 'n' bass was using so much remixology. Key drum 'n' bass tracks were often remixes of previous tracks. All around us people were so sober, so heavy and moral, which used to depress us. We found that we could use all this material as speculative playground and have an adventure of concepts.

I was really pleased to find an old essay by Sylvère Lotringer which explained how they wanted people to use *Semiotexte* books for speculative acceleration. Instead, people started using these text to prove their moral superiority, saying "You are wrong, you have misunderstood Foucault." They used theory for prestige, to block speculation. That is why so many artists used to resent theory. You would get these lame pieces, somebody trying to apply Heidegger to Parliament-Funkadelic because they had seen the word "ontology" on a cover, instead of taking Parliament to read Heidegger. They always did it the other way round. Theory wasn't being used to pluralize, to see that there was theory everywhere you looked, and everywhere you listened.

When painters paint, they are theorizing immanently in the field of paint. Sonically, when you compose, you are theorizing tonally. That was a key breakthrough. When I wrote my book it did not have to be historical. It could be a sonology of history, it did not have to be contextualization of sound. It could be an audio-social analysis of particular vectors. Sound could become the generative principle, could be cosmo-genetic, generate its own life forms, its own worldview, its own world audition. That's still the key break between my book and most cultural studies analyses. They still have not understood that sonology is generative in and of itself. Like every field is. Every material force can generate its own form.

I was really inspired by the Futurists and Marinetti. For ten years I only read critiques of the Futurists, saying they were fascists. In fact, they were the first media theorists of the twentieth century. They were amazed by X-rays, by artificial light and lamps, out in the street, by new camera's and photography. They just wanted to explore how new technologies broke up the solidity of the organism and involved lines of force. Futurism, supremacism and constructivism were the science-fiction of the first machine age. The fantastic adventures of the early modernists, from Tatlin to Malevich. Machines, media and art thinking were one and the same. Some artists are just extremely good theorists. Still hard to find, this material. Go and look for the essays of El Lissitzky. The same counts for the speculative writings of the photographers Robert Smithson and Gordon Matta-Clark. I realized that Barthes never had an academic degree. And why McLuhan used to structure his ideas with number or the alphabet, not be bored to death by the academic obligation to seriousness.

GL: Speculative acceleration, in my experience, can go two ways. The one is going further and further into innerspace, exploring the spaces within spaces. Opposite to this movement is a speculative thought which wants to go out, towards the utopian, the Alien.

KE: The first move towards innerspace is the microscopic analysis. It scales right down from the imaginary sound worlds that a record generates in your head towards particular figures within that world. If you talk to people, this is what they are really fascinated by: The sense that all these sonic life forms are crossing from the world of the records into the world of your head. When you put on headphones the functional expansion of your listen capacity your brain grows to the seize of the universe. R Murray Schaefer, the inventor of terms such as soundscape and schizophonic, talks about headphones as a headspace which is not geographical but expansive. Both moves--towards the inside and outside--are endless.

The drive towards the utopian and the alien works really strongly. I wanted to break with the compulsory pessimism at the time. During my cultural studies period I used to work on authors such as Franz Fanon, Edward Said, Homi Bhabha. The premis was: because social relations in capitalism are bleak this sets the parameters of our thought. I did not see why this was the case. I felt all thought was being hemmed in, and locked, at certain point. It allowed a fatalism, where the more blocked and frustrated the thought was, the more there was some strange kind of dignity. There was this nobility in pessimism and failure. Then I read D&Gs "Anti-Oedipus", and Foucault who said: "Do not think you have to be sad in order to militant."

GL: At what point do you think a concept can hit reality and be transformed into material practice? Speculative thought can easily drift away and become irrelevant. I find it fascinating, almost addictive, to see concepts being implemented into software, network architectures, artworks, living

discourses. How do you think it is possible, to get from the level of the individual author, like you and me, onto a level of more complex organization, to jump from individual subjectivity to a level where discourse gets materialized and hardwired, where it gets written into software and networks?

KE: Once I left Warwick University I went abroad, to Vienna in 1996, meeting Berlin people, Paul D. Miller in New York, reading Erik Davis from the westcoast, getting in contact with *Nomadsland* magazine from Paris. I realized that there are several people with a similar structural position, who had left academia, infiltrating pop cultural spaces. They did not footnote their work and refused to contextualize their work. I wasn't alone. There were sectors in every city who were moving along similar tendencies.

GL: We believe that theory can explore unknown land and does not have to reduce its task to recite other people's work. It has a certain avant-garde position in it, a sense of anticipation. I do not feel ashamed by this, despite all the criticisms and the fact that the avant-garde has been declared dead at so many occasions.

KE: I have given up listening to people saying all adventures are over, all heroism is done, we are all born too late and have got no options but to sit around and recombine the forms of other, greater people than we are. How many years I have heard this! The grand narratives are all done. There is nothing left to do. It is always told in our own good fortune. Once I started meeting Sadie Plant and Nic Land at CCRU I realized this wasn't at all the case. Everything was to be done. All the adventures are still there. Sadie Plant's "Zeros and Ones" is a heroic book with a massive scope. It crossed centuries, it generalizes wildly, it is rigorous, but it is also gigantic. Sadie rejects all metaphors, nothing is like. Everything is scale, can be on the one hand microscopic, and totally macro as well. Everything can be molecular and molar.

I felt I was on the same side with all these people who have a common enemy in the delibidinizers, the boring critics who take a sonic event and drain it, for example by reducing the music to the social crowds it attracts. Fat Boy Slim thus becomes students' music. Instead we should see a formal analysis as a first stage of rethinking the social. Phase one was criticizing everything. Phase two was writing, being the hermit. Hiding away, refusing the phone calls, the trips, the jobs. Phase three is now, travelling, the network, when you realize that a book will never bring you any money. It is all about the communication vectors which a book makes possible. My next book will be an afro-futurist anthology with a historical section, with Samuel Buttlir (The Book of the Machines) to McLuhan and some of the composers. The second part will start with David Toop and Greg Tate and will travel through Belgium, Germany and France, Holland, the east- and westcoast. It will show the spread of concepts, the linking of science fiction and sound, sonic fiction. Afro-futurism as a transversal tendency running through popular culture, acting to destabilize what people thought black identity was, what pop identity and culture identity were. There was not only a compulsory pessimism in theory when I started. There was also a compulsory ghetto-centricity of black popular culture. Always this hermeneutics of the street.

GL: The identification of, let's say, German kids with gangsta rap has proven to be a trap.

KE: We could reject this and travel on totally different vectors. I wanted to make what started in Sun Ra as a vector. It was important to destroy the previous, like all avant-garde does and to move forward where black identity is intermittent and lazy, often non existent, nullified. This led me towards Identity as intermittent fluctuation, the epiphenomenon of convergent processes in the body. Identity and consciousness aren't top-down. Artificial intelligence always started with modeling the world. Artificial life instead started from local tendencies, like a small muscle, and several of them combined together make the intelligence of the leg. Identity only arrives later, as communication amongst motor systems. In this way you can get away for the centralized approach which is only crippling and just leads to dead ends. This is where robotics becomes so fascinating. If you see a Hollywood film from the forties, the only role an Afro-American would have is that of an elevator person, the servant. Then read Norbert Wiener from the same period, saying that robots are the precise automatic equivalent of slave labor. Then I realized why all these voices in machines are women's voices, because women used to do all these jobs. I really like Sadie Plant's parallel of women and machines. The rise of automated systems frees women from these drugged roles.

GL: Instead of the writer offering some form of compensation, leaning towards a humanist position, and make sense of the world as it self, theory should try to imagine the impossible and transcend from the world of possible connections. Do you think this is favorable option?

KE: Ballard said that the writer should access inconceivable alienations. People do not know what they want until they are presented with it. Nobody knows what they desire. There is a machine, but it takes the form of book.

You know books are boring. Still, when you open my book it says at the top: "Discontents". The writer is admitting right upfront his irritation, impatience and restlessness.

GL: I have experienced cycles in speculative thought, of discovery and excitement, travelling further and further, until you reach a moment of realization (or not). The concept then dies, fades away, loses its magic, and start to feel worn out. In certain cases, speculative thought is being developed in complete isolation. It is even likely that these journeys towards the end of theory are undertaken in uncontemporary circumstances. Though the hermit position is not always a voluntarily one. Forms of criticism which are engaging, searching for new languages and aesthetics, could be a way out. In your experience, how are speculation and criticism related?

KE: Everywhere around you, the death of critique becomes visible. But critique and criticism are not the same. In my case I started to connect music with art and science fiction. Then you start realizing they are already connected and social disciplinary apparatuses are at work to separate them. Once you see that they are connected, the effort stops to bridge them. You stop being reactive. It turns around. That's when scale becomes more important than analogy or metaphor. You start thinking how across scale and materials general processes emerge which you can see and follow. That's when cybernetics start to become more important. You want to be specific generalist. At a certain point you want to be maximalist. Think of that strange rectangular material in a recent work of the Berlin company Art&Com. Or the typographer David Carson with his giant word objects, which as these twisting 3D forms. I also like the hyper architecture of Lars Spuybroek with its non-Euclidean geometry. The Guggenheim Museum in Bilbao is only a start. In ten years more and more things will use spine vectors. That is why the futurists and constructivists are so useful. They tried to extend the immanent processes which their medium suggested to them, which was coined at a moment of extreme mutation. The digital artists I worked with, all try to understand the psycho-geography and what computer networks are doing to location, topology and place. Where they are when they are on-line and what happens when they go off-line.

GL: That's when concepts start to become functionality and are not just anymore idea, ideology or fashion.

KE: I started noticing how many neologisms were used in hyper architecture. I counted so many of them! All these architects were obliged to introduce neologisms, to carve out this space they are working in. William Gibson's idea that neologism is the primal act of pop poetics. It is the first phase of concept manufacture, which depends on immanent analysis of the forms of the medium you are in. Since this medium is the process of extreme change, this puts pressure on your language. I love the idea that digitization does not stop at the screen. Concept manufacture on the one hand is an indulgence of the intellect, on the other an absolute necessity. Everything is being digitally mutated. And all the descriptions are obliged to change as well.

GL: Let us look a bit closer at the moment where concepts, distracted from the speculative mind are out, and get transformed due to exposure to the outside. Now in my view some of these transformations are successful, whereas others fail. Like what you said during the talk you gave, here in V2: men find it more difficult to transform compared to women. Could we say the same about the art of metamorphosis onto higher cyborgian stages? Could we speak of failed transformations and successful attempts to become cyborgs?

KE: One is always inside mutation and certain ways of understanding are more useful than others. In the world of music the mutation has now moved in R&B and garage. A lot of ideas which were useful in jungle are of no use anymore. That is why in the talk I gave here I used terms I would never have used two or three years ago: intimacy and love. That is, intimacy inside the machine. Now all the energy in pop culture has moved there. That is the risk of the new. I would not say failure. It is more liveliness. Concepts which take the temperature of thought, and those which lag behind processes. New music demands new immanent analysis. Concepts have to live as much as the culture they are accelerating, or complicating. I would not say that have to be in a state of permanent revolution. Not failure or success. It is more rates of quickness and intensification. You want concepts to amplify states of mind, mood vectors. Opening up a possibility space which music suggests but never explicates.

Dance music is so covert. Everything is so buried in the song. If you make an interview with musicians they won't tell you anything. They will speak about their personality and keep the sound world totally mysterious. Pop music is a public secrecy. This is opposite to the world of classical music where they will tell you everything about the music, its structure, and tell you nothing about themselves.

GL: There are experiments with Internet radio. MP3 suddenly became big. These developments tend to focus on distribution, not on production. How could we imagine networked music? Most musicians, in my view, still work under the conditions of Bach and Mozart. They act like the individual

genius, compose a work offline and then dump it online, if they use Internet at all. Can we envision a production of music which is situated within computer networks?

KE: This is all true. Say, you go to an MP3 site and there are between 3000-8000 tracks, sitting there to be accessed. The question then becomes which site attracts you, draws you. So far MP3 is only threatening the middle range apparatus of the music industry. You can now have websites which act as virtual record labels and virtual studios, an entire strata of musical structures. It has not happened so far that the network is seen as the starting point of music. Even on the Net it is mainly Sony and other big record companies you hear about. It is only when their bulk starts to become a problem, and their massiveness turns into a flaw that the micro sites of post-media initiatives will start to appear on the radar. So far nobody knows they are there, until you are there, with them. What is disappointing to me about net.radio is that its sonic artifacts are not more radical than the music generated off-line. That is why I do touch the MP3 topic. Instead I would rather focus on something like Earshot (www.deepdisc.com/earshot), which is simultaneously a search engine and an audio interface, combing the sound files the search engine pulls down.

GL: Apart from MP3 databases, there are free radios and webmasters jamming together and clubs connecting other clubs. What do expect from these online events?

KE: Can you download the parameters of emotion and affect that make a club? It is the sound of music travelling through bodies, the entire affective convergence which makes a club. There was an event I went to in 1996, Digital Diaspora, with Scanner in the ICA in London and DJ Spooky at The Kitchen in New York.

GL: But that's already much too public. The pressure of representation in such a setting is huge. I think such linkages can only succeed in an informal atmosphere of freedom and relaxation. We have the technology now to cut out mediators such as record labels, shops and magazines and get in direct contact with each other, on a global level. Mediation is becoming a distraction, dominated by large, controlled portals which will try to monopolize live events.

KE: You could be right. The failure of linked project so far has been that things happen on a screen and then everybody is watching them. At some stage we will get music that amplifies the sound of the network. Soon we will witness the birth of an immanent Net sound which is produced and distributed within the networks. I got online only in 1998 and I turned this lateness into my advantage. Old media love the backlash of the Internet which is happening at the moment. Everybody gets caught in this fascination for rejection of no more online, back to the street, to drugs and sex. Under the radar of this fascination a net-based music culture could come into existence. Both the doom and boom aspect of the Net are over. Once they both collapse you get something else. Still, I feel this lack because it is still not there yet. Net theorists are hoping too much for something to come out of MP3, but nothing is happening. Some evolutions happen when people give up on things. It is when you give up on breakbeats, that's when drum 'n bass happens and nobody notices it. Hip-hop is dead. That is when you get extreme mutations.

GL: As a newcomer, what do you think of Internet criticism and media theory, all the work which is done outside of academia?

KE: I like the fluctuating bits, where theory loses its authority, deauthorizes itself and starts to become a babble. The Babel moment Pattie Smith used to talk about. Rigorous polylogues and all mashed, that is what networked thinking looks like. That's what the readme! anthology of nettime looks like. Crosstown traffic of tones and registers. The next stage could be aphorisms, slogans and instructions. What D&G said: write with slogans. The best of Nietzsche has that. They make you feel brave and heroic. My book was rewritten eleven times, staying offline, making the text more clear, more compressed. If I would think of an online hypertext continuation, I would work with margins, extended footnotes, other text levels. On the other side, one of the worst books ever written is "Imagologies" by Taylor and Saarinen. The level of media theory is so banal, yet the design was so high level. I like the slim book of Lars Spuybroek, Deep Surface. There is lots more to be done yet. The format of the book can be reconfigured in a much stronger way.

GL: Is there any future for the cultural industries, cultural studies and pop in the UK under the third way regime of Blair?

KE: The convergence of pop and the Blair administration allowed traditional, old media back in. The Dome functions here as an attractor, from Britpop to cultural studies. Well known fashion designers certainly play a role in it. On the other hand, there is fashion nowadays which operates at a conceptual level and barely sells anything, such as Vexed Generation from London. For the first time there are fashion theories. I liked the remarks of Bruce Sterling at the end of "readme!" where he says that there will be this

demand for new content in the next years to come. The Dome is a wonderful container for all these people, walking around from exhibit to exhibit, showing each other how brilliant they are, captivated by their own excellence. They can stay there, casting a shadow over themselves. This leaves the rest of us quite free to do everything else. Britpop, Damien Hirst and Blair, that's what they think the nineties was all about. Not Sadie Plant. Mutual flattery in the media really works and the Dome is the symbol of this mirror world. It is Debordian spectacle to the max. Some will always carry the Dome around with them. The Berlin Wall came down, but the Wall was still in people's heads for another decade. You can never knock it down, it is stronger than ever. The Dome will be like that for a certain industry. It is not a visionary exhibition like the 1939 World Expo. There will be no spin-off products. Its only result will be a self-satisfied containment of culture.

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<nettime> a b, -a interview

From: brian carroll

To: nettime-1@bbs.thing.net

Date: Fri, 28 Jul 2000 12:18:59 -0800

an interview with Anand Bhatt, Architect
conducted via e-mail. 18th July, '00.
see: a b-a [2] http://www.ab-a.net/aba_02/

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Q. You have been involved in architectural theory for quite some time now, how relevant, do you think, is it in actual architectural practice today? Also how would you compare the situation hereto that in the west?

I should make it clear at the start, that I am not involved in architectural theory. Some of it does creep into the work we do, but it is not architectural theory per se.

I have always been fascinated by architecture's abilities to 'double' reality. It is a form of representation that is built, almost unconsciously, by people as they come together. Architecture is, in my personal jargon, a Fossilic of the doing, a domain of meaning formed through consensus or otherwise. It embeds information, significances, and even knowledges. And as a representation it is a subject of study.

I am quite curious about the point of synthesis that buildings represent: the are shells for a species, the homo sapiens, which is a very delicate animal. Homo sapiens wouldn't survive without buildings, and buildings are everywhere, necessitated by almost all spheres of his activity. And at times there is a sort of self-reflexivity, a self-understanding of this doubling. A meditation on its Arche: its origins [not always and not necessarily by architects], its significance, its use-value. There is a practical reasoning and Techné [a discourse on technology and technique, not always and not necessarily of the engineering kind] which grows out of it. This latter part separates some buildings from other buildings. It is this separation I study and call, provisionally, architecture.

This representation is quite distinct from the deliberate, or as they sometimes call it, 'artistic' representation of architecture, mostly done by architects and allied professionals for the approval of other professionals. The meaning of the representation takes on the form of a "secret". They have all these architectural theories, these amalgams of operational hypotheses and dogmas, barring a few, a representation of dominant opinion[s] meant for people "in the know."

The profession, as it seems to me, has a greater use for history and critique. People are rather passionate about the two.

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It would be very difficult to compare the situation 'here' to the situation in the West [and I suppose you mean the English speaking West, with its specific preoccupations]. The dichotomy implied is very restrictive in the way it confines our identities. We always compare ourselves to the West, and that doesn't really work, because in comparing we alienate ourselves. The urge to compare comes about, in my opinion, because the west is quite vociferous. They have the money to print all those glossies and buy tickets for all those professors one sees around, lecturing. They are quite charismatic: their products are good and look

exciting, mysterious to us in a way. Their statements are constantly repeated and always slightly differently. Power is constituted through this proliferation of their representations.

This places real limits on our imagineability. People here are isolated, and starving for information and are often taught by western trained teachers. We find western products everywhere we look. This has become quite serious with the internet. Western architecture is just two clicks away, and one looks at it in isolation, from the safety of one's home, or a library. So people absorb and then the west creeps into our universe even without our having been there. It creeps into our 'internalised' conversations, into our thoughts as individuals. And then, as we speak, into our discourses. We often enact the occident, with a local sheen.

It would be nice to see the shape our universe would take if this condition is lifted, or at least, if it became unstable. The under-representation of non-western architecture concerns me.

I have a web-site, and it is quite a useful one in this context. We get a number of e-mails from people saying "oh wonderful, finally something that should have been there long ago," or "explain this," or "this is wrong," or "what nonsense!" Some six thousand e-mails went back and forth last year and the few compelling ones came from Latin America, from China and Africa. It is those that really made me think. I have had valuable discussions with people in Argentina, Chile and Peru, for example, because there is stuff on the web site about freedom and class structures, as they have sustained periods of dictatorship and inequality. Or China, because they were never really colonised and therefore they are quite curious, having never experienced it, about my efforts [and I really have to struggle at times] to think and breath freely. In Italy and France they wondered about media technologies and Americanisation, and the limits it places on imagineability.

Q. Practice requires a fair amount of articulation that theory very rarely provides; how often do you think theory affects practice?

One could establish a number of relations between theory and practice, and I don't believe that theory should provide for practice, barring a theory of practice. Because then theory wouldn't be theory.

Let's take an example, you have to do a lot of theory in order to produce a car, and in a sense a car only represents a number of issues of theoretical physics [the laws of motion, e.g.] and chemistry [exothermic reactions]. In consequence there is a lot of theory involved in a car. But theory doesn't provide for the product, or even the practice which brings that product about. That practice comes from mechanical engineering, safety engineering, quality control and industrial engineering, from finance and so on. And the car doesn't even stand for the theories that produced it, certainly not in popular imagination. It stands for status, the pecuniary, consumption, convenience, style and all that. In other words, there is a big derivation involved.

Theory and practice are on distinct planes, sometimes in parallel. And one does not draw a direct relation between the two. One has to concentrate on the intermediate, or thresholds by which theory and practice is brought together, which is "conceptualising."

I am very short tempered when I teach. I have a reputation for that. Mostly it springs from the fact that students, even practising architects, do not grasp the previous point. They stand in juries and in class and tell me what their concept is [or was], which is quite meaningless. Because then they try and force me to imagine that their building stands for a 'concept' and some knowledge. That is captioning, same as in advertising. I would rather they tell me what they experienced in acquiring the concept, why did they choose [in hindsight] to acquire it, how did they connect knowledge on different planes [e.g., the plane of practice and of theory], what they learnt in the process and so forth. These are the intermediate states one would necessarily have to involve, and they often don't. They read their theory books as if they were user's manuals, or guidelines. And then it all becomes very difficult and untenable. One doesn't learn anything and so everything that is done becomes trivial.

So theory doesn't 'provide for' articulations. One has to seek articulations that spring from theory. One has to find meaningful ways of applying it, and one has to choose the right instruments. The fashioning of concepts. Sophistication. There is always, then, the question of intention.

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But then there is quite another take on the issue. If you indulge your sense of humour.

What makes you think that an architect makes buildings? Don't architects

just theorise buildings? It is the labourers and the contractors who make buildings. All that architects do is to make drawings and specifications: which are unities of architectural representation. And they make a number of propositions in these representations, which are related. And they rely on facts to make those propositions. The propositions follow from facts. And they detail these propositions with information which make them tenable. Their drawings 'predict' the building which might be there, because even as they act very sure, they never really know as to what the building is going to look like, into what it will grow and become. So the construction and occupation are really an experiment which validate their propositions.

So we can say, when one designs, one is theorising. Or faking theory. Sometimes they call it a Design Thesis.

Q. What would you say is your philosophy (or philosophies) behind all that you build? How much of theory do you really practise in your works?

I don't think I have philosophies when I build. How could one Philosophize with a Hammer? Nor could I quantify the amount of theory I practice, that would be absurd.

I just build when I build. It is a moment. It is an experience, and I record the experience: of dealing with people, of seeing things I had only read about, of making choices and much later of understanding those choices. It is the experience of freedom, as close as we could get to it. It is also the experience of truth, in the phenomenal (or phenomenological?) sense, of becoming-active, becoming-animal and so on. Purification, if you permit the jargon. And one labours over the drawings, one changes and feels the quickening.

Take the SoC projects on my web site for example. I knew, when I started, that there existed Societies of Control. That they derived from the great 18th and 19th century systems of confinement. That they had certain characteristics, e.g., they pretended to be 'democratic' by allowing individuals to speak and act freely within narrow margins, much like this anonymity-thing on the web. But in reality, they were quite something else. And then, I was faced with the task of making a building which would represent these societies.

Now, as an architect, I could not tell anybody to change the world, not with an immediate effect at least. All I could do is to work like a chronicler: to see and record the fact of having seen. Be a witness, and find markers [the Piranesian cage, lines of sight] which indicate my witnessing. In other words, actuate the default of middle practices like architecture: there is no pure determination of order here, nor a pure experience. Only play, an interplay.

The Mapping projects are different. Because one changes in advance the model we have of reality, and then builds within the changed circumstances. Those projects 'change the world' by default. And they are especially powerful since we wrote the new CADD/CAM technologies.

Q. We have a very rich setting here in India for us to evolve our own theory in architecture, yet there is a tendency to peep to the west and base our works on their philosophy. Do you think this is a healthy trend - a step towards globalisation or will introspection help do better architecture?

Schizophrenia. That is what I think. We have all become that through the last century. It is the effect of de-territorialisation. Look at your question for example. Our bodies act here, our imaginations seem to dialogue with the west. Our options are curtailed, and that makes me very angry. Why talk about globalisation alone? That is capitalist. There is also, in fact always-already, the aspect of internationalisation. Specifically, when it comes to labour. There are molecular revolutions, even though governmental [and non-governmental, I would say with some justifiable vulgarisation] organisations try and curtail them. The countryside is becoming-active like never before, the Dalits are mobilizing as never before. There are new capital flows, there are new technologies. There is a new self-assertion in parts of South Asia. And there are stories that need be told, but never are. The left trounced everybody in Bengal recently, the Air-Force had women pilots in the combat zone at Kargil, a number of our cities are actually improving quite rapidly, there is a new accountability in politics and administration and all that without globalisation, which is after all a development in international finance and capitalism. We should be able to think about a world without globalisation, imagine worlds without globalisation. We should start imagining other corporate entities, apart from multinationals and companies. The Army has a corporate structure, our cities have corporations.

That latter part of your question implies some sort of crisis, mostly of confidence, which I don't like. I don't like the assumption that we have to specifically contend with a certain variant of capitalism, however

dominant. And that we have to contend by introspection, which implies crisis. Introspection is a good method, it is used effectively in Satyagraha. It is a weapon of war. But the present table of contention has no urgencies of that sort, we could still comfortably conceptualise around it and send it out of harm's way.

And what do you mean India? An 'Indian' theory will always be a schizophrenia, or a wish. It is too vast, too nebulous, too mobile. Can't you see that?

To produce a pan-Indian theory, you will have to amalgamate the State, which is of an occidental extraction, and its' patterns don't really match those of its population, not very well. You cannot have a nationalist approach to architecture, because then which nation will you talk about? You can't speak of a regional architecture without being a hypocrite, because you will castigate a fifth of humanity into playing 'regional', and regional vis-à-vis what? You cannot have a 'Hindu' architectural theory for that will include the pacific rim and the whole of south Asia and will still be offensive from a dalit and a tribal point of view, the similar for 'Islamic' theories, or 'Buddhist' so secularisation wouldn't work as a method. The 'Gandhian' model and the 'Nehruvian' models and the 'Socialist' model all are rapidly losing their relevance in light of the de-classified state archives, here and in the former Soviet Union and Britain and elsewhere.

And then to what end? Will theory ever be an identity marker? Or a common shared truth? A dogma? That would be mystification. Do the Japanese and the Kenyans have different laws of gravity?

Q. Theory often addresses the polemics of context, and context is invariably linked with urban issues. What do you think about the urban designing perspectives in the country today?

It really depends on what one means by 'context'. The strict meaning would be parts preceding and following the thing under inspection, and in that sense a building has an urban 'context', because it is definitely a part of the city. But then I wouldn't know if there is urban design in India. Sure, some people talk about both, urban design and context. But I don't know if the two questions can ever be meaningful because all they do is to describe a certain morphology: specifically, a certain morphology of ideas. And the two are simplistic constructions, so it is easy to string them into 'talk'. Far too much is made of contexts.

Let's see, 'contexts' are constructed almost like sets, they are defined by limits first and then there is, as people here take it, a nominal positive definition by identity markers. They are defined firstly by what they are not, and so are primarily limiting. And then everybody takes them as identity markers, and define themselves vis-à-vis what they aren't. That is limiting to the point of suffocation. It may be rather useful to define identities in relation to the imaginary, the symbolic and the 'real', vis-à-vis what it could be, what it imagines itself to be, by not the relations that exist but by its abilities to bring relations into existence. By the ability relations have, especially in affirming our desire[s]. By what it lacks, and by the way we are propelled in relation to that lack. And the same applies to identity markers, they are often rather static. One would prefer dynamic processes as compared to the rather fixed system of sets.

That brings us to 'urban' design. But then, what is a South Asian urban? Do we have an operational definition of urbanity here? A definition which is not of a Hellenic or a Christian extraction? Or not of an ancient Hindu or Islamic extraction? I haven't seen one yet. So it is difficult for me to say what Urban Design would mean, because I haven't yet seen a definition of the subject matter. It may exist, because I haven't looked too hard, so perhaps you should tell me about it.

Q. What would you do that would be different?

Nothing. Firstly, because I use entirely different terms when it comes to identity [I don't really like identity grids]. I rather a system of voids, capable of bringing things into existence. I rather like the Cardiological and the Ordological systems we just experimented with at the School of Architecture, CEPT, with a City-Machine cycle. As Andreas Fluck said it, "it is a meeting point of lines, a luminous junction in the dark expanses of space and time".

And second, 'context' and 'urban design' are terms that do not denote or explain much. They represent ideas with little explanatory value. So to differ from them would be of little use. If I am forced to, I would integrate them into higher level [by which one means of high explanatory value] systems of ideas. Like bricks. And then dissolve them, and be done with them, replacing them with better quality bricks, with a greater 'load bearing capacity'. Thereby coming up with a new construction of ideas, a new 'theory' if you please.

Q. Do you think that the state of affairs of our urban situation today can be revived and taken control of?

To say that the urban system has to be revived would be to assume that the situation is 'dead' in some way. And that definitely isn't the case. Our cities are dynamic. Our cities are expanding, and they are increasing in complexity at a wonderful rate. Entire new technologies are going into them, there are quite some innovations in financing them, they have sprung radically different organisations of labour and drives of various kinds. They even have some fantastic pathologies of their own. So I would contest your question: I think our cities are very alive and they have some processes which are unique to South Asia. I sometimes project them on a large screen, and then take a time lapse sequence over the last fifty years or so. And the result is amazing, you see all these mercurial blobs sliding all over the regions and they grow large and then they merge. Entire cities have grown and fused into one another, it is possible to drive in a straight line for a couple of hundred kilometres in western India without ever seeing the countryside. It is factories, and commercial centres and housing and infrastructures all the way.

The second part of your question is, are the affairs in our cities controlled? I am sure they are, or they can be with very little effort.

If you see the success they had in Surat and to some extent with some of the smaller towns in Western India, where they worked with the basic issues of infrastructure, health and so on. The urban situation was revived spectacularly by the citizens who have had enough, so they didn't stop and listen to the architect or the non governmental organisations [both are often seen as a part of the problem] and took charge. And they had information technology, local television channels distributed news only via cable which showed the developments in real time, they had local organisations and it was all very molecular and rather spontaneous. The establishment was forced to follow. The question is, does an architect or an urban designer have a role to play in this?

And I think the time has passed for the so called professionals. The future will have to do with the citizen's expectations, and the answers will come from engineering colleges, from the social sciences and from people who have to work with issues of governance [and not necessarily planners] it will come from information technology [not necessarily the internet] and communication.

Architecture and planning are quasi-academic institutions of a colonial extraction. And they were never designed to face our kind of cities. So to transform them to suit will be an extensive and a very expensive job. They will have to find new ways of stating problems, new techniques of teaching, new laws, new modes of practising and so on. And they will have to combat the old colonial or western extracted prejudices, categories, modules of thinking and all that. Especially the categories, because we just don't have autochthonous categories: consider this, all the professions [architecture, civil engineering, planning] and branches of knowledge which deal with the city came up in response to authentic demand seven facts created in the west. The Ecole des Beaux Arts had to invent new methods because Paris was expanding like crazy and there were all these new things that Benjamin and Harvey have analysed: so they had the design studio, and then Le Corbusier had to write Towards a [new] Architecture and say 'look it doesn't work, you haven't stated your problems in relation to the Industrial Revolution, which is a major fact of your times. Not very well, at least'. The Bauhaus had to work with socialistic demands and industrial production and so they 'invented' the workshop method. We teach both 'studio' and 'workshop' in our schools, but it is hard for me to see a reasonable authentic demand in the city that makes it necessary to teach so. It is a fossilised transfer, it threatens our institutions rather than support them.

I would like to see a course-curriculum in South Asia that asks the first questions: what should an architect know? What is his mode of knowing? What techniques of knowing should he learn? Everybody has some sort of a response to these questions, but I would like to have these questions asked. Raw, pure and sharp. And their absence concerns me.

At a b.-a, we think it will be more economical to extract another set of professions from the dynamic of our cities: a new series of disciplines and theories to work with those disciplines. This is what we call for all the time. There must be ways of crossing over the thresholds, we say, we must work and find fundamentally new methods at the contemporary level of technology, rather than the late nineteenth century modes used by architects and planners. We see the tremendous waste of energy in our cities so we start with the Solar and Industrial Infrastructures. We don't see much use for the simulation technologies of western extraction so we wrote IO. We don't see tenability of CAD/CAM technologies [AutoCAD and its clones, including those three or four desi numbers] so we wrote Machinic Heterogenesis, and use it. We don't see the relevance of the 'theory talk' and the decision-making most people employ so we wrote Grapheme. And

somewhere we will have to find new pedagogies, and techniques for the transmission of knowledge.

Q. What has been the change in your ideas and beliefs from when you started till date?

This is a trick question, isn't it? I don't think there is space here to go into all the stuff I have junked over the years. Or the stuff that got superseded because somebody else had a better version of it. Or the stuff that burdens me. Or the stuff that simply went obsolete because the sciences that I use advance very fast, and it is all very cutting edge.

I find that I am returning more and more to the training I had before I did architecture, on the whole. I am more interested in Computing, Engineering and Production, more in Philosophy [and not necessarily criticism] and less in aesthetics [unless you define aesthetics as a study of meaning, rather than beauty. Then I am all for it]. I am more interested in the necessary, and in criticising the Excessive. I am more interested in the inevitable demise of the profession. I no longer know what they mean by 'architecture' as defined by the Architect's act. So I am interested in closing it in its present form, in the strict sense of the word. In creating spaces for the new institutions which will surely come about.

Q. What has been your most satisfactory project till date?

None, and all. I don't think of buildings, teaching or writings as projects. Those are end-products or by-products. The projects for me are sequences of thought. They are organised in a number of series. IO, Mapping Heterologies, On Typology, SoC, Solar and Industrial Infrastructures... some forty-five odd sequences. And each series is a transformation, by itself. I think along these lines, and progressively transform my understanding. So at any given time, some are exciting, they are happening. Some others would be dormant, a matter of patience and research. Some bring spectacular results, like Grapheme, which has gone sailing cyberspace. Some are massive failures. One learns. Acknowledgements: Parvis Ghassem-Fachandi for reading through and correcting the text. Anjali Mahendra and Anubhav Jain.

<http://www.ab-a.net/architecturez/questions.htm>

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<nettime> Interview with Frank Hartmann, Viennese Media Philosopher

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Beyond the dualism of image and text

An interview with the Viennese media philosopher Frank Hartmann
By Geert Lovink

Viennese media theorist and Internet critic Frank Hartmann recently published a book, in German, with the ambitious title 'Media Philosophy'. In an e-mail exchange he told me, in moderate terms, that readers should first of all perceive the work as a school book, written for educational purposes. Published in the prestigious 'red cover' UTB series, Media Philosophy seems an ideal title for media theory courses. In a few months the book has become a bestseller, Frank proudly reported. After having played down possible expectations of a Magnus Opus, it is worth mentioning that Frank Hartmann's book indeed has a lot on offer for those interested in a continental European overview of media issues, drawn from a philosophical perspective.

Hartmann is neither a member of school of German media archeology (Friedrich Kittler) which is arguing from a techno-determinist position, nor does he want to come up with an ethic of what to do with the Human in the age of technology. Instead he likes to present an 'integrative approach of media evolution', bringing together technology and society. Drawing upon the work of Vilém Flusser, Hartmann further develops 'communicationology', an analytical approach of the 'medial turn', in which categories such as knowledge, textuality and language have become inseparable from the technologies in which they are expressed.

Written as a chronological overview, Media Philosophy starts with Descartes' imaginary space and the birth of the modern scientific author, further on to

Kant and his notion of the reflexive subject and the need for publicity, over to Herder and Humboldt, Husserl, Heidegger, Benjamin etc. Each chapter is closed with a neat summary. Interesting chapters, beyond the usual thinkers and references, for example deal with Fritz Mauthner, an early 20th century German philosopher who tried to deconstruct the 'logocratic regime' of language. Unknown to me were attempts of Gottlob Frege, at the end of the 19th century, to develop a new logic sign system - a pure script of concepts, not contaminated by the dualities of meaning. Another, well written chapter interprets Otto Neurath's system of icons as 'universal code'.

It is not exaggerated to say that continental media theory, once it has positioned itself within the tradition of philosophy begins and ends with a critique of language. It is only through the language that we can access the image (Mauthner). A similar argument can be found in contemporary writings on the history of computing and the Internet, in which code-as-language is lying at the basis of all computational commands. Hartmann is not just a Eurocentric. He is well aware of the Anglo-Saxon traditions, from Pierce to the Canadians Innis and McLuhan who both developed a 'media theory of civilization'. Hartmann's scope does not include the US-American mainstream communication studies. Nor did he include the more recent wave of cultural studies with its roots in critical sociology. The last chapters are surprisingly up to date and deal with Internet culture, the notion of the virtual class (Kroker/Weinstein), the emerging genre of 'net criticism' and the topology of electronic space. Time to ask questions about the motives behind the making of such an ambitious overview.

GL: Frank, can you tell us about your interpretation of what 'media philosophy' could be? Are you the first to use this term? Can this new discipline be studied in Vienna? Writing about technology and philosophy already has a tradition. Would the philosophical approach of media and the Internet in particular start from there?

FH: Of course there is a tradition in reflecting technology, although continental philosophy especially, tends to purify thought from all materiality. Academic philosophy never bothered too much about media, while language always was present in its discourse. Media would be the realm of aesthetics, of what affects the senses only and not logical human thought. There is this clear obsession with language, with the logocentric tradition, which also reflects the predominance of abstract codes - and therefore text - in western culture. I started to be fascinated by the critical approach of Horkheimer's research group (later called the Frankfurt School) which in the 1930's made the press and audiovisual media as an object of study. This social and cultural studies explicitly was put up against Heidegger's approach, which concentrates on the single human situation and which is set within a rather pessimistic logic of decay'. By the way, this was about the time when as an undergraduate, McLuhan studied New Criticism in England, which is the second trail leading to media philosophy. The insecurity of western culture which intensified at the beginning of the 20th century has a lot to do with the fact that people started to be aware of how mechanical devices like the camera not only enhanced human perception, but also conquered it. With media restructuring the cultural forms of communication and the forms of reproducing knowledge in society, we witness the rearward actions of philosophy, like analytical philosophy. As I stated in the opening passage of my book, philosophy should come up with a new approach to reflect all those changes which lead to new media, and the changes induced by media as well.

Concerning the term 'Media Philosophy', I think it has been around in the nineties already and it should not point towards a school of thought or the canonization of an academic discipline, but rather follow the order given by Vilém Flusser, who saw the need of 'communicology' as a supplement to our culture's obsession with 'technology'.

GL: Besides the critique of language, there is a string of theory which argues from and with images. Coming from art criticism and art practices, there is a less verbal approach which is focussed on the haptic interfaces, the way in which graphic user interfaces are working, how advertisement and images as such seduce the viewer/user. Could you fit this into your definition of media philosophy?

FH: Yes definitely, but it is always a matter of how this criticism is done. There is the tradition of Warburg and Panofsky, relating artistic styles and cultural traditions in a new interdisciplinary framework, and there is a variety of semiotic schools... yet something seems to be missing. Did you ever notice how a lot of the semiotic interpretation presented at conferences stays purely descriptive? How all analysis ends in abstract categorizations? Or how film theory imitates the strategies of philology in an obvious urge to be academic? In most of the cases no insight is produced which would go beyond the common sense of any witty consumer of media products. So what is really done here is not producing theory, but recoding information like transcribing visual information into an academic script. These mostly ridiculous texts, squeezed between two covers, bear the promise to provide access to knowledge otherwise not found. The questions underneath are not answered: how does an interface work? Is there an intuitive

interface, beyond all the conventions? A perfect language maybe? I believe that the text, and classical texts at that, represent but a small fraction of what former cultures dealt with as knowledge. These small textual fractions nevertheless are being fetishized as philosophy, which also faces a problem of transmission within book-culture. The discipline of media philosophy has to deal with two crucial points: first, modernity produced scientific knowledge which is too complex to be represented by texts alone. New forms of social information processing request new forms of encoding/decoding to stay functional. This is why in my book I consider Neurath, who visualized informational relations, a pioneer. Second to that, new media already start to remediate the academic discourse. Remediation is a term used by Jay Bolter to express what is happening when new media form meets the content of older media forms. We have to take this very seriously, because the computer currently is re-coding the cultural codes of reading and writing. That it to say, under new semiotic constellations we cannot produce theory in an authoritative way any more, like the academic tradition wants (and sometimes forces) us to do. New media is definitely going to break up the guild principles of knowledge reproduction within academia.

GL: For Deleuze, the philosopher works 'alongside' the cinema, reordering the images and signs for new purposes. Could we say that today's philosophers are, though sympathetic to this patchwork point of view, actually more interested to work 'inside' the media?

FH: The problem I have with Deleuze is that he tends towards rather enigmatic writing. When I tried to read his book on Spinoza and, as the author put it: 'le problème de l'expression' within philosophy, I comforted myself with a sociological interpretation of this kind of writing. The exciting thing about Deleuze now, is that especially with the cinema text he was working towards a breaking point within philosophy. This has to do with the medium of philosophical expression as well. The move is documented in 'Rhizome', the popular first chapter of 'Mille Plateaux', but also in the 'ABCDaire', a video interview series on philosophical questions Deleuze did shortly before his death (go to: http://www.langlab.wayne.edu/Romance/FreD_G/ABCi.html for the transcriptions). This philosopher knew that one cannot go on just by 'rapping' dead authors to produce a new text. Immersion truly is the issue here. Anyway, the most interesting texts were not written by repeating what is already there, but by a certain hybridization. Alas, it still is a text. Flusser, at one point, talking about the telematic society, apologized for still using words instead of images. This apology would not have been necessary if we had interfaces according to human thought, associations and feelings, and not just to technological frameworks and restrictions made by programmers.

GL: You are producing web sites yourself and do a bit of programming. I would not call you an outsider, quite the opposite. Is there an imaginary outside position, and if we could think the unthinkable, would that be a favorable option to you? What will happen after the closure of the Net? Should we start thinking to go beyond the Internet already?

FH: This is a tricky question. Basically, I do not quite believe in this inside/outside dualism which is fostered by technology oriented media services. There, everything has to be so very hip technologically to be worth mentioning. I am fed up with this kind of hipness when there is nothing else to say than what results in a momentary journalistic surplus value. The prostitutes of cyberspace are to be found everywhere, in all the e-zines and future-zones around the globe. They are insiders in their own way who will swiftly jump on the next train, which probably will be biotechnologies.

My guess is that nowadays, people want to have some 'essence' of cyberspace and be as close as possible to the imaginary 'operating system'. See the Linux mania, in all its melancholy - to start all over again, in a clearly protestant move, if not to say a movie in the making, for which Linus Thorvalds took up the role of the big salvationist against the big and evil pope of our sour desktop world. Is this revolutionary now, or rather pathetic?

Sorry, I got carried away a little bit. Let us step back and ask what we are talking about. The Internet? A something like 30 year old construction of a new infrastructure for the communication of people and machines. The Web? A 10 year old interface solution for exchanging scientific documents. Are we really in a position to ask what is next? Then we would reveal ourselves as the avant gard elitists, which we unfortunately are, never being there for the revenues when business takes over. The question to think beyond the Internet does not work for me at the moment. Bruno Latour published a book which carries not a title, but a thesis: 'Nous n'avons jamais été modernes', we have never been modern. We cannot afford to be postmodern and ignore the non-modern world around us. There is a vast territory out there which does not wait to be cultivated in a traditional way. Maybe the answer to the question what comes next, is not up to 'us' average white middle class nerds. I do remember an interview with Michel Serres, 'Knowledge's redemption' (Revue Quart Monde, 1997), which contains some of the relevant questions. The text was recycled on lists like <nettime>, but never discussed. Information wants to be free, but in the world today, knowledge

requests consumer spending power. To quote Serres: "Knowledge is the realm of non-scarcity, as opposed to the economy. (...) But who says that the knowledge necessary to fix a scooter is less important than knowledge about quantum physics? In a society where garbage-men are more in demand than natural scientists, knowledge is on an equalization trajectory." So while we think about going beyond the Internet, we maybe should listen to some garbage men. They are the ones who clean up after the party.

GL: The attempt to develop "net criticism" within the circles around such mailinglists as www.nettime.org are now five years under way. Long enough in this fast changing world to look for preliminary outcomes. Do you see any, also outside these networks of artists, activists and critics?

FH: Very marginal ones, as I perceive it. Does <nettime> really work as an alternative publishing medium? I doubt this. People inside new media theory and art may benefit from <nettime> as a distribution channel. There is a chance well lost. I cannot remember for example a discussion of the very relevant topics of sound. Until recently, MP3 and Napster just did not happen on <nettime>.

Ok, so let us ask about the role of theory. Theory is needed as an analytical and a reconstructive force, which does not really fit into the wake of this new era of digital networking. The assets of theory will show in a time of crisis, and the success of e-business does not need a media philosophy nor a net criticism, not to mention the quite self contained net.art stuff. Classical critique wants to show the limits of an idea, but the net is not just the idea of some Californian digerati. This is also a political issue. Where is our discussion on e-Europe, which became the official term for the information society? Besides, I think <nettime> is just too full of academic lurkers who are keen not to miss some trendy things. Now I ask myself: knowing that a lot of the interesting stuff happens outside academia anyway, why did <nettime> not take the chance to develop a cool web interface, name it something like E-THEORY or what, and become the virtual center for media theory? This is my serious question to the founders and curators of this list.

GL: How is your interpretation of the German media theorist Friedrich Kittler? There is no separate chapter in your book dedicated to the so-called Kassel school of media research (Tholen, Bolz, Kittler etc.) which were so active throughout the Eighties. They now seem to be the dominant discourse, even though they might not like this, a position which is anyway quickly being eroded by the rise of the Internet (generation) and the cold pragmatics of cultural studies which seem fit much better in a climate of budget cuts and the commercialization of universities. You share your critique on the Kittlerian technological determinism with Hartmut Winkler, and others. Is there a debate about these controversies in the German speaking countries?

FH: May I stay brief in answering this? Friedrich Kittler is a well respected theorist and an exciting author. Within the German theory tradition, he made the necessary and liberating move from hermeneutics towards the technological approach. It is the first time that I am hearing of a "Kassel School". Let us forget this very quickly. A research project does not make a school. With all respect to the research probably done, this is a wrong categorization. Texts by the Kittler group do not much more than to fetishize the technology approach as such and foster a very German obsession with war. And this is simply not enough, because, whether they like it or not, social innovation is the due. No technological innovation ever was successful without its social acceptance (human factor alert!).

GL: Another aspect you do not address directly is the question of the (virtual) body and consciousness. What is your opinion on transhumanism and extropianism?

FH: The times we live in made us forget to think about how the individual can be an asset to the collective, something essential to traditional communities. Online communities work different to traditional ones. The community does not exist but as a projection. We witness all forms of media-induced escapism. Our perception of the self changed, yet all the technologies of the self, according to Foucault, never have been steady but changed with the change of times and the influence of cultures. Cultural techniques have changed our physical bearing, for example to sit at a desk for reading and writing. Now we wear glasses and stare at screens most of the day. But there is something more to it - who said that changing communications would not alter the body? Culture always meant to shape and form the individual and the social body as well. Genetic engineering is one of the consequences, chip implants are only a matter of time. A collection of perfect individuals now does not make a society work better. Extropianism is but one restricted way to think about the future of enlightenment. I do consider it a very pathetic way of western thought. You may fantasize about the future by reinforcing the power of the individual with biotechnologies, which certainly is the topic next to the Internet hype. The future of communication is more about developing the social interface, I think, not the individual body.

GL: At the end of "Medienphilosophie" you are putting the question of a "new enlightenment" up in the air. You are someone who would love to promote the creative destruction of post modernism, are you? Can we imagine a techno enlightenment which would be aware of its own power as well as its own limitations?

FH: Techno enlightenment is what happens all around us right now. Or should we call it the wit of advanced technology? Let me relate to some personal experience here. When I took my daughter Melissa to a movie in her pre-school days, I had a big laugh when she yelled for the remote control, as soon as some Disney characters which were not hip enough for her appeared on screen. She has her own website and her current mode of being is a power pop-girl (<http://www.medienphilosophie.net/melissa>). This is great, everything is expected to be disposable at the click on a remote device, but I would not call this a classical enlightenment move now. A six year old does not really make a website herself, but she managed to ask me the right questions. This is the new media generation. There is this nonverbal, yet articulate cultural protest of an unruly performance as opposed to the old time rage against the machine. Our generation had this idea of sending the right messages through the proper channels. For the media generation, this difference of truth is not of much relevance, and also, intelligence does not necessarily mean verbal articulation.

Intellectuals feel very uncomfortable with this, because their role in the social setting is being questioned and generally, people (i.e. ordinary folks) just do not follow their pathetic Bilderverbot (iconoclasm) any more. Let us face it: we are living in a society in which people not only put webcams under toilet seats, but others actually watching these images on the Internet. In a very blunt way: before enlightenment, people thought their actions were set by transcendental acts of god and possibly enabled by contingent authorities within this world. Enlightenment told them to refrain from all kinds of images, and meant not to make an image of God, i.e. of any trans-subjective matters. Techno enlightenment still has to show that we can go beyond the so much stressed dualism of text and image. Paradise now. One problem stays: we do not believe in god any more, and still want to enjoy Sunday. Where is the party, who serves the drinks?

Frank Hartmann, Medienphilosophie, UTB/WUV, Wien, 2000
The website of the book: www.medienphilosophie.net
More on Frank Hartmann: http://www.medienphilosophie.net/Frank_Hartmann.

64.0

<nettime> interview with SERVICE 2000

From: matthew fuller

To: nettime-l@bbs.thing.net

Date: Fri, 23 Jun 2000 14:30:16 +0100

A UK based artist has recently launched a series of sites with domain names remarkably similar to those of some well known London galleries. This interview was carried out by email in the second week of June, just after the launch of the sites, which are as follows,

mf

SERVICE 2000
29 Uncommissioned Web Sites

Available Now From the Following Locations:-

<http://www.saatchigallery.org.uk>
<http://www.thelissongallery.co.uk>
<http://www.serpentinegallery.org.uk>
<http://www.richardsalmon.co.uk>
<http://www.gimpelfilms.co.uk>
<http://www.anthonymreynolds.co.uk>
<http://www.anthonydoffay.co.uk> <http://www.annelyjuda.co.uk>
<http://www.laurentdelaye.co.uk>
<http://www.stephenfriedman.co.uk>
<http://www.waddingtongalleries.org.uk>
<http://www.michaelhue-williams.co.uk>
<http://www.victoriamiro.co.uk>
<http://www.sadecoles.co.uk>

<http://www.gagosian.co.uk>
<http://www.whitecube.org.uk>
<http://www.turnerprize.org.uk> <http://www.thenationalgallery.org.uk>
<http://www.haywardgallery.org.uk>
<http://www.tategallery.org.uk> <http://www.halesgallery.co.uk>
<http://www.mattsgallery.org.uk>
<http://www.intermart.co.uk>

<http://www.anthonywilkinson.co.uk>
<http://www.rhodesmann.co.uk> <http://www.vilmagold.co.uk>
<http://www.luxgallery.org.uk>

<http://www.lauregenillard.co.uk>
<http://www.paulstolper.co.uk>

>>You've effectively constructed a 'false' web ring of some of the major private and publicly funded galleries in London. Do you expect them to notice? How did you choose which galleries to target? Is there any inter-relationship between them?

>Well, I suppose its possible they'll notice - I mean eventually. When I >first launched the sites (quietly) two weeks ago I was afraid it would all go nuclear very quickly and the sites wouldn't get much of a life. But I >suspect that same lack of interest in the web that has meant galleries haven't bothered to register the variants on their own names has also >afforded the project a certain amount of protection. At one level they're just not that interested or informed about this emergent culture. Its >more true of the commercial than the public spaces. But it tells you something about the way they are looking at the web and not really getting it.

In terms of the galleries I chose to participate - well it was just a matter of availability and my credit card limit. The letters ICA can stand for many things and as a result there were no ICA domains left. So hence, theres no ICA site in the piece. The others, it was pretty much on the basis that they occurred to me. If they were available, I registered them. In terms of the relationship to one another - its actually geographical, its a route that might be taken by someone wandering round from gallery to gallery. When I was building the sites I started at Euston Station, imagined myself going over the Saatchi Gallery and progressed round from there. Its a trudge round some London galleries.

>>The sites on these domains have what must be some of the crappiest design going. There's untold animated gifs of opening and closing envelopes, jumping bunnies, rainbow coloured horizontal rules, and the music... did I clock Tubular Bells against a background of dolphins for the Serpentine Gallery? Tasteful. Can you shame people into submission?

>Actually the Serpentine has been given a cruel dose of Jean Michel Jarre. (the famous bit from Oxygen) I don't know if I want to shame the galleries. Just to make them aware of something.

>>Christ, the granddaddy of all the bad love parade techno. painful. Do you consider that producing such top artwork on sites whose domains are remarkably similar to those of well-known galleries is a way of adding value to what is otherwise a straight act of domain squatting? Presumably if the galleries want to 'buy their names' back, they'll not just be coughing up for that, but for a bona fide piece of web-art?

>I really don't consider this cybersquatting. It's outreach. It's an outreach project targeted at galleries to help them understand the significance of the internet as a communicative space. Hence the top artwork. The commercial galleries haven't really engaged with the web because they've failed to see how the web impacts on their

business. And to an extent its also true of the public spaces.

I was really surprised that the Tate hadn't registered Tategallery in the .org.uk domain. I actually had about 60 hits on the name in the week before I even posted anything up. Just people typing in the name on the assumption that was where the site would be. People who wanted to find out about the Tate. I suppose the Tate rebranded as TATE and then forgot that everyone else in the country, the punters, think of them as 'The Tate Gallery'.

That such a mismatch should occur between a gallery and its public - that it wouldn't occur to them to register that and other variants. It tells you something about how web-awareness stands in a gallery context as opposed to a political or commercial context. Except of course for the commercial gallery context - where there's even less of an engagement with the web. Even very developed sites are little more than catalogues.

The Lisson has a go at something a bit more adventurous but I mean, have you been to <http://www.doffay.com> lately?

The other thing that differentiates this project from cyber-squatting is that whilst all the sites are for sale the domain names themselves aren't. At the end of the piece I intend to give them to the galleries I've targeted. Its what they get to take home for participating. It really is an outreach project, on behalf of the internet.

>>OK, so why the particular aesthetic for the sites? This is a level of web-design only often achievable by scientists doing side-line home-pages for their other interests in speculative fiction and saddle sniffing. Could you not have done something less knowingly dumb with the material on the domains if the precise point is to make this particular audience aware of the potential of this something?

>Well, I suppose on one level it has to be this awful to really make that point clear. The point being - look, pay attention to the culture you are in because if you don't then something this awful can happen. Its a cautionary tale in that respect. A grey hat strategy, I suppose. Also I do have a great affection for low-fi html, for all the gifs and midi files on those physics students' home pages. It must be the digital naive or something but I loves its garishness. The idea that galleries, whose public image is so important to them in the way it aids them construct value around art objects, should have these crappy sites is I guess a way creating a somewhat entertaining contradiction. For those in the know who are directed to these sites by word of mouth its probably just that. But, of course there is another audience for this work. The 'genuine' surfers who reach my sites through search engines or just tapping in the address on the off-chance. And I'm sure for them the lo-fi design functions in a very different way - something approaching shocked disbelief. I've had a few complaints from art historians who, unaware of the status of the sites, complain that the quality of the design reflects very badly on the gallery and on London.

>>Do you hope this functions in some arse-about-face way to land you a dealer?

>No, I'll get that from my SFMOMA show. And the email drawings I'm doing next. Much more floggable than a gallery education project.

>>Nice that an art career is still that predicatable...

>I wish.

>>How can you help people to find your sites, rather than the more boring ones that some of the galleries have already got online?

>oh, check out alta vista or compuserve for names like Anthony Doffay, Sadie Coles or Saatchi Gallery. In a number of cases my sites score more highly than the official ones. Thus whilst I've had a fair bit of traffic from people getting emailouts about the project - I've also had a lot of hits from people using search engines. And since its a hermetic ring - once people are in....they can just surf on.

>>Some of your previous work has been in part about applying art methodologies to the web - ie: the drawings of sites, the limited edition download, which in many ways revealed the procedural awkwardness of these approaches have in a networked context. This time you've switched it around - why? Or what relationships to the two modes of work have?

>I take a lot of pleasure in bouncing things between online and offline modes - and you're right that this is in large part to do with exploring what happens if things are transferred or translated in different ways. Making limited editioned digital works or hand drawing web sites onto glass. But I'm not sure this project is such a reversal of these earlier strategies, except in that rather than using the net as a source of material it involves the creation of new content. Underlying all of this is an interest in the operative and presentational structures of the web and how it gets used by individuals and organisations. Thus when it comes to making a piece about domain name registration I can only think of ways in which I can pitch into that process. The sites are a lot of fun but in terms of what it tells you about how the web is being used its the fact of registering very well known gallery names that carries, if you like, the conceptual weight of the piece. It seems like a reversal - because its online not offline - but actually its just the most sensible mode for exploring the possibilities offered by the dns free for all we live in.

>>How do you understand this work in relation to material by say, Luther Blisset, (the faking of the artist 'Harry Kipper') or by 1001010011.org (the invention of 'Darko Maver') and other hoaxes produced more internally to the art world? Following from these projects, it seems you're moving in a more gentle, as you say, 'educative' direction?

>It depends on the audience and how they come to the work. The audience reading this, if they choose to look at the piece will read it as an art project. A web surfer who follows a badly formed link from artdaily.com (and there is one) will experience my serpentine gallery site as a hoax. Depending on who you are the work will appear very differently.

>>Perhaps the way to pull gallerists along behind you is rather by producing something that generates the debris they require to feed on as an after effect of its own activity?

>It's funny you should say that. One thing I didn't plan when I started this project was just how much extra email I was going to receive. Every email address within the 30 or so gallery domains points to my private mailbox and I've had about 50 emails from people trying to contact the galleries. In some cases this is people who have made an assumption about an email address - or just added .uk to a .org address. In other cases its people who've followed email links off the actual sites. I'm turning them into a series of large pencil drawings - text translations of the actual emails. So for example one text drawing says "THE EMAIL FROM THE DEPUTY DIRECTOR OF THE CENTRE FOR ARTS AND CULTURE TO THE SAATCHI GALLERY ASKING ABOUT THE REPRINT RIGHTS FOR FIVE IMAGES

FROM 'SENSATION'" whilst another reads "THE EMAIL FROM THE JOURNALIST AT THE NEW STATESMEN TO THE WOMAN AT THE SERPENTINE ASKING IF SMOKING IS PERMITTED ON THE PATIO". Little vignettes of art and life. I think they'll be all the nicer because people will probably be aware that I was never supposed to receive them.

>>Perhaps the restrained and ironic nature of the sites you have put up under these names would not achieve the effects you seek so much as might the production of intense and vivid network cultures (which may or may not correspond at various moments with art modalities)

>I wonder. It would be fantastic to see galleries actually using their sites for cultural - rather than straight e-commerce - purposes. How much richer many of the official sites would be if they were engaging with those possibilities. In this instance, however, I probably feel my job is to get them looking at the web as a site that can have significance. Rather than be insignificant. And I note that over the last three days my sites have been getting hits from staff at the National Gallery, Royal Festival Hall, White Cube as well as the company that handle the south bank centres web presence. So maybe that process has already begun.....

65.0

<nettime> Interview with Rafael Lozano-Hemmer

From: geert lovink
To: nettime-l@bbs.thing.net
Date: Mon, 26 Jun 2000 16:09:36 +1000

Interview with Rafael Lozano-Hemmer
By Geert Lovink

Light, the symbol of physics, rationalism, the spectacle, of heaven and eternity, is a funny substance to play with. It is abstract yet visible, bringing clarity while retaining its religious dimensions. Mexican-Canadian Rafael Lozano-Hemmer is a media artist who chose to use light as a material and topic in his interactive installations of relational architecture, technological theatre, installation and performance art. His latest achievement was a project at one of the world's largest and most lively squares, the Zócalo in Mexico City. Via the Internet, participants were able to direct searchlight beams installed on the roofs of buildings around the square, thereby orchestrating and creating their own light patterns and movements. "Vectorial Elevation", set in this grandiose urban space, took place during nothing less than the symbolic weeks of the Millennium celebrations. The response of both Mexico City citizens and Internet users was overwhelming. The installation won the Austrian Ars Electronica Golden Nica award. "Vectorial Elevation" was also shortlisted for this year's Webby Awards. Rafael Lozano-Hemmer, who holds a B.Sc. in Physical Chemistry and a minor in Art History from Concordia University in Montréal and whose work has been shown in over a dozen countries, has curated shows and organised the 5CyberConf (Madrid, 1996) where I met him for the first time. I got infected by his energizing enthusiasm for a technology which is never sterile, never authoritarian, always open, playful, almost grotesque: a magnificent blend of Latin popular festivity and Western techno perfection.

GL: Rafael, you are working with light. Can you tell us something about the relation between 'light' and the artistic discipline of interactive works? My first association would be Albert Speer and Pink Floyd light shows. Who are your colleagues in this field? What are the latest developments, technically?

RLH: It is an interesting exercise to review the history of visual art in relation to different dominant scientific perceptions of the nature of "light." For example, Barbara Stafford's excellent book "Body Criticism" does this for the 18th century when she examines the impact that Newton's view of light as a stream of corpuscles had on the Enlightenment. Other art

critics have done this for Romanticism making a parallel to the Young/Fresnel demonstrations of the wave nature of light, or for Modernism with Chevreul's research into chromatic composition and perception. Today, quantum physics is comfortable with a flexible understanding of the phenomenon of light: interpreting its behavior as both waves and particles in relation to Heisenberg's uncertainty principle, under which the instrumentation or experimental methodology used for observation is complicit with what is observed. This acknowledgement of the performative role of the observer, which Duchamp nailed with his maxim "le regard fait le tableau" has been the basis for most explicitly interactive art, electronic or otherwise.

An alternate operation to contextualize the visual arts with regards to "light" might be to trace technological developments rather than scientific models. Many texts have already done this, going from the magic lanterns of Della Porta and Kircher to the HIT and Lapis labs' display devices that bypass the eye in favor of direct stimulation of optic nerves, what William Gibson called "Virtual light." But, of course, the latest, and perhaps the final, technological development is that light is no longer fast enough, as described by Jean Baudrillard. Martin Jay and other theorists who have noted the cultural consequences of being bound by a physical threshold with no event horizon. The wait for light to arrive is now a major consideration in most telecommunications events as well as a major design problem for the next generations of computer processors which want to run at a faster clockrate than light can travel through their millions of transistors. It is ironic that living in a fully electromagnetic culture will mean adapting to permanent delay, to light-lag, perhaps by developing an "asynchronous body" which can process in parallel the different speeds of tele-perceptive senses, as distant data packets arrive. (Tech note: it takes light 67 milliseconds to go half way around the world, which would allow an off-the-shelf 300 MHz microprocessor to execute twenty million cycles, -more or less enough for two million calculations. Our telepresent culture will always be two million calculations behind itself).

Historically, Thomas Wilfred is regarded as one of the key pioneers in the explicit use of light for creating artworks, in a new discipline which he termed "luma". His first performance is thought to have taken place in Greenwich Village in 1922. Wilfred invented the "Clavilux", which was an organ-like console that allowed real time or pre-recorded control of light parameters such as intensity, color, movement and focus, and which he used extensively in performance and exhibition settings. As early as 1929 Wilfred patented luma projectors to be used on the top of skyscrapers, -years later he created luma "Opuses" for General Electric's and Clairol's buildings in New York City. Other luma artists that followed Wilfred include Tom Douglas Jones (inventor of the Symphochrome in 1938), Jackie Cassen, Rudi Stern, Robert Fisher and Christian Sidenius (who in the early sixties built a "Theatre of Light" in Connecticut with several luma projectors).

Today, almost all media artists are working with light by using presentation technologies such as LCDs, CRTs, LEDs or DLPs found in displays and projectors. A smaller group of electronic artists are using light beams and effects explicitly, in a less representational role, for example James Turrell, Louis-Philippe Demers and Bill Vorn. Axel Morgenthaler, Knowbotic Research, Daniel Canogar, Christian Moeller, Simon Biggs, Michel Jorio, Stadtwerkstatt from Linz, Masaki Fujiyama, and Friedrich Foerster. While it is not very productive to group people who have very different agendas and techniques simply because they work explicitly with light, it is interesting that these artists are mostly active at the intersection between performance art and architecture, which is also where I like to situate my artistic practice.

Albert Speer and Pink Floyd shows are definitely important precedents to a performative architectural utilization of light. In both cases, however, the main operation was one of "cathartic intimidation": the message was "this is big, you are small." Even my favorite projection artist, Krzysztof Wodiczko, used that strategy to deconstruct the master narratives of power-affirming buildings. One could argue that the contribution of personal interactivity is precisely the transformation of intimidation into "intimacy". The possibility for people to constitute new relationships to the urban landscape and therefore to re-establish a context for a building's social performance.

GL: You are speaking about light in a very playful way. Is it so flexible? The way you use it is very high tech. For me it is almost abstract category. Very metaphysical, holy, it is the sphere of the gods. You seem to be able to use it in very different ways, to make historical and political references, like you did in your installation in Linz (*Ars Electronica 97*) and for the media and architecture festival in Graz. This was about projection, colonialism and interaction. Both technically and from the narrative point of view complex installations. And funny too. How do you put these stories together and what is the role of the light as a VR element in this?

RLH: My installation projects, done in collaboration with Will Bauer, are within a field that I call "Relational Architecture", which can be defined

as "the technological actualization of buildings with alien memory". Here alien memory refers to something that does not belong, that is out of place, while technological actualization means the use of hyperlinks, aliasing, special effects and telepresence.

In relational architecture, buildings are activated so that the input of the people in the street can provide narrative implications apart from those envisioned by the architects, developers or dwellers. The pieces use sensors, networks and audiovisual technologies to transform the buildings. In particular, light projections are used since they can achieve the desired monumental scale, can be changed in real time, and their immateriality makes their deployment more logistically feasible.

I like to make a clear distinction between work in relational architecture and virtual reality pieces. For me, virtual architecture could be differentiated from relational architecture in that the former is based on simulation while the latter is based on dissimulation. Virtual buildings are data constructs that strive for realism, asking the participant to "suspend disbelief" and "play along" with the environment; relational buildings, on the other hand, are real buildings pretending to be something other than themselves, masquerading as that which they might become, asking participants to "suspend faith" and probe, interact and experiment with the false construct. Virtual architecture tends to miniaturize buildings to the participant's scale, for example through VR peripherals such as HMDs or CAVEs, while relational architecture amplifies the participant to the building's scale, or emphasizes the relationship between urban and personal scale. In this sense, virtual architecture tends to dematerialize the _body_, while relational architecture tends to dematerialize the _environment_. This is not to say that virtual and relational architectures are opposing practices, or that they are mutually exclusive.

Cicero, Churchill and a dozen others have been quoted as saying "we make buildings and buildings make us". This is far from the current urban situation: buildings no longer represent a city's inhabitants. As Koolhaas and others have noted, most new architecture consists of generic, de-featured buildings that reflect market forces and not local specificity (I call these "default buildings"). A housing project in Kuala Lumpur is bound to be quite similar to one in Mexico, Cleveland or Athens. On the other hand, we have what the Spanish architect Emilio Lopez-Galiano calls "vampire buildings" which are emblematic buildings that are not allowed to have a natural death, that are kept alive artificially through restoration, citation and virtual simulation. Vampire buildings are forced to be immortal due to "architectural correctness" a cultural, political and economic conservative tendency to assign a representative role upon a select number of buildings. Vampire buildings, while culturally incestuous and neophobic (or perhaps because of it), will always remain protected from erosion, gravity, war, crawling vines, graffiti and the like.

So, one important aspect of Relational Architecture is to produce a performative context where default buildings may take on temporary specificity and vampire buildings may decline their role in their established, prevailing identification.

Having said this, I am interested in distancing my practice from the notion of the "site-specific", particularly from the postmodern attempts to find and deconstruct essential constituent characteristics of a particular space: I am very committed to the idea that a site consists of an indeterminate number of intersecting imaginary, socio-political, physical and tele-present spaces. Therefore, I like to use the term "relationship-specific" to describe the uniqueness of a discreet interaction between participants, different planes of experience and the relational building(s). What is specific is the new behaviours that might emerge during interaction.

GL: Yes, let's go to the messy reality, of Mexico City in this case where you have just finished a pearly piece of relational architecture. Do you see the high tech equipment you have been using there clashing with rampant poverty, a low intensity civil war in Chiapas, in general the huge social divides in Mexico, or this is just another Western cliché? I suppose you have just intensively enjoyed doing it, overcoming all sorts of difficulties connected with such a complicated set-up. Tell us all about the everyday contradictions you have encountered, compared to the Spanish or Austrian bureaucracies and formalities.

RLH: The piece in Mexico City was commissioned by the National Council for Culture and the Arts for the Millennium celebrations. The President of the Council saw my work in Austria, which questioned the notion of heritage and "cultural property," and asked me to use Mexican history as a departure point for a spectacular installation in the Zócalo Square. Now, most Mexican Art this century has had a very didactic, historicist bent that is clearly evident in the Neue Sachlichkeit work of the muralists. Modern masters adopted a "revolutionary" aesthetic that was characterized by a problematic romanticisation of indigenous peoples, a militant patriotism, and a fascination with linear models of history. Perhaps what could have been expected is to have a new kind of virtual muralism, consisting of projections of parading national heroes. The last thing I wanted to do is to

repeat these monologic mantras. Fortunately, contemporary Mexican art has departed long ago from this vision, starting with Octavio Paz who challenged the concept of "progress" almost forty years ago and José Luis Cuevas who denounced muralism as a "cactus curtain" that was blocking the transit of ideas in and out of Mexico.

In any case, the problem of large-scale monologic representation is not only a Mexican phenomenon. Most Millennium shows throughout the world consisted

of son et lumière spectacles that defined a linear historicist narrative of "representative" moments or actors in history. Each of those narratives must be analyzed in terms of their exclusions of so called "minor" histories, because there can never be a comprehensive, exhaustive nor neutral representation and what is shown is always a profile of the current elite. There is a very close connection between representation and repression, particularly when it is applied to what Edward Said calls "identitarian" narratives. Elites have always used such narratives to homogenize and control what are otherwise complex, dynamic social fabrics. The Millennium was the first chance to see the widespread impact of new technologies of representation on the scale and insidiousness of identitarian power affirmation (although it could be argued that they were already evident, for instance, in pokémon consumerism or in the "special effects" capitalism of dot com corporations).

>From the very beginning of the design process I knew that the piece had to incorporate interactivity as a way of avoiding historical representation and Lurçat- and Speer-like spectacles. I wanted the main protagonist of the piece to be the participants themselves. Since the minister had asked me to look at Mexican history to find a departure point for the piece I investigated the largely undocumented history of Mexican technological culture. I found several useful precedents, which serve as a legitimate backdrop for electronic art projects, from the research of González Camarena on color TV to the popularization of electronic music by Luis Pérez Esquivel. One discovery was incredibly useful: the theory of Cybernetics was postulated by Norbert Wiener and Arturo Rosenbluth at the Mexican Institute of Cardiology to explain self-regulation in the heart. Since I became aware of this, I have joked that cyber art is a native Mexican practice!

But seriously, to answer your question regarding the potential clash between high tech equipment and the appalling economic situation of many Mexicans, I have to say that Mexico is a very complex, heterogeneous society that is full of contradictions. There is an almost feudal society in regions of Chiapas that continues to systematically impoverish indigenous people; at the same time, Subcomandante Marcos is a networked revolutionary leader who understands and uses the subversive power of "high technology". This is not to say that social inequality and technology do not clash, of course they do, for example in the high tech maquiladora factories in the border towns where management and technology come from the US and the underpaid work force, raw materials and space come from Mexico. My position is that technology is an inevitable aspect of society and it is a key challenge for the media artist to develop it or misuse it to break the stereotypes and create new technological languages. One of the reasons I like to quote the precedents of Mexican technological culture is precisely because I like to think that technological development is not necessarily exclusive to "developed" countries. Think of the software industry in India or the Norte electronic music movement in Tijuana.

The piece was done in the Zócalo Plaza, which is the World's third largest square, measuring 240 by 220 metres and holding over 200,000 people. The Zócalo's monumental size makes the human scale seem insignificant, a fact that some Mexican scholars consider an emblem of a monolithic political legacy: there are almost one thousand protests a year in this site and yet its scale drowns most of them. In order to have an impact on this square it was necessary to deploy very powerful equipment: we placed 18 robotic searchlights with a total of 126,000 watts of power on the rooftops of surrounding buildings like the National Palace, the City Government headquarters and the hotels. On a clear night the searchlight beams could be seen from a 20Km radius and covered the entire historic center of the city, including landmarks such as the Metropolitan Cathedral, the Supreme Court of Justice and the Templo Mayor Aztec ruins. Despite the power of the installation my intention was not to do a cathartic millennium show but a quiet, slowly fluctuating space for reflection. The concept for the piece was for people on the internet to design light sculptures using a 3D interface, submit them to Mexico where they would be queued, rendered by the searchlights in the plaza and finally documented in a digital archive. We connected the searchlights with hundreds of metres of data cable and measured their location with GPS trackers. Custom software was written to interface a VRML simulation of the Zócalo to the servers that could control the searchlights. Three webcams placed in the National Palace, a hotel and a skyscraper would document participants' designs and also stream live video feeds. As with any event that I have ever done in public space, the logistics were intense: we filed several reports to the department of National Security, obtained permits from air traffic control, installed coaxial internet feeds through the hotel's bathroom ventilation, stopped street traffic while cranes lifted the searchlights and so on.

GL: I have seen the video you produced which documents the Zócalo installation. It is truly amazing. You have just won the Prix Ars Electronica prize in the category of interactive installations. Congratulations. What struck me in the video was the poetry of the searchlights, which are usually only set up to mimic military searchlights, scanning the night sky for suspicious objects. The movements of the ever-changing grids seemed so elastic. This must be a visual trick because the hardware and software you managed to bring together looked so massive. The scale of works you are doing really has transcended from the museum and gallery into large-scale urban spaces. Did you run this art project as a military operation, or rather like a business, a theatre show? Does the virtual spectacle you staged resemble some elements of the big, orchestrated fireworks, pop concerts, rave parties?

RLH: The elasticity that you are referring to is in fact the effect that I was looking for the most when designing this project. The smooth morphing between different submitted designs was crucial to evoke a sense of constant transformation and flow. The transitions between positions were as important as the positions themselves.

My original notion was for the searchlights to render a new design every second, both to fit as many participants as possible and to match the tempo of a slow heart beat. In the end 6 to 8 seconds were needed per design to allow the searchlights to position themselves and for the three webcams to take pictures. In retrospect I am very glad that we used this slower pace because it invited contemplation and anything faster would have been too aggressive in a city that does not need any more aggression.

As you mention, historically searchlights have been used for military anti-aircraft surveillance and their vocabulary of movements have been limited to coordinated "sky scanning" patterns. These patterns have a very different interpretation in Europe, where bombings wiped out entire cities, than in America, where they became associated with celebration, thanks in part to the use of searchlights in WWII victory parades. Once searchlights were adopted by Hollywood-style events, the movements became largely randomized. The searchlights were used to attract people to a single point from which the light beams were originating. In Vectorial Elevation the lightbeams were always in a coordinated state of mutation as they positioned themselves to render participants' designs. The movement was "purposeful" in that every six seconds a unique static pattern would emerge and then dissolve into the next one. The theatrics of power used by Speer and others was also avoided to an extent by the lack of linear narrative: the piece was in operation from dusk to dawn for two weeks, becoming more of an urban fixture than a time-based event. Although I am conscious that the scale was "spectacular" I am happier to compare the work to a public fountain or to a park bench than to a son et lumière show.

The piece was developed by a large number of programmers, designers and technicians in four countries. Even though I was commissioned to design the project in March 1998, we only got to work a few months before the opening. The Internet connection in the control room was installed four days before going live! So it was a pretty tight development schedule. The physical set-up was done by a Mexican company that normally presents large rock concerts and musical theatre, so to them the scale was not a problem. Logistically, I have always thought that my work is more akin to the performing arts than to the visual arts. The installations tend to be ephemeral interventions where the public becomes an actor through interactivity, and they are closer to perpetration than to preservation. I am also particularly interested in the fact that theatre, concerts and performance art are direct, shared experiences where people actively assume different roles, thanks to the "wideband" feedback that is possible with collective closeness. Composer Frederic Rzewski called this essential pleasure of the performing arts "coming together".

GL: Could you tell us about the special software which has been developed for the Zócalo? Will there be any spin-offs, used in other installations? Will the software, for example, be available as open source? If you work on this level, what experiences do make concerning innovative and creative further development of certain technologies? Are you optimistic about the role that such kind of new media arts can play? Through your work within the Spanish telecom giant Telefónica you would probably agree that "digital art is the product of transnational corporate capitalism." (Lunenfeld) Could this type of work possibly influence the direction technology is taking? Or shall we, with Peter Lunenfeld, say that the Demo or Die essence of electronic arts is to perform corporate technologies?

RLH: We had twenty computers in the control room running mostly custom-made software: linux/apache servers, video reflectors, watermarking processors, DMX control boxes, etc. The main design specification was that the interface should be accessible across platforms, across browsers and without the need for any plug-ins. We turned to Java as the solution but even it had to be tweaked heavily to achieve this goal. Most of the software is too specialized to be useful in other contexts but now it will be very easy to make new versions of Vectorial Elevation for other cities. The only piece of software that may find itself repurposed in some form is a video streaming

system that the programmers called "kyrpya" and which is released as open source. We wanted to have a cheap (free!) alternative to the current video streaming solutions from Microsoft, Apple and Real, and that worked without plugins.

I agree that digital art is the product of transnational corporate capitalism. So is the environment we live in and our identity itself. Many years ago I wrote an essay for Leonardo magazine called "Perverting Technological Correctness" where I outlined some strategies artists deploy to corrupt the inevitability of corporate technologies. Among them, I included the simulation of technology itself, the use of pain, ephemeral intervention, misuse of technology, non-digital approaches to virtuality and resistance to what I call the "effect" effect. I believe that artists have been and can be at the forefront of technological development. For media arts, the usual example that gets cited is the development of the data glove by Dan Sandin, Tom DeFanti and Gary Sayers under a grant from the National Endowment for the Arts in 1977. But there are many other examples. Will Bauer, my collaborator for the past 12 years, has been developing a wireless 3D tracking system that we have incorporated into many of our pieces. This integration has been very beneficial to both the artistic and technological developments and we find it hard to distinguish what comes first, if anything. Of course I am aware that most technology is developed for and by the military-economic complex but I am enamoured by the romantic illusion that if art had the military's budget we would create more jobs than they do and develop more interesting technology (including great art bombs!).

Vectorial Elevation, relational architecture 4 <http://www.alzado.net>

Re:Positioning Fear, relational architecture 3
<http://xarch.tu-graz.ac.at/home/rafael/fear/>

General information <http://www.telefonica.es/fat/artistas/rfh/>

66.0

<nettime> interview with chainworkers (english)

From: marcelo

To: nettime-l@bbs.thing.net

Date: Mon, 6 Feb 2006 12:46:50 +0100
(CET)

hi - an interview we just translated into english - with italian chainworkers - on (social) precarity, innovative direct action, bio-unionsim, mayday, and so on... - next 17-19 april there is an european meeting for the euromayday network, in milan -

just to give you a glimpse on what's going on at this side on political imagination+creativity:)

>From labor precarity to social precarity [1]

Chainworkers interviewed by Maria Cecilia Fernández The workers' movement of the nineteenth century was organized around the factory by means of the union, but, at the same time, it created 'societies of resistance,' spaces of social gathering and mutual support. Capitalist production was understood not only as an economic problem but as a social problem as well. The struggle against capitalism signified a struggle against mercantile forms of life, beyond unionization and worker's rights.

Presently, the capitalist process of producing surplus value has incorporated as a force of labor the cognitive, communicative, and affective capacities of human beings. One of the most dynamic dimensions of social production is a type of immaterial work force. Computer technicians, web designers, workers in advertising, artists and publicists are part of the present social composition of labor. In post-Fordist production, the new forms of labor have raised the question of which forms of social organization will confront the situation of flexibility, mobility and labor precarity, as well as the forms of life of capitalist social relations.

In Italy, the Milan collective Chainworkers has been working with the issues of social and labor-related precarity for a number of years. Chainworkers' early efforts were, on the one hand, aimed at the employees of commercial chains and signified an attempt to address that emblem of precarity of the 1990s, the McDonald's style employee, who, without rights or union representation, is

unable to perceive themselves as a worker in the classical sense. On the other hand, the collective experimented with innovative strategies of communication with the objective not only of making available information concerning labor rights in the situation of precarity, but also of creating means for uniting and social struggle beyond unionization. In order to give visibility to the new figures of precarity in Europe, Chainworkers organized MayDay (First of May) in 2001 as a carnivalesque festival in the streets of Milan. Maria Cecilia Fernández (MCF): What analysis have you made after your first round of activity?

Frenchi (F): In the beginning, at the core of the movement the entire question of labor was expressed with rhetorics that denoted powerlessness but not the ability to intervene (':Stop the Precariat,' etc.). In our case, one of our initial characteristics was a hatred for chain businesses not as places of consumption, but as institutions. But we were very innocent because we thought that the neo-slave conditions of workers in commercial chains would be a condition 'non-imitable' and that large zones of marginality understood as a certain reproduction of the Fordist market were being created. But we were mistaken: the entire world of labor was moving towards this neo-slave condition. Precarity, as a concept, appeared in 2002, as part of the realization that this was not a new subproletariat that was being born nor just a labor mechanism that was being deployed but a new, more complex social relation between life and work. MCF: How do you define, then, social precarity?

F: It is a mechanism of control, a division of labor, the partitioning of human resources, and a selection that generates profits and surplus value for businesses, that mutates and modifies its own structure. This movement from labor precarity to social precarity calls into question our ability to intervene and, as well, questions attempts at revindication that count on a strong historical tradition. For example, the Italian Autonomia movement of the 1970s, with its refusal of work and its reappropriation of time, or the right to a decent life preserved by a series of civil and social rights won over the course of history. MCF: For Chainworkers what does creating community mean?

F: To create conscious relations of solidarity with strong ties, the capacity for communication between all the subjects in the community. The potential to generate an autonomous production that is cooperative, horizontal even assuming the division of competences, strongly tied to the undeniable potential that one can see in others. A community of individuals in solidarity, of friends, but above all a community in the moment that it manages to produce and cooperate and to have meaning. MCF: Which are this community's different planes of intervention?

F: There are many. First off is collective self-formation. To be in a community is to be in a situation that already supports you. Then, there is a social element, an element of community, an element of communication, an element of play, and, as well, an element of autoredito (ED: the generation of income out of self-regulated jobs and other activities). All this includes various factors: community, socialization, education, political intervention, closer relations with some groups...that is to say, a strong consciousness of the territory and the mechanisms that regulate this territory. This is the community that we are creating. MCF: In your experience how has this idea of the production of community taken shape and what does the concept of 'autoredito' signify in your practice?

Bombo: I began my professional education in a social center, Deposito Bulk, in Milan. There I received something that neither a university nor a job could have given me. Following the do it yourself philosophy of the social centers, I did my professional training, which I presently apply to my work. The discourse of free software and the idea of sharing knowledge allowed me not only to affirm a cultural demand, but also to continue working in the information technology sector with the objective of not just producing and earning more, but of working in a manner alternative to that of the commercial world of information technology.

Much later, we began to think of the Centro Sociale La Pergola as a possible place to begin constructing the necessary infrastructure for our project, as well for creating spaces of intervention in the city/from tools and telematic space to an accommodation space that was extremely affordable compared with what Milan had to offer and from here was born the self-managed hostel. Opening a hostel involved us in a project that on a volunteer basis wasn't going to work and so we solved this by creating jobs that didn't follow the traditional rules as we considered them a type of social service. MCF: Chainworkers began in 2001 with the MayDay celebration but by resignifying it as the day of precarity. What is the objective of this communicative intervention and how is it expressed?

F: Some years ago, for our government representatives, speaking of precarity was a kin to a terroristic activity. MayDay served as a communicative act to develop a new consciousness. With Saint Precarious, for example, we engaged in subverting (a technique of diverting and reappropriating the language of advertising to create meanings that are either different or completely opposite) against a social fabric that is very catholic. Although we're really secular, in Italy there is a very strong ultra-catholic tradition. The saint was taken from this popular culture into order to insert it in a non-religious situation. And each icon that sits under the image of Saint Precarious stands for one of the five keys to non-precarity: we should have access to money, housing, affection and the right to communication and transport. MCF: How is the figure of precarity inserted

in the discourse of unionism?

F: It doesn't have one, since precarity is extortion, blackmail and not easily understood with the classic trade-syndicate forms. We believe that speaking of the renovation of the forms of struggle also implies a renovation of the institutions of struggle, that is, of unionism, the art of unionization, and union-style direct actions. Currently, we are mapping out the sites of Saint Precarious that are co-ordinated in a network we call bio-unionism.

The conception of biounionism starts from the following premise: if precarity is social and invades every aspect of our lives, it is obvious that our collective action ought to start from each of the sites where our lives take place, both inside and outside of the workplace. The sites of Saint Precarious will be places for legal services, self-education, community solidarity and defense. They will be everything that we can think to create so that our actions of conflict will be incisive, striking a blow against business and its image. They are an attempt to organize a defense, a counterattack. In the end, individuals are precarious because they don't have access to the information that they need about the conditions of their own contracts. And, above all, they are isolated in relation to others in their workplace. We need to break through this isolation, creating community. MCF: What do you think of the struggle in the area of workers' rights?

F: We are convinced that the present situation cannot be modified from inside the political-judicial discourse. The relation of social precarity supercedes the legal-labor relationship and represents business' direct exploitation, force and power over the lives of everyone. If a change in the labor laws comes about, it will happen just the same as always: thanks to the ability to create conflict and, above all, to create potent, strong and intelligent conflict. Of the laws that are concretized we called them 'amortized'; we recognize that 200 Euros more or less a month would change the situation. However, if this money is the reason why you don't build a political strategy that goes beyond 200 Euros, then you've fallen into the monetization of rights. An intelligent political strategy should pursue an increase in salaries, redistribution, assistance or subsidies, but without losing sight of the fact that the problem of precarity is when they call you at midnight in order to tell you 'flook, tomorrow you've gotta work' when you've already got plans to go to Lugano to visit your family.

[1] This version edited from the interview published in Spanish in the newspapers *Proyecto 19/20* (Buenos Aires, March 2005) and in *Diagonal* (Madrid, March-April 2005). Chainworkers were key in the beginning of the European movements against precarity, with communication tools such as their website <http://www.chainworkers.org> (inaugurated in 1999): the book *Laborare nelle cattedrali del consumo* (DeriveApprodi, Milan, 2001; Spanish version published in *Brumaria* n° 3, 2004; and also found at http://www.chainworkers.org/chainw/libro_cw.htm) and in the Milan celebration of MayDay, the Precarious First of May, since 2001 and currently spreading as EuroMayDay to cities across the European continent (see <http://www.euromayday.org>). Translated by Brian Whitenier. -

67.0

interview with Regine Debatty from we-make-money-not-art.com

From: Sarah Cook

To: <new-media-curating@jiscmail.ac.uk>

Date: Wed, 30 May 2007 22:28:25 +0100

Dear List

please find below another CRUMB interview... it will be up on the website soon! Her interview with me is at: <http://www.we-make-money-not-art.com/archives/009560.php>

Sarah

Régine Debatty is the powerhouse behind the hugely popular blog *we-make-money-not-art.com*. We sent each other interview questions after meeting on a freezing cold evening in May in Newcastle, and spending the following morning walking around the east side of town in the drizzle looking at how the city is changing through cultural regeneration – her dressed in yellow, me dressed in red (when we are usually in green and orange respectively). Her interview with me is on her blog, and mine with her is here on CRUMB.

Sarah Cook: What made you want to start wmmna?

Régine Debatty: It started by chance. I had tons of time to kill at

the office and met this guy, Max, who had crafted some artistic application for mobile phones that he used in performances. It was totally new to me: "What? You can make art with some tech device?" So I decided to investigate and find out who else was using technology in a creative, unexpected way. Max suggested I archive my research in a blog. You know the rest.

SC: How do you choose what to cover and what not to?

RD: It all depends on what I'm interested in at the moment. It used to be interactive installations, now I'm more into bioart, critical design, and sustainability. It's totally personal, there's no strategy, plan nor willingness to cover extensively a particular topic.

SC: How do you balance the pressure from your readers that you cover their show or project with your own personal interest (what you want to cover)?

RD: I'm a totally selfish person. I care for artists and designers but not enough to write about any project that I wouldn't find exciting enough. So I ignore the pressure. I just have my own way. That doesn't mean that the method is the best nor that I'm perfectly happy with it: I make errors of judgment. I hastily discard projects which are interesting. I agree to post something I don't really like just because the artist seems to be such a kind person, etc.

SC: Is the fact that you do it for free / no monetary reward a kind of filtering criteria (i.e. if you were paid to do this you might have to write about things you didn't care so much for)?

RD: I would never write about something I wouldn't feel comfortable about. Well, I guess I could if I were offered tons of money but it just wouldn't work over a long period of time. I've been paid to attend and blog a conference once or twice but the programme was really good so it was a pleasure to do it and it fitted perfectly the spirit of my blog so there was no discrepancy. However receiving money means that I have to write about the whole conference, not just filtering and posting the talks of one or two speakers as I normally would because I'm lazy or in a hurry. I always get better feedback from the readers when I do some extra effort and post as much as possible. But hey, I was wondering the other day whether I am getting too old for that. I used to be a real blog-machine. Now I still attend the talks, write down religiously as much as possible what's being said, go to the hotel room to blog instead of joining the parties, but at the end of the day I manage to post only a tiny fraction of what's been going on.

SC: How do you sustain the blog (and your writing life) financially? Where are the compromises? (For example, do people pay your expenses to come and see a project, and do you like it when they do, or does it imply you write in return?)

RD: There's a bit of advertising, sometimes it works great, sometimes it's just pitiful. So I write for magazines and catalogues in order to be able to pay the rent. I don't like that. I'd rather focus on my own thing. Besides, English is not my mother language so I feel handicapped by my ignorance of the grammar and vocabulary; it's okay on the blog because I feel that readers know me and might be more tolerant. On the other hand, it would be mean to complain. I'm quite flattered when someone asks me to write for them.

Now the travels are covered. Sometimes. If the festival is good, organized by talented people with empty pockets, I don't mind. I pay my plane ticket, give a talk, blog the event. Conflux in New York is such event. There are other festivals or conferences that I feel I have the duty to attend like *Ars Electronica*. I save a bit of money, go to *Ars* and enjoy as much as I can. Otherwise I can't afford to travel and get a hotel. Most of the time I'm asked to give a talk so the organizers cover my expense and give me a speaker's fee like they do with any other participant of the event. Sometimes, I'm asked to come and blog a conference or festival, I don't even have to give a talk or workshop but all expenses are covered.

If the event looks interesting and the programme is good, bliss! I'll go for it. If the programme doesn't rock my boat then I decline the offer.

Very often though, people would contact me and ask, "Why didn't you come and cover my festival in Canada?" Some just assume that I'm a big organization with loads of money and contributors all around the world. But, hello!, it's just me writing from my kitchen table. The blog is not a business, it's a platform I use to share with others what I'm discovering every day.

SC: Because you write about what you want, for your own personal blog

(as you described it to me earlier) do you ever get accused of not being critical enough? (I.e. that you rarely write bad reviews of projects because generally you're writing a review in the first place because you liked the project)

RD: Yes, sometimes. I try to stay neutral because I don't want to influence the opinion of readers. I'd rather think that they approach an artwork without any prejudice and if they have any, I don't want to be the one to blame for it. I used to be a reporter, staying neutral was something I was "trained" to be and I never felt that there was anything wrong with that. Besides, I don't think my own opinion is worth that much. I'm not an expert, just an amateur. There are enough vocal amateurs on the web these days so I don't feel like adding my pinch of salt. I do believe that I still have so much to learn before daring to utter any well-argued thoughts. I am also aware that declaring that I'm an amateur is a very comfortable, not to say cowardly, position. The only way I express that I don't like a project these days is by not writing about it. It won't mean that a project is bad, just that I didn't find it exciting and compelling enough.

SC: You've done a terrific number of really excellent interviews with artists and new media cultural producers all over the world - and in many of them ask them the same questions I've just asked you about sustainability of practice. Do you think there is a financial volunteerism and precarity at the heart of most if not all new media practice?

RD: No, No, because I don't want it to be like that. It shouldn't. But yes, sometimes new media practice is a question of volunteerism and precarity. Not everywhere. I know that the situation in Europe is better than in the US and that within Europe there are huge differences within countries (The Dutch, for example, are better off than Italians.) or regions (Flanders in Belgium is far more generous with new media art than the French-speaking community of the country is).

But then I'm not sure it's just new media art, I guess many people involved in art have to struggle too. New media art might be in a worse situation than any other kind of art because not everyone is ready to give it credibility, thus funding.

Or maybe the problem is us? We just believe in what we do, are passionate about it (I sound like an ad for an insurance company here) and put the need to pay the rent after our own desire to see a project succeed!

SC: You have a few other contributors listed, how does the workload break down between you? Have you ever worked with other freelance writers / reporters for wmmna, and if not, why not?

RD: There's no rule. I write my posts every day and if the others have time to write something once or twice a month that's great. I find it extremely hard to find people who can write for wmmna. And do it as well as Sascha, Alejandro and Konomi do. I love you guys!

SC: How do you see the field of new media art has changed since you started blogging? (In relation to fine art? In relation to design? In relation to technology / computing research projects?)

RD: Now is time to be pretentious. I think that the blog has allowed some works or fields of art and design to get more recognition. Three years ago when I started writing about interactive works, widely read gadget blogs would just laugh at the blog posts. After some time, they stopped laughing and regularly featured some art works in their column. There's still much hi-hi-ha-ha! in their comments but there's some fair amount of respect too. I also get emails from people who write for New Scientist or Wired magazine that thank me for pointing them to artists, designers or other people whose work they would otherwise never have heard (thus written) about.

I can also see that because of the exposure many people now want to be part of the interaction design or new media art crowd just because they see that it's "cool" and would allow them to get their name in gizmodo or boingboing (I loove boingboing, don't get me wrong). I've seen that reflected in some recent and badly curated media art exhibitions: gimmicky, shallow and flashy pieces that entertain everyone. I don't know how much good it does to the discipline; they get more coverage but not always the good kind. Do you see what I mean?

SC: (Given the work I do at CRUMB about how museums and galleries take new media art on board), from your perspective, are the projects you write about, or artists you interview, any closer to being considered a part of the mainstream of visual art and contemporary culture than before, or are they still in a ghetto (self-defined or

otherwise)?

RD: I can't really talk about museums. I have discussed this with gallery owners and they have to make a living, don't we all? So some rare pioneers sell screen-based works. Selling a 3D piece is more of a challenge; it's expensive, can look rather unassuming when the plug is off and needs some fixing once in a while. But coming back to screen-based works, there's some light at the end of the tunnel. Several net-artists are now finding a market for their pieces. They've been waiting for 10 years but it seems that things are finally looking brighter for them. There's even a rumour that when one of the New York galleries started framing the computer screen works in nice frames and hung them on the walls, sales got much better.

Now one positive area might be magazines. Most of the time they simply ignore new media art but some of them have started to show some interest for "digital" art, they've even asked me to write columns or report. I repeat: I hate to write long pieces for papers but I also get a big pang of pride when I think that some artists whose work I admire are finally featured on those glossy posh pages. That doesn't mean I don't have to struggle sometimes when the editors tell me "Oh, please can't you just write about something a bit more related to the topic of this magazine this time. You know... art!"

SC: Do you see what you're doing with wmmna as curatorial in any way (filtering or selecting or linking)? I think the introduction to your interview with Vuk Cosic, for example, embodies some of the best things about curatorial practice - being able to select works from a body of practice, describe them in detail but in plain speaking English, and get readers/viewers excited to find out more with the Q&A that follows.

RD: I guess it could be regarded as a kind of curatorial work. I make a selection and exhibit the work in my little art gallery. Olia Lialina said at Transmediale this year that some artists would rather have their work exhibited on websites like rhizome and wmmna than in galleries that no one visits. http://art.teleportacia.org/observation/flat_against_the_wall/ I'm not so sure about that but it sounded flattering.

SC: How does your consulting work fit in to your practice - is that curatorial?

RD: I call it consulting to make it short and easy to grasp. The term includes some curatorial work, being part of a jury for commissions, and spending plenty of time discussing 'online or not' with students who need advice about their own projects or the best schools to attend. On the other hand, writing on my bio that I "consult" leads to some rather unpleasant emails from people who just "ask my opinion" but in fact hope that I'll do the job for them. For example, I'm regularly asked to recommend some "cool" art works for exhibitions that other "experts" are paid to curate or set up. But if you're a student and you need some help with deciding which school is best for your interests and expectations or if you're looking for projects that engage with the same topic that you're exploring, I don't mind giving a hand at all.

SC: If you could teach new media art critics one thing, what would it be?

RD: I'm not sure I can teach them anything; I'd rather ask them to give me some of their know-how. I think my only talent is that I'm a good "vulgarisatrice". It is a French word that can be used in a positive or unflattering light; it means that I can make things easier to understand for a bigger number of people. I make media art more pop. By doing so I give it more visibility but as I mentioned earlier there's always the danger of making it look like something just cool and shallow.

SC: You studied the classics (Latin and Greek), which is a nice counterpoint to your work in new media. Who are some writers you admire (whether bloggers or not)?

RD: I read and eat so much art and design that all I want to read at bedtime are crime stories. I like Ian Rankin and Minnette Walters particularly.

SC: I've often thought I'd like to be you, or at least have at least as cool accessories and hair clips! I really mean that I'd like to do what you do. Would you recommend it? How do you stay inspired?

RD: I recommend it for the feeling it gives me to be the luckiest person on earth (right after Paris Hilton). On the other hand, I find traveling so much tiring and I work a lot.

There's a lot of effort behind the scenes, like reading a lot (new media art essays, art and design magazines), trying to see as many shows as possible, writing articles for mags and catalogues in order to pay the rent, preparing the talks and workshops, etc. None of it is too taxing though, who am I to whine 'oh, gosh! I have to see an exhibition!' I love it most of the time, but my boyfriend complains (rightly so) that I don't spend enough time with him and when I do I just talk about work.

What keeps me inspired is that I just follow my interests and they tend to change. I guess it would be better for my blog if I had stuck to (yawn!) interactive installations. Instead, I only write about them once in a while and dedicate more space to other types of works. I also write more about non-techy art. There are two reasons behind this decision. The first one is that new media art had a strange effect on me: it rekindled my interest in art which might be a good thing, as it allows me to keep my distance from the tech fads (not all that interacts and blinks is art) and look at a new media art piece with a more critical and aesthetics-seeking eye. The second reason why I write more about non-tech art is that I feel it would be good if 'traditional' art and new media art could mingle more often. It doesn't happen much in festivals and exhibitions so I just make it happen on my blog.

SC: How much harder is it now that you've won a Webby awards?

RD: Not harder at all, I just keep on doing my own thing. I'm very happy that they chose me but I don't feel that I deserve the award. I'm not fishing for compliments, I mean it. By the way, should I change anything because I received 2 Webbys?

SC: I don't think you should change anything; I wondered if the pressure to keep at it, or do more, had increased with the greater popularity of the site. Which leads me to ask at last, what are you thinking about doing next?

RD: That's the problem. I'm spending so much time visiting exhibitions, talking at conferences and trying to write about those that I never take a few days to just sit there and think about where all this could go.

Thanks for your interest, Sarah.

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<nettime> Interview with Vito Campanelli about Web Aesthetics

From: Geert Lovink

To: nettime-1@bbs.thing.net

Date: Fri, 11 May 2007 14:48:36 +0200

Interview with Vito Campanelli about Web Aesthetics
By Geert Lovink

Ever since I worked with Matthew Fuller in 2004 on A Decade of Web Design, I have been interested in the question if there is such a thing as 'web aesthetics' that could operate beyond the overheated nineteen nineties Internet rhetoric. It is easy to historicize /net.art/ as a pseudo historical avant-garde and then declare it dead, but what's the point of such an all too obvious statement? The Web continues to grow and change at an astonishing rate. It is not sufficient to criticize Web 2.0 as a remake of dotcommania. Corporate and state dominance of the Web continues to be a threat, but this should not shy us away from a rigorous theorization of the Web in all its aspects. It was on the Web that I first encountered the works of the Italian theorist, Vito Campanelli, culminating in a visit to his hometown, Naples, in October 2006. After an inspiring meeting in real-life we continued our exchange online, culminating in this online interview.

Vito Campanelli is assistant professor of 'Theory and technique of the mass communication' at University of Napoli FL/Orientale and a freelance contributor to magazines such as Neural, Boiler, and Memenest. Vito also co-founded the web designers collective Klash. From there, he joined USAD in 2005, a research and development group focused on e-learning. He is also an independent curator, working for cultural

events in Naples such as Sintesi, the Electronic Arts Festival, and is the originator of the Web aesthetics research project called The Net Observer. More recently he co-founded the Napoli new media initiative MAO, the Media & Arts Office. Vito Campanelli published the book, *L'arte della Rete, l'arte in Rete. Il Neen, la rivoluzione estetica* about the artist Miltos Manetas.

GL: Let's start. You're working on 'web aesthetics'. The first association, of course, would be with web design, HTML and the look and feel of a website. But perhaps that's not what you're aiming at.

VC: In my research into aesthetic forms of the Net, I make a clear division between commercial expressions and aesthetic expressions, without qualification. I'm not so interested in the latter, while I'm fascinated by the former - those aesthetic forms that exhaust their essence just in being there, without any intent or aim that exceeds the personal expressive needs of whoever designed them. This distinction could seem arbitrary - it could also find a basis if we consider that modern mediated mass communication is poles apart relative to any aesthetic feeling: vulgarity and arrogance nullify any hypothesis of meaning. On the contrary, the research of an aesthetic point of view is the attempt to assign - again - a sense to our human paths.

In my opinion aesthetics is the more powerful answer to the violence of mass communication (or modern commercial communication). Mass communication eludes every determination, it aims to be contemporaneously /one thing, its own opposite - and everything between the two opposites/. Exposing the message to all its possible variants, it finishes to abolish it. Indeed, the goal of mass communication is always the dissipation of any content.

The only alternative to the effects of mass communication is a return to an aesthetic feeling of things, a kind of aesthetics not so much ideological, but rather more active (e.g. Adorno) - a kind of aesthetics able to bring again into society and culture feelings of economic unconcern (rather an unconcerned interest), discretion, moderation, the taste for challenge, witicism, and seduction. Aesthetics is exactly this.

Talking about feelings and emotions means to free oneself from the communication domain, while facing a category of beauty has become one of the most subversive actions we can devise in contrast to the reigning factory of culture and consensus. Within this view I'm suggesting, technology stays in the background: it creates the necessary conditions for spreading one's own creativity through digital media. If we accept this position, no matter if a website is made using HTML or Flash, what's really important is the beauty it expresses.

GL: Do you find it useful to build a bridge back to the 'classics' of aesthetics - from Kant to Croce? How should we read such old authors in the light of the Internet and its development?

VC: A theory that doesn't interface itself to the historical presupposition of our thinking is nothing more than a stupid and useless utopia. Nevertheless, the authors you mentioned are not at the center of my thoughts. Kant doesn't attribute any cognitive value to art, while Croce is sidelined with respect to Internet and its socio-cultural postulates. In Croce's aesthetics there is a strong devaluation of technique, as he considers it extrinsic to the art and linked instead to the communication concept. Moreover, Croce himself doesn't pose the question of communication. The intuition-expression is indeed already communication in itself. Croce would never say that the medium is the message. I refer to other authors, above all Deleuze and Guattari, who had the merit of prefiguring the actual rhizomatic structure of the Internet society, and Panofsky, who is a source of inspiration for Manovich. I find the approach of Rudolf Arnheim very valuable: according to him we must build aesthetics, starting from the perceptive and sensory world, not from the idea. If we consider the relational nature of most Net Art, it becomes interesting also trying to read, under a different lens, Herbert Marcuse's Eros and Civilization.

GL: It is hard to move away from the postmodern chapter and the way that era defined aesthetics. Is that a struggle for you? Could we say that we, still, live in the aftermath of that theory storm and merely apply the collected insights of the late 20th century to a phenomenon like the World Wide Web?

VC: What you emphasize is a concrete risk and perhaps it is also a reason for the difficulties academia has in opening itself up to a dialectic comparison with the issues the Web has introduced. If we look closely at the more relevant aesthetic phenomenon in the last twenty-year period, Net Art, it becomes hard to refute that

this movement, even in its heterogeneity, has introduced new and confrontational aesthetic canons. Above all, it seems crucial to me the overtaking of any distinction between content and form or medium: the interface (that, as Manovich asserts, replaces the form and the medium into the modern paradigm) is so merged with the content that thinking of it as a separate level means to eliminate the artistic dimension. Broadly speaking, I think that authentic advances will be reached when we cease thinking of the Web as an expressive medium, and more of a cultural and social interface.

GL: It is said that Deleuze and Guattari's concept have become so virulent, so active, that they have passed the point of anticipation, and are now an integral part of our media life. It doesn't mean that D&G and their followers were wrong or sold out. In fact, it points at a new condition of theory in which critical concepts start to open up spaces and come alive, in the midst of the mess called global capitalism. Seen in this light, what role should a theory of web aesthetics play?

VC: What happened to Deleuze and Guattari's theories is merely what always happens: human thought is faster than technical progress. It often occurs that we are not able to understand the true significance of contemporary thought, nevertheless afterwards, rereading a book, we see clearly its capacity of being ahead of its time. It's a situation that characterizes not only philosophy but also, in general, literature. I'm still amazed, for example, at how some cyberpunk novels have anticipated the focal themes of our times, according to simple literary inventions. Gibson wrote *Neuromancer* (July, 1984) without any knowledge of the Web's reality, still, he had not difficulty carrying his thought over technological art's state.

My idea of aesthetics has - above all - a factual dimension. I'd like to think about a kind of aesthetics busy with 'dirtying its hands' with the concrete and daily world. Its role should be therefore giving back to us a beauty dimension which we can contrast against the widespread vulgarity. To contrast an ephemeral aesthetic act to the actual dogma of 'creativity under command', means to take oneself away from the alienation that characterizes contemporary creative production. To affirm that aesthetic forms possess a social and cultural (even pedagogic in some ways) value, it means to negate - at root - the modern social organization that comes to measure any expression, including artistic ones, on the basis of market value.

Again, to affirm that a message, a form, a thought, has an intrinsic value before the commercial one seems banal, nevertheless it is an aversive affirmation if compared to that you describe as 'the mess called global capitalism'. In my opinion, the diffusion of a Web aesthetics is ultimately one of the few practicable ways to liberate our new (digital) world from the slavery in which it has been condemned by commercial communication.

GL: It's so easy these days to proclaim that theory is dead. How do you deal with such cynical observations? Is there an Italian equivalent of pragmatism?

VC: To ask an indolent idealistic Southerner a question about pragmatism could sound like a provocation, even if - to tell the truth - you get the point when highlighting the possibility of different approaches. I do believe that there are peoples who, due to historical and cultural traditions, are more inclined to theory, while others are more inclined to direct experience. Even with regard to new technologies, it seems to me that it's possible to highlight an approach, predominantly European, that tends to make an issue of technique and to design paths between actual technologic conquests and the classic thought. There is another approach, one that finds its fulcrum in California, that appears instead much more focused on technique in itself. Manovich is an exception, but in his theories he continuously betrays his Russian origins. 'Theory's death' is like 'spring and autumn's death': a good topic of conversation for boring living rooms. History teaches us that theory always returns in unexpected ways. Theory is dead, long live theory!

GL: Do you teach Web aesthetics? Can you tell us something how students are bridging theory and the immense drive towards tinkering and producing?

VC: I wish I was teaching Web aesthetics! Actually, I teach 'Theory and techniques of mass communication' and I try to feed pills of aesthetic evaluations into these lessons.

As for students, they seem to me mainly oriented to use the more various objects (PC, digital devices, books, etc...) and not inclined to ask themselves questions about the things they are using. They use them without asking themselves where they come from or which valences they express over the function of use, or even, which

evolutionary paths they design? This attitude is probably the fruit of the ruling consumerism that represents, de facto, the only historical reality that new generations know first hand. Nevertheless there is perhaps something more: the more or less widespread resignation and renunciation of playing an active and critical role in examining what surrounds us. Most of the students I usually meet seem to incarnate the ideal consumer model dreamed up by marketing gurus. They uncritically accept a lifestyle that other people have designed for them, rather than shaping their own. The picture of the situation could appear tragic, nevertheless, it's amazing to look at the reactions that you can breed in them when you are able to uncover some conditioned thought processes of which they are victim. When it happens, you can clearly see how a growing interest rises in them, together with the determination to react (also in a creative way). The walk is quite long, therefore it's important that none of us give up the responsibility to educate and make new generations aware.

GL: Can you tell us what your theory of Web aesthetics consists of? Is it a book that you're working on?

VC: I've published a book on Miltos Manetas and the Neen movement that, in my opinion, is one of the more significant artistic avant-garde expressions in the last twenty-years. To state that 'websites are the art of our times', as Manetas did in his Manifesto, means to put intangible and immaterial artworks outside of the art merchant's tentacles. Indeed, the market still doesn't know how to sell objects like websites, but if we erase the commercial layer, then Art returns to its natural function: to open windows where mankind can look at its own condition.

At present I've finished, together with Danilo Capasso, another book that has moved from five questions about digital culture that Lev Manovich thought for us at the occasion of a lecture that Danilo and myself organized in Naples in April 2005. We asked more than 100 persons (artists, theorists, curators, mathematicians, etc...) all around the world to answer to Manovich's suggestions and then we chose 50 contributions in order to publish them. The book is now complete with two different authors' reflections but - unfortunately - we are still waiting for the editor to make up his mind and pass our work over to the press. This is one of the most significant problems of publishing nowadays: editors are far too slow to follow the velocity of circulation of modern ideas. More generally, I look forward to writing a book on 'the aesthetics of the database' theme and lately, I've focused my research in this direction, but - to tell the truth - the visualization forms of data are so numerous that I'm still lost at sea. GL: The first decade of web design was focused on speculative thinking about the potentials of the medium, followed by 'best practices' literature and the long silence after the dotcom boom crashed. Where are we now?

VC: We are at the Web 2.0 point, and this indicates an evolution of the way we look at this medium. Despite a lack of unanimity on what Web 2.0 should be, we certainly have made some steps forward - for example, we have dropped the useless antithesis between texts and images: now we consider them as modalities of reading and representing reality, and we believe that a rich medium (such as the Web) has to enhance them both, instead of contrasting them. Nowadays we can easily observe, within the framework of the Net, words that become images and images that become words.

We have also dropped the ideas that the Web constitutes a return to the oral tradition or to the written word: indeed, both statements have proven fallacious, and we now prefer to speak about a continuum of languages. These conceptual advances also find a hands-on application in web design, as interface designs are responding to narrative and orientation needs that are miles beyond the early desktop metaphor. As a consequence, the web designer's role is no longer to draw, but rather to arrange environments for interaction (between users, between image and text, between books and TV, between the symbolic and the perceptive, between the active and the passive, etc...). More generally, I think we have overcome that stage of excitement over the potentials of the medium, and we are now focusing on the nature of the Web itself - its developments and the interactions between the Net and society.

I feel tempted to suggest a bold comparison with the situation of falling in love: first comes the arousal over the 'potentials' of a body, then the attention shifts to the nature of the soul trapped in that body (a person takes the place of a body), and finally, all our thoughts are absorbed in imagining the possible relations between that person and people all around us (our family, our clan, our workmates, our flat mates, our playmates, our comrades, etc...). It's also funny to note that, in accepting this comparison, we have to admit that network culture is a postulate of the early excitement over the Web (an excitement that had been driven by the dotcom boom), as a

marriage is a postulate of the initial arousal over a body (driven by a hormonal boom), allowing us to put the two 'booms' on the same level.

GL: Is theory in Italy a place of refuge because there is so little institutional support for new media in your country?

VC: Yes, it is. In my country new media are like Godot in Samuel Beckett's *stragicomedy*: all the institutions keep on chattering about the advent of the Internet and new digital tools, but nobody realizes that they already surround us. In this upsetting situation, theory becomes the only way to be in touch with such things.

GL: Could we also read the lively Internet scene in Italy as a subcultural necessity from the age of Berlusconi who managed to monopolize both commercial and state media when he ruled as prime minister? And, as a result of that could we say that there is a sort of 'temporary compromise' between autonomous cultures and more progressive part of the (IT) business community?

VC: On one hand the lively media scene in Italy is an answer to the Berlusconi monopoly on broadcast media, but we must not forget that the one you emphasized is not the only critical situation, indeed Italy is the country of monopolies, oligopolies, and cartels: Internet and telecommunications, banks and insurance companies, most of the vital business articulations are monopolized by the 'usual suspects'. On the other hand there is a very deep-rooted tradition in media activism. It would suffice to remember the experience of Radio Alice that started transmitting in 1976, and introduced techniques such as linguistic sabotage and diffusion of arbitrary information. Many of the actual initiatives are expressly linked to ones born at the end of the 1970s, although the needs of that period are replaced with more modern issues.

From my point of view, the most interesting aspect in media activism is that it leaves behind the dominant communication language; 'breaking with language in order to reach life' as Artaud said. It's fascinating to me how the language of advertising, as well as various modes of ideological communication, are revised into the best-made operations of subadvertising. Reusings/elements of well-known media such as popular icons and clichés, along with the detournement of contemporary mass culture headlines, are very creative ways to criticize the context we live in. To my great displeasure I have to underline that often initiatives such as street TV or illegal radio exhaust their energy in building a new transmitting source but what fails is content. It's like building empty boxes: after the initial curiosity, nobody wants really to get in.

I don't see any progressive part of the (IT) business community in Italy. Sure, there is a part that looks 'cool': it's the one that scans the autonomous cultures searching for 'coolness'. The point is, there isn't any dialogue. A dialogue presumes a predisposition to change one's point of view and I'm quite sure that the business community absolutely doesn't want to put their assumptions up for discussion.

GL: You attended the MyCreativity conference in Amsterdam. Do you see any trace of the creative industries discourse in Italy? If Europe's destiny is going to be exporting design and other lifestyle-related 'experiences', then Italy would be in the best possible position. Is it?

VC: Debate about the creative industry in Italy still has far to go. The term 'industry' is still not used in association with the term 'creativity', as we usually speak about the 'fashion industry', or 'shoe industry' or even, 'furniture industry'. This layout doesn't encourage the emergence of the creative work's element as lowest common denominator around the different entrepreneurial activities that bring to life the famous 'Made in Italy' moniker. Creative work is - without a doubt - at the bottom of the product 'Italy'; nevertheless, the emphasis is always on Italian genius (that is, the attitude to invent surprising things), or on 'Italian lifestyle'. I guess that if we took a poll of strangers accustomed to buying fashionable stuff made in Italy, we would discover that they believe they are buying the right to participate in the 'Italian lifestyle', more than the fruits of Italian creative labor.

GL: Southern Europe envies the North for all its festivals, centers and cultural funding whereas Northern Europeans can't stop showing their excitement for the Virnos, Berardis, Negris, Agambens, Lazzoratos and Pasquinellis. Isn't that a strange form of symbolic circulation? How do you see this play between ideas and institutional cultures on a European scale? Shouldn't we just stop thinking in those terms and start working on equal levels and forget all this regional labeling? Eastern Europe, for instance, has suffered for many years

from the regional stigma. Where you come from overdetermines what you do. Northerners tend not to respond to that criticism.

VC: Maybe the answer is already in your preamble: due to the fact that in Southern Europe it is quite tough to get funding and support for cultural initiatives (especially when you move outside of the mainstream), and many people are more inclined to make intellectual reflections, rather than to plan events. I would like to avoid any regional labeling, nevertheless it can be said, with some justice, that those labels express a state of affairs that is still heavily conditioned by disparities and specificities working on a regional basis. Also if we assume a merely linguistic point of view, it is completely evident that non-anglophone realities suffer enormously from the inability to participate in an active way with the European (or international) cultural debate. This fact pushes these realities to retreat into themselves and to bring to life expressive modalities distinguished by perspectives that are more regional than global.

As for Italy, one of the most interesting specificity is that the lack in cultural funding has transformed the country into an amazing training ground for auto-production phenomena. Operating 'from the bottom' is, in my opinion, a key phenomenon these days, indeed, it puts into the cultural economy some truly innovative dynamics, as long these dynamics break (finally) the chain constraining cultural production to the economy of (induced) consumptions and needs. >From this field, to put a lens on the specificity of this Italian phenomenon could offer answers more interesting than the ones you obtain considering Italy in the overall European movement.

GL: Is it desirable for you to overcome net art, media theory, and electronic arts by integrating it into a broader praxis that would not have a techno prefix?

VC: My attempt is just that: to free media theory and electronic arts from techno prefixes in order to consider them just as contemporary culture. In a book I wrote a couple of years ago, I stated that we need, now, to surpass the concept of Contemporary Art in order to define a new contest, one able to contain the theory and the culture born during the last years and centered around the new medium: the Internet. Indeed if Contemporary Art's medium has been Television, it is right to close that chapter so we may open a new one dedicated to the cultural movements produced by the impact of the Net on contemporary society. It's not just a question of definitions, rather, it is an issue of a cultural shift: giving up the critical and interpretive tools still in use, to build new ones rising from the awareness that the computer (or the database, as Manovich would say) has replaced narration as a predominant cultural representation.

GL: Let's go back to web aesthetics. Besides beauty, could we also use the term 'style'? Is there a positive and critical tradition of talking about 'style' or is that merely something for fashion magazines? Maybe it is not wise to look down on fashion? Is there style on the Net?

VC: Nowadays the term 'style' appears to be monopolized by fashion and design gurus, nevertheless, we should be able to overcome the nuisance that this linguistic abuse causes, in order to reactivate a genuine critical debate. To deny the existence of style means to erase more than five hundred years of philosophical and aesthetical reflections: the term 'style', in fact, has been used since the 16th century with the ascendancy of the Renaissance 'maniera' that indicates the personal style of an artist. Style is not a genre and not prearranged forms that the artist can choose according to his preferences. Instead, style is a need because it reflects a way of living, thinking, and imagining the world in which the artist is immersed. Style is a reflection of the times, and very often the choice of a style is not even an aware choice: the artist applies the style of his environment/times without any consciousness (in this sense the critic is much more aware than the artist).

Style is always related to an epoch, thus it changes along with the life and the culture existing under the influence of social, economical and psychological factors. This is the reason style (as the expression of an epoch) is not transmitted from one generation to the next. Sometimes the term 'style' is inaccurately described as 'artistic individual preferences' ('le style c'est l'homme'), but we have to refuse this equivocal interpretation: individual forms and preferences need a different denomination, while style is 'today as it was 500 years ago' - the common language of an epoch. If we accept this interpretation, the pretension of 'being without a style' becomes silly and disingenuous: can we imagine an artistic work that doesn't reflect its times?

When I hear speeches about the refusal of style, my mind goes immediately to the characters of an Orhan Pamuk's novel: My Name is

Red. The main characters in this novel are miniaturists of the Ottoman Empire that discuss (and fight and kill each other) around the subject of style, the question is: which is true art? The expression of the individual artist, or a perfect representation of the divine (in which the artist suppresses any trace of his personal vanity)? The Nobel Prize-winning's novel describes a very paradigmatic situation: two different cultures are colliding (the Ottoman Empire /meets/ the Venetian Empire) and a new epoch rises. There is nothing to do for the miniaturists - a new epoch introduces a new style, and all their efforts to keep the traditional approach to the miniature are in vain.

If we look at the Net we can clearly see a lot of genres (mail art, ASCII art, generative art, hacker art, pixel art, and so on...), but we can also identify a style. A couple of the main elements of this style are: in my very personal opinion: the remixing attitude and the D.I.Y. practice. Human culture has always been defined by its ability to remix ideas, concepts and inspirations, but nowadays there is something new: the new media advent has extended our potential to such an extent that we remix continuously, even when we are not aware of it. New media force us to do a continuous 'cut and paste' of the endless digital data surrounding us. Thus, we can assume that remixing is the composition method of our times.

At the same time, new media give us the potential to get our hands around this growing digital data sea, indeed, we can manage and shape it even if we don't have particular expertise. So we draw data from an endless source and we recombine them using all kind of digital tools, in few words: we remix culture on our own. In this situation, can we imagine an artistic expression that is immune to the two most popular practices of our times? I don't think so. Instead, the style of our epoch can be found into what I am tempted to call: R.L.Y. (Remix It Yourself).

Obviously, there are other elements that contribute to the actual style, for example, it's easy to observe how non-linear narrative is taking linear narrative's place. Instead of denying the concept of style, we should look around us to identify what are the characteristics of our times, and in doing that, we would also understand what the actual style is shaped by.

GL: How do you deal with the popular in web aesthetics? Often it is said that popular culture is so trashy. But with Internet culture the masses of users these days are so advanced. Theory and criticism have yet to discover blogs, Second Life, Wikipedia and all that. Having said that, it's clear we no longer live in the 1980s and have to promote a serious study of popular (media) culture. Cultural Studies has established itself in such a big way, we shouldn't have to make such calls? Still there is the question, from a theory point of view, whether or not to overcome the popular.

VC: What is the 'popular'? This is a good starting point, if we refer to the Web, and broadly to digital media. Common people are the vanguard we need to test our theories, our hypothesis, our projects, and our products too. Who's discovering a new world like Second Life? Who's populating our databases, our wikis and our blogs? Who's testing our new digital tools? We need them to reach a critical mass. As a consequence all the communication is directed to them: 'try this new product for free', 'trial period', 'make a free tour', 'open your own blog', 'publish your photo album', these and many others formulas witnessing that we need the masses of users in order to get feedback, to give basis to our theories, to shape our products.

We don't need them just as audience (the TV age model), the Internet age postulates an active participation, thus, the masses are required to turn themselves into players. What would remain of Web 2.0 and social networks without masses? A desert, I guess.

With all the digital media and contexts we are creating the masses have also produced an incredible amount of content. If that is actually what we define as 'popular culture', then the questions are: what are we supposed to do with all this stuff? Is this cultural production significant? Should we spend our time in studying and analyzing it?

For sure we don't have time to do that, so (usually) we limit ourselves to give a bit of our attention to the events that, pushed by mass media, bounce under our noses. The most interesting thing for me is to observe how the top rated/most viewed videos on YouTube are all 'commercial TV like' products; the usual Second Life public spaces (streets and buildings) are crowded with more advertising than Las Vegas (most of them are dedicated to sex); the stick memories of the average MP3 players are filled with the same music you can listen to on any commercial radio station, and shall we talk about the subjects of the photos stored in millions of digital cameras?

What I'm trying to mark is that with new media we are repeating the stupidity and the uselessness of our TV formats, the advertising's invasion of any public space, the boredom of the pop music scene, etc... Vulgarly and the dissipation of any significance are moving from old media to new media, and I don't see any good reason to spend my time with such 'popular culture'.

Besides this, it's also very interesting to observe how the old media are becoming more and more permeable to blogs and D.I.Y. information. This phenomenon is not due to a fascination in more democratic information sources (the traditional media holders hate new media and people involved with it), on the contrary - the pressure is rising due to the growth of the 'eyes' (digital cameras and all the new devices) that are watching the same events that mainstream media are reporting to us: the possibility of being uncovered are too many and broadcast journalists are forced to tell the truth (or at least a plausible version of it). As a consequence, blogs have become the major source of news and information about the Abu Ghraib prison abuse scandal (a scandal born thanks to modern digital devices) and the Iraq War. Then the question is: what impact is the blogosphere having on the traditional media's control over news and information? We also have to consider that bloggers are often the only real journalists, as they (at their own risk) provide independent news in countries where the mainstream media is censored or under control.

GL: Is it your aim to promote sophistication in web design? How can we identify, and then design sophisticated communication?

VC: I don't like sophistication very much. I prefer a minimalist approach to web design, with clear and linear interfaces that give intuitive access to sophisticated and very structured data. When you have to manage complex data sets or very rich multimedia contents, the best you can do is design a structure that is very minimal. Indeed, you don't have to add meaning to the content you are representing, otherwise you make it useless and baroque. Nevertheless, minimalist doesn't mean careless or dull, instead it means 'not one sign more than necessary', it means taking care of details, it means being moderate and objective.

We also have to consider that there are so many kinds of data that there can't be one universal formula of access. In fact, some information, such as the structure of a network, need graphic expedients to be understood. Also, there are many realities that have no meaning if showed only in a textual format. In those cases we use graphs, charts, etc., and very often we obtain wonderful and unexpected forms. For example, if you look at the Manuel Lima's project, Visual Complexity (www.visualcomplexity.com), you'll easily find many wonderful visualizations of complex networks.

In view of such artistic representation of data the problem becomes: where is the line? How much graphic sophistication (or embellishment) do we need to solve a visualization problem? I guess the answer can found on a case-by-case basis, and the only line we can certainly detect is the one between the amount of complexity required by a representation (objective factor) and the self-satisfaction that pushes any designer into going over what is required (subjective factor).

(edited by Henry Warwick)

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URLs:

Vito Campanelli's home page: <http://www.vitocampanelli.it/>
Media & Arts Office: <http://www.mediartsoffice.eu/>
Web designers collective Klash: <http://www.klash.it>
The Net Observer: <http://www.thenetobserver.net>
Boiler magazine: <http://www.boilermag.it>

69.0

<nettime> Wireless After the End of
the WWW
From: Michael Dieter
To: nettime-l@kein.org
Date: Fri, 8 May 2015 10:50:10 +0100

Dear Nettime,

I thought the following short conversation/interview I recently conducted with the artists Dennis de Del and Roel Roscam Abbing might be of interest to the list. It covers their currently work on post-digital, wireless, radio, DIY and other critical media topics.

Cheers,

Wireless After the End of the W/W/W:
A Conversation with Dennis de Del and Roel Roscam Abbing

For the 2015 Fiber Festival (<http://2015.fiberfestival.nl/>), Michael Dieter spoke with the Rotterdam-based artist researchers Dennis de Del and Roel Roscam Abbing about their current project on radio transmissions and wireless technologies. At the event, they will run a workshop *à* Write the Wave which explores the possibilities for reutilizing the radio spectrum as a new commons in the forthcoming *à*digital radio switchover. The conversation took place on May 1st at Open Coop, Amsterdam.

Michael Dieter (MD): Can I start by asking you a bit about the workshop? What sort of things will you be doing at the Fiber Festival?

Roel Roscam Abbing (RRA): We want to start the workshop with giving the participants an insight in what happens with radio signal all around us, everywhere; everything that has no strings attached (wireless) is basically using radio technology, so it's nice to give the people an impression of what is happening. For the Fiber Festival in Amsterdam, we want to scan the spectrum around the A Lab space, we want to listen to the ferries, to the air traffic into Schiphol airport; well, everything up to the GSM 3G signals which we can hear.

MD: And the idea is that then you'll also build transmitters in the workshop to use the FM spectrum, but for data?

RRA: We have not really decided which spectrum we'll use. Generally the lower in the spectrum you go, towards 1 MHz and lower, the further you can reach, but the larger your equipment needs to be. The antenna always has a relation to the size of the physical wave; in the case of 1 MHz, it's 300 meters. So then you take 1/100 of that you have a three meter antenna, so for FM it would be 100 times smaller, it's around a 100 MHz range, but then you have interference of radio stations.

Dennis de Del (DB): We want to create devices that can be parallel to the devices we already have in our pockets and then create some sort of a parallel network based on existing consumer hardware, but solder it yourself from scratch. Therefore, we still have to decide what's going to be practical in the workshop.

MD: Do you have a background in radio?

DB/RRA: No, no, no

RRA: We always start working with something that we know nothing about and then you dive straight into it.

DB: Then you *à*die *à* straight into it.

MD: So how did you come to work on radio transmission?

RRA: We came from different backgrounds. Personally I was researched a lot into the physical infrastructure of the internet and sort of the politics behind that and the implications. I did a few projects and as I was reading about the history of telecommunications, there was this recurrent theme when it came to power over networks. That wireless managed to give an alternative to people who did not have power over cables. At the end of the 19th century, the British had the entire world connected to London. They had all the islands and geopolitical sweet spots that they needed for their shipping network, like the Rock of Gibraltar, and could use these to run that vast cable network. The competing European powers also wanted private communication networks to connect to their colonies, but had a hard time doing so because they couldn't make direct connections. Because of this their telegrams flowed partly through British cables which made it possible for the British to censor or eavesdrop messages or cut it off when they found it inappropriate but then radio happened. So Germany and France were excited and invested a lot into radio technology to make direct links to the colonies so they would not need to rely on British cables anymore. From that moment on you see that wireless versus wired is a bit of a recurring trend so when I started thinking about network infrastructures my interest drifted towards wireless because of the different way of how things can be done... one can own cables but one can't own radio waves... And yeah then you also realize there was

already an internet as we know it, you already had radio amateurs making worldwide with data connections via radio in the 80s; a bit of forgotten history about a technology that we are only familiar with in the form of Giel Beelen and 3FM.

MD: This workshop, of course, is also interesting from the context of critical media theory that runs alongside the history that you are tracing. With Bertolt Brecht's famous essay on radio picked up by Hans Magnus Enzensberger and then Jean Baudrillard's response to that, the technology inspired an ongoing discussion on the *à*two faced *à* aspects of media and how it always seemed to end up in another centralized arrangement. But this is especially interesting with radio as it stands today; well, I don't know if it's true, but I've heard that some of the spectrum has been abandoned, it's almost as if it has become available in a new way as the technology is superficially superseded.

RRA: Well, that is indeed how we would read it, but I think the people who give licenses wouldn't read it like that. But it's an interesting thing that's happening. As things move to more digital higher bandwidth frequencies, they move from MHz to 100s of MHz to GHz. Longer waves don't get used in that same way anymore, except for RFID chips, so in that sense, a space opens up that can be pirated.

MD: And that's another a key part of this history, right? Pirate radio or activist uses like Radio Alice in Italy, they encompass a very rich tradition of experimental and political practices.

RRA: Yeah and that's one of the nice things of the radio wave as an object that it literally doesn't know boundaries. You have radio waves that go across the world all the time, which allowed them to be used for propaganda purposes. You have Radio Free Asia, Free Europe. The other day I was listening to Radio Havana Cuba which uses these very long waves to transmit the Cuban point of view all the way here. In the same way you can listen to radio from Uzbekistan. They air their point of view across the world and there is basically no way to stop it and that's a nice thing and that's why radio pirates are interesting. Once they transmit, you can destroy the transmitter, but the message is still out there.

So I would say that look towards the radio pirate for inspiration in contrast to the radio amateur who is so in love with the technology that he gets a sanctioned license and thereby limits the field of view in a way; they cannot send encrypted communications, they can only use specified bands which can be subject to change. As long as they are perceived as useless, there are amateur radio bands, but as soon there is a new use for it, they are subject to change. Nowadays, for example, there is a discussion about NFC chips using the same band (14MHz) as amateur radio, so there could be a risk that amateur radio jams things like wireless paying cards. So it is not unimaginable that amateurs would not be able to transmit on these frequencies. For their love for the technology, they really have to comply and cooperate with the governments that give licenses. And then you have this other history of people just grabbing the frequency which I find more interesting.

MD: Do you have an idea of what kind of content you will transmit at the workshop?

DB: There is a reason why the commercial parties are moving up the spectrum because of the bandwidth I guess. So we have some interesting limitations in our system, it's ultra slow, it's quite nice actually because you become aware of the materiality of digital stuff like files. For example, you could send an image and see it build up on your screen but it can take up to 30 minutes for a JPEG. But you also have auditory feedback as well.

MD: It's this old problem of latency and bandwidth. While traveling I became more aware of bandwidth and how the signal varies on your phone significantly, and made me think about how web content is optimized for latency. For instance, when you look at digital content from the perspective of performance optimization, you can see how the it's arranged in particular ways to allow for speedy delivery, what Wolfgang Ernst calls *à*chrono-engineering*à*. It's used in web and app design to target particular audiences in certain locations using certain devices. This is part of the new research program I am doing on user interface design practices (rather than art practices). But it's also why I am really interested in your project, to see how digital content and wireless transmission can work together in different ways.

DB: Indeed, you really have to choose what to send what to watch/see. A nice thing is that it really reacts to your body, the proximity, you can either become an antenna or a shield.

RRA: This is all analogue electronics which is a bit of black magic;

there is a lot of physics going on. You can calculate nice formulas and approach each value of a component, but then indeed your body has its own capacitance and you come close to your transmitter and it sort of shifts the whole signal.

DB: Humidity, air pressured

RRA: Temperature plays a large role. In that sense, analogue electronics are hell, but at the same time with only a few components you can make a transmitter. You really get down to the physics of how radio works. To send radio you need to make a carrier wave which is a wave that oscillates at a certain frequency, which will carry your message basically and then you write your information on that, hence Write the Wave.

MD: Are the transmitters that you'll build in the workshops your own designs?

RRA: No, actually we've got these from a pirate radio manual that is floating around the internet. I don't really know the history behind this manual, but it's really good; it's called The Complete Manual of Pirate Radio by Zeke Telfon. It's a zine with all these designs and also this ideology: 'you should grab the wave! And a Japanese media artist provided some designs.

DB: Yeah, one design is from Tetsuo Kogawa who does narrowcasting sound art, really local hosted radio shows, but using feedback from the radios themselves or musicians; he also did some workshops.

MD: I've heard that there's quite a long history of experimental radio in Japan. For instance, in the recently translated writings of Félix Guattari on his time there, Machinic Eros, he discusses the mini-FM community (Radio Home Run) that Kogawa initiated with others in the 1980s.

RRA: The modern transistor radio is basically what Sony made the big player that it is now.

The funny thing is that radio started off not as analog but rather as a digital medium with Morse code, turning the transmitter on and off and transmitting discrete values. Analogue transmission was invented only while people were looking at how to multiplex these digital signals, so that you could put two or four signals on one cable, that was goldmine in the nineteenth century. All the startups back then - these were the heydays of the inventor geniuses we are so in love today with - were all about multiplexing signals; putting as much data through a cable. And then Alexander Graham Bell's startup found out that accident - that if you multiplex enough signals they begin to resonate at enough frequencies, to carry sound or voice. That was the invention of telephony and that's when transmission became analogue in a way. And later when people were looking at sending digital data again, they had to come up with a hack on the analogue system again. This is what the old modem does; modulates and demodulates data into sound and back and that's what we want to do with this workshop.

DB: There is this software modem that emulates a hardware modem called 'minimodem', for example.

MD: Actually, there is another question I wanted to ask you both: maybe it's a bit of an unfortunate question. But when I was looking at Dennis's work in particular, I was thinking about the post-digital concept. I don't know if you have any thoughts about it or how you see it applying to your work.

long silence

RRA: For me, it's a realization that each medium has its own merit. If you take the 2000s and go's wave of technology, everything was inevitably becoming digital and networked. And from that perspective, it's illogical to see people actually decide what medium they use, based on the characteristics that each medium has and not on something is digital or not. I think that's what post-digital is, this realization. We're not going to use the internet because it's the internet, or vinyl because it's retro, but because of the intrinsic qualities of each medium. But you, Dennis, are the post-digital artist!

DB: First of all, I'm not. I'm still figuring out what I will be for the rest of my life. Or I hope so at least. I don't see it really reflected in this whole thing that gets labelled as post-digital art. It stays so digital all the time. I don't know! It has become a poisoned term.

MD: When I was first studying, we were still being taught a lot of postmodern theory and when I shifted to thinking about media, it was really refreshing. Because all of those complex questions about

history, time and representation that come with a term like *apóstata* could be put aside. And yet, there is something interesting in the way Florian Gramer, for instance, talks about post-digital. He tries to be very precise about it, which I appreciate especially given that there are other competing terms that are also problematic such as *apost-internetá*, *ánew aestheticá* or even *áno-analoguá*.

There is a sense though that the digital is not what it used to be. And it feels that there is a historical shift in thinking about new technologies as necessarily progressive politically. Post-Snowden is another term that can be mentioned in this context. And I see some of these themes in the workshop that you are running, in the sense of trying to discover a new stance towards media infrastructures that somehow is also taking account of the current climate. Would it be fair to say that there is some kind of contemporary media politics going on in your practice and how would you describe it?

DB: As soon as you're not uploading your work on Behance you're political in a sense!

RRA: Uploading to Behance is also a politics...

MD: Let me put it another way, there is obviously a pragmatism to your practice in terms of putting things together in new ways, but there is a radical pragmatism as well where you can see these practices radically scaling! Given that the latency is so limited and that there is kind of slow dimension to putting together DIY radio in a workshop with a small group of people like this.

RRA: I think maybe that might be one of the post-digital things about this. This is also the realization that people might have had is that when new technologies are unstructured and undefined, it creates a space where interesting things can happen, like the early web. That's the thing we keep romanticizing about the internet, because it was unstructured and it wasn't fully commercialised, and as soon as things scale - which is, of course, one of Silicon Valley's buzzwords, does it scale? - you lose all of that potential. That's why I decided that some things shouldn't scale. And maybe in that sense you could speak about a post-digital theme. Media have specific properties which get lost as they scale. And obviously these transmitters are not a tool.

DB: It's not an optimised product. There is a lot of noise which gives a lot of room for discussion. If you see an image or a website loading on your screen you just interfere with your body and you break the whole thing. You realize how hard it is and you see what's happening.

RRA: It's not a solution for any sort of thing but it's more a way in which people look at other communication infrastructures that they use and get a new viewpoint.

DB: It's also media archaeology, because it's really hard to get these components nowadays. Ten years ago, there were still shops, but we'll soon lose it.

MD: Where did you get these components? Not at Media Markt I guess.

DB: There is only one electronics shop in Rotterdam where you can only buy a maximum of five of these components. But we bought Chinese knock-offs online. It's almost undoable.

DB: I really like to think by myself and work with my hands and when it gets out of your hands, you don't have any control. There is a nice balance between control and uncontrol with these analog components.

RRA: And also the scale of the components we use is important because these one can grab and touch. Electronics always trended towards miniaturization to a point now where most stuff is so small you cannot pick it up with your fingers let alone arrange and connect them. Designed by machines, built by machines.

DB: Built for the masses, you have to build a million otherwise it makes no sense.

RRA: There is a lot to be said about being able to do it yourself. You learn a lot by doing this, also by failing.

DB: You burn a lot!

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Michael Dieter

**[Nettime-bold] Hacking the Art OS
- Interview with Cornelia Sollfrank
[1/2]**

From: Florian Cramer
To: nettime-bold@nettime.org
Date: Fri, 15 Mar 2002 14:51:45
+0100

[This is the English translation of the original-length German interview, part 1 of 2; copyleft and publication data is given at the end of part 2. -FC]

Hacking the art operating system

Cornelia Sollfrank interviewed by Florian Cramer, December 28th, 2001, during the annual congress of the Chaos Computer Club (German Hacker's Club) in Berlin.

FC: I have questions on various thematic complexes which in your work seem to be continually referring to each other: hacking and art, computer generated, or more specifically, generative art, cyberfeminism, or the questions that your new work entitled 'Improvvised Tele-vision' throw up. And of course the thematic complex plagiarism and appropriation - as well as what can be seen as an appendix to that, art and code, code art and code aesthetics.

CS: Surely code art and code aesthetics are more your themes than mine. I think I should be the one asking the questions here. (laughter)

FC: ...no, this refers very specifically to statements made by you, for example in your Telepolis interview with 0100101110111001.org, which I found excellent because of its rather sceptical undertones. If that really is more my area though, then by all means we can bracket it out of the interview.

CS: No, no, I didn't mean it like that. Quite the opposite in fact. However that is what is so interesting and difficult about the relationship between these complexes - and which I often find myself arguing about. A lot of things appear to run parallel, or better put, one invests more in one area for a particular period of time, then returns back to something else. To keep an eye on how these various activities link together is not easy.

FC: When I look at your work, I notice that on the one hand you are a very important net artist, on the other hand - what nevertheless seems closely related to the this - you work as a critical journalist for among others, Telepolis, and frequently write about hacker culture: for example, you've written about an Italian hacker congress and interviewed the Chaos-Computer-Club spokesperson Andy Müller-Maguhn about the Cybercrime Convention. Am I right in supposing that when you write about hacking, you always maintain an aesthetic interest in net art - and that, vice-versa, when you are writing about net art, you investigate to what extent it tends towards computer hacking.

CS: I see myself foremost as an artist, and that is my point of departure for everything else; it gives me the motivation too to slip into other roles. Being a journalist is more a means to an end, because as a journalist I obtain information that as an artist I would not obtain. That means, I instrumentalise this function, as I did at the ars electronica 2001. The theme there was 'Takeover' and I was invited to participate on the panel Female Takeover. An interview that I did for Telepolis with the head of the ars electronica, Gerfried Stocker, helped me understand what he thought about the theme - and how this somewhat vague concept came about. That's why journalism and scrutiny are basic tools of my art. My product though - I don't know if I should refer to it like that - is ultimately artistic, or if you want to call it that, aesthetic.

FC: In the conclusion to your review on ars electronica you wrote: "perhaps art no longer needs ars electronica either". I have to add that I warned to that remark. (laughter)

CS: But perhaps it does! 'Perhaps' is what is written and meant. (laughter)

FC: The motto of the event does not imply that art wants to appropriate technology, rather to the contrary, that technicians want to control art and make artists superfluous.

CS: I saw another 'Takeover' there. Stocker felt it was a 'Takeover' by people working in the free market who have virtually taken over art. And basically for the very reason that they are more creative than artists. His whole concept of art circles around creativity; nothing else seems to occur to him about a possible definition of art. (Quoting our good colleague Merz here, creativity becomes something for hairdressers!) Sure, Stocker's thesis was meant as a provocation to artists - on the lines of look at yourselves for once, what a bunch of boring shits you are compared to the young laid back super-kids in the companies who come up with the wildest things. But even that can be interpreted in various ways. You could open up a wider spectrum to 'Takeovers', just like we did when we discussed and engaged with the issues of 'Female Takeover'. By the way, one result of our panel was that at a future ars electronica there should be a 'women only' ars electronica.

FC: In order to come back to the question of defining contexts - such as art and non-art, art and hacking: it occurred to me while reading your article on the hacker conference in Italy that usually the domains of art and the hacking are kept apart from one another. Even if in Italy this division was not so rigorously kept in force. That seemed to be a sociological observation, and not a thesis that you support and want to concretize. Is hacking then for you art and does hacking have something to do with art?

CS: Both. As far as sociological theories on art and hacking go, I've come increasingly to the conclusion over the last four, five years in which I have been involved in hacking, that hacking culture always has something bordering on a national... (laughter) flavor. That's why it is interesting for me to visit other countries and especially Italy, where it appears as if there does not exist the slightest fear of contact between artists, activists, philosophers etc. They coexist there naturally, dialogue with each other and create a common language in which they can communicate (laughter), which is something I haven't experienced in Germany. As a female artist in the Chaos Computer Club, I have come face to face with some of the worse preconceptions, accusations and verbal abuse of my life (unfortunately).

FC: You said: as a 'female artist' in the Chaos Computer Club. What do you put the emphasis on? Being an 'artist' or being 'female'?

CS: On both. As far as gender goes there is a basic frankness involved. When one deals with the same themes identically and speaks the same language, gender means less hurdles to cross. (laughter) Since that is seldom the case it becomes one. The bigger problem however is art. That left me utterly dumbfounded. I was having a nice chat with someone at one or other of the Chaos Computer Club's parties and was asked what I do. When I replied 'I am an artist', the reaction I got was a hoarse exclamation: 'I hate artists', which left me thinking, oh, that's a pity! That usually makes for an abrupt end to any conversation you might have. I find it very difficult to find new topics to talk about, or reasons to stay and ask questions. That has no doubt to do with the fact that hackers see themselves as artists - and more to the point the only genuine ones - and that everyone else is just an idiot and hasn't a clue (laughter). On the other hand though a connection to art has arisen out of the formative days of the Chaos Computer Club. For example in Bielefeld, where padelium and Rena Tangens see themselves as being active as both artists and gallerists - although they are by no means equally loved and cherished by everyone at CCC.

FC: ...Felix von Leitner for example, one of the most skilled computer experts in the CCC, enjoys giving padelium a regular bashing ...

CS: In the German CCC that has a lot to do with the person padelium - who many simply can't stand. He embodies for some what they are accustomed to in art, and which means the subject is put to an end.

FC: Is that not a problem perhaps of the definition of art? Because since the middle of the 18th century, and at the latest since Romanticism, we have a definition of art that is no longer focused on the 'ars', the actual skill involved, but rather on the genius and the aesthetic vision. If one nonetheless sees hacking as art, this seems to have a lot to do with the older definition of 'ars'.

CS: That can also have to do with a newer definition of art, if it is exists in the minds of people. For me this has less to do with skill directly, because one person alone in our times does not have the skill to produce something relevant, rather different people with different skills have to come together. A typical hacker would fit into such a team. However it is very tough to get a foot into the German hacker culture with that idea. You probably don't know my work with women hackers?

FC: I know the interview that you also did with a female hacker at a Chaos Computer Congress in 1999.

CS: ...Clara SOPht...

FC: ...right. And you are working on a comprehensive video documentation of this theme!

CS: I'm making a five part series. Due to my experience in the CCC, I narrowed my research down and tried to find women who see themselves as hackers. Besides posting to numerous mailing lists and newsgroups, I asked a diverse number of experts. Bruce Sterling, for example, who has written an erudite book "Hacker Cracker", and is seen as an expert in the American scene, or the American hacker hunter, Gail Thackeray, who was the co-founder of the Computer Crime Unit in the USA. They are really specialists who know the scene very well, and all of them confirmed that there are no highly skilled women in this area. That proved very depressing for me. In my fantasies, I imagined there were all this wild women, complete nerds, exotic, anarchistic and dangerous, courageous enough to want to cross borders and break all conventions, psychopathic and with criminal tendencies, politically active, artistic and more: however they just didn't exist. That's when I switched from the journalist-research modus to the artistic-modus and said to myself, I have to try and reshape this boring reality. And that's why I did the interview with Clara SOPht for example, who doesn't really exist. (Laughter) I just started to invent female hackers.

FC: Oh, I see! (laughter) Great!

CS: I did show the videos which come out of this process in the art scene, where they went down really well, although sometimes certain clever people ask what they actually have to do with art. Depending on the situation I then reveal that the female hackers do not exist or STILL do not exist. I preferred showing them though in a hacker context. For example I gave a talk at the CCC congress on women hackers and showed the interview with Clara SOPht. It was pretty well attended, including a lot of men, who watched everything and then attacked me for not defending sufficiently Clara SOPht's privacy, because she had stressed that she did not want details about herself being publicized. At the end of the event I mentioned casually that the woman did not exist and that I had invented her. Some people were gobsmacked. Quite unexpectedly they had experienced art, an art which had come to them, to their congress, and talked in their language. I found that very amusing. These little doses of 'pedagogy' can trigger off a lot and no doubt help CCC to develop itself further.

FC: There you become a hacker yourself, but in a different system from that of computer codes. You do 'social hacking'.

CS: Exactly - my favorite hack in the CCC concerned the Website of the Hacker Club, the 'Lost and Found' Page, which I always liked to study after every congress. I found it fascinating to discover what things hackers have on them and have forgotten. I then turned that around. While I was working on the theme 'women hackers', I deliberately left things at the congress so that they would turn up on the 'Lost and Found' page and cause commotion and upheaval. By that, I mean I left things there which normally only women have or possess. The main object was a small electronic device with a display and two little lights that women use to calculate their fertility cycle. I handed that in to the 'Lost and Found' and added that I had found it in the ladies' toilets. Five hackers grouped around this device and studied it ... (laughter) to find out what it is. This ominous device became the center of a lot of heated discussions before it was finally pinned up as a large photo in 'Lost & Found' Page. Those are examples of some of my small hacks at the CCC - back then while in the process of leaving clues to female hacker and characters who do not exist.

FC: In the early nineties the art critic Thomas Wulffen coined the phrase 'art operating system'. Can you relate to that in any way? Or do you find it problematic? Your artistic hacks that you've mentioned do not engage directly with the art operating system!

CS: I can relate to that in a big way because what interests me most in art is it's operating system, the parameters which define it, and how they can be changed and what the possibilities of new media contribute to this change. What also belongs to the operating system is the concept of the artist, the notion of an artistic program, an artist's body of work, and last but not least the interfaces - who and what will be exhibited and who will look at it. This system is actually what interests me most in art. To intervene and be able to play with it I have to know how it functions.

FC: But then isn't it difficult to be a net artist as well? In my perception of net art what astonished me most and what affects you too, is how petty bourgeois, reactionary and utterly humorless this contemporary art scene really is - although one always thought it was the most aesthetically permissive around. In the example of net art, one could see how in the very moment in which no new objects were being produced which lent themselves to being exhibited, that it (net art) lost its footing and was not given proper recognition in the art world. I

still find it astonishing how much net art has to fight against this in order to be taken seriously in the first place by the art operating system. Is that not difficult for you, as an artist, to want to try and hack the art operating system, and to do as a net artist?

CS: First of all I do not see myself solely as a net artist, but rather as a kind of concept artist. I find the net indeed very interesting, and to be active in it fulfills many of my wishes, but that aside, I also work with video, text, performance and whatever else is required for a particular project. That net art is not recognized in the art world and has problems there is primarily due to the fact that, in my opinion, there are no pieces/objects which can be exchanged from one owner to another in a meaningful way. An art which is not compatible with the art market is hardly of any interest, because in the last analysis the market is the governing force in the art operating system. Another further difficulty is the ability to exhibit. What justification is there to show net art in the 'White Cube'?

In that way all curators have to ask themselves: why should we actually show net art here in our museum? Some net artists quickly understood that they wouldn't get far with their non-commodifiable, difficult to represent art in the market, and expanded to working with installations. That has worked well - just as it did with video art. It is not a new phenomenon that is happening to net art. Before it, there was also ephemeral art, Fluxus and performance art for example, or technically perfect reproducible art forms such as video and photography. All these art forms had enormous problems at the beginning, but then opportunities surfaced in the market and certain intermediaries really supported them and managed to create a space for them. And when everything becomes too much, another decade of 'new painting' is heralded in order to let the market recuperate.

Nevertheless I think there is an interest regarding net art in the art world. For a long period it was given a lot of hype, and at the moment I see a kind of consolidation. Ultimately there are a few big institutions like the Guggenheim, the Tate Gallery or the Walker Art Center that commission new works. What goes wrong in net art is that artists - I'm talking mainly about the group net.art and that scene - have not developed collective strategies as to how they should deal with the art system - which was one of the great strengths of the Fluxus artists. There is missing a willingness to accept that a problem even exists in the first place.

Therefore the result can only be disastrous when the two worlds collide. Attitudes like: "I'll show my work at documenta or in the Whitney Museum, but it doesn't mean anything" don't lead anywhere. That is unpolitical and weakens every single artists' position.

Vuc Covic acted similarly at the Biennale 2001 in Venice. Leaving aside the strange circumstances which lead to him ending up in the Slovenian Pavilion, it was a success for net art and for him personally, and it was generally an interesting Pavilion. And instead of celebrating that - which would have been honest - he tried to convey through his acting that everything was trivial and meaningless. Some people found this very unpleasant and there arose quite spontaneously the idea of commenting what was going on. The result was the very controversial 'flower action'. In the name of the Old Boys' Network three cyberfeminists handed him a large bouquet of flowers at the opening of the Pavilion in order to gratulate him and pay tribute to his achievements in net art.

I like this action, because it works at different levels: the Slovenian press were proud of their artist, and insiders would remember very clearly Vuk's gesture - as part of the opening of the net.condition at zkm - of laying down a bouquet of flowers to symbolize the death of net art through its institutionalization. A wonderful reference, I think. I believe too that it was also a bit painful for him.

As I said, the lack of a collective strategy for net artists was and still is a big problem. In 1997, a further symptom of this occurred in the form of the first competition for net art a museum has launched: EXTENSION by the Hamburger Kunsthalle. Like the introduction of net art at the documenta x, artists here were very uncertain and didn't know how they should deal with the idiotic and incomprehensible conditions. And so they contributed half-heartedly. This was the time when it would have been easy to hack the art operating system. It was definitely a missed opportunity.

FC: You see yourself as a concept artist, and on your homepage there is a slogan that could be seen as an analogy: "A smart artist makes the machine do the work". Is that supposed to mean that concept art actually wasn't concept art before machines started to process the concepts?

CS: No, I wouldn't formulate it so radically, so one-dimensionally (laughter). Ultimately one could take slaves instead of machines to produce art (laughter).

FC: À la Andy Warhol Factory...

CS: Yes, somewhat similar. Or simply craftsmen and women, or keen art students who implement the master's idea.

FC: ...Jeff Koons...

CS: Yeah Jeff Koons is a good example. I don't think that one needs a machine to realize that idea of art. If the aesthetic program is developed with which the artist works then it doesn't matter who produces the actual pieces. And the artist becomes a purely representational figure... He or she simply has to fit well to the 'image' of an artist set as parameter in the system.

FC: I want to add on something there. Yesterday I read on the 'eu-gene' Mailing List for generative art - which was set up by among others Adrian Ward - what I feel is the first enlightening definition of generative art. It comes from Philip Galanter, a Professor at the New York University, and dovetails nicely into what you just said:

"Generative art refers to any art practice where the artist creates a process, such as a set of natural language rules, a computer program, a machine, or other mechanism, which is then set into motion with some degree of autonomy contributing to or resulting in a completed work of art."

I find that an interesting definition, because it not only reflects computer art, but also spans a lot more.

CS: Yes, I think so too. It's a good definition.

FC: Would you say that what you do is generative art?

CS: Not everything that I do. But definitely the work I've done with the net art generator. Whether this set of rules he speaks about applies to my work... I'd have to really give that some more thought. What seems to support this though is that my point of departure is founded on not being creative, in the sense of creating new images or a new aesthetic. Rather, I work with material that is already available. This material is then reshaped under certain structural conditions or simply reworked. But I couldn't give a NAME to this program. (laughter)

FC: I ask myself, however, whether for you in 'Female Extension' - where you submitted several hundred art websites under different female artist names to the net art competition EXTENSION, and which were in fact generated by a computer program - the generative is simply a vehicle, a means to an end. 'Female Extension' was also a 'social hack', a cyberfeminist hack of the net art competition. How your generators were programmed was actually pretty irrelevant!?

CS: In principle, yes. (laughter) However after 'Female Extension' I continued to develop the concept of net art generators.

FC: What springs to mind now is that in one of your net art generators, you used the 'Dada Engine' by Andrew Bulhak, which is also the basis for his very humorous 'Postmodern Thesis Generator'...

CS: That's right. Unfortunately that is also the most complicated generator and often causes problems.

FC: So the net art generators were not inspired by the 'Postmodern Thesis Generator'?

CS: No, that was different. While the competition at the Hamburger Kunsthalle in 1997 was taking place, it was clear to me that one of the crucial points was: museum wants to incorporate net art. I wanted to intervene and clarify things: on the one hand for the artists or net artists. I felt we had to watch out with how we dealt with the situation, so that the potential of net art - which had been acquired was used in a subversive way - was not thrown away, given away too easily, and on the other hand, that the museum was given a lesson. That's how 'Female Extension' came about.

At the start I intended to make all the web sites manually, using copy and paste, because I was not capable of programming them. The programming happened more by chance through an artist friend of mine. I was very happy with the results: the automatic generated pages looked very artistic. The jury was definitely taken in by it, although none of my female artists won a prize. Through 'Female Extension' and the social hack I got caught up in the idea to conceptualize the generators in even more detail. Three versions have now been around for some time now: one, which works with images, one which combines images and texts in layers on top of each other, and one that is a variation of the 'Dada Engine'. This one is specialized in texts and invents wonderful word combinations, sometimes even with elements from different languages. Two more are in

development for particular applications.

FC: There is a corresponding simultaneity that can be perceived in various aesthetical processes in your new work 'Improvvised Tele-vision'. You are referring to Schönberg's piece 'Verklärte Nacht'. It was recorded by Nam June Paik, who let the record run at a quarter of its normal speed, and then its recoding by Dieter Roth, who restored Schönberg's music to its original tempo by speeding up Paik's version. Then you join in, by building a platform for the 'ultimate intervention', upon which the user can decide which tempo to choose. That immediately reminded me of the literary theory of Harold Bloom, his so-called influence theory, according to which history of literature is the product of famous writers, who each in turn adopts to his/her predecessor as an oedipal super-ego (laughter) ... and who then again manages to free him-/herself from the predecessor.

CS: Oh really? The sub-title for 'Improvvised Tele-vision' originally was 'apparent oedipal fixation', which I then discarded again. (laughter) And it was the 'apparent' which was important to me.

FC: That is what I assumed. There are - from my point of view - these tremendous artists, like Schönberg, Paik and Roth, who take each other down from the pedestal in order to put themselves on that very pedestal.

CS: Exactly. [Laughter.] By the way I've heard a similar theory in art history from Isabelle Graw, who applied it in a lecture about Cosima von Bonin to talk generally about female artists.

FC: ...and clearly your work also uses it, but in a playful way. You wrote that you would leave open the speed at which the piece can be played.

CS: Yes, with the exception of the original speed, which cannot be played on my platform.

FC: ...with the exception of the original speed. You nevertheless write: "The decision is to be made by the user/listener and not by the composer, or an intervening artist". But you nevertheless set massive limits, for example by not allowing a one to one recording to be heard.

CS: Whoever wants to hear the original can get hold of it without any problems. For me what is interesting is the fact that the three artists who worked on the piece before me wanted to determine the one and only tempo possible. That is a gesture which I bypass by offering a tool by which the piece can be played at completely arbitrary speeds.

FC: Isn't the contextualisation with Schönberg, Paik, Roth already a defining feature? And also the decision to pack all four interventions into one room, as you did in the case of the installation, which forms the second part of the work?

CS: Yes of course! My rhetoric about the ultimate intervention which is made possible through the internet, such as participation, interactivity and self-definition etc. is really a pure piece of irony! (laughter)

FC: Yes, that was precisely my question. Whether you really take that seriously or not? Or whether that is just some naïve understanding of interactivity.

CS: It is not naïve, but rather I am making fun of it. And I take my assumptions and lead them through the installation to the point of ad absurdum. On the four walls of the space there are portraits of the four of us. They create the impression of being painted on canvas - but in fact they are nothing more than Photoshop manipulated photos - which were then actually printed onto canvas and stretched onto adjustable wooden frames. Next to each one of them there's an artist's text which refers to 'Verklärte Nacht'.

The sound you hear in the installation is a piece which I composed of four tracks: the original by Schönberg, the slowed-down version by Paik and the speeded-up version of Roth, which is practically the original, but not really because of the vinyl cracklings and the fact that the speed is not quite the same and is therefore not synchronous, and can only ever approximate the original. On the fourth track I play Roth's version backwards. This is also a reference to Schönberg and his later composition theory as well as twelve tone music, in which the melodic motives are played as crabs and backwards as crabs returning. I was gobsmacked how good the playing backwards worked together with 'Verklärte Nacht'. This music has nothing to do with the web project, the ultimate intervention, but is rather an additional variation of the composition. And I also found the visual transformation of the portraits important; that makes it clear again where I position myself and inscribe myself in the genealogy. I, as a woman, as an essentially younger woman, accuse them of setting things, whereas I leave everything open, moan about how they put themselves on the pedestal and by doing so put myself on that very same pedestal.

FC: Precisely. But is that not the tragedy of every anti-oedipal

intervention, that it automatically - whether it wants to or not - becomes inscribed in the oedipal logic again? That's what I see in this piece!

CS: If that is the case, then that's definitely tragic. Probably that's the reason why I've made it into such a theme. I find the public's reaction amusing, which was partly very aggressive. I received such accusations as: "You don't want to be any different than they are". (laughter) What it is actually about, however, is showing the processes involved, how it functions. That I cannot extract myself from it, if I want to be part of the system, is logical. And that is a decision that I made. Nevertheless I want to know and reflect on what the conditions are - in other words, I want to make that precisely my theme. If it becomes intolerable, then I can always step back. But I lack the belief that a real alternative is possible. As long as I manage to handle this, like how I'm handling it now, then I find it acceptable. It is a state of being simultaneously inside and outside.

Another example for this, which once again leads us back to the market compatibility of net art, is the invitation of a five-star hotel to partly decorate their interiors. Actually I was always fairly sure that I was the last possible artist anyone would invite for such a task. But it did interest me and I began to experiment with this. Fortunately I have the net art generators which endlessly can produce for me, which meant I just had to find a way to materialize the 'products' being created. I ended up making prints on canvas or paper and frame everything. That's how I create a series, series of images, and it is astonishing what actually transpires. It is through the arranging however that I manage to tell stories, which of course is massive manipulation. In that way I find the idea of the rematerialization of net art interesting - by packing it into accessible formats and then seeing what happens. I started by being convinced that it was not actually possible. The whole episode took place with a fair bit of raised eyebrows. However, I extended the idea further at my first gallery exhibition that I recently had in Malmö (Sweden). And it was overwhelming to see what the images were like and how they were flushed out of the unconscious of the net and onto the surface.

FC: Is that still concept art?

CS: Yes, of course. At least for me it is. I have now offered the hotel to let me do series for them. I insist that my images are hung in endless rows in a long corridor (which for other artists definitely is not an interesting place). And of course I hope to make a good deal on it: first of all the money on offer is interesting. But over and above that, this will be the first sale in the history of net art that is worth mentioning! (laughter)

FC: That reminds me a little bit of Manzoni and his strategy in the fifties to sell air in tin cans...

CS: Yes, whereby I don't sell air, rather real images (laughter). What is interesting however is that there is no printing technology involved which insures that the images remain in tact. They might well pale over time. I sell them as products, though in a few years they could very well be just white paper, which I also find an attractive thought. (laughter)

FC: And with that you once again have an oedipal reference to Dieter Roth, who came up with the chocolate objects in the sixties and which are now preserved by specialised restaurateurs.

CS: Yes, or the work with rubbish and mould. The ephemeral is a very important aspect. And the example of the hotel is a successful masterstroke for two reasons. One because I receive money, which is always important, and two, because I set an example to the net art colleagues who lease or sell their web sites for ridiculously cheap sums.

FC: I want to try to make the jump from here to cyberfeminism, which is difficult... let's start with the key word 'strategy'...

C.S.: I can tell what the term 'Cyberfeminism' means to me or how I work with it, and maybe in that way we can build a bridge.

FC: Perhaps I should begin like this: what always troubled me with the term 'Cyberfeminism' was less the 'feminism' than the prefix 'cyber'. Does that have to be?

CS: (laughter) That's amazing! If the feminism had troubled you I could have related to that. (laughter) But you seem to be pe... (laughter). The theme 'cyber': that is 'what it is all about'. I first heard about Cyberfeminism rolling off the tongue of Geert Lovink, and I said to him: what kind of nonsense is that! That was back then when everything went 'Cyber': 'Cybermoney' 'Cyberbody' etc.

FC: Yes, that's the point.

CS: I pigeonholed it together with all that and treated it like it was

utter nonsense. But the term lodged itself in the back of mind without (continued in part 2)

71.0

[Nettime-bold] Hacking the Art OS - Interview with Cornelia Sollfrank [2/2]

From: Florian Cramer

To: nettime-bold@nettime.org

Date: Fri, 15 Mar 2002 14:52:22
+0100

(continued from part 1)
me knowing what it is. Later when I realized that I asked Geert again what it meant and if he could send me a few references.

FC: (Laughter.)

CS: But there was not much available in 1995/96. He sent me sure enough a reference from Sadie Plant and VNS Matrix - and 'Innen', which was a female artist group which I was involved in myself. He sent me back quasi my own context as a reference. That was a real little surprise. That he had done this was definitely no coincidence. So I thought to myself, OK, I assume he knows (laughter) which references he sent to me. I kept mulling over that in my mind. Then came the invitation to 'Hybrid Workshop' at the documenta x. Once again Geert was involved. He wanted me to plan a week or block - not on Cyberfeminism, but rather on one or other female/feminist issue. And this invitation was the catalyst for me to start working on the term 'Cyberfeminism'. By then I had found real pleasure in it and discovered that there was an enormous potential involved and which both Sadie Plant and VNS Matrix had not capitalized on. They had only dabbled in a few areas.

What is interesting in Cyberfeminism is that the term is a direct reference to feminism, and therefore has a clearly political notion. On the other hand though, due to this disastrous prefix, which sure enough is a real burden and very loaded, it also shows that there is something else there, an additional new dimension. That this 'cyber' is present does not mean that much - apart from the fact that in all this hype it worked quite well. Taking a pre-fix that has popped up out of a good deal of hype, and what's more using it and attaching it to something else, creates a real power. Especially when everyone cries out (apart from you of course), Oh my God - feminism! It was this potential not to begin again from scratch with feminism, but to find a new point of departure - as well as the motivation to get people to begin engaging again with this term. Theoretically we could have made an attempt to redefine feminism. But it's history is simply too prominent and the negative image too powerful.

FC: The difficulty I have with this no doubt stems from an academic point of view. We are in the midst of a discussion about net culture, which includes mailing lists like Nettime and other forums, where one no longer has to discuss the absurdity of 'cyber' terminology. That's been done. Then along comes something that one knows is not to be taken completely seriously. However when I set foot in academic circles, I found myself being criticized - like I was at the Annual German Studies Convention - for debunking dispositively the terms 'cyber'/'hyper'/'virtual' which are still used there as discursive coordinates. These terms have gathered their own dynamic and have been written down and canonized for at least the next ten years. And it is precisely here that 'cyberfeminism' fits in, as a term which does not sound so experimental or ironic when one puts it into the context of something like Cultural Studies.

CS: But what do you mean? Is that actually a problem?

FC: Well, isn't it the problem that one thereby creates a discourse which in academia can gather its own dynamic and then no longer...?

CS: ...in that case, yes, I fully support you there.

FC: Another problem: what always becomes very apparent in the context of Feminism when one reviews its history from the Suffragettes to Beauvoir to the difference feminism of the seventies right up to Gender Studies is that 'Feminism' as such does not actually exist.

CS: No, that's obvious.

FC: There's an anthology of American feminist theory, which sensibly uses the title 'Feminisms' - uses the plural. Shouldn't it also be called 'Cyberfeminisms'?

CS: It's been called that often. For example in the editorial of the second OBN (Old Boys Network) reader it's referred to as 'new Cyberfeminism' and then 'Cyberfeminisms'. Or in a definition by Yvonne Volkart: 'Cyberfeminism is a myth and in a myth the truth, or that, which it engages resides in the difference between the individual narratives.' I think that is one of the really good definitions of Cyberfeminism.

FC: You initiated the cyberfeminist alliance 'Old Boys Network', whose Internet Domain is registered in your name. Organized by OBN the 'Cyberfeminist International' had its first gathering at the documenta x. Is the impression I have right that the group or the discourse consists mainly of women who are active in net art culture?

CS: No, that's not right. We did have our first big gathering at documenta x, but especially this documenta, namely the hybrid workspace where we were located, brought different contexts together. Not only the art world, but also the media and activist scene for example.

In the 'Old Boys Network' we have always experimented with different organisational forms. The ideal form does not exist. One has to somehow organize a network, because it doesn't exist by itself. Finally however there was no form that functioned really well, which means we always have to conceive of new forms. For a while we had what could be identified as a 'core group' of five to six names. From those less than half were artists. There has always been a predominance of theorists, from the literary experts to the art historians...

FC: That means theorists who situate themselves in the context of art, and it reeks as ever of net art.

CS: For me personally that's correct. But there are many people in OBN who would refuse to see it that way. Our goal was always manifold. Our main idea was not to formulate a content with a concrete political goal. Instead we considered our organizational structure as a political expression. To be a cyberfeminist also makes demands on us to work on the level of structures and not just to turn up at conferences and hold a seminar paper. On the contrary, it means to tend to financial matters, or to make a website, a publication or create an event - hence to engage in developing structures. And 'Politics of dissent' is a very important term. It means placing the varied approaches next to each other, finding a form so that they can coexist and act as a force field to set something going. That's why we tried to incorporate women from the CCC - female hackers - as well as female computer experts. Fourteen days ago at the third 'Cyberfeminist International', for the first time there were several women from Asia, as well as women from 'Indymedia' [The anti-globalisation news network]. It is very important to keep extending the connections.

FC: I find it very interesting that you focus on structures when I ask you about the term Cyberfeminism. Is it then just another platform, another system that you have programmed generatively as an experiment to see what will happen?

CS: That's pretty extreme, but yes one could say that. When I was asked to define Cyberfeminism, what was always important for me was building structures, and like Old Boy Network disseminating the idea through marketing strategies.

FC: In 1997 Josephine Bosma asked you in an interview: "Do you think there are any specific issues for women online?" - and you answered: "No, I don't think so really".

CS: [Laughter.] I still believe that.

FC: Yes! - That was my question.

CS: After four and a half years of Cyberfeminist practice and contexts such as 'Women and New Media', and a series of lectures and events, I've come to the conclusion that one can divide this topic into two areas. One is the area of 'access', meaning, whether women have access to knowledge and technology, and which is a social problem. The second area is if the access exists, and the skills are there, what happens on the net or with this medium? What factors determine WHAT is made? About that there's very little which is convincing. Mostly it is a lot of arid ill-defined essentialist crap, with which I want to have little to do with because it reaffirms the already existing and unfavorable conditions rather triggering something new. Feminist media theory that extends beyond this definitely is a desiderat.

FC: Regarding the phrase 'essentialist crap': is my assumption right

that your focus of attention on systems and regulating structures as experimental settings - whether that is Cyberfeminism or net art generators - can be seen as an anti-essentialist strategy, which includes your appropriations, plagiarizing and the use of already existing material?

CS: There are not that few female artists whose approach is the idea that women have to develop their own aesthetics in order to counteract the dominant order. But I've always had problems with that and didn't know what that could be without predicating myself again in strict roles and definitions. That is the problem with essentialism. The claimed difference can easily be turned against women - even when they defined it themselves. That doesn't take you anywhere and is just another trap. Besides one of the miseries of identity politics was that the identities certain communities and groups had developed seamlessly got incorporated, for example by advertisement, what meant a complete turn around of its actual intentions.

FC: That would be the case for the art referred to in the two volume Suhrkamp Anthology 'Women in Art' by Gisind Nabakowski, Helke Sander and Peter Gorsen...

CS: I don't know that one [laughter]...

FC: ...or such art as Kiki Smith's, which I see as the antithesis to your work.

CS: Maybe. My problem at present is nevertheless that the theme, Cyberfeminism, has to some extent driven me into the so-called 'women's corner'. What would be a broader definition and would include a more extensive notion of my art is hardly taken into consideration. That is why I am determined to take on other themes. The work about Schönberg was the first step to expanding the spectrum - although as ever I still like to surround myself with many great women. [laughter]...

FC: When you say that you want to come out of the Cyberfeminist corner, I have to ask myself whether - as in the Schönberg installation - your anti-essentialist strategy of constructing and producing systems and situations as well as plagiarizing, nevertheless have a feminist component?

CS: A feminist component is always implied, because I basically have a feminist consciousness. So all my engagement with the art system includes that aspect, irrespective of what I do. That was the case in 'Female Extension' and ... it is always implicit.

FC: What I have noticed is that women are amply represented in the code-experimental area of net art.

CS: Really?

FC: From what I've seen, yes. Jodi for example is a masculine-feminine couple, the same goes for 010010111011001.org. Then springs to mind mez/Mary Anne Breeze or antiorp/Netochka Nezvanova, which we now know has a woman from New Zealand forming the core figure.

CS: No!!!

FC: Yes!

CS: Are you sure about that?

FC: Yes!

CS: I'm currently working on an Interview with Netochka Nezvanova...

FC: ...Great!

CS: Yes, she tells me everything! What she thinks about the world - and especially about the art world. [laughter]

FC: That is someone then who also fascinates you?

CS: I find it extremely interesting as a phenomenon, and ask 'her' things such as... how much does her success have to do with the fact she is a woman... Ultimately though there are several people involved in forming the character.

FC: But the core is a woman.

CS: Great! A new concept of N.N. I have asked so many people about her, and everyone had contradictory information about her. The last theory that I heard led me to the media theoretician Lev Manovich as the core of N.N.

FC: [laughter] It is a good concept. Another social hack and a system that is triggered off... And something that dematerializes.

CS: That's why I am working on finalizing this concept. I want to kill 'her' by doing an interview in which she reveals all of her strategies - something she would never do anyway. That is my idea...

FC: In your interview with 010010111011001.org you were pretty tough on them - which by the way I thought was good - discussing the 'biennale-py' computer virus. You described that out of it an aesthetic code-attitude would emerge which is not really progressive, because no one can read the code. Would you nevertheless admit that this intervention was a form of 'social hacking'?

CS: Of course. That's what it is first of all. The way how the code has been aestheticized is secondary, something that happened more by mistake because the artists probably had not thought so much about the traps of the art system before. The virus clearly was a social hack. And it would have already been sufficient to call it 'virus'. Even if the code would not have worked or would have been just some nonsense it would not have done any harm to the project.

FC: Is it then necessary to use labels like 'net art' at all when the medium is not so relevant?

CS: I think it makes sense to use such labels in the beginning, when a new medium is being introduced, and actual changes come along with it; in the phase where the actual medium is explored like jodi did for example with the web/net, or Nam June Paik with video.

You could compare it with video art - which is in this sense a predecessor of net art. I don't think that it is useful any longer to talk of 'video art'. The ways how video is being used today are established and it becomes more meaningful to refer to certain contents. That is, by the way, the problem of the whole thing called 'media art' - too much media, too little art...

FC: Looking at your art, isn't it the case that projects like the net.art generator develop their concept, their systems of 'social hacks' from the media?

CS: That's true in this case. But it is not necessarily the way I work. The term 'net.art' functioned also as a perfect marketing tool. And it worked until the moment it gained the success it had headed for. Then everything collapsed. [laughter]

FC: Would it be possible for you to work in any context? We met here at the annual conference of the Chaos Computer Club. But would it also be possible to meet at the annual congress of stamp collectors, and this would be the social system you would intervene?

CS: Theoretically, yes. [laughter] I think anyone who managed to get along with the hackers, the hacker culture doesn't shrink back from anything - not even stamp collectors or garden plot holders.

FC: ... or hotel corridors.

CS: No, theoretically a lot is possible, but not practically. My interest is not just formal and not only directed towards the operating system. It is an important aspect, but when the arguments and the people within the system are of no interest for me, I can hardly imagine to work there.

FC: That would mean at the hacker's convention your reference would be that people here play with systems, and critically think about systems?

CS: And what's also interesting for me is the fact that hackers are independent experts, programmers, who work for the sake of programming, and are not in services of economy or politics. That's the crucial point for me. And that's also the reason why hackers are an important source of information for me.

FC: But that takes us straight back to the classical concept of the autonomous artist coined in the 18th century, the freelance genius. He is no longer employed, and gets no commissions, but is independent and does not have to follow a given set of rules.

CS: Maybe you're right, and my image of a hacker has in fact a lot to do with such an image of the artist. But reflecting upon the role of art in society in general, I would prefer to consider art as autonomous, to considering the individual artist as autonomous - given that the idea of autonomy per se is problematic. The idea of art as observing, positioning oneself, commenting, trying to open up different perspectives on what is going on in society is what I prefer. And that is exactly what is endangered. The contradictory thing about autonomy is that someone has to protect/finance it. And it is most comfortable when governments

do so, like it was common here in Germany over the last decades. I think this ensures the most freedom. Examples which illustrate my theory are Pop Art and New Music; in the 60s and 70s artists from all over the world came to Germany because here was public funding, and facilities to work which existed nowhere else. I consider it as one of the tasks of a government to provide money for culture. And the development we are facing at the moment is disastrous.

A short time ago somebody asked me how I would imagine the art of the future, and after thinking for a while I got the image of a an open-plan office, packed with artists who work there, all looking the same and getting paid by whatever corporation; the image of art which is completely taken over and submitted to the logics of economy. This does not mean that I would reject all corporate sponsoring, but it should not become too influential.

FC: Doesn't the new media artist make the running for the others, because they are so extremely dependent on technology?

CS: Absolutely, and I think this is really a major problem. They make the running for the others...

FC: ... but in a purely negative sense.

CS: Basically yes. It is a difficult field to play on. Some artists are thinking of work-arounds, like low-tech, and as another example, I would highly appreciate if ars electronica, which obviously suffers from a lack of ideas and inspiration, would choose the topic of Free Software. They could do without their corporate sponsors, and only give prizes art works which are produced with the use of Free Software. It would be really exciting to see what you can do with it.

FC: But not to forget that Free Software is also dependent from corporate sponsors. You almost don't find any major Free Software project where no big companies are involved - directly or indirectly trying to bring an influence to bear.

CS: At the latest with the distribution ...

FC: Yes, but it starts already with the development. The GNU C-Compiler for example belongs to Red Hat, IBM invests billions in developing Linux further, and these are, of course strategic investments. Almost every well-known free developer receives his salary cheque from some corporation.

CS: Are you saying that Free Software, in the end, is nothing but another utopia?

FC: No, I wouldn't say it's an utopia which does not become true. The code always stays free, and even if there's a recession, the developers are able to work quite self-determined. - But I do not believe that this equals the type of the autonomous artist.

CS: We are mixing up several things now. Hackerdom for example is not a profession. A hacker may be employee in a company, but this has nothing to do with being a hacker. And here you can make comparisons with art. How about being an artist: Is it a profession or not? Would I still be an artist even if I would make my money by practising a different job?

I am organized in the German trade union for media workers--in the department for artists--and am interested how generic interests of artists can be represented. Being an artist should be an acknowledged profession, secure, and insured like the Social Insurance for artists does here in Germany (Künstersozialkasse). But this point does conflict a lot with the idea of autonomy. I am not sure myself how it can go together. Although, I basically insist on my professional rights, it often seems to contradict the status of being autonomous. And this uncertainty of the artists very often gets abused, by treating artists unprofessionally, and exploiting them shamelessly.

FC: A while ago you have said that you contradicted Gerfried Stocker when he equated art with creativity. Being an artist is a profession for you, and therefore a definable and distinguishable subsystem of society. This would also be an anti-thesis to the idea of 'expanded art' ['erweiterten Kunstbegriff'] à la Fluxus - and to Joseph Beuys' idea of 'Everyone is an artist' 'Jeder Mensch ist ein Künstler.'

FC: I would simply add 'potential'. I think there shouldn't be any mechanism or criteria which includes certain people per se, but certainly not everyone is an artist, although everyone could be an artist. But most people don't feel any desire to become an artist anyway.

[At his point we switched off the tape recorder and kept on talking about the necessity of doing things on the one hand side, and discarding them again on the other hand. During that the conversation turned to Neocism

and its internal quarrels,]

CS: Such quarrels can become very existential, very exhausting, and weakening. Things tend to become incredibly authentic - something I try to avoid otherwise.

FC: But this is important. When I hear standard accusations, saying that dealing with systems, disrupting systems through plagiarism, fake, and manipulation of signs, is boring postmodern stuff, lacking existential hardness, my only answer is that people who say this, never tried to practise it consequently. Especially, on a personal level, it can be deadly. You have mentioned the group 'Innen' before, a group you have obviously been part of in the early 90s, before the days of net.art...

CS: Yes, this was in '93-'96.

FC: And, if I get it right, it was also a 'multiple identity' concept.

CS: Yes, and although we handled it very playful and ironic, it started to become threatening - so much that we had to give it up. We had practised the 'becoming one person' to an extreme by looking exactly the same, and even our language was standardized. And then we felt like escaping from each other, and not meeting the others any more.

FC: Is this the point where art potentially becomes religious or a sect?

CS: Maybe, if you don't quit.

FC: ... if you don't quit. I am thinking of Otto Muehl and his commune...

CS: That is exactly the point where you have to leave and go for the unknown, leave the defined sector, and reinvent yourself - which might be not so easy. To do this together, in or with the group is almost impossible. There's probably some marriages which realize to do so, to reinvent themselves and their relationship permanently, to keep it vivid. But with more people than two it's too much.

FC: Are your projects kind of marriages for you, or sects or groups?

CS: Well, it has a lot in common. That's amazing! It starts already with the reliability, which must be there. Because nothing works, if there is not a certain degree of reliability, also regarding the dynamics, how roles are assigned or how people choose them.

FC: Designing such systems also has something to do with control and loosing control, right? In the beginning you're the designer, you define the rules, but then you get involved and become part of the game yourself, and the time has come to quit.

CS: Well, certainly I do have my ideas and concepts, but the others might have different ones. The whole thing comes to an end when the debates and arguments aren't productive any longer. With the 'Old Boys Network' we are currently experimenting with the idea to release our label. To think through what that actually means was a painful process. You think: 'Oh god, maybe somebody will abuse it, do something really awful and stupid with it. That's shit.' But if we want to be consequent, we have to live with that. And the moment comes where you have to learn to change the relation you have towards your own construct - what might be difficult.

FC: What was the case with 'Improved Tele-vision', where the system already had been set? As far as I can see, this work was the first where you did not design the system yourself, but engaged in an already existing process.

CS: Yes, that's why it was so easy for me.[laughter] I didn't have to work too hard on that one.[laughter]

FC: Can you imagine to consciously leave 'Old Boys Network'?

CS: Oh yes - meanwhile!

FC: ... and ignoring it for like three years - or longer - and after that period trying to engage again, but with an artistic approach which is observing, like in 'Improved Tele-vision'...

CS: Sounds like a good idea, but I am afraid it would not work. My presumptuous idea is, that three years after I have left, OBN would not exist any longer.[laughter]

CS: At the same time it is a generic name. 'Old Boys Networks' have always been around; usually, they are not exactly feminist.[laughter]

CS: One big trap for us was, that we called it 'network', although it actually functioned as a group. And we refused to realize that for too long. OK, there is the associated network of hundreds of boys, but the

core is a group.

FC: But this seems to be a very popular self-deception within the so-called net cultures. I also say that also 'nettime' and the net culture it supposedly represented was in fact a group, at least until about 1998.

CS: And that is the only way it works. There's no alternative way how a network can come into being. At some point there have to be condensations, and commitments. And 'networks' don't require a lot of commitment.

FC: So, how do network and system relate in your understanding?

CS: I think a system is structured and defined more clearly, and has obvious rules and players. A network tends to be more open, more loose.

FC: Now, I would like to know, if in your view, systems as well as networks necessarily have a social component. One could claim that purely technical networks as well as purely technical systems do exist. Your work alternatively intervenes in social and technical networks. But, in the end, your intervention always turns out to be a social one. Can you think of networks and systems - referring to the definition you just have given - without social participation?

CS: Not, not at all. Because the rules or the regulating structure always is determined by somebody. Like computer programs are often mistaken as something neutral. 'Microsoft Word' for example. Everyone assumes it just can be the way 'Word' it is. But that's not the case. It could be completely different.

FC: ... as Matthew Fuller has analyzed in his text 'Text 'It looks like you're writing a letter: Microsoft Word' in every detail...

CS: Yes, there are endless individual decisions involved - decisions of the programmer, and from the person who designs the program, and decides how and where to lead the user, and to manipulate the user, making him/her doing certain things.

FC: There's also earlier experiments within art, on designing self-regulating systems. Hans Haacke has built in the 60's his 'Condensation Cube', made of glass. On it's side-walls water condensates corresponding to the amount of people who are in the same room. Such a thing would not be of any interest for you?

CS: No, I don't think so. It is also typical for a lot of generative art that one system simply is being transformed into another one. I find this totally boring. For me, it is important that the intervention sets an impulse which results in - or at least aims for a change.

The interview by Cornelia Sollfrank and Florian Cramer was
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<nettime> Interview with Vesna Jancovi

From: Faith Wilding

To: nettime-l@desk.nl

Date: Fri, 19 Dec 1997 11:34:38 -0500

Interview/Conversation with Vesna Jancovic. Vesna, former chief editor and now director of ARKZIN (antiwarkampaign) magazine, is an activist feminist organizer and writer who lives in Zagreb, Croatia. Faith Wilding is a feminist artist, activist, and writer, who lives in Pittsburgh, USA. This public interview took place during the 1st Cyberfeminist International at the Hybrid Workspace, Documenta X, Kassel, Germany, on September 27, 1997.

FW: Let's start by talking about what you are doing now with ARKZIN. As I understand it, the magazine started in 1991 as a biweekly fanzine of the anti-war campaign. You described it as a bastard form between politics and high/low culture?

V: Yes. Now the publication ARKZIN is combined of high politics and grass roots initiatives, culture, sub-culture, putting a lot of attention on women's issues as well and it definitely had an important political role, also in providing the counter information (during the war). During all these years we kept contact with the similar independent medias in Serbia like Radio B 92, in Bosnia especially with the magazine Dani and Radio Zed. Actually a great help to keep these communications and contacts was our BBS, named Zamir which means "for peace," and which we established in '92 with the great help of our Western friends, especially friends from Bielefeld, and also some other international volunteers from Poland, and Katherine Turnipseed from United States, who actually played a very important role in teaching women how to use this new media, new tool. Her project was Electronic Witches and she really did a tremendous job in doing it.

FW: So is there already a Cybefeminist movement in Croatia?

V: Unfortunately I think it's still very hard to talk about Cyberfeminism in Croatia. A lot of us are basically using e-mail and most of us women who are active are engaged in different social and political activities. So still we are not so much present on Internet and we are not surfing on Internet, but I think the first steps to get friendly with the new technologies are made, and I hope in future there will be more women's presence on the net.

FW: You told me some really interesting and important things about how these BBS, these bulletin boards were very influential in helping in the anti-war campaigns and how they actually linked people instantly, to organize them for actions and really get things started. Could you see this kind of tactic as working for women in a particular way?

V: Yes, our BBS was important as I already said, in our work with the magazine. It was important as a communication tool to keep the contact with the people we otherwise couldn't reach because telephone lines were broken, but it was also important in keeping different peace, human rights, and especially women's initiatives communicating. Very soon after establishing Zamir BBS and Zamir Network we built up the Zamir Women's Conference, and this conference is used basically by women's groups in different parts of ex-Yugoslavia for exchanging the information, for organizing conferences, for just giving support to each other. Also an important role was to keep us in contact with the outside world, I mean our partners in, especially, western countries. Last December, for example, we organized a big petition for media freedoms in Croatia and BBS was very important to coordinate this action, which was organized simultaneously in different towns. In a similar way it was used in some previous campaigns for keeping the right to free, legal abortion. My experience is that Internet and new medias can be used as a really strong political tool, supporting the grass roots initiatives and building the broader grass roots networks.

FW: Yes, I agree. We spoke this morning about the fact that there are really big differences between the different countries in the meanings of Feminisms—in the meanings of Feminist action, and how women use the net. Thewebgirls, for example, presented the fact that they found women more and more wanted to meet on the web socially, as a social connection, more so even than wanting particular technical information. That seemed to be a particular use for women in Holland (whom they were talking about); but what you're talking about in Croatia—and I suppose this is probably also true of some of the other Eastern European countries where the medium was very much needed as an organizing, survival tool—there is a very different kind of use for it there. In fact, this is something that Cyberfeminism really needs to think about and be very aware of, that we have actually a very tremendous power in terms of these instant connections that we can make now internationally: in the way that we can call attention to various very critical situations that women might be in. You mentioned the situation in Algeria, what's going on there right now and what a big difference it could make there for Western media and Western women's groups to put a kind of watch, put an alert out over the Internet in much the same way that Amnesty International often does. I'm editorializing here I realize.... but, maybe you could give some further thoughts on that and some specific suggestions from your experience on how this kind of organizing, political organizing across borders, might be able to work for the cyberfeminists.

V: Well my experience in living in a quite repressive state is that our international connections actually saved us from being arrested or having other big problems. Also, the second experience we made was the great help in our campaigns for keeping abortion legal. We got big support from especially Swiss and German women's groups and so this making internal problems international, or putting them in the international context, made our struggle much easier and really kept us in a much safer position. A month ago, I met a woman from Algeria, who was a representative of a women's group in Algeria

who are fighting to keep some basic rights in this new context they have there. (One of our other speakers) inspired me with the idea of how much easier it would be for, for example this group of women too, if they can get international support, if they can inform the international community immediately about the problems they are facing, about death threats they are facing, and also I was thinking about possibility of the Internet as a tool by which some pressure to the governments can be made. So I'm definitely supporting (Babette's) idea of using the Internet as a political tool and using the Internet as a bridge which can bridge the gap between low and high technological countries: as a tool which can give the voice to especially women in the third world. I consider it as actually a very important part of Cyberfeminist strategy.

FW: I agree, and it reminds me of some of the things that groups that I've been in have done already, using fax for example as a tool—sending zillions of faxes. You can really tie up a corporation's or a government office's fax machines if everybody in the organization is alerted to send continuous faxes, to a very crucial number. You can really throw some sand into the wheels there. As some of us were talking about last night, one of the things that we really need to be aware of too, is that the Internet is not owned by us, that it's not been kindly provided by corporations for us to just have fun with, and put up our web pages, and play around with but, in fact it's actually a very contested zone; it's a very controlled, surveilled zone, and if we want to continue to use it for our own ends then we have to constantly be very creative about that and very vigilant to maintain the small hold that we have on that space already. That's something that we need to be very aware of as women too, because as women we need to think about claiming space, re-claiming space, claiming voices. One of the things we talked about was the possibility also of using the Internet as an educational tool for women and you were telling me about the way that you're beginning to organize with some women in Zagreb for women's education. Would you be interested in talking about that a little bit?

V: Yes, just two years ago women's studies, a completely grassroots program has started and also we got a lot of support in terms of books and information from our Western colleagues, and I was thinking actually about subscribing women's studies on the Faces list just to make possible for students there to read part of discussion which are going on and to get some important information about books, about sites. Maybe it can inspire some of them to get more involved in this new technology and they'll start to experiment themselves. Also I see the role of Internet as very important in breaking this very nationalistic state of mind which we are facing there. I am sure that people who are using it now, who are really becoming a part of a global village will definitely have a much bigger amount of information and, I hope that for them it will be impossible to be obedient to the system, the regime as it exists now in my country.

FW: I didn't warn you that I was going to ask you this question but... A couple of us were talking last night about the issue of public space and private space, more in connection with art, but very soon it got into a political discussion because of the issue (at least it has been an issue in America for some time) of how artists are being asked to make public art and to go into communities and so-called public spaces to create work that in a way will mediate between museums and certain communities that are usually underrepresented: you know, they'll try to send a black artist into a black community, etc. There are some real problems with the way artists are being used as sort of public relations people for museums, and the way that museums are giving funding to certain projects that really kind of cover up the fact that most public space is essentially lost to us for our use. It's all corporately owned pretty much, it's surveilled, it's controlled, it's there for the market place and not for people just to mingle and to meet and to have social relationships. The Internet could offer perhaps, a new kind of public space although that too is very, very contested, and definitely not just provided freely, it has to be struggled for constantly. So, I was describing a situation that I think exists in America now in terms of public space and the way artists are being used and it's really something that we're not perhaps as aware enough of as we should be. I really wonder if there is a comparable situation in Croatia. I mean, what about this issue of people being able to get together in public spaces and the freedom of people just expressing themselves in their various ways? It seems like there would be some really crucial problems there too.

V: Definitely there are many, many problems though they are quite different than in the West. Still, the state has a very, very important and strong control over most of the civic and social sphere. [So] there are just a few small islands, which I would like to call Temporary Autonomous Zones, where the independent social life is possible. Actually what I'm busy with for years now and together with my colleagues there, is just to make these islands bigger and broader and more visible, though it's quite hard. We have three TV channels and all three of them are state owned and controlled though there are some magazines but, we know that TV at the moment is the most influential media. I also don't want to give up completely the fight to influence the existing institutions but I'm very, very much in favor of creating our own spaces, our own institutions, our own autonomous zones where no censorship or no control could be made.

Cornelia: May I ask a question?

FW: Yes, please!

C: I'm very much interested in your personal background. I would like to know how your personal life looked like before the war and how it changed when the war started and how you got involved in the peace movement.

V: Well, I'm a sociologist. I was studying sociology in Zagreb University and since '86 I was already involved in Green, Women and Peace initiatives in Croatia. At that time we were very much influenced by--besides all the radical theorists we could read about during our studies--we were very much influenced by especially what was going on here in Germany with the Green Ecological movement; also with the Squatters Movement, with all this blossoming of the alternative culture and somehow that was my initiation in becoming a political animal or becoming politically active. Then war started in '91, a group of us who were very involved in these different civic initiatives got together and said, "Ok, war is starting, let's try to do something!" It was obvious that we cannot stop the war at that stage but also obvious that war will bring lot of social, political and economical changes and that it will be necessary to organize ourselves and to influence some of these changes. How my life looked before the war and how it looked after the war started? Well it wasn't, actually, a very big change, my life just got more intense, I just became more active, working more, and learning also much more...

FW: You were telling me really interesting things yesterday about the kind of training that the peace groups undergo, the non-violent training, and the thinking about the theory of it and also the practice of it. I think perhaps we don't know really, we're not so aware of that, at least I'm not, in America, that this is going on. [And] it would be really interesting for me to hear you talk about that a little bit.

V: Yes one of the first things we did as the anti-war campaign was organizing the trainings for non-violent action and non-violent communication. Our first group whom we contacted was German group Bund fuer Soziale Verteidigung, and actually it was a real discovery for me to get in touch with all this theory, with also concrete methods and techniques: how to do it! Very soon we got in contact with different groups, with different trainers and lots of them were willing to come and to give trainings to us. [And] I was actually very surprised how many people, ordinary people got interested in it and the response was really good even in towns which were on the front line, which were for a long time under the shelling, and still somehow it seems that it gave some hope to the people. Out of these trainings, several projects have developed, one of them was working in a small town Pakrež, which was divided-part of the town was under Croatian control, part of the town was under Serbian control. We were working there trying to do 'social reconstruction', we call it: actually to make the communications between people from both sides. It was hard, it was tough job, but it worked very well, and it was a model which was later transformed or brought to Bosnia, and now there are some small towns in Bosnia in which this model of work is applied. The other project which came out of these trainings is Peace Studies. Peace Studies are just starting officially this autumn. Though we had organized for two years already, sort of one week events/workshops in which people who are active and who learned a lot through their engagement and through trainings there, participated in disseminating this knowledge to just ordinary people who came and participated in these events.

FW: I guess one thing we haven't really discussed that much is what you think is the possibility for a media future for women in Croatia, and also it might be interesting to hear what you think are the most pressing problems for women right now. I know there's many different groups of women, and many different positions, and economic backgrounds, in Croatia, but if you can make, perhaps, some generalizations or comments it would be interesting to hear.

V: You are asking me about the future for the women in Croatia? Actually, one very interesting thing has happened during these years of war (and this phenomenon is known from the history as well) and this is that actually all these different civic initiatives--not just women's initiatives and women's groups, but also human rights groups, peace groups, most of them were led by women and actually, though the war is not a very pleasant experience, somehow a lot of women got encouraged, and they really started some projects, and are working still on developing them. And what I think at the moment is important (there is no war situation anymore) is that I would not like to see all these women falling back again to (let's say) ordinary life, which means: life in which they will become invisible again. And I hope it won't actually happen. Besides that, I would really like to see more women getting involved with these new technologies. I am personally also very excited about it and I hope that I will also have more time now, to just play with the Internet and to see what will come out of it.

FW: Are there any questions from any of you?

Cornelia: I have another question. You mentioned you worked together with

people from Bielefeld building up what was it exactly? you have a mailbox system? Zamir, something like that? I would like to know what your experiences have been with women from the West or Western countries, Germany especially, in terms of their cultural background and the difference in the role of women and the different background in Feminism. I'm sure that women in former Yugoslavia have been brought up differently and have a very different system in their mind than we have here (in Germany). I would like to hear something about that.

V: Well, though there are definitely differences, especially in the fact that during socialism most of the women in our countries were working so they had economical autonomy, but beside that the problem was this whole, old patriarchal system, which is I guess even worse than in the West. So there are differences, but my experience with working and cooperating with the women's groups from the West is actually quite positive. We could find a common language and we also could learn something from experiences which were made by all the women's groups here. You had twenty or thirty years of experience in organizing, in doing campaigns, founding the houses for women victims of family violence, and all these experiences were quite valuable to us. Because of this we could cope in better ways with some problems which are part of natural group dynamics, conflicts which arise in every group, so it was easier for us--it's a sort of natural phase in the development of the group. On the other hand, of course, we tried to relate to our own reality and to our own experience, but this communication was, I must say, quite productive and I guess that also women's groups here got something from it.

FW: Thank you very much, Vesna.

73.0

<nettime> Interview Alla Mitrofanova & Olga Suslova

From: Josephine Bosma

To: nettime-l@desk.nl

Date: Sun, 15 Jun 1997 13:44:38

+0200 (MET DST)

This interview was made at V2 Rotterdam, April 19th 1997. Alla Mitrofanova is an art critic, media-philosopher, media art curator at Gallery 21, St. Petersburg. Olga Suslova is a philosopher and media theoretician, also she is editor of the Virtual Anatomy journal. We discuss this journal and its recent theme, the body. From this we also talk about cyberfeminism. Both Alla Mitrofanova and Olga Suslova consider themselves cyberfeminists.

*:

JB: You said you see yourselves as filosofers?

OS: That is because our work is a theoretical one. Of course, our activity doesn't describe itself as a classical process of philosophizing which is opposite to practice, because, and that's evident for us, creation of meta-theory or meta-narrative that is far from vital experience, is a non-productive position today. We can't strictly distinguish or limit where art-practice stops and philosophy begins and we don't pose this question, but if our form of representation is connected with texts and language we speak about philosophy.

JB: Is working with media a logical choice for a filosofer?

OS: Yes, because working in the internet is actual for the modern situation. Also its necessary to say that while we have these internet experiences as we try to make our internet magazine, we can analyse what happens in it, what problems there are. Internet - is a qualitatively new information space that changes the mode of thinking, it changes process of orientation in the world. Generally speaking the internet is a new type of human reality, a new field of experience, which is invested by libidinal coloured interest as any other reality (social or economic field). That is why reflection upon which of the "libidinal" demands of modern people can be fulfilled or realized in this new reality of the psyche has some provocative moments for us. When we see multiseamantic instead of monosemantic, reactivity and mobility instead of stability, instrumentality instead of substantiality in the field of new media, it doesn't mean that they produce this type of activity but it means that these characteristics of modern

being are the most visible there. At the same time the Internet is the place for explanation and the instrument of explanation.

AM: The internet is a specific functional expression of contemporary culture. Analytical ability, new theoretical tools made for internet research suppose to be useful for current processes in different fields of culture. Internet research has to have an appropriate analytical discourse: not descriptive, not hierarchical, but operative, which is for me schizoanalysis based.

This is a half-marginal, half-mass popular hugh filosofical domain which was developed by two french filosofers, Deleuze and Guattari. It is probably the most radical critique of structuralist thinking with bipolar oppositions, a hierarchy of meanings and an illusion of complexity. Schizo analyses counted a multitude of not necessarily connected significations, giving equal rules to each signifier, to each expression. Key word here is that every possible segment should work for own cost, not for the cost of signifier order or of any other structure. The same counts for subjectivity, the body. There are a lot of identities, but you responsible only for what you choose. We always create a conceptual remix of subjectivity and body.

It is not a compulsory process, but free choice, an open creative act. So you don't need to worry about somebody's problem and you don't need to worry about narrative descriptions of reality. You just have to live in the most strong existential mode.

If you are strong existentially you could follow very quickly different activities around, you could participate without having very straight ideas about the way you are and whats going on.

So the position is not to describe a world how it should be or how it is, but the position is to act productively, to be a productive functional body or person. I don't try to repeat the filosofy of Deleuze and Guattari here. I don't want to be responsible for the interpretation of their ideas. My ideas are based on my personal experiences which include a destruction of the soviet imperial signifier order by a reshaped economical and territorial state.

JB: Is the fact that you work with the experience of others, that you look for the experience of others, and the fact that you say you do communication thinking, is also linked to this?

AM: You mean I said that we cannot have our personal practice in many fields? And that we have to take a point above all to learn from somebody else experience? I think it is kind of a democratic position because you cannot be productive in a different sense. You should believe in your social, cultural neighborhood. So you vocalize/focus on peoples creative desires. Its a kind of social politeness to work with the creative ambitions of people, to appreciate that other side (opposite) of everybody's realization. There is no integration of somebody's experience into my personal experience, but there is a communication where some things could be correlative with intimate acts but remain other - detached.

JB: What neighborhood are you talking about now, do you mean your working neighborhood, so that means the whole internet or some people on it anyway, or you mean locally around you in St Petersburg?

AM: I mean the whole neighborhood which I could reach through different media or through my physical presence. My ability to reach is very limited, because as a person I could keep for example only a few emotional situations, not more. To have more I would have to develop my personal energy.

JB: Why did you choose to have the body as a central point in your work?

OS: All through history we can see different types of "body images" that have existed. We can see the variety of body practices that were connected with problems of normativity, esthetic and ethic acceptability. The "harmonized" greek body, the "spiritual" body of christians, the "exaltative" body of romantics and many more, but also the body image of the structuralists that was determined through the figure of the Other was deconstructed by schizoanalysis with the concept of the "process" body-without-organs. The main question for us is: does the body image really change now? Can it really exist as a pure accidental crossing of intensivities? How can we escape the machine of representation, that writes upon our bodies? In the field of these questions the problem of computer experience is the crucial one.

We see that in the internet the body image constitutes itself as surface, an interface which allows you to move and choose a point of bodygathering for reaction, for communication elsewhere. It doesn't

work with space but with a "time" of the body where the body has no strict limits or concepts and is a process.

JB: Do you say that because there simply is no real physical body on the internet? Of course the idea that you are completely free of your body and your gender is a bit of an illusion.

OS: Yes, but we don't talk about physical limits of the body, because some knowledge constructions, some psychic constructions, discursive and non-discursive practices regulate our physical activity and that's why there is a correlation between our presence in the internet and our real behavior outside of the computer screen. While we have no center in the internet space and can choose different possibilities, we can see in real life that our behavior shows signs that there is no center, no male or female position in the field of motivations, and that we are relatively free in the choice of esthetic.

AM: I like the question, because it moves you into the center of our problems: Why the body? The body is the last concept that could be renovated among those which we have as a heritage from the big filosofical discourse. The body is a concept. We cannot talk of pure materiality, because pure materiality does not exist without conceptual, visual, functional structures and so on. So there is no pure materiality but there is a concept of the body which includes images, medicine, language, which rules our existential acts, etc. Only in such models can we function as bodies. It means that if different models of the presentation of the body are taken, the whole concept and also physical materiality would be changed. It means that in different cultures you will have a different body. For example in India a person has a completely different body then we have because it functions differently.

They perceive, they act differently. They have different organs for example. They have chakra's, we have something else: liver, heart. They work through chakra's, through energy. A chinese person for example thinks from his navel, not from his head. The navel is a center of empathy and comprehension. Their concept of thinking is not based on a cognitive (in Europe) but on a perceptive interface. The European concept is that thinking is based on reason, on logos.

JB: Can you explain the role of the game you created inside your magazine?

OS: Its a kind of example of how we can move in our body image, how we can use various fragments of historical and cultural discourse for our needs. It shows how our body image now can be composed of these fragments. We can freely operate from a great number of cultural archives.

JB: Do you have a goal with your magazine? Are you trying to give certain ideas a kind of push? Or are you simply experimenting and exploring?

AM: We are simply reflecting. Of course we have our own experiences, but as reflectors we have to use the collective experience. We are searching for the experience of different people to try and analyze emerging representative and existential practices. Of course we avoid generalized conceptions and strategies, that's a professional tactic.

We have to make a conception on the base of the experience of people which we consider an effective and joyful one.

JB: But if your work is a reflection that means you have a question in mind, usually. What was the initial question or problem that made you take the body as a theme for the magazine? Maybe you have already answered this.

OS: The main question for me is how and where can the modern body work as a pure possibility. How can we create new body practices? Are we free in a choosing of them or not? How can we escape oppressive systems of representation? Are we really caught by culture, hierarchy and the system of dispositives that operate the body practices or can we create experiments, a freedom of body position.

JB: This is always a bit of a sensitive question, but is there a relation between you being female and the fact that you got these questions in mind?

AM: In many ways yes, but not only. As a woman I successfully avoid a lot of social and political paranoias (usual traps for men). The most radical theoretical and practical thing I did was two years ago: I got babies. Now I could say that it was a way to extend body, to finish with existentialist axiom that we are isolated in the body and produce inside/outside conflicts. It was the end of my subjectivity

based reflective paranoia. Now I have the experience to switch my subjective mode from one to many different directions, which is not paranoia anymore, but probably schizophrenia.

But being schizophrenic in this way I found that I produce new problems, kind of body based survival problems. When you direct your subjectivity and body in many different directions, you should leave something inside your body that could renovate your existential ability. You cannot learn it from the European tradition.

The European tradition prescribed us to have a body which is totally agonized through language, through medicine, through politics etcetera. So you have to go somewhere else and for example steal something from eastern tradition and you should build a kind of uncultural or unconceptual, but also culturally open space to set up your personal existence, to keep your body. I cannot say subjectivity because subjectivity is a concept that is very much based on social and cognitive representations in the European tradition. Body as a concept is a more productive mixture.

If your body as an operative system is too heavy, it does not work. So you have to build an alternative model to centralize your body without being conceptually organized, you should learn to live in an (conceptually) empty stream. Your personal existence should be your energetic motor.

That's why we started the magazine, to develop the strategy how to keep pure existence without cultural prescriptions how it should be. We try to grasp a body not as an image, an object or signifier order, but as a multi functional operative ability.

JB: It's funny that you don't make a distinction between identity and the body. At least, that's what it sounds like...

AM: Identity is a lost concept for me, because identity should be an open operative system akin to subjectivity, body. Identity is a temporal assemblage of concepts, it should be different in any event. With flexible this identity we have a lot of freedom now, for example in the internet identity is a game. Identity is not given, but a freely chosen representation mode. Identity could be seen as a data base of possible representations, which you could easily remix as you like. I don't see problems anymore here. The problem goes deeper: how to make your existential operative system more independent and more useful. How to survive being an individual body in a multitude of identities.

JB: Do you think the internet is the tool 'par excellence' to explore this way of thinking? Do you think that because of the new visions that the new media communications gave, you were able to think the way you are thinking now?

AM: I would not say that the internet is for thinking, if we use thinking as an analytical and descriptive mode. If thinking is an operative system, we have no difference between thinking and practicing. The Internet came not through thinking, not through concepts or images, it came through practice, through functioning.

The internet works in the contemporary existential model in the same way as politics for example. Being Russian I have had a wonderful personal experience of the total destruction of the whole political narratives, which were very strong before. Now I see that all narratives, all descriptive models as models are not useful in our society. I am lucky to have an experience of self-liberalisation from narrative, images, concepts. Still they exist but there is a distance between the existential stream (pre-conceptual level) and formal representations. It is good to live in a period of radical changes.

JB: Do you think that there should be things like v2 east? Do you think it is wise to keep in presentations the difference of background and gender, to make choices for certain artists to be in an exhibition purely based on their background?

AM: You could have the most interesting answer from our curator, not from us. We are kind of separated, segmented. We are not able to keep an idea of East/West, background and figure. Doesn't matter for me where to work, it is cleaner here. Irina Aktagonova rules a politics of group/east/west/high/low/thick/thin representation in the gallery 21 in St Petersburg. I am a part of their network.

JB: Are you sympathetic to feminism?

OS: In the mode of cyberfeminism.

AM: I call myself a cyberfeminist. I think cyberfeminism is a step from feminism, keeping some important terms. I mean gender-sex division and other operative terms, but we are not associated with

political and social descriptions of political feminism of 60th and structuralist feminism concern mostly with defining gender in structure of social and psychic presentations. Our gender could be simply multiplied like any narrative. If necessary I function as man, or as a woman. Playful gender, pre-conceptual body studies, developing a discourse of the sexual body which is shadowed in our traditional philosophy - that is, what we included being cyberfeminist. Gender is no longer a political repressive concept or social prescription and restriction, it is a data base of images and functions to use freely from, because the whole narrative of classical European philosophy and imagery and of the social legislative system now is broken into many pieces. Those pieces mean freedom of representation.

JB: Fragmentation of classical philosophy means freedom?

AM: When classical philosophy was contained in one long narrative, it was dangerous for individuality. The big narrative of classical philosophy, of European imagery, told you: You have to be like this, because the world is described in that manner. But now with the situation of the broken line we have a lot of fragments of models of representation. It means that we could be free in our political and gender choice in images. If you know that, you can act freely. If you don't know you will still be trapped in that long oppression of cultural tradition.

JB: What are specific cyberfeminist issues then?

AM: Generally speaking the internet reality is a specific cyberfeminist issue. I think that net communication could easily show this freedom of presentation mode: freedom of images, of roles, of subject-concepts. Cyberlife is our new reality. I enjoy to hear from different places of computerbased life about initiatives to express "net feminism", "post-feminism", "schizo-feminism". I think an idea of multiple formalization is placed in the cyber creative and reflective tactic. Of course I constantly hear that there are a lot of problems, with human rights and so on, but I see them as a fight between narratives. If you want to be associated with one of them you automatically should fight with the opposite one. That could keep you busy and falsify your activism.

In Russia we have a huge tradition of feminism. One of the most radical things was in the times of the October revolution of 1917. They legalised abortions, provided good medical governmental paid service for it, there were holidays for pregnancy, payment for baby delivery and other laws that gave legal freedom to a single mother, to give her time for social and political activities. Gender structure was totally destroyed in a few years. A painful experience was when people in the thirties tried to restore gender, they tried to return to the social practices of the bilinear family, but governmental law still avoided social gender structure. This revolutionary law created a political possibility for free love, so that people did get married until the middle of the 1930's. They thought about free expressions of sexuality in the early twenties especially. Having this experience of feminist radicalism in our past, we don't need to fight for our future. We already have our future in our past.

JB: Are you saying now that cyberfeminism is to act from the freedom you have as a woman? To realize you have this freedom and to act from it?

AM: Mostly I have a freedom or unfreedom as a social and political person, but social and political roles and identities are peanuts compared to my whole existential task. As a woman I have not enough formal expressions, in discourses there is no cultural expression of the body and the sexualised body. Motherhood and pregnancy are totally hidden under medical and pedagogical discourses. We have silence in the most productive existential experiences. Having freedom we have kind of strong creative obligations to produce more formal expressions in a poetic way. That is what cyberfeminism and other extravagant self articulations are about.

"Virtual Anatomy" - <http://www.dux.ru/virtual/>

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<nettime> I don't want to be alone in the 21st century

From: Cornelia Sollfrank

To: nettime-l@bbs.thing.net

Date: Fri, 17 Jan 2003 15:22:17 +0100

Interview: Laurence Rassel by Cornelia Sollfrank
Brussels, December 10, 2003-01-11, office of CONSTANT
[<http://www.constantvzw.com/>]
I don't want to be alone in the 21st century

C.S.: The conference DIGITALES just ended. Would you like to describe what DIGITALES is, and what happened in the last days?

L.R.: DIGITALES was started on a very simple idea, to bring together for a short period of time, in the same place, women who were dealing with new technology. When I say women dealing with technology, I mean researchers from an academic background who are using technology as a tool to write, but also women working on the development of technology, then I mean artists using digital technology for their work, and I mean women who decided to use technology to find a job and earn their living and that of their families.

I have realized, as an artist working with new technologies, or in culture, that we never meet other women theoreticians or researchers, or women using technology to earn their living. When I was working for Sophia, the network of feminist studies, my job happened to be in the same street as a training center for unemployed women, which offered training in digital technologies. There I was, this network's secretary and a member of CONSTANT as artist and cyberfeminist, geographically right next to this women training center, and I simply could not imagine that these people would not meet, share their experiences and talk to each other about what it means to be a woman working in the field of technology.

C.S.: Could you briefly explain what this training center, and what CONSTANT are?

L.R.: Interface3 asbl is a centre and a team for vocational training and integration of women on the labour market in the sector of new technologies. Its aim is to train or retrain unemployed women with different level of education, for a job, and also to answer better society's demands. They are doing a great job there, giving women an education in programming or pc-support and the like, but the training projects are financed by public authorities and the private sector, which means women get in their education what government and companies need now, and not what the women themselves probably would decide that they want to learn.

CONSTANT is a Brussels-based artists' organisation linking artistic and theoretical thinking on the Internet and digital communication for/in/with which I work. Amongst other things, we have been doing the annual multimedia festival called 'Junctions' for 5 years now.

C.S.: Let us go back to DIGITALES, and how it came together.

L.R.: Yes, for this we have to go a bit in the past. For me the beginning of DIGITALES was the 'Cyberfeminist working days'. This was organized in 2000, but only as a cultural event. The idea was to organize workshops. As I had a lot of friends around me who wanted to make their website, edit sound, or use DV, I said ok. I know people who can teach, I can put together a workshop program, but from a feminist/cyberfeminist perspective. And the objective of the event was to make one song, one image and one film. There was a great atmosphere, and people were really enthusiastic with discussions also thinking about why and what they were doing in media, but and also arguing about being feminist or not... It was nice.

And I said to myself, ok, it's nice to be a cyberfeminist but this position stand, reflecting and action should be also brought to others, outside the cultural field, to the working place: I do not mean that making art is not a working place, but what I had in mind was office work, in a company or a call center, whatever. When I met the people from the training center, by chance as I explained, I realized that they were doing a great job of training, but they never took the time to think precisely what it meant they were doing and to reflect beyond. It's ok for women to find a job in that field, but at what price, under what condition, and for which economical system? Regarding the aesthetics of their work, they had no idea about what was going on in net art, or media art. They were trained to suit government policies and the needs of private companies, and not

to be independent thinkers with technology. I was also struck by the idea that academic thinkers produce statistics about the place of women in technology but most of them never meet a real person from there, and do not know anything about the condition of the women they are studying. So, what I initiated, was to ask all the different parties to take a bit of time, and think about what they/we were really doing, and exchange our positions: just for a moment. And it happened.

C.S.: When did the first DIGITALES event take place, and how many people were involved?

L.R.: There were already more than 100 women in Interface 3, the training centre. Plus the organisers' team: Interface3, Sophia, a coordination network for feminist/ gender studies and Constant. So during the 1st Digitales, something like 200 women were circulating/participating if we include the public coming from 'outside' the three organisations involved.

C.S.: Could you give some examples of workshops, or lectures or other formats included in the program?

L.R.: This year included a wide range: from a Linux install party to building your own webradio, to Dress for Success, a workshop by Isabelle Massu and Peggy Pierrot on writing your CV with a critical eye on the standards asked by the employers to women, this workshop was given with SPiP a free and open software. We had researchers on sexual discrimination at work in the sector of new technology, cyberfeminists, artists, but Mervin Jarman and Marlene Lewis from Mongrel also came to lead a Linker workshop. We had speakers from trade unions, banks, IBM, Amnesty International, we wanted to give a view of what is to work with new technology as a woman, and above all hoped that Digitales was a place where all these people coming from such different fields could meet and talk.

C.S.: What is your idea behind bringing the different fields and people together?

L.R.: I always say, 'I don't want to be alone in the 21st century.' Either we go all together, or nobody will go. I feel bored in a society where I cannot exchange anything. That was the selfish part of DIGITALES, to be able to speak with other women working with technology, meaning to know each other and to exchange vocabulary, tools and theory. I myself wanted probably to prove that it was really possible at least to exchange words and tools. And of course, I want to change the world, or save it, like Aki in Final Fantasy ('the question is - would I be on time to save the world' (laughter), and being able to exchange knowledge, tools and dreams is a first step.

This year DIGITALES #2 also had very concrete results: for example, race issues will be integrated in the politics of ADA, a new platform of Belgian training centers on women and technology. As a consequence of DIGITALES it will be written into their policy and job: they will focus on racial discrimination in jobs applications and launch research, actions and surveys. Another result is that the Flemish and the French-speaking university researchers on women and technology have met in 'flesh', for most of them for the first time, and decided to go on with meetings and exchanges; furthermore we hope that free software and open source software will be taught now in the training centers. Members of Brussels-based free radios have learned sound editing. A group will go on working on the audio archives to be streamed on Constant webradio, etc. I could not have said before DIGITALES that this were the goals of our meeting, but it is what happened.

C.S.: What have DIGITALES to do with Cyberfeminism?

L.R.: It's hard to explain, pull apart, because it is closely knitted together.

C.S.: Could you describe what your idea of Cyberfeminism is?

L.R.: Cyberfeminism is different things for me; it depends on where I am, and what I am doing. But one constant thing is to ask myself, wherever I am: 'why', 'what for', 'under which condition', 'for what economic system'; it is about deconstructing situations. Imagine a woman sitting in front of a computer and simply ask all these questions! And the other thing is to be able to project oneself into the future. Not to be nostalgic, but to be able to imagine a future, and to have the vocabulary, and the aesthetics to create it. This is what empowers me, because I can imagine myself with more power, with more knowledge about technology, or being able to deal with biotechnology. Before Cyberfeminism I was not able to imagine my body in the future. As I did not want to be a mother, I did not want to be a worker. I did not want to be a theoretician... Now, I have the option to be a Cyberfeminist, which suits me perfectly! In a way, it includes all the options, but at the same time!

It is different and much more. It might serve also as a role model: 'When I grow up, I will be a Cyberfeminist.' [laughter]. Sorry, that I cannot be more precise, but this is how it works for me. And for me DIGITALES means to change, to alter a place slightly, to take it and to shake it; smoothly like a virus, or even like an earthquake...

C.S.: Talking about role models, and the deconstruction of categories, how do you see your role as an artist?

L.R.: I would like to finish stuff I began years ago. Now, I have the technique to finish them. I took a movie, and we remade it ourselves, edited it, but we played it in my own perspective.

Another thing I would like to do is to make a cyber heroine in 3d, because now I would like to confront myself again with representation. Feminism for me came after my art studies. I had already stopped making images. Now, with all what I know, what would be the image of - maybe a woman?

[illegible]

75.0

<nettime> Interview with Robert
McChesney
From: Pit Schultz
To: nettime-l@desk.nl
Date: Sat, 16 May 1998 00:56:51
+0200

Robert McChesney: Well, this goes back to the early '90s, when the emergence of the World Wide Web made the Internet appear to be, and have the promise of being, an extraordinarily democratic and interactive medium, whereby people could participate without censor, producing content, distributing it to potentially enormous audiences at very little cost. Material perhaps, in due time, of very high quality, not just text messages, but really high quality video, audio, the whole works. For a time, we had bookshelves filled with views of the World Wide Web and the Internet as being this new technology that was going to completely undermine the existing communications industries: make them unimportant, because the Internet was going to undercut their semi-monopolistic hold over media and over telecommunications. The most famous piece along these lines was by a technology writer named Steven Levy — you might have seen it two years ago in the New York Times Magazine — [that] said all these huge media mergers going on in the world are nothing to worry about because these media giants are basically rearranging deck chairs on the Titanic, and the iceberg they're going to hit is the Internet with its, as he put it, billions of channels.

You see a lot less of that talk today. In fact, you see hardly anything like that today, because that vision that Levy had, and that others before him have had, was based on an idea that technologies have superpowers that override social considerations -- or a view that the market is inherently a thoroughly competitive and democratic mechanism (that's the George Gilder-type view). And in fact, both those views are dead wrong. Two or three years ago, most media and telecommunication firms were very scared of the Internet. They were scared that it could do exactly what Steven Levy said it might do. No one really knew where it was going to go. I think most of the entry to the Internet at that time was primarily motivated out of sheer and utter fear; and just because people wanted to cover their rear ends, so they wouldn't get outflanked. There's still an element of fear today among the media and telecommunications giants about the Internet, because no one still really knows exactly how it's going to develop. But the fear today is less that their entire industries are going to get outflanked, than that specific competitors might get a better deal. The corporate community has got the Internet -- for the most part, it's theirs. It's going to be incorporated into existing and emerging corporate empires: computer, software, telecommunication, and media empires. The ideas that Steven Levy wrote two years ago, might as well have been written in the 16th century, they are so ridiculously out of date. And this is not to say that it's settled. It's just to say that with the totally undebated but still quite important policy -- that whoever makes the most money wins -- you have a situation in which the handful of people who have the most power in the market are dominating the playing field: exactly what you would expect with that policy. That's the situation we're in now.

CW: How does that affect the development of the medium from a user perspective?

RM: Because there's tremendous pressure right now by the media firms, and really every commercial interest, to make the Web more and more like television, oftentimes we use the analogy of broadcasting to think about the World Wide Web -- channels dominated by corporate, commercial vendors. And there's an element of truth to that. But at the same time, on the Internet as such, there still isn't scarcity; people will [continue to] be able to start websites. I think the metaphor that captures the Internet is much more like book publishing, or magazine publishing. If you go to any newsstand in this country, with the exception of a handful in college towns and very large cities, you're just going to see the same 80-100 magazines being sold that are published by the same five or six or seven firms. That doesn't mean there aren't thousands of magazines. There are thousands and thousands of magazines; some extraordinary magazines that we've never heard of or seen, and never will hear of or see. The Web's always going to have those thousands of extraordinary things. Most people will never see them. When they turn on their WebTV, or their Microsoft or Netscape browser software, or [AT]Home (the TCI cable access service), or AOL -- those websites will be hidden away. You can get to them, but it will take hard work, and you'll have to really hunt and know what you're looking for.

What's different, what's the genius of the Internet compared to print, is that if someone is printing a great newsletter in El Salvador, I'll never see it. It'd be physically impossible for me to get my hands on it, maybe. With the Internet, if I know how to get around and get the address, I can find stuff from all over the world. So, it's a qualitative difference in that regard, and a crucial one. But one problem that progressives have had with the Internet and with the Web, is that we extrapolate from our own experience to think that's how everyone else experiences it. In fact there's a very good chance that it'll be a really nice ghetto for a handful of people who know where to go. But [that experience will be] pretty much buried away from the dominant commercial Internet experience being prepared by the corporate giants for the mass of Americans. That's my sense. Now I might be wrong; this is not a done deal. But I think that's the trajectory we're on right now, and short of any policy otherwise, it's going to be tough to counteract that trajectory.

CW: One plausible scenario is that Internet 2 is where all the high bandwidth, fancy, commercial stuff goes, and what we have today remains as an alternative medium.

RM: Yeah, the market pressure is going to be to offer differentiated service. To have a super high bandwidth, high quality service for business users that will cost more, but they need it; and maybe a similar super high quality service for home consumers over their televisions or computers to those who are willing to pay. And then going down to more or less a clunkier service for people who don't want to pay that much, or might just be interested in doing email and textual messages that don't require the same sort of bandwidth. But I think a market solution is very much a tiered system, where people get different calibers of Internet, or computer communications.

CW: Is it possible to have a kind of vibrant people's medium around the edges?

RM: There are lots of things [on the Internet] that are really useful and help activists and people interested in all sorts of issues that aren't being covered by the dominant media. Although, it's worth noting that as the technological standards for the Internet are developed, to the extent commercial interests play a role, that aspect is not going to be high on the list of their concern. It's not that it won't be there; not that there won't be people arguing for it. But as technical

standards are made, commercial interests are looking for ways you can make money off this. I'm not an expert at this, but I think when the cable modem specs were developed, to take advantage of the existing nature of cable signals, the downlink is vastly wider than the uplink. As Heather Menzies [author of *Whose Brave New World?* -ed.] has put it, it's an interstate highway coming into the home, and a bicycle path going out. The orientation is very much toward sophisticated messages being sent in, and then textual messages to buy stuff being sent out. That's a very rational way to develop a commercial Internet -- to downgrade the interactive aspect, and upgrade the ability to use it as a medium for sending sophisticated commercial messages.

CW: How does the Internet fit into the history of other mass media?

RM: The Internet is not a new phenomenon. It's a different technology from earlier communications media technologies, but there is a history throughout the 20th century, and probably earlier, of how revolutionary new communication technologies have been developed and eventually deployed. History points to the fact that technologies, while they have tremendous influence and all sorts of effects upon society that are unintended and unanticipated, their fundamental course is determined by how they're owned and operated. It's almost an iron law of US communication media, going back to AM radio in the 1920s, that new technologies don't seem commercially viable at first, so they're developed by the nonprofit, noncommercial sector, by amateurs. When they develop [the technology] so you can make money off it, the corporate sector comes in, and through a variety of mechanisms, usually its dominance of politicians, it muscled all these other people out of the way and takes it over. That's exactly what happened with AM radio. Much like the Internet in the early to mid-1990s, AM radio was the province largely of the nonprofit, noncommercial [sector]. It didn't become commercially viable until the late 1920s, eight or nine years into the radio explosion. And then the successful big networks, NBC and CBS, were able to use their influence basically to hog all the good frequencies in the late '20s and early '30s. By 1934, nonprofit broadcasters accounted [for] sometimes one percent or one half of one percent of all broadcasting in the US, whereas they had been at 40-50% in 1924. There'd been a total elimination of that sector. That's what's happened with FM radio, with UHF television, to some extent with satellite and cable (although the profit potential was seen there fairly quickly), and definitely with the Internet. There you see the historical example perfectly.

CW: There is so little public debate about the use of the medium for public good.

RM: There's no debate about it at all. But the irony of course, is that the Internet only exists because of government subsidizing it for 20 years at taxpayer expense. And this is not new either, the same thing happened more or less with most other communication technologies: they were established through some sort of public sector subsidy. Radio and television and satellite -- all these technologies were developed through government subsidy, through either the university system or through the military in many cases. Internet the same way. Taxpayers bankroll these things, develop them, and then once they show a profit, they're turned over to the corporate sector with nothing in return to speak of. Except the right to be a consumer and make those corporations rich -- that's the great right we have. It's just simply a scandal; it's horrendous public policy. And now we have this enormous mythology that the Internet is the result of entrepreneurial genius, when in fact it was a government product. There's nothing remotely close to a free market in the communication industries, the computer industries, the media industries. These are, in most cases, what we call oligopolistic markets, dominated by a handful of corporations with no threat of new competition. And they, like the media, have so many joint ventures with each other, at times it operates much more like a cartel. If the US government had not subsidized the Internet for 20 years, the US would not be the leader in it; it wouldn't have existed here. It might have existed in Japan or Germany or Korea or Britain or some other country. Or it might not exist at all. It was the public sector that created it.

CW: What should Internet activists be doing?

RM: They've got to look at how the Internet's being developed by the corporate sector. Part of the problem of Internet activists is there's a romanticization that the Internet is this groovy playpen in cyberspace, divorced from the ugly world of telecommunications, software, media, and industrial capitalism. That's not the case at all. What we're seeing with the largest telecommunication companies, meaning the telephone companies AT&T, the Baby Bells, British Telecommunications -- they've formed a series of alliances, such that there are really only going to be four or five of these global alliances that rule the whole world in telecom. They're bringing the Internet into their existing empire to make it part of their one-stop shopping, along with cellular phones, long distance, local and paging services. Likewise, and most important from my perspective, the existing commercial media giants are doing everything in their power to completely colonize the Internet. The ten largest media firms in the world (which account now for about half of the venture capital on the Internet, by the most recent statistics I've seen), have TV networks, film studios, record companies, book publishing; and [they see] the Internet [as] part of their empire. So if we're thinking in terms of reforming the Internet, we've got to see it as part of how we view what is a democratic media system. And then see where does the Internet fit in. We've got to take the big picture view of the Internet as part of our media and our communication. Just like the firms who are actually controlling it. We

can't parcel it off as some separate entity, because it's really part of the big fight for media reform in this country, and communication reform, to create viable nonprofit, noncommercial sector.

CW: Do we need to be working nationally or internationally, since the corporations that you're talking about are not simply operating on a national level?

RM: A lot of the key issues are still made nationally. But we have to link up globally too. That's absolutely right. For example, the big copyright deal [WIPO Copyright Treaty and WIPO Performances and Phonograms Treaty--ed.] passed just in December, with tremendous pressure by the largest commercial interests in this country, trying to extend the narrowest interpretation of copyright onto the Internet. Basically to turn people's computers into vending machines as much as possible, with a really narrow interpretation of fair use. Those are issues that aren't real sexy on the surface, but we have to get hip to them, and start fighting on them. The other crucial thing is, if you look at the forces that're taking over the Internet now -- the Microsofts and Oracles from the computer world; the ten largest media firms in the world [such as] Time Warner, Disney, Rupert Murdoch's News Corporation; the five or six largest telecom alliances, which are some of the largest firms in the world, firms like AT&T, that do \$50 billion a year in business -- when you look at the array of people colonizing the Internet, you get a sense that if you're going to win this fight, you better be serious about politics. This is no time for cyberspace dilettantes to sit around thinking they can change something by flaming someone's email. You're going up against a cornerstone institution of modern capitalism with supreme political power in Washington. The Wall Street Journal, just three weeks ago, proclaimed that commercial broadcasting was hands down the most powerful lobby in the country, simply unbeatable on political issues. Well, the commercial broadcasters are just one of the powerhouse lobbies. The other lobbies are almost as strong as them. So, if you're going to get serious about reforming this thing, not just having your groovy website for you and your cool friends to chat with each other off in the margins, but really fight for the heart of the system, which I think we have to fight for, then you're talking about getting involved, deeply involved, in serious political organizing. Not just some Internet issues, and not just some media and telecom issues, but on broad political issues, because the way we're going to win this fight is to link issues of Internet reform and media reform with broader social struggles. Things like improving the quality of the standard of living people have in this country, redistributing wealth, undercutting the sheer and total domination of the wealthy and the corporations over our political economy. And when we've linked those things together, we'll have a chance. Until then, we'll always be in the margins amusing ourselves. In the current playing field, we can't win. In the current playing field we're dealing with a situation where the vast majority of Americans are totally demoralized and depoliticized, sitting on their couch with a remote control and a bag of chips, convinced that nothing can change. And that is not an accident. That is exactly the education they're receiving day in and day out: nothing can change. What we've got to do is change that equation. Until we change it we can't win. But to change that, there's no mystery about it: it's getting organized. That's how you change things. Getting people educated, organized and participating, off the couch. Put the chips down, put the remote down, start talking to people, get involved, and realize this is our country, not theirs, and take it back.

Resources: The Global Media: The New Missionaries of Corporate Capitalism, by Edward S. Herman & Robert W. McChesney (Cassell, 1997). An expose and analysis of the corporate takeover of the global media system, covering print media, television, and telecommunications. It can be ordered for US\$19.95 at 1-800-561-7704. Corporate Media and the Threat to Democracy, by Robert W. McChesney (Seven Stories Press, 1997) Telecommunications, Mass Media and Democracy, by Robert W. McChesney (Oxford University Press, 1993). Chronicles the political debate over how best to construct U.S. broadcasting in the 1920s and 1930s.

<http://www.corpwatch.org/trac/internet/corpspeech/mcchesney.html>

76.0

<nettime> Interview with I/O/D, the Makers of Web Stalker
From: Geert Lovink
To: nettime-1@desk.nl
Date: Fri, 24 Apr 1998 15:32:37 +0200 (MET DST)

E-Interview with the makers of the Web Stalker browser

Simon Pope, Colin Green and Matthew Fuller
By Geert Lovink

Made for the First International Browserday, Amsterdam, april 17th, 1998
For more information: <http://www.waag.org/>
The Web Stalker: <http://www.backspace.org/iod>

GL: 'Everybody is a browser designer' - but it is not everyman's hobby to build one (yet). Where does the idea, to create one's own browser, come from? Normally, designers are working with content and have to make it look nice. But now there is the new profession of the 'interaction designer'. Are you one of those? Are you techno determinists, who believe that the shape of the interfaces is determining the actual information?

Matthew Fuller: Hmm, this is one of those statements along the lines of 'Jederman ist ein kunstler'. (Joseph Beuys) These statements sound democratic, but actually have the subtext of meaning 'Everyone wants to be like me - the great man!'

No, not everyone is a browser designer for sure. And certainly it would be unwise to want to be like us. People should actually have aspirations right? The idea of making another piece of software to use the web with came about for a few reasons. First of all, I/O/D had been working with different ideas of interface and a general praxis around speculative reinvention of the computer anyway. Secondly, we were bored by all the hype. Thirdly, we knew it could be done, but didn't have the skills of the knowledge to do it properly - so we had to do it. As for the normal behaviour of designers I reckon I'll leave that part of the question for Simon or Colin to answer with a firmer grip on the handle of the knife that needs twisting.

As for being techno determinists? I guess we are interested in finding this out. What comes into play using the web? The material on the URL being used, which encompasses the programs, skills and materials used to put it together as well as the specific items of data; then the actual hard infrastructure - computers, servers, telephone lines, modems and of course the software running on them, (in short, bandwidth considerations); then the software being used to access the web - a great big pile on top of which sits the Browser, terminal viewer or whatever. All of these elements and how they mix determine to some extent the nature of the interaction.

For instance, try using a web site packed full of java-scripts, frames and vml with a browser from a couple of years back. You'll find that the type of interaction available to you is pretty much fully determined by the technology you have. You're locked out. On the other hand, just looking at all of this misses out on the key piece of equipment in the relationship - the user. One of the things that drove us to make the Web Stalker was that we, and pretty much everyone else don't really use web-sites in the way that they are supposed to be used. Whether it's switching off gifs or blocking cookies or whatever there's an element of street knowledge that you use to get to the stuff that you really want. We made the Web Stalker to work in the same kind of way. It's designed to be predatory and boredom-intolerant. At the same time though, we hope that as a piece of "speculative software" it just encourages people to treat the net as a space for re-invention.

Geert Lovink: Web Stalker is showing us the backstage of the browsers. Could you explain us how it actually works? What kind of code do we get to see? Is it just HTML or hidden directories of the servers? What do webmasters and sysops try to hide for us and what can we learn from it? Web Stalker as a hackers tool for extra-governmental gangs that are trying to undermine the efficiency of global capitalism?

Simon Pope: the web stalker moves only within the limits of html space. any co-conspirators needs to be fore-armed with at least one URL which refers to an html document. give this to the 'crawler', and the stalker begins its process of parsing, hungrily searching for links to other html resources. initiating a 'map' window, opens a channel onto this process, through which urls are graphically represented as circles and links as lines. the stalker will thrive on known links and resources - as long as each html document contains a link to another html document, the stalker will live. pitch it into a netscape, microsoft, macromedia or java-only space and it will soon perish.

Colin Green: When we began to use the stalker as our primary web-access software, we became aware of the extent to which html has become a site of commercial contention. Browsers made by the two best-know players frame most peoples' experience of the web. This is a literal framing, whatever happens within the window of explorer, for instance, is the limit of possibility. HTML is, after-all, a mark-up language which indicates structure and intention of a document. There is no imperative to interpret <cite> as <italic>, as there are none which demand the use of 'forward' or 'back' to define a spatial metaphor.

Matthew Fuller: We've had reports from users that amongst other things, if you use the Web Stalker on a site with extra content being added to it every few hours, such as some news services for instance, you can start to find files whilst they're still in the queue - before the news happens'.

Simon Pope: Commercial interests have tried to exploit the web by controlling the velocity of browsing, the stalker subverts this - it confounds the faux-melodrama of the click-thru by automatically making the link for you. Suspense is ridiculed and fluidity is returned to a realm where processes of delay and damming are recognized advertising opportunities. It is here that the convention of the "web page" helps to solidify html, presenting each document as the potential apex of the user's experience. A leaf-node rather than link.

Geert Lovink: but is the web stalker not also a bit protestant, in the sense of anti-image - pro code? HTML and the WWW are being presented to us as the big step forward for the normal user, to have an easy-to-use interface, what is so disgusting about all these fancy websites, funny graphics and sexy buttons? isn't the stalker a bit step back, very male and hackerlike in its approach? i don't say that the explorer is female...

Matthew Fuller: The Web Stalker establishes that there are other potential cultures of use for the web. The aesthetic conventions of current Browsers are based on the discipline of Human Computer Interface Design. To describe the predilections of this approach to interface you only have to note that the default background colour in page-construction programs is grey. Progress is marked by the incremental increase of fake drop-shadow on windows. Here, the normal user is only ever the normalised user. Time to mutate.

For us, software must also develop some kind of relationship to beauty. This can in one sense be taken as something that only happens in the eyes. But it is also something that happens at a level that is also profoundly interwoven with politics in the development of these potential cultures of use. It is in this sense that we call The Web Stalker 'speculative' software. It is not setting itself as a universal device, a proprietary switching system for the general intelligence, but a sensorium - a mode of sensing, knowing and doing on the web that makes its propensities - and as importantly, some at least of those 'of the web' that were hitherto hidden - clear.

Rather than taking an ascetic view we see that a key problem with the Browsers is that they don't allow the Spew to manifest itself *enough*. This software is a call for the voluptuosity of the nets and everything they connect to. As the union leader Big Bill Heywood used to say, stroking his belly and sucking on a tasty dog-shit-sized cigar: Nothing's too good for the proletariat.

Geert Lovink: After having done Web Stalker, what is the relation between the small, arty, conceptual anti-browsers and a perhaps more serious one that will be free public domain software? It is maybe hard to estimate how influential marginal autonomous software production actually this. There are many different estimations about this. How do you see the Amsterdam effort of the 'International Browser Day' in all this?

Matthew Fuller: The Web Stalker proposes another model alongside the two other main models of radical software production. The first is obviously that of Free Software. The second is that of programmers working in collaboration with specific client groups whose needs are not met by the programs developed in a 'free' market. A good example of this is the icon-based email program being put together in de Waag. Both of these models are based on a specific or wider consensus. The Web Stalker proposes a complementary model, one that is interventionist. That is designed specifically to make a far reaching breach into the material and imaginal space of the technical and social context in which it is placed.

Simon Pope: Until recently, there were few points in the development of pc software where source code was opened-up to end-users where applications could be modified or extended. With Netscape's recent announcement, at least there is now an awareness of the existence of this type of development, even if the take-up by end-users (rather than developers) might not be that widespread.

Colin Green: We develop software from a very specific position: Lingo has been our language of choice and from necessity for the past 5 years. During that time, there has been a gradual shift in the method of programming, from procedural to object-oriented approaches. This change happened as much through an ad hoc engagement with Lingo by frustrated users than from the imposition of methodology from another programming language. The result has been that there is no standard way to deal with Lingo, so it's not been practical to share sourcecode - it takes too much time & effort to decipher someone else's scripting. The days of being able to get away with cut & paste of other people's scripts are over - nothing interesting came out of that approach anyhow...

Simon Pope: Also, there has been no real perceived benefit in giving away Lingo scripts. If you can write good enough code to be able to give it away, there's probably very little out there you actually WANT in return. This is changing. Once novice coders are now gaining in confidence and turning-out software with the intention for others to use it, tear it apart and rebuild it according to their own design. We'll open-up the back of next software project to expose it to this kind of development.

Matthew Fuller: For us, the Browserday is a very useful initiative. Once the breach has been made, proving that the net can be used and developed in ways largely at variance with the proprietary browsers and the interests they maintain, the floodgates can - potentially - open. A thousand different net sensoriums can be launched. The Browserday is important because it was done in a way that was at once informed by both technique and theory without privileging either and done in a populist celebratory manner. It's not just done to force the didactic proof that software can be - exciting - but also that people can make actual, rather than virtual, reconfigurations of ways of seeing, knowing and doing. And some of the wild stuff that the students came up with!!! In this alone it went beyond the usual dreary parade of technoculture events that people have become accustomed to.

77.0

<nettime> Interview w/ Vuk Cosic

From: Tilman Baumgaertel

To: nettime-l@desk.nl

Date: Mon, 30 Jun 1997 08:45:46 -0400

Hi!

I enclose an interview I did with Vuk Cosic in Ljuliana at the "Beauty and the East meeting" for your reading pleasure.

Those who read german will find a translation of this piece and a lot of other fascinating stuff at the new art special of "Telepolis" that went online [AT]
<http://www.heise.de/tp/fku.htm>

Yours,
Tilman

-----SCHNAPP!-----

f: In read somewhere that the first bible in Slovenian was printed in Wittenberg in Germany. I was wondering if you think there is a similar situation with the internet now, if you have the impression that it was somehow invented elsewhere and therefore suspicious, as many west europeans seem to think!

Vuk Cosic: No, Slovenia is actually very well-connected. There is also a high number of computers in offices and homes. The number of hosts per capita is higher than in many west-european countries, for example in Italy or Spain. At Ljudmilla we have a 256k-line which is the best you can get in Slovenia. So it's not such a bad situation. We have live-stream real audio and video, and the bandwidth is definitely sufficient.

f: Tell me how you got "on the net"?

Cosic: I first encountered the WorldWideWeb in the second half on 1994. I thought: "Wow, this is sexy." You know, the moment, when you see words on your computer screen, that somebody else wrote somewhere else, is like a religious experience, very emotional in a way. I still have a photographic memory of what I saw when I went online for the first time, the different websites I looked at. So I said: "This is cool", and I decided to change my career. Before that I worked as an art manager. I did art exchange projects between countries that were in war with each other, like Slovenia and Serbia. So on the 4th of April 1995 was the last day of my career as an art manager. I had finished a good project, and that day I said as myself: Ok, now I'm into the internet, one way or another, I didn't know if I would end up selling modems, or teaching DOS in elementary school. I didn't have a strict goal, only had this gut feeling to go there. It just was the thing for me. Then I was invited to the first nettime meeting in Venice - well,

and the rest is history.

f: Had you worked as an artist before?

Cosic: I had done collages and other art works before, and really the only thing that had changed was that I had discovered a new platform for my creativity.

f: I noticed that some of the pieces on your homepage seem very literary. Do you have a background in writing?

Cosic: I originally came out of writing, but then I developed a very strange attitude about which platform I wanted to use. I first have the idea, then I decide which medium it is going to be this time. I did land art, I did exhibitions. I actually have three different biographies. I was very active in politics, I was a candidate for the nobel peace prize with a few friends, because I was a leader of student demonstrations in Belgrade. Originally I am an archeologist by training, I am still sort of working on my Ph.D. thesis, but I did not pursue my career as an archeologist. I know that your next question will be "How come that an archeologist is working on the internet?" I think that it is the same apparatus that has just been turned around on the tripod, looking in the other direction...

f: So you are an archeologist of the future?

Cosic: Yeah, I am on that tripod.

f: Back to your career as aspiring net artists. Tell me how you got started in this art form, in case it really is an art form...

Cosic: For some reason I didn't dare to do HTML for quite some time. I didn't want to dirty my hands, until I eventually understood how fucking simple it is. When I finally started, nothing could stop me. I did the first website that could be called net art in May 1996 for a conference called "Net.art per se" that took place in Trieste in Italy.

f: There is this one "found footage" page that you designed that looks the homepage of CNN, except that the main headline is "Net.art found possible" and that the hidden hotlinks all lead to other art websites...

Cosic: That was pretty surprising for a lot of people. And I was very surprised that these guys at this conference appreciated my work. And that's the beauty of all of this that developed out of this conference. It's like me and Heath Bunting and Alexej Shulgin and Oia Lialina and Jodi had studios next to each other, where we could look at what the others were doing.

f: What do you mean with "having a studio next to each other"?

Cosic: You know, it's like Picasso and Braque in Paris in 1907...

f: But they were physically together...

Cosic: The output of a net artists is net art, which is obviously - because of the qualities of the internet - accessible to everybody. And I can see everything that they do in the moment they do it. It usually goes like this: Jodi do something new - and they are crazy, they are maniacs, they create something new every other day - and they send the URL to me, and ask: What do you think about this? And there are collaborations over the net, too, and group projects. We steal a lot from each other, in the sense that we take some parts of codes, we admire each others tricks.

Jodi are very interesting in their exploration of technology, but Heath is magnificent in his social awareness and his glorious egotism, or Alexej with his russian temperament. Cyber-Majakowski, someone once called him. I have the feeling that I know the greatest people that are alive in my time, while they are still good. Now we have this communication system that reminds me of the communication between the futurists or later the dadaists. There were two guys in Berlin, four in guys in Paris, two in Russia, and they all knew each other, and there were all 25 years old. How did they get in touch? It was because of the strength of their beliefs and the good communication channels, because there were a few guys traveling. What we have now is the same: We have some strengths, we have some qualities - even though that's really up to others to say - and most of all we have a good communication system.

f: Which is the internet?

Cosic: This time it's the internet. Earlier it was Picabia who had the money to buy an expensive car and travel and print one issue of his magazine in every town he came to.

f: When I look at your work, but also at the works of Shulgin or Jodi, one aspect of net art that catches one's attention, is that it is very self-referential.

Cosic: The usual analogy is video art, which was also very self-referential in the sixties when it started. I am not talking about video art today, which has developed in a sort of funny direction. But if you think about pieces by people like Weibel, they were very much about monitors, about 100 Hertz, about all kinds of noise. They were all about this video option you had suddenly as an artist.

Then again there are not such easy generalisations. None of us has really done net art that has references to historic avantgardes. There is no real dada lover among us, even though I manically collect the books from this period. But there is no dada web site, which to my mind would be a total mistake. That's for boring people to do. That's why I am doing CNN. That's self-referential in a certain way. We like to think about the net, and how it's made, because we want to understand it. And our process of understanding it is immediately transformed into some form of expression.

f: What is a very striking parallel between net art and video art is that the first that artists did when they discovered television or video was to take these media apart and attempted to destroy them. Now the same thing seems to happen on the net.

Cosic: Exactly! I did a lot of HTML-documents that crashed your browsers. I noticed that there was a mistake somewhere in my programming. And then I asked myself: is this a minus or a plus? So then I was looking how to get to that. It was not enough just to avoid this mistake. I was trying to really understand that particular mistake, with frames, or with GIFs which used to crash old browsers, or later Java Script, that does beautiful things to your computer in general.

f: So why is it the first reflex of artists to deconstruct a new medium?

Cosic: In what we are doing, there aren't any laws. It is like any other art form, it's totally individual. I think, that every new medium is only a materialisation of previous generations' dreams. This sounds like a conspiracy theory now, but if you look at many conceptual tools, that were invented by Marcel Duchamp or by Joseph Beuys or the early conceptualists, they have become a normal everyday routine today with every email you send. With every time you open Netscape and press a random URL at Yahoo! 80 years ago this action, that is now totally normal everyday life, would have been absolutely the most advanced art gesture imaginable, understandable only to Duchamp and his two best friends. This very idea to have randomness in whatever area, form, shape, would have been so bizarre in those days. Or to do something that makes artistic sense here and somewhere else at the same time! You recall these art projects where there was one guy in Tokyo and one New York, and they agree over the telephone to do the same thing at the same time, to look at the sun or something - we do it with the internet all the time, with web cameras! I see this deletion of remoteness as something very intriguing, and maybe that's one little proof of this weird thesis that the internet is only the materialisations of earlier generations' dreams. I will give a lecture in Finland in September in which I will argue that art was only a substitute for the internet. That is of course a joke. I know very few people who have so much esteem for what artists did in the past.

f: There is a lot of reflection going on about net art right now. That is very different from other art movements where the artist-genius put some paint on the canvas and it was up to us, the audience, to wonder what this meant...

Cosic: Yeah, in a way we are Duchamp's ideal children. You and I and all the people in this conference, we have all read a lot. Let's not be modest about this, because we are proud of that. We read a lot, we work a lot, and we are at the same time creative, because the medium internet is enabling us to be this way.

f: There is a piece on your website where you encourage people to put footnotes on academic texts. That's another thing I noticed about net art, that it is a lot about theory.

Cosic: Yeah, that's what nettime does to otherwise normal people. Unfortunately I didn't find enough strength in me to pursue this project. Now it is only an invitation for collaboration that never found an echo. There were a few, by Heiko Idensen and Heath Bunting and Pit Schultz, but it wasn't enough. I have them in my mail box though...

f: Does it matter if this project gets finished or not?

Cosic: No, there is this state of final incompleteness, as Duchamp once said about his Big Glass. I can open this document whenever I want - I call them documents, not art pieces - and do whatever I want to it. It's cool. I don't want it to be finished. I'm not interested in this project very much

anymore, though.

‡: Is your homepage a complete collection of all the art project you did on the net?

Cosic: No, my homepage is not a catalogue of my works, because there are a lot of things that I am doing when I go to other places, which I never put them on my homepage. A lot of net artists are trying hard to get as many links as possible from important web sites like "ars electronica" or "Telepolis", in order to get many hits on their sites, to get recognized. But to me this protocol is also subject to artistic reflexion. That's why there are a lot of my works missing on my site. I sometimes give fake URL's. I used to print fake business cards, and now I do the same thing on the net, just for the fun you can have with misinformation.

‡: One of the most conceptual pieces on your website is called "A day in the life of an internet artist", which records your daily activities. Other people call this a homepage, but in your case it is a work of art. Why?

Cosic: That was the first time that I noticed that there is a million ways of classifying what you are doing on the internet. The reasons is that on the internet it is so beautifully undefined which platform you are going to use: text, video, graphics, audio, whatever. You certainly have a problem there, and you really have to go down to the basics. When you go down to the basics, art is really about subjectivity, even if you attempt to do something else. And even the worst formalist experiments in the heroic age of video art are a reflexion of the individual quality of the maker. And I am trying to play/work with that.

‡: So it is dealing with the historic art genre of the self-portrait?

Cosic: Yeah, sort of. In this particular site I tried to give a vivisection of my everyday communication with the internet environment. So there is one part that deals with my net art projects, one that deals with writing, one that is called "job art" ...

‡: Why is art to have a job?

Cosic: I am a little bit puzzled with the term "art". Not because I decline the epithet artist - it's a nice hat to wear and the girls like it, too. But actually it is a little bit worrying how it puts you into a certain corner. So instead of deleting the word "art" as etiquette for what I do, I gave the word "art" to *everything* I do.

‡: Like Yves Klein said: "Everything is art" ...

Cosic: Yes, but I try to do it in a very practical, everyday way, without too much talk about it. This web site is not accompanied by an essay or anything. Actually there *is* an essay with the same title, but it has nothing to do with the web site. That was another thing I did to mislead the audience.

‡: There is one piece on Nicholas Negroponte on your website too. What is that about?

Cosic: When Negroponte came to Ljubljana, I had a big fight with him, and we interrupted his speech. Luka Frelj and I went around the city spraying graffiti: "Wired Pravda". I made it look like a secret internet terrorist organisation. On the website we compare him to Tito. But we did it without fanaticism.

‡: Today at the conference you proposed a project called "Ljudmila West". Can you say something about this?

Cosic: Ljudmila West is a foundation that is set up to help west european artists to communicate, to learn about new multimedia technologies and to contribute to the european integration, because there is an obvious lack of information in this area. So we can not sit with our arms crossed. We should do something about this. Because this is definitely the last moment for the West Europeans to catch on, otherwise they will remain in their closed systems or their closed societies, to quote Popper and Soros.

‡: Is this a parody of the rhetoric used at events like the V > festival in Rotterdam? The west europeans are helping the poor east europeans out of their mess, only reversed?

Cosic: I have been to so many art events in the west, where the direction of teaching was not the expected one. It was actually the guys from Belgrade and Moscow teaching those french, british, german fellows things about life. Of course this virtual Ljudmila West project is just a cute little joke, but there is a very serious point to it. And it comes out of very serious frustration. I am not a frustratable fellow, but I noticed this growing frustration among east europeans. So I as an artist react and offer an art project, which is this story about Ljudmila West. Sounds like the name of a film actress, by the way.

Interview: Tilman Baumgärtel

77.I

Re: <nettime> Interview w/ Vuk Cosi
From: Peter Tomaz Dobrila
To: nettime-l@desk.nl
Date: Mon, 30 Jun 1997 17:24:44
+0200 (MET DST)

Correction...

> ‡: In read somewhere that the first bible in Slovenian was printed in
> Wittenberg in
> Germany. I was wondering if you think there is a similar situation with the
> internet now, if you have the impression that it was somehow invented
> elsewhere and therefore suspicious, as many west europeans seem to think!
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> high number of computers in offices and homes. The number of hosts per
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> or Spain. At Ljudmilla we have a 256k-line which is the best you can get in
> Slovenia. So it's not such a bad situation. We have live-stream real audio
> and video, and the bandwidth is definitely sufficient.
>

I just wanna say that 256k-line is not 'the best you can get in Slovenia.'
We - Multimedia Center KIBLA in Maribor - have the 512k-line and it can go
up to 2Mega. Just for an objective information.

Bye,
Peter

78.o

nettime: barbrook/dery interview by
willem van weelden
From: Geert Lovink
To: nettime-l@desk.nl
Date: Thu, 3 Oct 1996 10:37:58 +0200
(MET DST)

An Interview with Richard Barbrook and Mary Dery
By Willem van Weelden
Conducted at Ars Electronica, september 4, 1996
For the Web Journal of the Ars Electronica Festival 1996
<http://www.aec.at/www-ars/journal/db/bio/dery/i/index.html>

INTRODUCTION

Being the most politically outspoken and controversial speakers of the first day of the symposium, the idea of doing an interview with both Mark Dery and Richard Barbrook at the same occasion seemed as maybe not an altogether original still yet a very sane thing to pursue. Moreover, Barbrook for a large part determined the 'nature' of the discussion in the 'Future of Evolution' net symposium (www.aec.at/meme/symp), by criticising the biologisation of the social sciences, and the paralyzing effect it may have on critical thought. Both, Dery and Barbrook share that same critical stance towards the primarily Californian 'ideology' but given that affiliation with eachother's ideas it seemed an interesting thing to give them for the journal the opportunity to speak the differences of their convictions. Thus focussing in on the off-centered, shadowy American quality of Dery's approach and the more historical Arbeiteristic (workerist) European approach of Richard Barbrook.

THE MEMESIS CONCEPT

Mark Dery: I've done precisely what you suggest Richard Barbrook has done which is: restore a sense of historical context to the whole of the

discussion on Memetix or Memesis. In fact I've taking us not to the Meta-Meme but to the Ur-Meme: nature. Which is precisely what Richard argued in a different way. He referred to the creeping biologisation of the social sciences or what might also loosely and rather inaccurately be called the humanities but specifically, critical exegesis of cultural dynamics. That was precisely the point of my paper. That appeals to nature as mute inscrutable legitimator of human agency in the social sphere with real delirious, measurable, profound corrosive impact on the whorp and whoof of peoples everyday lives is a profoundly pernicious gesture nor is it recently arrived. I'm absolutely the historian when I talk in my paper about previous appeals to the beginning of the 20th century: the Eugenics movement in America leaps immediately to mind but we can even go further back to the 17th century where as I said in my paper the compressed crania of women, non-whites and other lesser others in the lower most wrongs of the great chain of being were adduced as incontrovertable, scientific, biological evidence of their inferiority.

WvW: If dialectics is still a usefull tool in structuring the various viewpoints and subtleties in the debate then it was this remark that roughly synthesized the core of the one, skeptical camp versus the Meme suggestion, against the camp of scientists and artists who are the defenders and aficionado's of the Meme. This journal has chosen to concentrate its investigations on the former side of the discussion. Still it is remarkable that simple, unelaborated historical facts without a context and random remembrances can be of such a convincing 'nature' that they actually close off, reduce and belittle entire discussions. For, at least in this talk, the whole 'biological' part of the discussion was after the Dery statement more or less left behind, the attention shifting more towards the role the advocates of the Memetic rhetoric play in the media and public sphere, propagating the adoption of 'biological' metaphors and references in social analysis. Thus making way for the political discussion of how to adress the issue of (net-) democracy at the era of the 'end of organized capitalism'. Let this review be of any help in the choosing of positions in the debate.

Richard Barbrook: The key point is what Kevin Kelly, Wired Magazine and the Extropians and other leaders of this Memes cult are doing which is basically recycling Herbert Spencer's Social Darwinism. Which comes, as you know, out of Victorian England. It's a defense of liberal economics against the need for state regulation and state intervention.

THE LIBERALISM DISCUSSION

MD: I would simply add as a kind of hypertext link to that statement, the term 'liberal' in America means something very different [than the European use of the term. wvW] and I think the boilerplate phrase 'liberal economics' is more usefully phrased for Americans as a 'laissez-faire' Ayn Randian deregulated economics. Not liberalism in the sense of social policies but 'liberal' meaning the least regulated, the least statist intervention.

RB: Simon Martin Lips says in his book 'American exceptionalism': 'all Americans are liberals' it is just that they are either conservative liberals or social liberals. And that is part of the problem in the American debate: it is completely narrow. And he says quit rightly that there's never been really a conservative party. You know pro church, pro aristocracy party since the revolution and similarly there's never been a real socialist party, not even in the social democratic sense.

THE COMMODIFICATION OF SOCIAL THEORIES AND THE STATE

MD: When Richard suggested they recapitulate Spencerian social theory it is interesting to know that the Spencerian theory was every bit as popular with the monopoly capitalists of his days as the neo-biological downsized demassified decentralized theories of Kevin Kelly are with corporate managerial theorists as Peter Drucker and Tom Peters, the last one being the author of the book 'Thriving on Chaos' which is a bizarre carnival mirror, kind of funhouse distortion of Deleuze in a very strange way. The disillusion of the body politics in sort of a fleshheating viral fashion into a puddle of anomic atomized cellular units protoplasmically going their own separate ways on the one hand echoes delirious excesses of Deleuzian theory at its most outermost bounds, and on the other hand the American militia movement at this moment, which also embraces very much the notion of micro-political resistance. Where have we ever heard that phrase before? Foucault sits upright in his grave and coughs a bloodbubble!

RB: That's the interesting thing there is this link between the new left and the new right which is: anti-statism which actually anti-democracy. Both are against representative democracy. They see the political process as inherently corrupt because it involves compromise, the articulation of interests. The both have the common fantasy of direct democracy. Pure speech actions between people. This is interesting in classical republicanism media freedom was seen as part of participation in the democratic process, it was

not the substitute for it. But both the new left and the new right saw the media as a substitute for representative political institutions. Guattari talks about the community radio stations as the immense permanent meeting of the airways where people engage in direct democracy, bypassing the Italian state. As we know it is a very deeply reactionary idea. Because politics involves being a citizen and that's the reason why I'm an social democrat and not an ultra leftist! You have to accept that we are not we're not just members of supersociety. Both deny this dialectic between membership of civil society and political citizenship.

THE FUTUTRE OF THE STATE

MD: Since you are looking for differences between us one difference that should absolutely be iltyed but should be tripple underscored italicized and said in fluorescent wired dayglo orange: I'm not a social democrat!!! nor am I an academic neo-marxist!!! I'm deeply, deeply disenchanted with the notion of the nation state and profoundly saddened about the paralist state of constitutional participatory democracy in America at this point which is not to say that I don't think that it is a remarkably robust line of political code and that I don't think it is inherently one of the more liberatory political systems but where Richard and I part company is that in America the federalist paradigm, the government has been effectively brought to heel and hollowed out and turned essentially into a sickafennic lapdog by corporate power that is evermore global in scope that flows with the frightening liquidity over national borders from whence springs all of this utopian rhetoric in the Wired camp about the end of the nation state, the end of geography in a sort of dizzy vertiginous hyperreal way that almost sounds post-modern. And again the discorporation from the immediate physical body. But in their hands, in the hands of what a New Yorker essayist called the 'Tofflerist/Gingrichist alliance' all this rhetoric of returning power to the individual and ultimately to the local level is really a very transparent threadbare blind for on the one hand utterly unravelling of the social safety net and laying the full burden of responsibility for the sort of social concerns at the doorstep of the individual, and simultaneously as I said in my paper dismantling the rickety framework of the nation state that even now only just constraints corporate power to clear the way for transnational media monoliths whose power is utterly unconstrained and answerable to none. So the pernicious, corrosive enzymes of corporate power have effectively hollowed out constitutional democracy in America. And we need look no further than the recent capitalisation to all of Rupert Murdoch's attempts to roll back anti-monopoly legislation where essentially all of the inside the beltway powerbrokers basically melt and kissed his ring. This is the moment to my mind where the state is in serious peril.

RB: This libertarian rhetoric is of a limited section of the economy and is an ideology in the classic sense of the word: it is a false description of reality. What's interesting is that it is not a really successful economic strategy compared to the post-war period or the New Deal. State regulations and taxes are like exercises, nobody really wants to do them or have it imposed on them. A good example is universal access. One of the big campaigns of these freemarketers is to remove universal access from the provision of this new fiberoptic grid. It is literally going to be the virtual class that will be half-wired into the fiberoptic grid and the rest of the population will be left the decaying copper infrastructure. But if you create a massmarket you need the masses to be on-line. So it needs the state to pro-actively built the turn-and-see value in order to electrify to.... If I were Time Warner I would want the state to organise the infrastructure and be able sell your commodities.

MD: But how do you respond to my critique, my misgivings, profound weariness, my trepidation about rallying around the banner of the state. As a social democrat you sound much more sanguin about participatory democracy's ability to disentangle itself from the tentacles of corporate power and I would like you to address the way in which corporate power profoundly undermined the fundamental tenents of participatory democracy.

RB: Political democracy is centered around state structures. If you are against the state in a very fundamental sense you are against political democracy. It is about participating in political decision-making at a region a national and now at a continental level in Europe. That you have to state first and foremost. We are living within a mixed economy and each of these actors play a different role. But we have to be weary of saying that the state is disappearing, because in a sense it is accepting the propaganda but still the state plays an enormous role, in America as everywhere else. You have to be aware not to over exaggerate globalisation we are still not at the stage we were in 1914. International trade is less important than it was then. After that we entered a period in which nations became radically autonomous, especially in the Depression era. Eastern Europe as the prime example. Everybody did this, everybody retreated behind the protectionist walls and yes they have been broken down in the last fifty years we reassembled a global trading system, but even now we are still not at the point we were at the beginning of this century.

MD: My question hangs in the air unanswered; your response to my question

about the extent in which corporate intervention and influence peddling and the enormously long dark shadow of transnational corporate power pass inside the beltway which effectively to my mind parries participatory democracy. There is a growing feeling in America which gives rise to the Millitia Movement throwing a lever in a ballotbox is essentially a sob for the masses and that the real decisions made in the corridors of power have everything to do with pacts and corporate influence peddling and that that acts as a profligate, a firewall against the real wills and desires expressed by the people. Your response to that is that we first have to concede that we are committed to the state, and the state is a really profound influential entity. I would not deny that the state has a profound influence and still exercises an enormous impact on the everyday lives of citizenry e.g. in America. The point is that the state is evermore ventriloquised by transnational corporate power. Let me give you a material example: the recent telecommunication legislation in America. A statist, highly interventionist radically deregulatory act. It is the issue that draws all the heat and light from the Wired people because as libertarians they are very concerned with individual rights; it is the HIDE-amendment, the so-called Communication Decency Act, which is a hairball! A fleetingly brief mirage, a distraction! The real profound issue in there are the evisceration of common carriage, the roll back of the regulation that would prevent monopolies and given media markets. So this is statist intervention but it is essentially the hamburger handpuppet given out at McDonald playlands, you know, so, it is operated by corporate power. The pincers of the state close on our lives, but the people manipulating those indefectors are in fact a sort of Deakyonesque captains of consciousness of global corporate power. It seems that you have to take that into account when you sort of robustly singing the anthem of statism.

VOTING

RB: There is a very specific problem in American because fifty percent of the population don't vote, it has to do with the very bizarre constitution that you have that, as you can read in the Federalist papers, was designed to obstruct popular will. Hamilton makes it absolutely clear if you read what he says about it. So it is partly due to the American constitution, so you need constitution reform, the end of the division between legislator and executive, proportionate representation, there is rather a number of measures, and even on a more profound level since Roosevelt there has not been a political project in America which is of a very consciously articulated social democratic value.

MD: That is a distant geographically removed, I think academically aloof analysis of Why Americans aren't voting. If you descend to the ragtag and bobtail and ask them why they don't vote they don't say: We don't vote because we think the democratic project has been brought to its knees by too much separation between legislative and executive branches. They say: I don't vote because I feel it doesn't make a difference! I feel that there is a profound disjunct, a disconnect, a rupture, a bifurcation between this impotent, again, sob for the masses that I'm adopting a sort of a monkey on a unicycle performance kind of trained act that I play into the illusion of democratic participation when I doodively margin to the polling booth throw the lever and think that that has a profound impact when in fact that impact has largely been subverted by the real powers who have kind of woven their tendrils inside the beltway to the point where they have fenced out real democratic participation. It seems to me that the profligates alternatives pragmatics progressive solutions you propose don't address the real gut-level visceral embodied quotidian reasons that Americans en masse are saying Don't Vote! They don't vote because it does not make a difference. To me it's a no-brainer that it doesn't make a difference because corporate power has unplugged participatory democracy by vast amounts of liquid capital with which they flooded the halls of representative legislation. If you're going to make the case for the nation state you've got to look who at the end of the century in terminal culture is evermore ventriloquising the nation state. My position, my half-hearted animic endorsement of the nation state has entirely to do, following that analysis with the notion that is the last threadbare shopworn, flimsy profligate evermore rickety firewall between us and the raging fireball of totally unconstrained corporate power that will run rough-shot over individual liberty.

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79.0

<nettime> interview with Keiko Suzuki

From: Josephine Bosma

To: nettime-l@desk.nl

Date: Sat, 29 Nov 1997 11:49:05 +0100 (MET)

Keiko Suzuki has appeared in the net.art picture quite recently, though she has been around ever since last year, when she appeared for the first time on a net.art hosts website. She is the hostess and moderator of 7-11, the mailinglist for net.art and related business. Her role there has caused quite some upheaval, as her identity is under constant 'attack' and subdued to many hijackings.

> - Where are you from
I am from small industrial town in the south of Japan. My family owned some business so I could travel.

> - Since when are you an artist?
I have been an artist for six years.

> - Did you show your work in any offline galleries or spaces ever?
I have done a few things, but art spaces are very boring and europe is not better than Japan. This East as you call it is just fine for me. I tried speaking to Andreas Broekmann about it, but he was too busy.

> - Did you visit Documenta and Hybrid Workspace?
Yes, just before it got into full swing. I didn't understand why would people meet and then work instead of play or enjoy their get-together in other ways. I like ice cream very much for instance and have had lots of it in that town. (Hope you don't think I am fat now)

> - If yes, what did you think of it
It's always worth remembering that form dominates content. So it lost due to its documenta context. Vuk did a good comment with his pirate Dx website; it'll be on a cd in Poland maybe. Did you know this?

> - and why didn't you introduce yourself there?
I chatted to some people, but I don't feel so important to introduce myself formally. Like I told you, I prefer other places for introducing to people.

I met a strange man called Geert with a distinctive laugh. He probably won't remember me though. He was more interested in an Australian woman.

> - Why this secrecy about your identity?
I don't think there is secrecy, probably more confusion. My name is very common in Japan and also on The Net. I have many home pages you know.

It is funny some people say that they are getting Keiko identification threats like if they were me.

Sure, some friends like to warn this up: Vuk was wearing Keiko nametag in Dessau for instance.

> - How did you end up working with Ljudmila?
I went to Ars Electronica 2 years ago, which I found very boring, where I bumped into the Ljudmila crew. They somehow seemed to prefer mensch über machinen; i liked the red hair guy Luka. (keep your hands off him Natalie J!)

> - Why do you prefer Ljudmila over other institutions?
I have attended many residency programmes, but they are mostly boring with the exception of Ljudmila. Ljudmila have the best working and playing environment and they don't call it residency. They see it as art itself, which suits me.

> - Is net.art your prime working ground, or do you do other things as well?

My image fits well with net.art. I do do other things, but

people choose to ignore them: curators/ theorists/ audience have their own agendas. Its quite nice to have hidden areas of myself. Do you think a net.art audience would like non-net.art. I doubt cause they want this and only this and they think they're fast if net.art is fast.

> - How would you describe net.art? There has been quite some
> discussion about it, as you may know...
It is many things to many people. I like the immediacy and transient nature of it, plus nobody controls my distribution.

I think I know the discussion from the nettime context and it seemed too dangerous to me. There were so many rough corners in people's words; I was quiet then.

I only spoke to people in voice, lot of it is in what they then posted.

> - what is the ultimate, most interesting aspect of net.art for you?
I would like to turn all baggage into software. Net.art offers the techniques and institutional structures to do this. Some day you will get mail about it.

> - You seduce innocent men via a website and make them ridiculous by
> showing their mail to you on the 7-11 mailinglist. What is the role
> of sex in your work?
As in real life, sex is a big motivator on The Net, so I often use it as incentive or a disguise, but I sometimes consider sexuality itself.

Concerning the men made ridiculous, they mostly make themselves foolish. I don't find comments like 'Hey babe, I want to fuck you!' very imaginative and therefore not sexy.

Sometimes there are some subtle messages sent though, which I enjoy alot.

So the list is good for sexylife.org anyway.

> - As a female Asian artist, did you ever encounter problems on
> your travels or in working situations? (discrimination, sexism,
> racism) I ask this because Shu Lea Chang was talking about this
> not so long ago, after she had been to Documenta.
Fortunately, I fit often into the japanese female cyber punk role: You can imagine me well in a shiny short dress and large silver trainers, with the latest pocket technology.

Nobody harasses that, everybody just loves you and I don't mind.

> - You seem to have been accepted very easily in the circle of
> net.artists and even are called the host of 7-11. How did you
> manage to enter this slightly inbred/ closed group so easily?
I am not sure why. I met these people a few years ago and we got along well.

I sometimes suspect that I am useful for them but they are useful to me also.

Also they're the nicest crowd around; did you meet alexei or jodi? They do things and get famous, while others only get famous.

> - Do you see any difference in art on the net from the States
> and from Europe? Is there a difference between these and art
> on the net from Japan?
There's no good net.art in states for me, or from japan: there's just good or bad. Although, I like very much this homework in california; it's maybe as sexy as californian ideology. Do you know what I mean?

> - What are your plans for next year? Will you reveal yourself to
> a larger audience on conferences or festivals for instance?
Maybe a little, but my agent always reminds me that over exposure is death for an artist. I will do work though and go festivals: that's for sure.

> - Is there anything you would like to add to this interview,
> something I did not ask you about?
Its not true that I have had an affair with heath: I do like him, but nothing else.

-urls-

<http://www.ljudmila.org/7-11>

<http://www.irational.org/pleasur/fucking.html>

<http://www.nagoya-seiryo-chs.nishi.nagoya.jp/kids/8212/H16.HTM>

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80.0

nettime: Civilizing Cyberspace/ Interview with Steven E. Miller

From: Geert Lovink

To: nettime-l@desk.nl

Date: Wed, 5 Mar 1997 09:53:49 +0100
(MET)

Civilizing Cyberspace
An Interview with Steven E. Miller
by Geert Lovink

Steven Miller's 'Civilizing Cyberspace' looks like an official manual for net politics, published by big daddy Addison-Wesley. It covers all non-technical aspects, like democracy and free speech, online ethics, universal service, privacy and encryption, creating communities, intellectual property and citizen action. It is written for a broad audience - no academic obscurities here. Each section is illustrated by an interview with leading figures in the field. The book centers around the relationship between the government's agenda, the marketplace and the interest of the industries and the public interest. The state, capital and the public all have their own visions on the 'domestication' of cyber space (that's how I read the title at first). An Internet culture needs to be established, it's wild aspects have to be tamed. But Miller is no sociologist, rather a pragmatic activist, who sees that there is an urgent need to act. No gambling here with problematic notions like 'civilization' or 'the public'. It's time for positive models and getting our hands dirty.

Needless to say that this book only deals with the situation in the USA. However, it has a different agenda than the techno-utopian cyber visionaries that most Europeans associate with USA publications such as Wired. Steven Miller is currently on the board of Computer Professionals for Social Responsibility (CPSR) which researches and presents a public interest perspective on the societal impacts and implications of computer technology. Organizations like these are still widely unknown throughout Europe, which is a good reason to push for broad Euro-American dialogue and direct contacts beyond the Wired circle. The interview was conducted in Munich, during the 'Internet & Politics' conference, on February 19, 1997.

GL: How did your analysis of the net evolve after you finished your book in November 1995, and what have you been doing ever since?

SM: The basic political analysis that I laid out in the book still holds. However, things change so quickly in this field that I'd like to update whole chapters to deal with the Telecommunications Reform Act, corporate mergers and some of the new technologies.

I am still living in the tension between the humanistically possible and the terrifyingly probable. I still find too many people falling into the techno utopian fantasy that the technology itself will automatically make things happen for the good. But there is nothing inherent with the Internet that automatically leads to democracy. The Chinese are finding ways to harness the Internet by turning the entire nation into a closed system, an Intranet. Giving people online access may turn out to be a boobytrap for the Chinese government, but it is going to take a while. So the key is not trusting that the technology will give us the gift of a positive future, but to think about a political strategy detailing how to build organizations that begin to embody the positive future we want.

After spending two years living with the abstractions in the book, I felt a real need to get very concrete, particularly about universal service. How do we spread access, training and meaningful purpose, outside of the elite colleges and homes of the rich? I picked up on an idea that came out of California, from a guy named John Gage, called NetDay. I started an organization in Massachusetts, called

MassNetworks, getting businesses to support volunteers who work with schools to build networks. My interest in focusing on schools partly comes from my belief that the consumerist model of a computer in every household will never happen. You've got to work through mass organizations, local institutions, churches, girls and boys clubs, soccer teams or schools.

We worked with 400 schools in October 1996. Across our state, over 5000 volunteers came to the schools to help pull wires and set up computer systems. To get 5 computers in every class room, just in Massachusetts, could cost nearly a billion dollars. I don't see it happening, but I want at least make sure that kids whose families can't afford computers at home will at least have some access at school.

We worked with the trade unions -- the Electrical Workers Union pulled 30 miles of wires for schools in the inner-city of Boston, including some very low income areas. We created a partnership with 3COM, SUN, Lotus and IBM, another with the Bank of Boston. We got the teachers involved -- if they don't feel ownership of the whole effort they will say 'Thanks' and never use it.

Part of our goal was to help schools reconnect to their tax payers, to their community. We have to rebuild public trust in our public institutions. The conservatives have been successful in convincing people that the government can't do anything well and the only solution is to rid of the government. It's true that the public sector does a lot of things wrong, but it is one of the few collective tools we have available. If we give up on it, we are all left as individual consumers. As a citizen I want to work through collective institutions, because only in that manner do I have a chance of helping shape the economy and the marketplace in ways that serve all of us for the good.

GL: In 'Civilizing Cyberspace' you refer frequently to the National Information Infrastructure (NII). Al Gore's plan from 1992. What happened with those plans? Have they been implemented or did they just disappear?

SM: In a certain way it is still there. Gore originally spoke about an updated Internet, which he called the NREN, the National Research and Education Network. However, as the election of 1992 came closer, his vision became more and more grandiose. So from a small academic network he started talking about a transformative technology that would be a motor for economic development. At some point it started to include television and telephone and cable television and wireless. It was to be a public infrastructure: just as the highways were built by the government, the information highway would be built by the government.

However, soon after Clinton and Gore got elected, they started calling it the National Information Infrastructure. But within months, as their political weakness became more apparent, they ran out of political steam. Essentially, the Republicans hijacked the vision and started pushing the argument about privatization and the market as the savior of everything. The vision of the NII, which I call cyberspace, turned out to be a series of strategies about unleashing the private sector. But what is a national infrastructure in that, besides a bunch of subsidies and deregulatory laws?

Ironically, they've now turned back to the original idea and appropriated funding to build that original, high speed education network, six or eight different universities that are connecting. The current idea is to build the NREN for the academic community, but as soon as the technology is shown to work they will spin it off into the private sector.

GL: There is this notion of the public sphere within cyberspace as a third space, in-between state owned networks on the one side and commercial zones on the other. One could think of community networks, public terminals, bringing libraries on-line, free content and a reincarnation of public broadcasting. How is the current debate in the US about this idea of the public?

SM: The problem in the US is that on the national government level there really isn't much discussion anymore about public space. While the rhetoric proclaims boundless benefits for everyone, the actual policy is simply 'let the market go'. But in Europe you do have a chance to have the public sector either build or powerfully shape the infrastructure. Part of what you miss in Europe is the entrepreneurial part of the market. The US has a lot of entrepreneurialism but no solid public core. What we both have to come to is a meeting ground. The role for the public sector is to shape the market so that the transmission system, the wires and the wireless, is solid and broadband, accessible and affordable for all. Where you want to have open competition is in the equipment and the switching protocols you

use at either end.

The public sector should also subsidize and pay for noncommercial content. You can't leave the content sector up to the private sector, because all they will give you is commercial manipulation. At the same time you can't leave it up to the state, because all that will give you is boring bureaucracy and safe conservatism. You need to figure out a funding mechanism, either through the tax system or through the commercial system, that diverts a steady revenue stream into independent community content creation. We cannot relate to this as individual consumerism, you need community organizations. So the challenge for all of us is how to create a revenue flow that creates non-commercial content.

Creating a positive future is going to require a combination of different strategies, a hybrid. It is not private sector, it is not public sector, not community networks. We are going to have our hands very dirty and start struggling. Because experience has already shown that any pure method fails.

GL: The inherent, pragmatic and radical net criticism we are trying to develop deals with the ideological premises within the software and tries to understand the underlying political and cultural patterns. Could you tell us something about net criticism in the US from your point of view?

SM: There is a fine line you have to walk. In the US, net idealism is the dominant flavor. 'Let the market go and it will bring us the future. And the future will be wonderful.' When you critique that, you got to be careful not to let yourself become associated with the people saying that technology is all bad. What I try to do is imbue my criticism in positive formulations, how it can be a tool for community building, small scale economic development, democratic movements. It is not enough to say that Wired magazine is wrong. We should not cut ourselves off from the future. There are many people who critique without rejecting the possibilities the net culture brings. Think of Gary Chapman, who used to work for the Computer Professionals for Social Responsibility and now works with the 21st Century Project out of Austin, Texas. Or a guy named Dick Sclove, who works for the Loka Institute in Amherst, Massachusetts. They both talk about democratizing the technology development process. Phil Agre, working out of the University of California at San Diego, has some of the most incisive critiques of how the conservative movement is using telecommunication as a tool for public relation and building a cultural movement. I think we have to do the same. There isn't a magazine set up to serve that and maybe there should be.

GL: We found out that a net critique should also come with some ingredients for a political economy of the telecom business. Did you have the same experience?

SM: There are some many layers to the business. One layer is about the organization of production and we tend to forget this one, how giant corporations use computer networks to rationalize and restructure their productive methodology internally, so that they can have a greater span of control for their top managers, so that they can get rid of the middle layer of managers and push decision making down, without letting go of control. Or how they can transform their production processes, with parts in Malaysia, Japan, Brazil or the UK. It is also a mechanism of coordination between corporations. EDI -- Electronic Data Interchange -- where they order and pay and talk to each other about buying and selling electronically. This is a driving force behind the industry. Ignoring this is a myopic short sightedness of the Internet community.

Instead, we are entranced by another layer. Telecommunications is also about culture. It is a culture industry, with movie stars. It's sexy and we like that. If we are doing a political economy of the culture industry we have to understand that it is not a product in the usual sense. It is about people's understanding of the world: what is real and what is desirable, what is possible and what is important. Similarly, telecommunications is about human communication and sociability. Who do we talk to, how often, about what. The technology impacts this, too.

There is something strange about the nature of information. You don't use it up. If I have an idea, you can have the same idea, but if I have a hamburger, you can't eat it also. How do you get unique profit out of the same information -- by creating barriers to usage through intellectual property. But at the same time there is what has been called the law of increasing returns. In heavy industry, profit margins of pioneering firms tend to drop over time as other firms develop their own technological expertise. In the information economy, the people who first establish a powerful and secure niche continue to enjoy high and growing competitive advantage. Those who are ahead

become further ahead and their profit margins increase. This has profound implications for the international impact of the information economy and how Africa, South America and Asia are going to fit in.

The good news is that this field is evolving so fast that no one is quite sure how to put together a winning strategy that trumps everyone else. Hundreds of millions of dollars are being wasted on projects that are abandoned. The obvious one is the Microsoft Network, where they spent a lot of money and threw it all out. AT&T set up a whole network system, it's dead. And the company that bought it has just closed it. Business leaders aren't sure what to do, but they are scared to be left out. They are investing in everything that comes along. One might work and if they are not there first, they are lost.

I think that the underlying driver is the desire to create vertically and horizontally integrated marketing machine. Vertically, the idea is for one company to own the entire profit chain from idea to production, from distribution to sale, and even the reception of the product by the consumer. A model for that would be the cable television industry. The cable company controls the pipe to your house and because of this monopoly they have been able to extend their power back into the creating of content. So now they own the channels that they then carry. They also own the box that goes on your TV so that you can't get a signal from any place else. That's vertical control, from creation to reception.

There are two types of horizontal integration: one is within a particular medium. You have the cable giant TCI buying out dozens of dozens of other cable companies. This means that anyone who wants to have access to America has to go to them. Until recent, people thought that the cable industry would be so desperate for content that they would pay money to content providers of every type. Diversity would reign. What happened is the exact opposite, because the cable firms still control the gateway into the home, content producers now have to pay them for the privilege of being carried. The second horizontal integration would be the merging of different industries, where you have cable buying out telephone companies, or TV networks buying out movie studios. The driving force is to gather together all various methods of transmitting images to the consumer.

GL: We are now thinking how an update of the majordomo software for mailing lists should look like. A combination perhaps of the web with elements of the BBS in order to make threads and more complex forms of discussion visible. How does this compare with recent developments in the 'free' software branch in the US?

SM: There is not a long story to tell. Netscape and Internet Explorer have dominated people's visualization of what the web is. The people who tried to come up with alternatives have been marginalized. Allen Shaw from MIT, who works at the AI-lab, has been working with low income communities in the housing projects, trying to build an interface that allows women on welfare to run a local server. There is a group called TERC in Cambridge (Massachusetts) that has been putting together its own version of interfaces that is mostly for school use. But I have not seen too many alternative approaches reach the mass market. This defeat has to do with our success. When the net started it was a very small community. Hackers knew how to produce an interface for that community and it evolved and it grew. But now we want to expand to have non-hacker communities be part of the discussion. Most of the hackers have been seduced by all the money to be made by going into business. But even the ones who want to do good... how do we support them and integrate them into the new communities? You can't come up with an interface just out of your mind. An interface is a social interaction. It is not a gift, it is a joint creation.

81.0

<nettime> Interview with Liza Jevbret

From: Tilman Baumgaertel

To: nettime-l@bbs.thing.net

Date: Fri, 11 Feb 2000 22:07:03 +0100

in german [AT]:
<http://www.heise.de/tp/deutsch/inhalte/sa/3483/1.html>

A lot of effort to say nothing...

Interview with Lisa Jevbrett

Tilman Baumgaertel

Only very net art piece deal with and questions the technical infrastructure of the internet as radical as "1:1" (<http://cadre.sjsu.edu/jevbratt/c5/onetone/>) by Lisa Jevbrett (<http://cadre.sjsu.edu/jevbratt/>). "1:1" is not webart, not a clever art homepage, not surface design. The piece is accessible over a web interface, but that is just to access the piece that is about the infrastructure of the decentral net work, with the IP Numbers and the servers. "1:1" is kind of a net critique in praxis, because it is not just a critical reflection of the internet from the outside, but actually enters the net in order to understand it "from the inside out".

A net art piece that deals with IP, Address - sounds like an academic, inaccessible work. But actually "1:1" is easy to understand, once you know what an IP number is. "1:1" is not the first piece by Lisa Jevbrett, that is less interested with the surface of the internet, but rather what's behind it. The swede, that teaches at the CADRE Institute (<http://cadre.sjsu.edu/>) at the San Jose State University and is part of the "c5"-kollektive (<http://www.c5corp.com>), tackled rather structures than "content in all of her projects" (<http://www.c5corp.com/personnel/projects.shtml#lisa>); her "Stillman Projekt" (<http://www.walkerart.org/stillmanIndex.html>), that was commissioned by the Walker Institute of the Arts in Minneapolis, made the "cata traces" visible, that ever surfer left on the homepage of the museum, her "Non-Site"-gallery (<http://cadre.sjsu.edu/non-site/>) hosts error message from the server of the CADRE Institute.

In the works of Lisa Jevbrett, the self-referentiality of net art is taken to the extreme, which paradoxically gives them a added relevance. "1:1" is exclusively about the medium of net art, the internet, but it is not 'art pour l'art'; it is an art work and a tool for research at the same time.

Tilman Baumgaertel: Could you briefly explain how your piece "1:1" works? Technically and conceptually? How did you come up with the idea?

Lisa Jevbrett: The project consists of a constantly growing database of IP addresses and five interfaces to the database. The IP addresses in the database are addresses to web servers. The project uses softbots to find out whether an IP address corresponds to a web server or not (most IP addresses don't), if it does, it stores the address in the database along with information about whether the server allowed access or not. All possible IP addresses will be searched eventually to include all existing web servers in the database. The interfaces provide five different ways of accessing the web through the database. The interfaces also serve as visualizations of the web. Two of the interfaces link to all IP addresses in the database from one image map, one provides random access to the database/the web and two allow the user to experience the IP space as an hierarchical structure.

1: A pretty idiosyncratic concept. How did you come up with the idea?

Jevbrett: We (C5) were developing the project "16 Sessions" for The Walker Art Center that needed a way of accessing sites on the web in a numerical manner in order to map data of physical interactions onto networked space. I started to generate a database of IP addresses to use in that process and realized that there was something humorous and poetic with one web page aiming to link to all servers on the web. It is humorous in its hubris and how it is not acknowledging the web as a hypertextual space. A very time consuming project - it will obviously never be completed since there are new servers added to the web every second - that (on the surface) doesn't care about the metaphors, the understanding and the identified issues of the web, such as information overload, categorization, identity etc. A lot of effort to say "nothing". And in the same time I saw it as poetic because of its this hubris, like a medieval map maker trying to fathom an unexplored continent, or a renaissance astronomer aiming to clearly describe our existence. The enormous amount of information involved could give the idea a sublime - a la Kant - quality.

2: Do you see "1:1" more a technical research project or as an art work?

Jevbrett: I see it as an artwork that examines the implications of a technical structure and by doing that it is somewhat a technical research project as well. To me it is interesting as art because of how it positions itself as both art and research.

3: How much time did you spend on programming the piece? Did you have any professional programmer working on it with you?

Jevbrett: I spend a lot of time on programming. Maybe I would be faster if I actually knew programming from the ground up. I started working on the project in January, but I didn't get to spend all my time on it until this

Summer. I love coding and my ideas are developed in the process, so it is very valuable for me to do it myself.

f: A lot of your work seems to focus on the technical infrastructure of the internet rather than on the design of sites or surfaces. Why?

Jevbrett: As an artist I have always been more interested in underlying structures and relationships than personal expression or experience. The internet is an environment that makes the non-existence of a distinction between structure and content obvious. Following the thoughts of Pierre Levy I don't think it is possible to do interesting work by focusing on "content" in this environment.

I think "The Stillman Project" and "i1" are focusing on quite different types of structures, however. Stillman is concerned with conceptual structures by making explicit the traces left by peoples navigation through a web site. It is clearly working with the metaphors and issues of the web that we have defined as valid or important. "i1" does not care about how anyone perceives the structure or the information - except for one interface: "petri" which borrows a Stillman strategy.

f: I guess to some extent you can't foresee how a project like "i1" develops. Were you surprised by the results you got, for example the many "invisible" servers, that consist of nothing but cryptic messages or password slots?

Jevbrett: Yes, I was very surprised. That was one of the reasons for why it turned into a project. When I was first harvesting IP addresses for the "i6 sessions" project I saw it as a problem that the database would consist of mostly inaccessible or undeveloped sites and was considering the elimination of those sites from the database. Then I realized that this was a new picture of the web and as such very interesting.

f: I understand that your piece was shown in an exhibition. How did you show it in "real space"?

Jevbrett: It is difficult to display net art in a gallery because the audience might not even be familiar with what a web browser is. They don't "find" the piece because all they see is "computer". While using the gallery to make the project something more than a net art piece could be interesting, we at c5 decided to use the space to create easy and clear access to the project. I wanted to create an inviting setup that would make people feel at home sitting down for a long time, just clicking around. We had five sgs stacked in the middle of a big round table painted in a benign baby blue color. Around the table were five monitors and keyboards each displaying one of the interfaces. By using one computer for each interface we were hoping to make the project less confusing in terms of navigation. Each computer allowed for one kind of navigation: accessing the web through the interface, it did not allow the user to navigate between the interfaces.

f: One way to look at the piece is not to focus on the IP idea, but rather consider the workings of the softbot as kind of a chance operation to generate an image. Can you talk a little bit about your "design choices" for the interfaces?

Jevbrett: Design decisions are difficult and uninteresting to me unless they have a conceptual basis. I admire people who can make things look cool. I know it demands a certain sensibility which I probably don't have, but I don't think "designing" is an interesting art strategy. I have two main ways of determining look, either I make things that assume the aesthetics of something known by simulating the functionality and feeling of it, the interface "Hierarchical" is a good example of that - it is aiming to look like "raw" directory navigation. Or I come up with an idea for a system that produces a visual output and I go with it if the output surprises me, that's how the interface "Every" was made.

f: Interestingly the same time you came out with your piece, there were a number of studies of the "size" of the internet, and some of them focused on the number of servers. So apparently there is a need to "map" cyberspace, yet all the maps that are there (including yours) prove that "the map is not the territory". Would you say that "i1" is about the futility of this kind of "cybergeography"?

Jevbrett: Just as a painting always says something about all other paintings, any Internet mapping says something about all other Internet mappings. "i1" certainly plays with the attempts to contain the web. The difference between "i1" and the mapping efforts you are talking about is that "i1" provides ways to experience the web while the other ones are "only" visualizations of the web.

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I think,
and then I sink
into the paper
like I was ink.

Eric B. & Raakim: Paid in full

Dr. Tilman Baumgaertel

82.0

**<nettime> Interview with Interview
with 0100101110101101.ORG**

From: Tilman Baumgaertel

To: nettime-l@bbs.thing.net

**Date: Thu, 09 Dec 1999 17:00:31
+0100**

Interview with 0100101110101101.ORG (Authorized, final version)

german version at:
<http://www.heise.de/tp/deutsch/inhalt/sa/5572/1.html>

We hope that somebody is going to recuperate us!

Interview with 0100101110101101.ORG

f: You got known in the net scene, because you made a complete copy of the art site Hell.com, and put it on your site. Tell me what you did exactly...

0100101110101101.ORG: We are subscribed to the net.art list 'Rhizome'. There we heard that they would open a door to Hell.com for 48 hours, for a show called 'surface'. It was only for Rhizome subscribers, and you needed a password to look at it. We had never seen Hell.com, but we had heard about it, and we knew that it was the biggest museum of net.art.

So, during these 48 hours of opening, we downloaded all the stuff of their site. This was not as simple as it seems, it took us 26 hours. Then we put it on our website and sent an e-mail with that the URL repeated hundreds of times to several mailing lists and newspapers.

f: Did you get a reaction from Hell.com?

0100101110101101.ORG: Yes, only two hours later, the people of Hell.com send us, and to the company that is hosting our site in Canada, an e-mail, saying that we were in copyright violation of all the artists and Hell.com itself, and that we had to take down the site immediately. They charged us with international law of copyright... whatever. We didn't do anything, we left it there, and it is still there.

Everybody was talking about this action for weeks, so it created a public debate that was a publicity stunt for us and, of course, for them too. We had a huge amount of visits from all the people who wanted to see Hell.com, but couldn't.

f: Then again, if you have closed site, you probably don't want that much publicity. I am not so sure how these international laws, that you mentioned, could be executed, by the way. They could probably get your provider to throw you out, but I think you are taking advantage of the fact that you are dealing with some American artists, who can't afford to hire a bunch of lawyers to sue you in Europe. If you would have done the same thing with the site of CNN, they would have sued your ass of in ten minutes, and you would have taken the site down in no time...

0100101110101101.ORG: You can always be more radical than you are. But that for sure would be interpreted as an explicit political action, as an assault against something. But we are not against anything. We are not some kind of anarchists, that want to bring down web art. We just work with what we find and try to transmit and propagate our ideas.

The thing with Hell.com now doesn't interest us anymore. We had only two days, and when we saw it in the end it was so ugly, that we were very upset. If we would have known that it was so bad, we wouldn't have copied it! It's just a design exhibition. There is no idea behind it, no content. I rather agree with Duchamp's idea of non-retinal art. We present our work without computers, if yesterday there was no projector to show the website, it wouldn't be a problem, because our work is not supposed to be aesthetic but ethic, based on contents.

f: So what was the idea behind taking this site? To access a formerly closed system, that was open only to a self-proclaimed elite, and make it accessible to everybody?

010010111010101.ORG: Yes, first of all was the feeling that Hell.com was exactly the opposite of what we think that the web could and should be, but this is not really our own idea. That's what every hacker do. The difference between us and hackers (in the popular and 'misunderstood' meaning of the word) is that we try to show that our kind of activism is congenial to cyberspace, you don't have to be a 'hacker', because we have entered the 'infoware' age. Hardware and software ages are finished, now you don't have to be an hacker anymore, you've got enough tools to transmit your ideas without 'technical abilities'.

f: So why this fixation on art? Why not do the same operation with the website of CNN, for example?

010010111010101.ORG: If you take two normal objects, like these chairs for example, and put them together, you create art. If you take two paintings of these chairs and put them together, it's something else, call it meta-art, anti-art or activism. It's the same on the net. What is interesting to us is not the creation of art, but the discussion and subversion of art. We should call it 'artivism'?

f: So would you agree, that what you are doing is only of interest, or only makes sense at all, because you are doing it within the art system?

010010111010101.ORG: If you do what we do with a work of art, the operation has a value in itself. If you work with contents that are not art, it becomes more difficult to distinguish the operation from the content. If you steal the CNN site, you are acting against CNN. There are many people doing this kind of hacktivism, think of groups like RTMark and Mongrel, and they are doing great things. But we are not interested in doing this kind of hacktivism. We work on other contradictions like originality and reproduction, authorship and network, copyright and plagiarism. You don't have to be explicitly political to do something political.

f: So again, you do agree that these acts of recontextualization make only sense as an art practise?

010010111010101.ORG: Yes. In the beginning it was important for us to make these ideas clear, because these are the presupposition of our way of thinking. Now we can change directions and work with other stuff. The New York Times said it was against the commercialisation of net.art, but that wasn't our point at all.

f: But the only pieces of yours that got talked about were your copies of Hell.com and Art.Teleportacia by Olla Lialina, and they both had something to do with commercialisation of net art.

010010111010101.ORG: When we copied Hell.com it wasn't a pay-per-view site yet, it was just copyrighted and password protected. Anyway before Hell.com and after Art.Teleportacia we did a lot of clones of other people's sites, we used to do 'hybrids' of the pages by other net.artists that had nothing to do with 'commercialisation'.

f: How is this different from, for example, Duchamp taking a picture of the Mona Lisa and drawing a moustache on it? And all the other acts of appropriation and re-appropriation, that went on all through the 20. century, and especially in the 80's and 90's - with artists such as Sherri Levine, for example?

010010111010101.ORG: That is a good question. On the web you can do these kind of actions very freely, without destroying the original, because there is no original: it's not that we care that much about 'originals', not at all - in fact our off-line works were against 'originals' - but the paradigms of the 'real world' are so rooted that you will never change anything, you'll always be the umpteenth anti-artist. On the contrary, on the net, you feel that you can change something, you have the power of influence. This discussion on originality hasn't meaning any longer in the net. Duchamp did it only with reproductions of works of art, we do it with the works themselves since the copy in the net is exactly the same as the original. Everybody can use the data on the net. When we clone Jodi, we don't destroy their work, we re-use it.

f: Did they ever complain to you?

010010111010101.ORG: No. They must be upset, because we deconstruct their site. In Jodi's site, for example, there is an index, but it's hidden, so it is very hard to navigate the site, and you get lost all the time just clicking and clicking. We just took the index and put it on the opening page, so that you can see exactly where the different parts and sections are. When you copy a site you learn a lot of things about its authors. You see what the hierarchical and chronological order of the site is. It is very interesting.

f: So are you saying that you are basically teaching yourself how to be net artists by copying other people's sites?

010010111010101.ORG: No, we use them interactively. We don't think that clicking on a website is interaction. That is just doing what you are supposed to do. It's not the work of art being 'interactive', it's the beholder that can use it interactively. Interaction is when you use something in a way that has not been predicted by its author.

f: But that is in the nature of the web anyway. Anybody can look at the source code of a website, and see how it has been done, and they don't need some smart artist to do it for them...

010010111010101.ORG: We didn't invent anything, we only made it explicit. Of course, we don't claim any kind of copyright for our way of doing. Anybody can download whole sites. You just need some software, and you don't have to be worried about copyright infringements. Our point is that there is a different way of behaving towards the work. You can choose your attitude, or what you want to do with the piece. You are not obliged to just look at it. You have the tools to do something else.

Cloning is just one of the things you can do with these works. You can modify them, you can add things, you can put them in a different order, you can even destroy them, you can do anything you want. We would like to see some more of this kind of interaction on the net. Because the way net.art is developing now is really the same direction as the normal art scene. You have artists with names and surnames, biographies and works, and they are geniuses, and that's the surplus value of what they do.

f: As far as I know, no net artist has called him- or herself a genius so far...

010010111010101.ORG: But in thirty years they will be. Jodi will be called the Leonardo da Vinci of net.art and Antipr will be the Van Gogh and Vuk the 'Warhol... Nobody thinks of himself as a genius. Or maybe, in thirty years, if they hear it over and over again, they start to think: 'Well maybe I am a genius for real!'

The point is that on the net, as well as in the real world, there is not 'geniuses', inspired by the muse, there is only a huge, endless exchange of information and influences. The 'knowledge' is only a big plagiarism. Even in the 'real world' there are a lot of people doing interesting things about these topics, like Piero Cannata on Michelangelo and Pollock, like Aleksander Brener, who created a new painting over the Malevich one...

f: ...and took away the possibility for people to look at Malevich 'Black Square'...

010010111010101.ORG: Well, they can look at it in catalogues.

f: Brener is considered to be this Anti-Christ of contemporary art now, the scary anti-artist. Where do you place yourself?

010010111010101.ORG: We don't consider ourselves 'artists' but 'beholders'. We are not against art, we are not anti-artists. We have seen what happened to Dada or Surrealism and all the other historical avant-garde, it doesn't matter if you call yourself an artist or an anti-artist, the only thing we care about are 'contents'.

f: So you might as well stop doing what you are doing, because it will be recuperated anyway...

010010111010101.ORG: This obsession of 'being recuperated' is just a Situationists paranoia. If nobody gives a shit about what you do is not necessarily because you are so radical, but more probably because you don't have anything to say. Anyway if you meant 'recuperate' as 'becoming rich', we hope that somebody is going to recuperate us!

.....

I think,
and then I sink
into the paper
like I was ink.
Eric B. & Raakim: Paid in full

Dr. Tilman Baumgaertel,n

**[Nettime-bold] shulgin_bookchin
interview - universal pag**

From: Steve Dietz

To: nettime-bold@nettime.org

Date: Tue, 7 Mar 2000 03:00:13 -0600

email interview between Alexei Shulgin and Natalie Bookchin, January 2000

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The Universal Page (<http://universalpage.org>) is open for public viewing on the occasion of the Walker Art Center exhibition "Art Entertainment Network/Let's Entertain". Funded by the Jerome Foundation and the Walker Art Center, the project was first envisioned and is now being orchestrated by Natalie Bookchin and Alexei Shulgin. Both are artists, theorists of the Internet and professors of contemporary art and new media. Bookchin is an American based in Los Angeles, in the United States of America and Shulgin is a Moscow based Russian Artist.

Programming: Alexander Nikolaev, Fund of Perspective Research, Moscow.

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Alexei Shulgin: Dear Natalie,

I know your background (as mine) was photography. How come you ended up in virtual space?

Natalie Bookchin: Most of my education in photography began after getting a job at a university as a professor of photography. I had already moved away from photography a number of years before and was working with installations using a variety of different media and materials, including embroidery, video, paper clips, and CD-ROM. But universities, like other institutions, lag behind individuals. Universities have bureaucracies, budgets, and students who are paying money and often expecting a particular product. As the providers, we often perpetuate this exchange in order to survive economically, and squeeze ourselves into the institutions' limited slots, trying to fit within or stretch the boundaries in which we are enclosed.

My move to virtual space was also initially stimulated by economics. I was asked to teach a large lecture class called "Introduction to Computing in the Arts" (<http://jupiter.ucsd.edu/~bookchin/syllabus.html>)--and agreed to do it in part because I needed health insurance... another long story. This class became my introduction to "computing in the arts." I spent the summer of 1997 online researching and preparing for this class and began running into work and activities of some artists that blew my mind. I didn't know anything about these people, but it turns out that one of them was Alexei Shulgin and another was Heath Bunting.

Ultimately, I do not see my move and commitment to virtual space as arbitrary. As a tool, I find the computer to be extremely useful and exciting. As a means of communication, the Internet is more powerful than any other mediated tool that I have come across -- it allows for ongoing, lengthy, and complex communication with fairly large audiences, and also allows for interventionist and disruptive new types of social and cultural activities for limited amounts of money and technical expertise.

In the past I was rather unfaithful to media. I was always suspicious of disciplines and over-specialization. Now, for the first time, I have found myself remaining more or less "faithful" to a medium. This is not to say that I will not and do not work in other ways, and with other tools, but I do believe that the Internet and the computer are the most important media of our times. The computer obviously isn't even a medium in the way that we used to think about the term. Even this needs to be redefined. It is a "meta-medium": a simulation machine, and in this way very hard to pin down.

I think that because the computer and the net are reshaping most aspects of our lives and redefining what it means to be alive today, it is crucial for artists and others to work in this space, to use it in unexpected and unintended ways, to question and work against the way that it limits our lives as well as to investigate ways that it might be used to "enable" our lives.

These technologies have a strange, complicated, and quite ugly history that continues in all its ugliness to this day. In part, because of this curious and problematic history -- although I, unlike others, would not want all artists and intellectuals to abandon their pens and paintbrushes and race to the keyboard -- this is where I am committed to be.

AS: What do you mean here?

NB: The ugly history of the computer, as we know, includes its militaristic origins and continued uses. Also, given the huge costs of technological development and now the great potential (and success for some) at achieving enormous profits, this technology more often than not falls into the wrong hands and leads to its consistent and rather successful usage for social and economic control. Also, there is the problem of the Internet in particular being seen as a viable substitute for real (physical) experience and human contact. And finally, the computer can make real life appear as an abstraction. The most dangerous and extreme example of this is the way that war and genocide are presented as abstractions and simulations and are so easily removed from their real-world effects.

Oh, and I shouldn't leave out the current moment in this technology's strange history, with the recent AOL/Time Warner takeover as an example of the steady and continuous takeover of the Internet by gigantic corporations.

AS: Since the number of ideas that might come to human minds in a period of time is limited and the possibility of spreading information on the Internet are almost unlimited, don't you think that "art on the Internet" will become (if not already is) very repetitive and plagiarist? In other words, too few ideas for such big space.

NB: No, not at all; because I think that the Internet and its impact on our lives is constantly changing, evolving, and growing.

I do think, however, that the term "art" (as in "art on the Internet") can be used to limit the impact of some activities in this medium.

It is at times wiser not to place ourselves or our activities into the category of art, as it can be used to justify and tame otherwise quite radical activities (although others are bound to place us there). The term "art" can be used as a quick way to understand and justify an otherwise complicated series of activities.

AS: In official situations you usually present yourself as "artist and professor." To make this list a bit longer, what definitions of yourself would you add?

NB: When I am filling out official forms (for customs, health insurance, etc.), I say I am a professor. Definitions are slippery, and depend very much on context. Dictionaries have to be updated regularly, and in this sped-up era, words and their meanings change even more quickly than they did in the past.

As for context, in certain situations I have defined myself as an artist. Other times I insist that I am not an artist at all but that I am an activist. There is a range of definitions in which my activities can fall. Definitions -- just like language (and media) -- both limit and enable communication.

AS: Is controversy between art and life painful for you? If so, how?

NB: Do you mean separation rather than controversy? I'm not sure I understand your question.

I do not know how to compartmentalize my life, so there is rarely any easy separation between art and life, unless it is forced upon me. Our collaboration has been a very clear example of my limited ability to separate art and life, and how the reality of our circumstances can make this lack of separation painful (see <http://easylife.org/between>).

The Net can make it seem that we are very close in our work and activities but cannot help us transcend the reality that you are in Moscow and I am in Los Angeles, and there remain enormous distances and disconnections.

But I do not mean to suggest that a separation between art and life is my desired state of existence, because it is not. It's just that society is now structured to compartmentalize all aspects of an individual's existence. Any sort of active resistance to a status quo, if it is taken seriously and lived out, cannot help at times being painful.

AS: Did you ever consider stopping doing what you are doing and starting something completely different?

NB: No. I haven't considered this since I discovered the power of the Internet.

AS: How do you see changes in notions of "private" and "public" on the Internet?

NB: I see that these changes are profound and massive.

AS: Eh, Natalie, you've started with long detailed answers and what is this?

NB: What is what?

AS: I mean the short answers you just gave. Another coffee, maybe?

NB: Exactly!

I am going to make a coffee right this minute.

Want some?

How are you?

AS: Fine -- thinking about women.

NB: Your questions required long answers.

AS: Take your time.

The Universal Page is not the first project that you have done with Alexei Shulgin. Why is this collaboration so attractive to you?

NB: I found this friendship and collaboration as a result of the Internet.

It is quite unique and also a product of our times that I have found this kind of affinity with a man who grew up and lives on the other side of the world both geographically and ideologically. Before working with Alexei I went through a number of unsuccessful collaborative efforts.

Collaboration has been extremely appealing to me, in part because I am most interested in making complex and substantial connections with other people and least interested in work that is about self-analysis, expression and self-promotion. In a successful collaboration, you have to leave behind narcissism and the isolated and heroic self quite a bit.

AS: Why were they not successful? What have you learned from those experiences?

NB: I think that they were transitional collaborations. I was still holding on to older and more traditional ways of making art, which very often goes against giving in to some of the more amazing results of collaboration.

They were collaborations made specifically for a museum or gallery space.

This is not necessarily a problem, but I think that with collaboration you have to remain open to the possibility that something other than what you are planning and expecting results from your activities, and that includes where your results might end up and what form they might take.

AS: That's good, but don't you think that working with another person brings limitations and leaves you less flexibility?

NB: These days, my activities include working with a collective, working with you, and working by myself. When I need a break from one, I move to another. Each one has limitations, and each one can bring unexpected and often quite exciting results. I would not want to give up one type of activity for another, and I am happy to report that I don't have to! Each one satisfies, produces, and frustrates.

AS: Don't you think that the way your Universal Page looks brings some sad thoughts, like there is no hope and meaning in all human activity?

NB: You mean OUR universal page. No. If I thought that there was no hope and meaning in human activity, I would retire (or worse.) I think provocation is different than nihilism.

AS: Please change this for the record. What provocation?! We did it without knowing results . . .

[The Universal Page <http://universalpage.org/> is the objective average of all public content on the Web merged together as one. A script crawls and searches the entire Web, analyzing and processing current data and generating an average according to precise algorithms. The Universal Page is a pulsating, living monument commemorating no single individual or ideology but instead, celebrating the global collective known as the World Wide Web.]

NB: True, but I won't change this for the record unless you can do a better job of convincing me!

AS: Dear readers of this text . . .

What are we doing now? Trying to talk or presenting ourselves for other people? Don't forget about the honorarium: we have to deliver an interesting text!

NB: Sad thoughts can lead to new ideas and activities. I think that the Universal Page signals the end of a particular set of activities on the Web -- the artist's Web page -- and asks for a new type of activity. It is the LAST Web page. The ULTIMATE Web page.

AS: ??? It's not an average of artists' pages, it's all the Internet.

NB: Yes, of course, but it ends up as artists' Web pages, of sorts. And it is being shown in the context of an art museum. I think there are some similarities in this work to our essay "An Introduction to net.art 1994-1999" (<http://easylife.org/netart/>) in that it can be seen as a manifesto and a plea for movement. Our project could be interpreted as a very cynical statement, but that would be a superficial reading of it.

AS: What would be the profound reading of the project?

NB: It is (like you and me) a mixture of intense belief and hope in the possibilities of this new medium (and in art in general), together with a strong distrust of and frustration with its extensive hype and its numerous failings.

It is also a comment on the cultural loop: the constant swallowing up of "avant-garde" practices by institutions and our constant (and necessary) attempts at resisting this assimilation. It is about the dangers of making universal statements and the importance of specificity.

It is as I said before -- a provocation.

Today, beginning and ending with a Web page is no longer enough. The conversation that follows and the activities that it stimulates or encourages are what is important. We have yet to see the results. We can only hope!

AS: And where will we go after it?

NB: This is a key question. One place to go is to RTMark (<http://rtmark.com>). But there are many other places needed. And not rtmark.com as the beginning of a genre. I am not looking for that at all.

AS: What are you going to do next?

NB: After the (<http://calarts.edu/~ntntnt>) series ends at the end of May, I am going to be working on a number of computer games. RTMark and I are going to be working on a game using artificial life whose working title is The Genetic Game, although I am sure this will change, and I am going to be turning my game The Intruder into a freestanding arcade game (see <http://calarts.edu/~bookchin/intruder>).

AS: The genre of game seems to be important for you. Why is that?

NB: I want to work with a genre that has mass popularity. Many people play computer games. Very few people look at net.art. I want to have some access to this audience of game players. Computer and video games are both enticing and problematic. Computer games are used to justify war and genocide and to teach this way of thinking. Lovers play games. I like the metaphor of gaming to discuss real life: love, politics, war, gender, storytelling, and death.

AS: How do you see role of an artist in the modern world, and how has it changed since the emergence of new informational paradigms?

NB: The role of the artist is both necessary and irrelevant -- a massive contradiction (a mass of contradictions). I think it is impossible in this era for our lives not to be filled with contradictions. Also, I think it is important to admit to these contradictions and to reject the myth of purity. There is no possibility of purity anymore.

Part of what can save us from getting too tangled up in this is to continue to be open, to move and change. No final solutions for me!

If you can forgive me using such a simple metaphor, I think that the inability to fix digital information is similar to the inability to fix our roles and activities today.

AS: I think it's a very good one, and it gives an answer to the question "Why do artists get on the net?"

Seems like your life had reached a very high level of activity and emotionality. Aren't you afraid of losing all your energy and having a deep nervous breakdown after that?

NB: Yes.

AS: How do you protect your sanity?

NB: I don't know, but I'm open to suggestions.

AS: You know my inspiration page (<http://www.easylife.org/inspiration>). Shall I make another one asking for people's suggestions about protecting sanity for a superactive and emotional artist?

NB: It is an appealing suggestion but I am afraid that there is not really a solution. This is the time for superactivity. I am only doing it because I need to. I think that I can protect my sanity by knowing that there will be a time for inactivity following this period of hyperactivity.

AS: Why is this the time for superactivity?

NB: Because there are vitally important things that need to be done. I was rather confused by your inspiration project, for example, because I cannot imagine the experience of boredom at this moment. Things are changing so fast, and I think we need to act and resist total corporate, technological, and institutional takeovers.

Besides, there are many exciting things to do that have nothing to do with obvious acts of resistance, but simply with creating and inventing and playing.

Maybe your reaction to this speed was to temporarily shut down and interpret that as boredom?

AS: Perhaps. I think that things are changing so rapidly that it is very difficult to observe and understand these changes. It's easy to get lost; information becomes just a noise. But I also wanted to provoke some reaction from people -- similar to yours -- and try to understand what is going on.

NB: Did it help?

AS: Too early to say, but I've found correlations to some ideas of mine.

NB: I have to admit that I look at your inspiration page quite often. Also, I occasionally add to it. Even if I cannot find any solution from the submissions, it is more a matter of it always being a possibility -- i.e., it is about the desire, not the answers.

I am thinking of taking a bath now. Should we continue?

AS: Should we continue after the bath?

NB: Should I look at my answers and elaborate? I answered you quite quickly and could probably revise and/or elaborate.

AS: OK, take a bath, think on texts. I'm feeling like going to sleep now. Send me stuff. I'll continue tomorrow when I get up. OK?

NB: Good night. Sweet dreams. Talk to you later.

xn

AS: Have a nice day!

Xa

84.0

<nettime> interview with Alexei Shulgin

From: Josephine Bosma

To: nettime-l@desk.nl

Date: Wed, 14 May 1997 16:11:07 +0200 (MET DST)

This is a short interview made with Alexei Shulgin made in Januari 1997, at the secret conference on net.art in London. We were both tired and distracted by the surroundings, sitting in a corridor of a pub, people passing, talking loud... Still it contains some information that might add to the net.art thread here in nettime. Quotes from it will be used for a piece on net.art later.

**

JB: What do you do in general?

AS: In general I do various actions, almost all of them are somehow related to what is known as art. Almost all last year I was involved specifically in the net, but I work outside the net as well. My background is more traditional artforms. I started with photography, then made installations, objects. I curated exhibitions in real space. Little by little I moved towards the net. Still I am considering I have to have some way out of it and that I must keep my contacts in the real world.

JB: You posted a kind of manifesto against professionalism on nettime, was that against professionalism in general or only for the artsene?

AS: Actually it was not against professionalism, I even don't know whether it was against anything. I wrote it in the form of a manifesto to be more clear about what I was going to say, though some statements look or seem very strong, they were not meant this way. It had to do with this form. What I wrote is an appeal to artists not to become too sophisticated in their skills, not to become masters, because since you become very devoted to what you are doing you turn into a slave of your medium and the picture of the world you have becomes very narrow.

JB: You wrote the manifesto came from your heart, that it was not an academic piece.

AS: It was a reflection of my mental and spiritual state at the time. In general I would never make strong statements and strong expressions because how can you be sure that you are right. You can never be right in what you're saying and what you're doing. Sometimes if you want to say something you have to temporarily forget about this dilemma.

JB: It seemed a bit of a paradox that you ask people not be skillful when they have to work with new media, with technology that needs quite some skills.

What do you think of that?

AS: I can't agree with you because pc's or what people are working with today have very nice interfaces and the software we are using can be very simple. Of course many artists go into very complicated stuff like Shockwave or RealAudio. They go into software that really requires a lot of skills and knowledge, but my general idea is what we have with net.art is we have a sort of shifting paradigm in art from the idea of representation to the idea of communication. For communication you don't need a lot of skills. You can use very simple software, which is widely available. To create webpages you should just know the html language which is very simple. You don't have to know a lot, its not necessary.

JB: Lets just move on to net.art then. So on the one hand you have this simple technology that people can make beautiful artpieces with. On the other hand there is this sophisticated artworld that is in need, that is hungry for new talent, and which of course is also hungry to show that it knows what is new and what is the freshest. And it wants to get some net.artists into their galleries. What do you think will happen?

AS: You never know what is going to happen. But I think this year will be sort of crucial for what is called net.art, because now we see already a lot of attention coming from traditional art institutions to net.artists. This year we will see a lot of exhibitions and projects realised in the traditional gallery and museum spaces. On the other hand what we have with the net and what we never had before, is that you can not only produce your work, but also distribute it without the third side, without somebody between you and the audience, because the net itself is a global network. I think we will have two trends in the development of net.art. One is that some big stars of net.art will be emerging, having expensive exhibitions in galleries, selling their works.

On the other hand we will have a lot of, I would say, underground net.activity, which is at the same time not underground anymore because it can be distributed worldwide. I have no clear idea what we will come to in the end, but I think it will go in these directions.

JB: So something from the underground that in the old situation would most possibly disappear into oblivion after a while now will have global reach.
What effects could that have?

AS: First thing I see, is that its now really interesting and makes sense to make some kind of independent and underground activity, because you in the end publish it on the net. Through the net I see a lot of cases of people finding somebody with similar views, similar ideas and creating international societies, international social groups according to their interests. It not just happens in the art scene, its with everything. The problem of inclusion or exclusion is not so important today, also because of the general decline of the traditional art market system. Of course artists want money, but besides money they want to bring the result of their work to people and now this is possible.

I can say that when I started to do net.works, for me it was kind of an escape or way out of the traditional artsystem I was involved in for some years. I had really very bad experiences in it, not only as an artist but also as a representative of a national or international minority because I am living in Moscow and things are different there. Whatever I did as an artist was always contextualised as something specific russian, coming from Russia. The artsystem is very strong and everything is very much fixed in it, so there are special niches for some minorities. I would have to move to the west and start some career again or I don't know what I would have had to do. To always be treated as a russian artist was not interesting at all.

The net appeared to be a temporary good solution. In what I am doing on the net nobody cares if the signal comes from Moscow or from wherever. I can put my files on an Amsterdam server or in NewYork, it doesn't matter.

JB: What kind of things do you do?

AS: I first started with a adaptation of my previous video and media works to the net, so net.versions of what I was doing in video before. This was also connected to my net.curatorial activity. I worked with some other Moscow artists and realised their projects on the net. Little by little I got involved in some international communication around the nettime list. I have become acquainted with other people who share some of my ideas and who do some artwork that I personally like.
What we have now is some group of net.artists that appreciate eachother personally and like eachothers works. We began to do things together. Last year we did some projects of this kind and I think the project that received the most attention was Refresh. It was initiated by me, Andreas Broekman, who works at V2 Rotterdam and is not an artist, and Vuk Cosic from Ljudmila Media Lab, Ljubljana, Slovenia. The idea of this project is to create a loop of pages that automatically switch from one to another. Its possible to make because of a specific function of html language for creating webpages, which allows you to program pages which can jump or be substituted by some other page without your intervention. The idea was that all these pages are based on different servers through the world.

Its a very ambiguous project because when you look at it you see one page coming after another. The idea that the signal always comes from some other point on earth may be the content of this project, but what was interesting for me specifically, I was sort of the administrator of this project. I was responsible for its functioning. It was incredibly interesting to work with the people, to force them to do something for the benefit of the whole project. The general idea of course is that this thing should work. It should not stop on somebody's page because of too much data put on it or because of some sophisticated scripts people would use. We had to find some compromise between peoples egoistic and creative ideas and the sake of the general thing.
We first started between the three of us: Rotterdam, Moscow and

Ljubljana, and now we have about thirty pages in this loop.
What also is interesting, since most of the information is placed on other servers which I don't have access to, I can't really control it. So we just initiated it and now it grows according to its own rules.

JB: Yesterday you said you are very emotional. What kind of art do you like, do you like emotional art?

AS: No. I think here we have a difficulty of definition, because I think that, say, early conceptual art is very emotional or: Fassbinders films are very emotional. So what is emotional in art? You don't have to see some manifestations of strong emotions, direct, but I think all good art is emotional, because it is about energy. When you see a good artwork you always feel the energy that comes out of it and the energy of its creator.

Maybe its a little bit a romantic idea about art, but I can't find another idea. Just a manifestation of creative energy.

85.0

<nettime> James Stevens Interview
From: Matthew Fuller
To: nettime-l@desk.nl
Date: Wed, 19 Aug 1998 15:05:15
+0100

The following is the initial part of an interview with James Stevens james[AT]backspace.org, one of the founders of the Backspace centre in London. Their web-site is at: <http://www.backspace.org>. The address of the place is Clink Street, London, SE1.

MF>People who are new to the space never seem quite sure if Backspace is a squat, lounge area for multi-media industry casualties, gallery, cybercafe or private club. It's probably all of these except the first. How was it imagined when the place first opened - and how does it run now?

JS>To start with there was a loose group who met in London between summer 94 and 95, made up of those interested in the rise of the internet, networking and tech art. During this time Heath Bunting and I met on several occasions and talked about access/workshop spaces 'cybercafe.org' etc. and how to do it. Over this time I met Jon Bains and later via IUMA Kim Bull. Obsolete, was an attempt at working with the web which began in summer 95, to develop new platforms for creative work establish a server onto which we could present our efforts, those of our mates and earn enough money to live on (for a change). This worked very well except the gush of cash from our more corporate clients became a major distraction and point of distortion.

Our open studio became temporary family home to the growing group of artists coders and writers working on Obsolete projects, many of whom slept, ate, lived and worked in the space. In addition, our widening circle of friends and interested groups visited us more and more. This expanding use began to collide with the growing client requirements to deliver work and present ourselves.

A new space was found in the wharf to somehow accommodate some of these needs and to instate our wish share an access point of presence. I was left to me to follow this through so in March 96 we opened very quietly to engage first users. We adopted a quarterly subscription system which anyone could join, use the equipment and make non commercial stuff to present on our servers. Each member got several hours free with the subscription (= A310) then paid = A34 an hour therapeutic. This failed to raise enough supporting cash but did present an alternative to the mainstream cybercafe-commerce. This loose arrangement continued until in March of 97 when it was clear Obsolete should cease and Backspace would have to fend for itself.

Over the first year over 400 people took email addresses and used the space, we held web site launches, group meetings, film screenings, events, and mini conferences. Some users held there own training sessions and of course there were many boozy late nights.

= 46from April 97 backspace has moved most of the way over into self sufficiency and the 80 or so subscribers each month cover the very basic costs. We have made adjustments to the fee to bring it closer the line and it has settled at = A320 per month. We now have six or seven people hosting

2 four hour sessions a month each in exchange for reasonable expenses (=A310) = 460r this they must look after the space and support subscription and help maintain, contribute and develop at whatever level they can. We are closed on Monday to allow for repair relaxation and reflection, though it is very often as busy as the week.

MF>Describe backspace: it maintains quite an unusual presence in the area of London that it is in, a smallish tech-cluttered room hugging close to the river in an area that has been increasingly dominated by business, and also internally - it certainly doesn't fit the archetypal layout of a cybercafe. Inside the building, how do all the elements (computers, kettle, music, seats, people) work together? Does it fit into any real or imaginary network of related spaces?

JS>Being on the river here has an effect on everyone in the building not just in backspace, and that euphoria permeates all the interaction that occurs. Certainly, part of any great environment is the sense of space that is extruded in its presentation and use. We have always tried to make the best of the qualities of the room, acknowledging its inadequacies and building on a relationship with the location history future etc.

The question of business encroachment has become part of the mantra for me of late. I just have to keep reinstating my commitment to resistance of commercial or cultural co-option and out of the fog at Obsolete it seems more and more appropriate I do this. We are sidestepping the interruption of corporate concerns and I will not now work on any other than sufficiency enriching projects i.e. No Levis or National Gallery no British Nuclear = 460uels or whatever their name is now..... We are not participating in the Lottery scrummage for contrivance and ineffective capitalisation, rather edging into the areas around us and finding the energy we need to prevail. That is not to say we will not take support cash when it is appropriate and have received two modest payments from the arts council for specifically short project periods.

Individuals who subscribe have found to their delight that an application for funding to any of the public funding bodies receives serious attention and is considered a reasonable prospect for award when associated with the space. When possible we will support these projects as equally as we support any other initiated from within the membership. There is little pretention to celebrity from within the group and this is refreshed refocused by the flow of enthusiasm, contribution and contact we have with those who come and use the space. These characteristics are reflected in the platform for presentation at bak.spc.org and associated sites, it is a churning wash of ideas experiments and effluent, a non hierarchical representation of the collective state of mind.

The use of the space is a meandering and confounding collision of the inarticulate, lucid and languid to the strains of rap and riverwash and no sooner have we settled the arrangement of the facilities and utilities around the room then we are upturned and overdriven. I love it

MF>In terms of funding, Backspace itself occupies an interesting position. Can you describe your attitude to state funding and corporate sponsorship?

JS>All these models hug a formula for creativity and work practise that reinforces dependency. Whilst any genuine declaration and provision of cash in support of non commercial product (i.e., not a commercial) can be applauded, however it at this point the inevitable distortion occurs, the mediation, whatever.....

I am now more adamant than ever that backspace exist free of any dependencies on public or corporate funding and that it flower or fail on its own abilities. We are not employers, teachers or fundamentalist nor are we a web design agency or recording studio, we are not experts we are chaotic and persistent, slacktivist.

There have been many opportunities over the last year for me to get very involved with arts council funding in particular. I have spent time talking with funding administrators to see if there is an economic way of dealing with them. Again and again I run into fundamental problems of perception and projection. On The face of it I think we satisfy most criteria and are in an attractive proposition for them to associate with, yet I cannot bring myself to sort it all out with them. Maybe I need help... or to just look outward and pass them.

So far the absence of a fund has not prevented project work from proceeding. If you build and present with components of an appropriate scale then bankrolling and other control issues recede to the background where they belong. I am always looking to ways of consolidating the flow of supporting cash and to this end have recently extended subscription to include ISP for an extra =A35. I still get confronted by those who insist all this should be free and are offended by our model of openness and despair at our non compliance.

MF>Do you bring any ways of going about things to this project from your

background in music that other people could learn from?

JS>There are massive parallels with the music and independent film and video scenes that I have been involved with, for as with any public work it is massively embroiled in crippling landscape of mythology and manipulation. Only those who sidestep, re-navigate or coerce prevail with their clobber intact. I drag entrails of experience from previous engagement. My baggage arrived with me on my first days of involvement with the web and contain some tools for survival that I employ alongside those I find on site, to ground and elevate new work. I use them all in a soup of evocation. There is nothing more convincing and compelling to a crew then the realisation of ideas and intentions and little more rewarding then finding support for your actions.

There is no map or set of instructions that can be extracted and replicated each situation responds best to a custom set of attunements.

86.0

<nettime> interview with Mongrel
From: Matthew Fuller
To: nettime-l@desk.nl
Date: Sun, 14 Feb 1999 13:31:21
+0100

The Mouths of the Thames
an interview with Mongrel and some of the people working with them

for an intro to Mongrel's work, check:
<http://www.mongrel.org.uk/Natural/Mongrel/mongrel.html>

Matthew Fuller: The Natural Selection project at <http://www.mongrel.org.uk> is an internet search engine that works in exactly the same way as any other one of these vast pieces of software that find data on the web, but that adds its own twists. It is clear that search engines have acquired immense positional importance in the network, acting as a gateway (both in the sense of allowing and blocking access) to material on the web. As a technical and media context it is one that is riven with the most inexplicable density of political and cultural machination. Can you tell us something about the project?

Harwood: Well basically, it's the same as any other search engine. The user types in a series of characters that they wish to have searched for. The engine goes off and does this and then returns the results. If you're looking for sites on monocytes, that's what you get. If you're looking for sites on elephants, that's what you get. As soon as you start typing in words like 'nigger' or 'paki' or 'white' you start getting dropped into a network of content that we have produced in collaboration with a vast network of demented maniacs strung out at the end of telephone wires all over the place. The idea is to pull the rug from underneath racist material on the net, and also to start eroding the perceived neutrality of information science type systems. If people can start to imagining that a good proportion of the net is faked then we might start getting somewhere. And as a search engine, from Europe it runs faster than most US based search engines. Enlightenment and a cheaper phone bill - you can't lose.

Richard Pierre Davis: Natural Selection started off as part of the project National Heritage and was conceived as a response to all the hype surrounding the internet and in particular far right activity on the net. It snowballed into it's own identity with input from various artists collaborating on the project with Mongrel steering the ship into a one finger salute to the PC clones and all them fronting fakers worldwide.

Mervin Jarman: Natural Selection offers an added value to critical work on the internet which is unequivocal in that it allows practitioners to plug their work into arenas that would otherwise be inaccessible. This is particularly because of its construal texture and its ability to redefine and redirect search strings to specified locations, commonly termed aiding and abating - luring the unaware into a spate of awareness that they may not have voluntarily wanted to realise.

H: One of the hidden things about the project is that it's based on a harmless hack on one of the mainstream internet's most popular sites. We corroborate our searches with other search engines. They don't necessarily like us doing this. So we are engaged in a running battle with the site managers of various engines who keep trying to lock us out, trying to stop us reverse engineering their workings and using it to our advantage. Presumably they think we're some kind of commercial

competitors. If only...

MF: That's an example of a technical conflict going on in the work, which is obviously a very live one since it messes so heavily with control of proprietary culture masquerading as social resource. (Something extended in the cracked software projects in Natural Selection such as HeritageGold: <http://www.mongrel.org.uk/HeritageGold>) Echoing this, like most of Mongrel's work, Natural Selection doesn't shrink away from difficulty. If people are going to check it out, they need to be looking for more than a punchline, or a nice neat 'anti-racist' or 'multicultural' solution. The nineties has seen a near complete homogenisation of language around race. A fair accompli which trivialises the deep texture of language, culture and racialisation.

We seem to have entered an era of a miserablised 'politics of semantics' represented by arguments over phrases such as Bill Clinton's, "It depends on what the meaning of 'is' is" and London's Metropolitan Police Commissioner Paul Condon's nervous wordplay in trying to avoid the acknowledgement of the institutionalised racism of the police.

At the same time, Natural Selection very much delves into this politics of semantics as it is constructed through software conventions and the protocols built into the World Wide Web. Perhaps we can develop this - Matsuko, you worked very much in the image construction and design of the paper edition - Colour Separation. Could you say what the shifting masks and racial stereotypes relate to in the paper? What relationship might the ultra-gridded structure of the edition have to a database? It almost reminds me of a cellular structure in a spread-sheet...

Matsuko Yokokoji: Colour Separation is an element of the National heritage 'Campaign'. It functions as a poster and also as a free distribution paper. We made eight stereotypes and four masks. That's the system. It makes a chart of the nonsense of racial categorisation. We could see the myth of racial classifications. In Japan when I was growing up in the 60's and 70's, we knew about it through the media. We knew that black people look like Stevie Wonder, we knew that white people look like Marilyn Monroe. So we actually tried to build these stereotypes out of the photographs of faces of real people. And what we found, in trying to make these stereotypes of the four colours, but mixing in the ideas of the stereotypes from other people in Mongrel too - a real mix - was that these stereotypes were completely unattainable. What we ended up with then was completely untypical stereotypes. Anti-stereotypes. No glamour at all! The kind of people you'd see walking the streets in London.

The masks perform operations on the faces. They stitch them up. They are roles that move across the entire spectrum of classification that we represent, across all the untypical-stereotypes. You have White Masks on Black Skin, but you also have Black Masks on Black Skin. Yellow, Brown, whatever... It produces a more complex tangle of interrelationships and conflicts.

MF: Mervin, your site for Natural Selection, (<http://www.mongrel.org.uk/BAA>) seems to be an extraordinarily sprawling mess that almost matches the complexity of the web itself in its wrecking havoc on the stupidity and cruelty of the British immigration system. It jumps in and out of different types of English, different styles of web design, stolen data, data originated by you and by the Migrant Media video collective and others. It generates confusion, but never lets up on the political pressure. What do you think people who end up on the site from the Natural Selection front end are going to think?

MJ: An immediate response to your observation would be 'that's the yard in me' you see growing up in Jamaica it is endemic that you learn to improvise, in other words 'tun yuh hand an mek fashion' seen.

Now the BAA thing goes out to a primary group of yardies mentionable those who are thinking that the grass is greener on the other side, and the overall analogy of that is not necessarily, the language thing is or has become a form of cultural identity so no longer am I just a English speaking person but to express one self in this kind of broken English dubbed patois (patwa) contemporary it adds flava and undermine bureaucracy.

I believe though that it is important for you to understand the fundamentals of my implications and method of construction; to answer the question on the style and chaotic method that seem to be the underline composition you have to imagine things from behind my mask where unstructured and chaotic deranged behaviour is the most intelligent and effective means of communication without being detected specially when dealing with various authority and institutional organisations. this is how the lie becomes the truth vice versa. BAA is consequently absolve from the fact that this policy of abuse and brutality has been perpetrated at against me and others whose only crime is to want to travel the world like Columbus, Marco and the great Admiral Penn and General Venables, with the only difference being their is no 'design' to it as was with The Lord Protector, Oliver Cromwell. And the opposite is true if you were to visit Jamaica.

RPD: The BAA site shines a spotlight on the blatant injustice of anyone attempting to enter Britain with the misfortune to be born with a suntan and no British passport but coming from an ex-British colony it actually works against you it gives an insight into how problematic it is to gain entry once you make contact with the immigration system if your status don't fit the bill and you just happen to fall into the category of a yardie (Jamaican gangster). How convenient it is that the so called authorities can make a decision based on their stereotyped media hype when just a little while ago the British government used to recruit West Indian labour to help build and service Britain.

MF: Richard, BlackLash (<http://www.mongrel.org.uk/BlackLash>) is one of the most sickest, violent anti-police games available on the planet, but the four black stereotypes that players have to choose from are also taking the piss out of 'the community'. What's going on? - and who's the game aimed at - Blonde kids from Surrey who want to play Tottenham roughnecks for a day?

RPD: BlackLash is based on a combination of stereotypical half truths and hardcore reality coming from the point of view of a young black male trying to survive inner city life in the nineties hence the name BlackLash. You choose one of the stereotyped characters after which you then proceed to battle the forces of evil that plot to convict or eliminate you from the streets. It also aims to encourage the black community through game culture that it is possible to break into different areas apart from music, and create games that have got some thing to say. Yah heard

MJ: I believe BlackLash speaks in volume to the black community, I believe the innovation is a brilliant wake up call for young black people it may look like a classic notorious shoot em up game but my interpretation of the characteristic of black lash is that is a serious wake 'em up call, its all about 'REPRESENT' who is representing whom:

9 question I ask! who are you bout yuh want test bad man crew, little punk its best if yuh calm before mi <underline>machine</underline> (gun) tun onn. Black Lash-bold> a ask who are you how yuh want test wicked man crew, little punk its best if yuh calm before mi <underline>machine</underline> (computer) tun onn 9.

My analysis of this is yesterday - BlackLash. And tomorrow? Seems ironic, but the people will get the message - Peace

MF: It seems clear that the variety of competing art systems in the UK are largely designed to exclude work that is socially, technically and aesthetically conflictual, whilst at the same time relying on the retrospective absorption of many such currents in order to validate their position as liberal/open/laboratories of subjectivity/ (delete as applicable). Has Mongrel come up with any ways of dealing with this? Are you ready to be dug up as a particularly noxious but sedated time capsule in twenty years time?

Hi: I think its time we decided to take on the media by mounting it from the rear. I feel more and more that there is no place for us in the usual art/education environment and that we have to make our own. I think we need to design projects that carve out a place in the media and manipulate it < a kind of popular independent media > somewhere between underground music clubs and class war. No one else will realise we make good stuff unless we tell the bastards in a way that takes the piss out of them. I feel confident that if we take on the media now we have the skills to deal with it without losing touch with who we are. Bollocks to the "sedated time capsule" take it while we are alive.

MJ: If the question is as a mongrel am I waiting for something better (a buy/sell out) offer so that we (I) will conveniently shut the fuck up and live a quiet conservative life.....Mr Jarman may be but mervin (AT) mongrel no fucking way not on their tiny little willie - the driving force behind my motivation comes from far further than consumerism and giving credibility to or validate any position as liberal/open or otherwise suggested - life is one big road with a lot of signs on both side as a mongrel these signs can either be objective, subjective and/or rejective and my endeavour is to speak when I am not spoken to and that is to speak my truth.

MF: In National Heritage and Colour Separation there is a repeated motif of the mask - stereotyped racial features that it seems are literally sewn onto people's heads...

MJ: I believe the mask to be one of the most defining aspect of the whole project in more ways than one; the mask represent the mask that I always have to wear at the point of entry into Britain, it represent the mask that I wear repeatedly as I go about my everyday activities in this lovely multicultural state.

...And then it also represent the mask that mongrel has to wear in sourcing resources for the project. So you see the whole National Heritage project is a constitution of the mask.

MF: Another mask Mongrel uses is a versioned copy of the government Department of National Heritage crest on most of its projects. Why? A recuperation of the state?

H: When we started the project the government department that handed out the cash for the arts was called the department of national heritage. This department gave 76% of its money to class A and B as defined by another government department. We decided we wanted to make this Government department complicit with the making of the images. What's important about this point is the relation between the British State's Cultural Elitism and who is paying for it. The top two collections of art in the UK are bought from slavery money, the Tate and the National Gallery. Not only this but the site that the Tate gallery is on was a prison for transporting white slaves or bondsmen to Australia and the Southern states of America. If we have to articulate these images then the arts industry should acknowledge their own complicity with them also.

MJ: I believe the crest to be a celebration of the diverse British ethnicity after all who are the Brits if not a group of fucking mongrels. You need not go further than Byju's Aryan nation construction (<http://www.mongrel.org.uk/Byju>) for what is 'truly' British, though much undetected by most.

This interview was originally put together, mid-february 1999, for the next five minutes reader.

87.0

**<nettime> The Container update:
interview with mervin Jarman**
From: matthew fuller
To: nettime-l@bbs.thing.net
Date: Mon, 27 Mar 2000 14:00:26
+0100

mervin Jarman (mervin [AT] mongrel.org.uk) is an artist and organiser with an eye for infrastructure. He is currently back in London for a couple of weeks having completed the first stages of The Container project. A thorough and ambitious mobile media lab being put together to begin getting both town and country Jamaicans online. The full inventive weight that is going to be released by this project looks set to be phenomenal. This interview was carried out via a series of email exchanges in mid-March.

Matthew Fuller: The Container is now in Palmers Cross Jamaica and being readied for conversion. How are you going to change a forty-foot shipping container into a mobile media laboratory? What is the thing going to look like - at least in your mind's eye?

mervin Jarman: Conversion will require an insulation layer made up of compacted foam for the inside. This is to reduce the heat accumulation and is the first layer on the inside. Then we will, with the use of thin ply-board, produce a smooth painted surface for the interior wall. Of course the unit will be wired for both telephone and electricity to IEEE standard. In terms of infrastructure there will be a partition at the far end of the container to house a small administration office taking up about 8ft sq. I am also seeing a tea counter for our expected English visitors who can't go through the day without their cups of tea. And of course any other snacks available in the container. This will then give way to the remaining length of the container: 28sq ft. to be dedicated to workstations and storage/shelf space in which the general running of the container will be conducted. Entry will remain at the rear where the doors swing open outwardly and 3-4 bay windows will be installed down one side to offer as much natural lighting as possible. The interior should end up looking like a well-maintained corporate office, that is the look of it. The feeling will be another thing. Externally, the unit must be very attractively decorated so that people will take a curious interest in its presence, it should be eye-catching and also informative in its visualisation. An overall comment would be a well decorated bandwagon that will let people know that the Container is in town.

MF: You have arranged for five co-workers on The Container to teach themselves up using some of the first few Macs that have been shipped over so that they can go on to teach others. What is the general level of familiarity with computers in Jamaica? - and beyond straightforward desktop use, in what sort of ways is the internet entering different parts of Jamaican society?

mJ: Tricky! Let me answer this back to front: in the areas that the container will be targeting the few persons who I have met who have actually used a computer only got as far as creating a word document or to fill in a spreadsheet as it relates to their job. The internet doesn't even start to come into it as (thanks to the local telephone company) most people believe that they need a separate telephone line to get connected - an expensive commodity. The level of familiarity is virtually non-existent. These people are not part of the 5%ers having access who may be found in some communities. It is sad, as those who know the little that they know see this as an advantage and as a means of separating themselves from those who do not know. A kind of hierarchical structure with knowledge prejudice dominant. Given (thanks to the mis-information given to the Container before departure), the amount of time lost in getting the Container through Customs and off the Wharf a number of goals were not achieved. It was my intention to find and train up a team of people who would in turn be able to start to introduce the ideas of working with computers to the greater community whilst the container was being converted. They would then effectively be the source of local contact for the project. What transpired was that within the two weeks that I had remaining in Jamaica because of a previously agreed engagement in LA [AT] the California Arts Institute, I proceeded to conduct 5, 1 to 1 crash courses with the five community workers who had volunteered to work with the project. For the project to get maximum community awareness in its limited state I also did a two days workshop with children from the Palmers Cross Primary and Junior High School. This of course was immediately translated to the parents and so I was receiving a number of inquiries on how they could get involved in the programme.

MF: What are the most pressing needs for The Container at the moment? What are you planning to do or to get hold of next in order to take things to the next stage?

mJ: As you know, when The Container left London for the first time we only had a few redundant computers donated to the project. I guess people never took me serious enough and didn't actually think I was going to do it. So many people on the onset was like 'Yes we will help. We will do this and that.' But when it really came down to it, most of them chickened out. So right now I am re-launching the appeal for donation of computer hardware, software and accessories. The container will be converted on my return to Jamaica in April - the Minister of Commerce and Technology - Phillip Paulwell has assured me that his ministry will be supporting the project and I have also met with Mrs Joshiah from the Jamaica's branch of UNESCO who have indicated their interest to work with us. The most important thing to me now is to source the container with the necessary equipment that will initiate the earliest start to the project and this is easiest achieved if the mongrel population chips in with us on this drive to collect and deliver as much of the supplies needed for the container as possible (see Essentials under about the container <http://www.container.access-it.org.uk>)

MF: If you are getting help from the Jamaican Ministry of Technology and UNESCO - why do you need people in Europe and the States with access to money or equipment to support the Container?

mJ: Where the Gov. and UNESCO may very well be able to support transportation and maintenance for the Container it is doubtful that they would be able to give all that we need, after all it is written "god help those who help themselves" neither or but!!! In other words the initial capital to get the kit together must be raised by us or by people who support the project.

MF: At the moment the world is experiencing a serious change. Capitalism is re-inventing itself into a purer form and becoming global on a far greater scale than previously. Money-power is becoming centralised and more rapid and intense in the way it moves, with a greater number of financial transactions of larger amounts made by institutions of increasingly densely concentrated control. This has been matched with the move towards centralisation of decision-making on a political and economic basis and combined with a global decentralisation of production. Where do different social formations in Jamaica sit in relation to these processes? How can the Container, as itself something of a bent vector of globalisation, learn from the everyday practices of the communities it is involved with to turn the situation to advantage?

mJ: Jamaica, both politically and socially, is not ready nor are they aware of the implications of the tremendous tidal wave of infrastructural change and the decentralising effects as you put it. Without wanting to sound obnoxious, if they did they would not be hastening to be major consumers of the technology instead there would be a serious drive as to how to become major producers of this technology. As is commonly known around the world Jamaica is one of the largest selling commodity producers. Anywhere you go you just have to look at the shelves in the major superstores for 'Made in Jamaica' - though ordinary Jamaicans living abroad can hardly afford to buy a tin of Ackee. It then stands to reasoning that we should be hastening to identify our niche within this

emerging technology as in every economy is necessary to succeed. When you look at the social dichotomy of Jamaica and the multi-levels of talents and acquired/applied skills base it would be indeed interesting to see the kind of products that could come out of the island at the moment those 5% are happy to just consume the stuff that's been rammed down their throats - and don't get me wrong because inside Jamaica we have guys that could run circles around any of Microsoft geeks but unfortunately they are mute. The Container in Jamaica is a virgin thing - it's totally new - and the targeted group of people that the Container will primarily be resourcing are equally virgins to the technology that the Container will host. I am quite excited at the possibilities that will be created as a result of this combination also giving the variety of participants from the international forum that will be applying their services and skills to the Container. I believe that the work coming out of the Container is going to be of exceptionally high quality and that the relevance as diverse as it will be tremendously in the favour of the collaborative energies that had gone into producing it.

MF: At the moment, most software is built by an increasingly small number of companies for an increasing number of people doing a wider range of things yet defined by an increasingly narrow cultural, technical and social understanding of what digital technology is or might be. You've mentioned office software so far - what are the other types of software commonly in use in Jamaica - particularly at a street level (ie music) and in what way do you think, if the possibility were there, the people who the Container is involved with might actually inflect or change the culture of software?

mJ: the infusion of software into Jamaica's street culture is virtually non-existent. It therefore doesn't offer any opportunity for the eventual end user/consumer to question its emergence and implications. As it happens technology and software in Jamaica is a 'take it or leave it' situation. It is ironic when you look at the reverse here in the UK or even in the wider technologically developed or assumed tech developed countries - as this debate is being carried by the likes of Mongrel and other such organisations/critical technology advocates. Myself being affiliated with the mongrel crew have indeed seen fit to question the levels under which we have to consume the technology. Living in the UK does not make me exceptional, it's just that intermediation of the technology and in this case software and its delivery has a far greater responsibility to its consumers. This allows for critical debates and deconstruction. Without programmes like the Container, global communities like Jamaica and others would never be in a position to offer up questions. Check it in the past. When we offer up real revolutionaries they have all been jailed. Marcus, Peter, and look what they did to the Legacy of Bob. That's why I think the Container is such an incredible and revolutionary project because it allows street-level emergence into what would be an other wise unchallenged consortium of global culturalisation and then where would we be? What would happen to our dynamics as it relates to production, be that in the Music, Art and Craft, in the way we conduct businesses, and develop our own customised software to satisfy our specifics? It sounds as if I'm going on. But this is something I feel very strongly about. No system should impose its will and/or cultural identity on another, the only way for software and technology to be truly dynamic is to decentralise the decision making process open up the formats to customisation on a more trans-culture and gender context.

MF: I think the Container is going to be very much about finding real answers to all these problems. Where do you expect to be in six months time? What do you expect to be going on in the Container?

mJ: Somewhere in Jamaica on a beach. In six months the container will have expected to complete a number of workshops with various communities and with support from a number of international artists, this will be demonstrative of the potentials of the Container. In six months time, I assume most if not all the necessary sponsorship and collaborators would have identified themselves so that the Container can be galvanised as part of Jamaica's street culture. Also this is round about when the first major link up via the Container and the UK is expected.... but on that I'll simply say 'watch this space' for breaking news about that!

MF: mervin, thanks.

mJ: No thank you for taking the time out, and tracking us down.

MF: For those reading this interview who want to make something happen, here's that list of items needed to get the Container up and running...

Essential List

List of equipment for use in the Container unit:

VSat Connection
14 Computers Mac& PC
A2 Colour Printer
A4 Laser Printer
A3 Colour Scanner
Video System
Audio System
1 Data Projector
2 CD Re/Writer
Word Processing Software
PC/MacDesk Top Publishing Software
PC/MacMultimedia Software
PC/MacWeb Publishing Software
PC/MacDatabase Software
PC/MacAnti-Virus Software
PC/MacOther Software

List of supplies for converting the Container unit:
3 Double Glazed Bay Windows Hard Plastic

1 Double Glazed Double Door Hard Plastic
180 ft Compressed Foam
40 X 8 ft of Hard Wearing Carpet
Disability Access - Portable Lift
2 Air Conditioning Units
4 Standing/Hanging Fans
30 running ft of Desk Top
20 Chairs
2 Petrol 110 - 240 Electric Generator
Electrical Distribution Box, Fittings and Accessories
3 double tube Florescent Lamps
8 Gallons of Interior and Exterior Metal Paint
2 Drinking Fountain X 10 Bottles
2 Kettles
1 Coffee Percolator
Security Alarm System

and any thing else you can off that will be of use to us

88.o

<nettime> WebTracer interview

From: matthew fuller

To: nettime-l@bbs.thing.net

Date: Mon, 12 Mar 2001 14:34:52 +0100

Interview with Tom Betts /NullPointer

NullPointer has recently released a beta-version of a new web visualisation application, WebTracer. Downloadable from:

<http://www.nullpointer.co.uk/~tracer.htm>

MF: What are the questions you are asking about the structure of the web, and about the software that is being developed to use it that suggest the approaches to it deployed in WebTracer?

NP: Well aware of the legacy of webmapping as a supposed demystifying device and fetishised formalistic perversion of form I do not intend to decorate this project with too much hypothesis of cultural and social intent. (there are others who could grace it much better than myself) However I cannot deny that the intentions of the application are not primarily to aid webmasters in their analysis and development of their own sites but to, as I hope is obvious, repurpose the information that comprises hypertext and the web into another plane of perspective and interaction.

The application deals with sites and pages as molecules and atoms, the resulting cellular structures reflect the information structures of the web. I find that the representation of the many shells and layers that guide our exploration and exploitation of cyberspace can help to reinforce the awareness that all information systems are guided by a great number of defining elements. The Hardware used, the Operating System, the Software,

the Network Protocols and finally the File Structures themselves all mould the way that users interact with dataspace and the way that they can create them.

MF: When you use the software it is clear that the arrangement of the relations between the nodes carries information in terms of the length of the linking line. What determines the magnitude of displacement from one node to the next, ie, how can a user 'read' the information that the software displays spatially?

NP: The molecular structures created by the application are arranged spatially in terms of several different modifiers. The program uses both the order of links as they appear on a page and the relative depth of links within the host webserver's html docs directory. The closer a node is to the base of a WebTracer structure the closer that page lies to the index page of the whole site, additional subdirectories create distinct planes that are positioned up across the vertical axis. Hence sites with strict and deep heirarchical file structures will create tall objects, where as sites with flat or database driven structures will result in a flatter series of planes or plateaus of information. The order that these levels are built is dependent on the order of their appearance to the user, and each distinct directory path occupies it's own horizontal plane. The color and length of any linking strand represents the direction and distance of that link within the structure that is being established.

MF: On your web-site, in the text accompanying some screen-shots of the software in action, you use particular terms to describe these spatial arrangements such as 'plateau', 'crown', 'tree' and so on. How much are these ways of describing the links a result of the way the WebTracer software spatially organises the display of links and how much are they structures that are inherent to the structure of the particular web-sites that it hits?

NP: The particular structural forms that result from a WebTracer run on a site; as 'plateau', 'crown', 'tree' are a combination of both the order in which the program 'sees' the links and their paths and locations on the remote webserver. Although the display routines can be configured differently, the molecular model resulting from a 'trace' reflects very closely the information structure of the target site, both on a file structure level and on an information design level.

MF: We already have as commonplace the phenomenon of art and other websites being made to be only viewable through certain configurations of software and access speed, that only make themselves visible through certain very narrowly configured sets of software devices. The arguments for and against this, echo of course, some of those considered at the inception of the web and are ongoing, with the distinction between physical and logical mark-up of text etc.(oldskool)

For these sites, the import and export filters of software already constitute a hidden micropolitics of which file formats are accepted or are interpretable and which not, based around alliances between the different forms of organisation that generate these protocols and standards. And obviously these systems of gating and reading, of coding and decoding, operate at many different scales - including cultural ones - during any particular period of use of a piece of software. One other related thing that occurs on the web frequently is people blocking spiders, from search engines etc. from their sites - that is to say from people / machines reading their data in certain ways. I wonder, given a perhaps increased emphasis on 'using' or perceiving the data on a site in the 'correct' way, how you perceive the WebTracer operating in this context?

NP: Well, there's quite a range of issues you have highlighted here, but as you point out they all stem from the same old internet (or hypertext) argument of freedom of form/media versus control of form/media. As I touched upon, in answer to a previous question, the nature of the internet and associated technological media has meant that different parties see different means to different ends. The ongoing process of encoding the theoretically open system of the web is an inevitable development of it's popularisation and commodification.

Reducing information to a series of eight.dot.three file formats and locking those formats into the development and distribution of software applications, serves to create a language that is both arcane and specific. Such frames placed around the dataspace of the net have a dual purpose: On the one hand they contextualise and compartmentalise the medium into bite sized chunks, which users can familiarise themselves with and reflect already existing metaphors or schema; On the other hand they tie up data and medium to statements about ownership and intellectual property.

With the definition of a system comes the ability to quantify it and commodify it. A natural extension of this practice is the concern over

infringement of these definitions or alternative readings and systems (hence the blocking of autonomous agents e.t.c.). The web has gone from a very open media which grew because of it's inherent qualities of 'openness' into a system overloaded with the imposed frameworks and metaphors of commercialising agencies. There becomes an "official" way to browse, syndicated by whoever has the largest presence in the definition of the term. I'm not saying that applications such as webtracer are in any way countering that trend (in a sense they are providing further reworkings) but perhaps they will make people aware that there are still different ways of viewing any system.

MF: You mention the difference between flatter, or database driven sites and those that have a more hierarchically ordered structure. Would you say that one of the things that WebTracer and other pieces of software that map links between sites is to effectively flatten all sites into a 'plateau'?

In a sense, yes, but the action is of course not a physical/dimensional flattening but rather a psychological reduction of the intricacies of data into one specific analysis. Webmapping software is concerned with certain features or issues in hypertext, the rest it can ignore from it's resulting output. Obviously there are many factors which affect and dictate the production of a web site, but most webmapping software is reductive and formalistic.

MF: Following on from this, how do you see people using the software? How do you use it?

I would like to see people using it in an almost sculptural way, there is a certain aesthetic kick of revealing the inherent structure of a site which I think appeals to a lot of people. I would also like to think that it could be used practically as well as an information design analysis tool, but I suspect that it would need more commercial development for this. I have used it for both these purposes, but I think that what I enjoy most about it is the pseudo filmic way you can move from node to node across a mapped site as if it were a medical examination. I have already had many suggestions from users of some very varied and creative ways of using the application from both the designer and the user point of view.

MF: There's a bundle of other material on the nullpointer site, from the relocated material of dividebyzero.org to sound generation software in which you seem to be exploring other potential spaces for software to go. What are the key ways in which software can be developed that mainstream software is missing out on at the moment?

I think that developing software is a real double-edged sword. As you write new software, you become acutely aware that you will be continually restricting aspects of it's functionality, to suit your needs. You can't help then but reflect on the way this process occurs in all the other software you use and even in the tools you write your own software with. One of the few ways to counter this trend is the open source movement.

Open source isn't just about code either, it relates to a whole set of attitudes that can benefit the resulting software. The video games industry thrives on the developer community and is one of the most cutting edge sectors of the industry. There is also a less visual but equally important area within academic developer community (IRCAM/MIT e.t.c.)

Each area of the developer community has skills that can benefit the others. In my own work I try not to restrict myself to working only in one community or with one programming environment and I will use code or approaches that are already available and then warp them to my own personal ambitions. I would like to see simpler products coming from the mainstream software market, but with a much greater facility for mods and patches to be developed by the user community. If it wasn't such a janky program, I'd love to see the Quake modmakers get to work on Microsoft Word!

89.0

<nettime> Rachel Baker interview / tigertx

From: matthew fuller

To: nettime-l@bbs.thing.net

Date: Thu, 30 Aug 2001 20:57:12

+0100

This interview was carried out by email with Rachel Baker over July and August 2001 to follow up the Tigertext project an sms network created in collaboration with the Hull City FC zine, Amber Nectar.

MF: You recently completed 'Tigertext' a project working with Amber Nectar, the football fanzine of Hull City to produce a temporary SMS network for the zine and for the fans of the club. What kind of situation was Hull City in when the project started, how did the connection with Amber Nectar come about?

RB: I'm just going to start with a bit of context. The football industry in the UK became a point of fascination for me for several reasons it is a massively important motor for the broadcasting industry and hence the Internet industry. It drives huge markets for each, predicated on feeding the passion and identity needs of the football fans. But the Internet has definitely brought some by-product activity along with it. The fans can very quickly form communities and start to self-organise. Corruption runs rife throughout the football clubs and coupled with the fact that the Premiership clubs are hoovering up all the money, the lower division clubs are prone to bankruptcy. This leaves the fans wanting to act, and Internet has helped many of them to form co-ops and independent supporters organisations. This is what happened at Hull City FC, a victim of management corruption and the unfair economy of the football industry.

The project started at the point when Hull City FC had been 'rescued' or bought by Adam Pearson, former commercial director at Sheffield Utd. That meant I'd missed the boat on the momentum created by the crisis, when fans didn't know whether they would have a football club or not in their city. I went to couple of Tigers Co-Op meetings with the intention of documenting the process of fans self-organising. This is where I met Les Motherby, accidental media spokesperson on behalf of the fans and editor of Amber Nectar, (Hull City's ubiquitous fanzine). My agenda was to get involved in some local community actions in Hull and the football club situation provided this but I needed someone to introduce me to the whole narrative. The idea for the mobile phone platform was originally intended as a means of developing a communications system for a specific group of people that acted as a gateway between other mediums e.g Internet and print. AmberNectar already covered both of these and they had a presence that was needed for people to relate to.

MF: Why did the project last for a fixed period of time? Where there advantages in this?

RB: The project hasn't finished as far as I'm concerned ... we still have some SMS credits left and there is still the possibility of getting some sponsorship for more SMS credits. There are no advantages in the project being temporary because the subscribers don't get a chance to experiment with it and feel confident to use it for their own ends.

MF: Within the context of the Tigertext work another initiative Twinfan came about, what was this? In what ways did it work?

RB: Twinfan was set up because I was showing Tigertext at a digital arts festival in Maribor, Slovenia and I decided it would be fun to use the SMS gateway to get Maribor fans connected with Hull fans. I wanted to attract local Maribor football fans into the gallery. But it didn't really work, probably because there was no real reason for Maribor fans to be interested in Hull fans, PARTICULARLY when invited to be in the context of an arts festival. I was just playing with the notion of football as an international language - which it definitely is...

MF: How did the project work in relationship to Amber Nectar and to other media covering the club? What kind of things did it allow to be said?

RB: Tigertext allowed for a raw, personal text commentary by Les at live matches. It also allowed for me to send the odd STATS text, comparing social statistics gleaned from Hull City Council's annual report with Hull City FC stats. It allowed fans to direct their communication at players. SMS is obviously limited as a medium for expressing ideas through language, you only have 160 characters. But football fans are well able to express their feelings simply and directly through terrace chants, which can agitate and affect the state of play very powerfully. But Hull City fans were not in a very agitational frame of mind when we started Tigertext. They'd had enough of provocative opinions about corruption etc, and just wanted a bit of success on the field.

Also Amber Nectar saw the project as a 'service' for their subscribers rather than a political or cultural tool.

When I began thinking about this project there were 2 phenomena that I had decided were significant and I wanted to converge them.

1) empowerment of the football fans in relation to clubs 2) the mobile phone as a tool for producing localised zine media.

Evidence for the first phenomena rested on things like the formation of Tigers Co-Op on the part of fans to rescue Hull City FC from extinction due to corrupt

management of the Club.

I was impressed at seeing football fan culture mobilising itself through new media technologies i.e internet and phone.

However, the football fan is not generally politically motivated, only specifically (like road hauliers) - they just want their team to win. They are willing to be exploited as long as the team succeeds and as long as their identification with a community and with the pursuit of glory, remains intact. They will only get political if the team consistently fails. (i.e Corrupt management of a successful team would not be cause for political activism, its just the norm) For a brief moment Hull city fans were asking questions about the club and even the local council. But that moment has passed.

Evidence for the second phenomena rests on the mobile phone used in drug dealing, co-ordinating activist demonstrations, etc.

That the mobile phone could work in conjunction with street publishing media i.e the poster, the flyer, the zine, was an untested theory. I just instinctively believe that it could given the right context to do it with - football culture in Hull, may not be the right context.

However, the financial interests invested in the technological infrastructure by big TelCo's mitigates against the mobile phone being used as a medium for zine publishing from street to web. Yes, we can cheaply build independent sms gateway servers for the convergence of web and mobile phone and this is exciting, but circumnavigating the owners of cellular infrastructures is just not immediately possible. Having to bulk-buy text messages is proving expensive. DIY zine media is not supposed to be expensive.

Mobile phone and football culture both exist within the TelCo's industry and the football industry, and the financial agendas are too huge and overwhelming.

With merchandising, Sky, Cable TV, Interactive TV, Internet and media rights, football is big business. The football fan is now viewed as a consumer - they even view themselves as consumers. (When encountering Tigertext many fans immediately asked 'how much does it cost me?') Its hardly surprising, and the heavy commercialisation of football will get even more extreme with New Media channels looking to further exploit the passion and brand loyalty of the fan.

In the delivery of information the football fan is expecting a service whether it be from a fanzine or from Total Football. The fanzines are beginning see themselves as a professional service and buy into glossy presentation. Ultimately their unofficial, critical, independent, uncensored status is under threat - since the desire to make it pay, and for club approval, is overwhelming.

The independent fanzine editor of today is the official club website manager of tomorrow.

My intention for Tigertext was as a mobile extension to the Amber Nectar fanzine, with location-based response via SMS feeding back into the Zine publication. (Mobile media by the fans for the fans - how tripe!)

But this reveals certain idealistic assumptions I made about fanzines, and fans being pro-actively engaged etc. The momentum behind Tigers Co-Op has fizzled out. There is no requirement for 'situationist' media intervention of any kind in Hull since there is no 'situation' any more. Hull City FC is in the play-offs. To believe that fans are interested in generating their own content through mobile phone media may be misguided. The 'service' model remains entrenched. They may as well wait for the official club mobile phone service to arrive.

But also, designing an open, independent, 2 way send/receive mobile media model seems to be expensive as well as romantic. I thought 2500pounds would be enough. Hmm. Amber Nectar could have published at least 5 issues or more of the fanzine with that. (As with streaming servers, the Arts Council may have to recognise the need for providing sms servers for the independent non-profit sector.)

So what are the implications of going with the service model and developing Tigertext as a commercial venture? Ofcourse I was aware of the entrepreneurial possibilities when I began and I have no problems with people exploiting Tigertext as a commercial venture but that means everybody must win, including Amber Nectar. And I guess it has to be done as a proper business proposal.

MF: There's a transition in work by people connected with irrational and by others towards work that provides what might be called infrastructure. Programming for particular groups or uses; establishing setting up contexts in which other people carry out the 'expressive' work normally expected from those allocated the role of artist. How has this shift in activity been thought through?

RB: It's been thought through in as much as there is a desire on the part of Irrational artists to find means of empowering groups rather than an individual artist and that networking technologies can be used effectively to this end, and

public art institutions will fund this. However, it's always tricky if you are not part of the group in question. I imposed myself on the football fans in Hull so it didn't work out so well. I should have been braver, used my distance and non-integration to challenge them. I used to dislike the elevation of the Artist as sole proprietor of expression in public culture. But actually that might not be a bad system in some cases. There is a general human need for roles it seems. The artist can act as a provocateur or a lever to challenge these roles but it will always snap back superficially to some system that makes sense to everybody. You be the artist, I'll be the football fan.

MF: You say that you wanted in some way to get involved in some community politics in Hull. Why - or more precisely, in which ways - did you want to do this? You list a number of ways in which you could be categorically excluded from the fans. Was this basis for the attraction for some kind of involvement?

RB: Hull is an ugly, degraded and brutal place to be. Flat and exposed to cold winds on the North East coast it seems like a very inhospitable place to settle. I've never seen such poor housing and ugly town planning. If I was growing up there I would be very angry, miserable and psychologically disturbed. You just know that the place is run by a council with very little imagination and a lot of corruption. I'm not surprised Hull has some of the highest crime statistics. I'm not surprised there is a large Asylum Seeker community dumped there. I'm not surprised they are regularly harassed. I AM surprised there's not a riot everyday.

There is a tiny art community, mostly generated by the art college. But I noticed that the art produced there is rarely 'socially engaged.' It's actually very high quality, formally and conceptually. As if the best reaction to the poor social state of affairs in Hull is an absurdist and avant garde one, which I can sympathise with. But it's an escape or an avoidance.

The escape for much of the local population in Hull is Hull City FC. This is essentially a civic concern at the heart of a community that will collectively and visibly demonstrate their anger at its potential disappearance but not their anger at the levels of poverty in the city or the quality of its housing. To me this is absurd and surreal. And interesting. The passion for the football club is NOT manipulated and not misconceived, it's very genuine. Its where all the love goes.

A collective grassroots demonstration of any kind is attractive to me in a place like Hull. I look at the crowd in the stadium and I fantasise about the same crowd smashing up the horrible Princess Quay shopping centre. But all the energy and aggression is focussed on the game. And I think it's probably better that way. More creative in fact.

MF: What was the relationship with the commissioning organisations to the project and the wider context of the institutional framing of the work?

RB: The art college was the sponsor. The University of Lincoln and Humberside. Actually I was asked to facilitate a streaming media infrastructure that would be available to students at HTBA but there were many problems to do with insufficient networks at HTBA and bureaucratic problems at the college. There was a bizarre moment involving the posters. These were to be displayed in pubs and directed at the football fans. But all the institutions involved in funding or supporting me required a mention on the poster somewhere. Instead of NTL or NIKE, the football fan was to be bombarded by logos from Arts Council of England, Hull Time-based Arts Yorkshire Arts, The Media Centre, Interactive Solutions, Hull College of Art and Design. None of them seemed to realise that these institutional references would be offputting or unrecognisable to the average football fan. It was an uncomfortable clash but actually I'm more willing to go with it. I'd really like to produce a Hull City football shirt customised with all the above art institution logos.

MF: The shirt would be well smart! Would a good way round this, and perhaps a more clear way of understanding the kind of work you are doing be to say that the posters actually form an integral part of the work? It'd therefore be ludicrous to have a sponsor-logo stamped on it

RB: Yes the posters are an integral part of the work, and I wouldn't have thought it needed spelling out, but maybe it does.

MF: You mention that some of the elements of the project weren't taken up in ways that you might have hoped for, or that the timing or the work maybe didn't fit with the ways things were moving with the relationship between the fans and the club. I wonder, given the rhetoric of community forming and empowerment that is often found in both talk about communications technology and 'socially engaged' or 'community' art, what are the way in which aspects of a multilayered work which are neither spectacular failures, nor spectacular successes can be acknowledged in the work and also talked about and thought through?

RB: Well, we have another season to come and I'm already receiving email from fans wanting to know if Tigerxt is resuming. Interviews like this one are important for me to reveal the work and I guess it could be published on

the Amber Nectar website or the paper fanzine. I would like to leave the community empowerment rhetoric and concentrate on the existing language of the fans (very male and uncompromising) and just maybe challenge it slightly at odd angles. MF: I was wondering more whether, in the context of the networks and contacts that you operate in there was enough space and time given to talking through and learning from projects in a more collective and possibly recorded way.

RB: Not really, especially if it's football-related because in the context you are referring to there is no real interest in this culture. I suppose a formal presentation of the project at some point could happen if I organised it, especially at HTBA, but I need to resolve a few issues with Amber Nectar before that happens.

MF: But, following that, in what ways do you think texting allows conventionalised uses of language to be challenged or played with?

RB: You are working with a limited and simplified use of English. You have to be sensitive to the existing linguistic codes of the target group i.e. the Hull City FC fans. It's very specific, humour is needed, the right references etc. That's why Les was doing most of the texting. But I like the idea of randomly dropping in a 2 line linguistic forms - e.g. hard social stats and intimate messages. But this might be too arty and disturbing for the linguistic order of things and be rejected by the Hull City fan fraternity. Still, we must all cope with rejection at times I suppose.

MF: I'd like to look at how the project is represented to those not in it. Obviously the primary focus is on the 'social sculpture' the communicative dynamic that is opened up. But there's this other element, which how the work is then passed on in different circles and contexts. I'd like to thread this back to firstly, the way the work is related to the sponsoring institutions, and secondly, how this very lived network aesthetic that you work with shows itself outside of its immediate enactment.

RB: For the institutions, it's Documentation Documentation Documentation I'm really rubbish at this. I don't have a good relationship with the camera. But really I needed to record myself giving out the flyers to queuing fans and capturing the posters displayed in pubs and street. I may have to stage it.

MF: For the other part?

RB: Then there's the archiving of all SMS texts. Which I like a lot, but I had to suggest this to Interactive Solutions before they realised it was an obvious thing to do. Publishing the archive on the web is even more appealing as an artist, but not if you're a commercial client which is who Interactive Solutions ain't deal with I suppose.

In mediation and documentation, network and process-based art takes on the form of a narrative, a story, a myth which is very important to look after and sustain. But this is hard work and doesn't get funded properly.

go.o

<nettime> Bifo / Berardi, interview
on 'The Factory of Unhappiness'
From: matthew fuller
To: nettime-l@bbs.thing.net
Date: Mon, 11 Jun 2001 12:15:20
+0100

The following is an interview with Franco Berardi, Bifo, that took place by email during May and June 2001 focussing around the themes of his new book describing the development of the 'Cognitariat'.

The 'Factory of Unhappiness', (La fabbrica dell'infelicità. New economy e movimento del cognitariato) was recently published by Derive Approdi. (<http://www.deriveapprodi.org/>)

MF: In your new book, 'The Factory of Unhappiness' you describe a class formation, the 'cognitariat' - a conflation of cognitive worker and proletarian, working in 'so-called jobs'. You've also previously used the idea of the 'Virtual Class'. What are the qualities of the cognitariat and how

might they be distinguished from this slightly higher strata depicted by Kroker and Weinstein in 'Data Trash'?

Bifo: I like to refer to the concept of virtual class, which is a class that does not actually exist. It is only the abstraction of the fractal ocean of productive micro-actions of the cognitive workers. It is a useful concept, but it does not comprehend the existence (social and bodily) of those people who perform virtual tasks. But the social existence of virtual workers is not virtual, the sensual body of the virtual worker is not virtual. So I prefer to speak about cognitive proletariat (cognitariat) in order to emphasize the material (I mean physical, psychological, neurological) disease of the workers involved in the net-economy.

MF: The political / economic theorisation of post-fordism which has much of its roots in Italian activism and thought of the sixties, seventies and onwards is now an established term in describing post-industrial, work conditions. You present a variant of this, and one which suggests that the full political dynamics of this change have yet to be appreciated - how can we describe the transition from 'The Social Factory' to 'The Factory of Unhappiness'?

Bifo: Semiokapital puts neuro-psychic energies to work, and submits them to machinic speed. It compels our cognition, our emotional hardware to follow the rhythm of the net-productivity. Cyberspace overloads cybertime, because cyberspace is an unbounded sphere, whose speed can accelerate without limits. But cybertime (the time of attention, of memory, of imagination) cannot be speeded up beyond a limit. Otherwise it cracks... And it is actually cracking, collapsing under the stress of hyperproductivity. An epidemic of panic is spreading throughout the circuits of the social brain. An epidemic of depression is following the outbreak of panic. The current crisis of the new economy has to be seen as consequence of this nervous breakdown. Once upon a time Marx spoke about overproduction, meaning the excess of available goods that could not be absorbed by the social market. Nowadays it is the social brain that is assaulted by an overwhelming supply of attention-demanding goods. This is why the social factory has become the factory of unhappiness: the assembly line of netproduction is directly exploiting the emotional energy of the virtual class. We are now beginning to become aware of it, so we are able to recognize ourselves as cognitarians. Flesh, body, desire, in permanent electrocution.

Snaflu: This consideration opens up, in your book, an interesting reflection about the mutated relationship between free and productive time. In the Fordist factory, working time is repetitive and alienating. Workers start to live elsewhere, as soon as they leave the workplace. The factory conflicts with the "natural desires" of the worker. On the contrary, in the post-fordist model, productivity absorbs the social and psychological capacities of the worker. In this way, free time progressively loses its interest, in favour of what you call the contemporary "reaffectivization" of labour. On the other side, you depict the net-economy as a giant "brainivore". My question regards the apparent contradiction embedded in this double movement. How is it possible that people are at the same time so attached to their job and so exhausted by it? What are the psychological reasons that push people to build their own cages?

Bifo: Every person involved in the Net-economy knows this paradox very well. It is the paradox of social identity. We feel motivated only by our social role, because the sensuous life is more and more anorexic, more and more virtualized. Simultaneously we experience a desensualization of our life because we are so obsessed by social performance. It is the effect of the economic backmail, the increasing cost of daily life: we need to work more and more in order to gain enough money to pay the expensive way of life we are accustomed to. But it is also the effect of a growing investment of desire in the field of social performance, of competition, of productivity.

snaflu: Moving onto a material level, economic conditions seem pretty irrelevant to the formation of the cognitariat. But, we all know that enormous disparities take place within the net-economy. Do you think that all of the cognitive workers live on their body the same level of exploitation?

And what do these workers are really demanding, more money or more free time? Do you think that the stress from hyper-productivity is the only factor in the possible emergence of a self-consciousness in the virtual class?

Bifo: I do not think at all that the economic condition is irrelevant. You know, people has been forced to accept low salaries, flexible and unlimited exploitation, a work day with no limits because every single fragment of the social relationship has become expensive. Before the liberist frenzy you could spend a night with friends and go around in the city with few money or no money at all. Nowadays, after the liberist therapy, every human relationship has been marketed. Gratuity has disappeared from the landscape of human relationship. This is why the human relationship is no less and less human.

MF: Following from this, in what ways are people developing forms of resistance, organisation, solidarity that shift the algorithms of control in their favour in 'the movement of the cognitariat'. Or in other words, what forms - and given the difference between the 'felicità' of the original title and 'happiness' in English - might the production of happiness take?

Bifo: Resistance is residual. Some people still create social networks, like the centri sociali in Italy: places where production and exchange and daily life are protected from the final commodification. But this is a residual of the past age of proletarian community. This legacy has to be saved, but I do not see the future coming out from such resistance. I see it in the process of recombination. I see this movement, spreading all over the world, since the days of the Seattle riots as the global movement of self-organisation of cognitive work. You know, I do not see this movement as resistance against globalisation. Not at all. This is a global movement against corporate capitalism. Problem is: where is it receiving its potency from? I don't think that this is the movement of the marginalized, of the unemployed, of the farmers, of the industrial workers fighting against the delocalisation of the factories. Oh yes, those people are part of the movement in the streets. But the core of this movement resides in the process of conscious self-organization of cognitive work all over the world, thanks to the Net. This movement represents, in my view, the beginning of a conscious reshaping of the techno-social interfaces of the net, operated by the cognitarians. Scientists, researchers, programmers, mediaworkers, every segment of the networked general intellect are going to repolarize and reshape its episteme, its creative action.

MF: You were involved in manifestations against the OECD meeting in Bologna. What are the tactics developing in that movement and elsewhere that you see as being most useful? What are those that perhaps connect the cognitariat to other social and political currents?

Bifo: I do not think that the street is the place where this movement will grow. In the streets it was symbolically born. The street riot has been the symbolic detonator, but the net-riot is the real process of transformation. When eighty thousand people were acting in the streets of Seattle, three, four million people (those who were in virtual contact with the demonstration thanks to the Internet) were taking part in a big virtual meeting all around the globe, chatting, discussing, reading. All those people are the cognitariat. So I think that the global movement against corporate capitalism is absolutely right when it goes to the streets, organizing blockades like in Seattle, Prague, Bologna, and Quebec City, and next July in Genova. But this is only symbolic action that fuels the real movement of sabotage and of reshaping, which has to be organized in every lab, in every place where cognitarians are producing, and creating the technical interfaces of the social fabric. The industrial working class needed a political party in order to organize autonomy, struggle, self-organization, social change. The networked class of the cognitariat finds the tool of self-organization in the same network that is also the tool of exploitation. As far as the forms of the struggle in the streets are concerned, I think we should be careful. This movement does not need violence, it needs a theatricalisation of the hidden conflict that is growing in the process of mental work. Mental work, once organized and consciously managed can be very disruptive for capitalism

rule. And can be very useful in reshaping the relationship between technology and social use of it.

snafu: I'd like to know what the 'key-words of resistance within every lab' that you mentioned are, and to ask what the technical interfaces of the social fabric are! In particular I'd like to understand if, when you mention the techno-social interfaces, you refer to non-proprietary systems such as Linux, or if you have a broader view. But also, if the shared production of freeware and open source softwares represents a shift away from capitalism or if we are only facing the latest, most suitable form of capitalism given in this historical phase. As far as I know, military agencies and corporations use and develop free software as well as hacker circuits...

Bifo: Well, I do not see things in this antagonistic (dialectical) way. I mean, I do not think that freeware and open source are outside the sphere of capitalism. Similarly I do not think that the worker's collective strike and self organisation in the old Fordist factory was outside the sphere of capitalism. Nothing is outside the sphere of capitalism, because capitalism is not a dialectic totality suited to be overwhelmed (Auf-heben) by a new totality (like communism, or something like that). Capital is a cognitive framework of social activity, a semiotic frame embedded in the social psyche and in the human Techné. Struggle against capitalism, refusal of work, temporary autonomous zones, open source and freeware... all this is not the new totality, it is the dynamic recombination allowing people to find their space of autonomy, and push Capitalism towards progressive innovation.

snafu: Another question is about the network. It can be used as a tool of self-organization, but it is also a powerful means of control. Do you think that there are new forms of life emerging within the network? I mean, can the network guarantee the rise of a new form of political consciousness comparable to the one emerging with mass parties? At the moment, global networks such as nettime, syndicate, rhizome and indymedia remain platforms for exchanging information more than real infrastructures providing support, coordination and a real level of cooperation (with few exceptions, such as the Toywar). Do you see the development of the network of the cognitarians, from a means of info-distribution to a stable infrastructure? How the different communities - such as hackers, activists, net.artists, programmers, web designers - will define a common agenda? At the moment each of them seem to me pretty stuck on their own issues, even when they are part of the same mailing list...

Bifo: The net is a newborn sphere, and it not only going effect conscious and political behaviour, but it is also going to re-frame anthropology and cognition. The Internet is not a means (an instrument) of political organisation, and it is not a means (an instrument) of information. It is a public sphere, an anthropological and cognitive environment. Recently I heard that number of scientists all over the world are struggling in order to obtain the publication of the results of publicly-funded research. "Scientists around the world are in revolt against moves by a powerful group of private corporations to lock decades of publicly funded western scientific research into expensive, subscription-only electronic databases. At stake in the dispute is nothing less than control over the fruits of scientific discovery - millions of pages of scientific information which may hold the secrets of a cure for Aids, cheap space travel or the workings of the human mind." The Internet is simultaneously the place of social production, and the place of selforganisation.

MF: After the May Day demonstrations in central London, at the central end of which the police, several thousand of them, penned in a similar number of demonstrators for hours, it strikes me that it's almost as if the police are determined themselves to teach the people that staying static is a mistake. Certainly though, new ways of moving collectively in space are being invented and many of those are being tried out in the street. But perhaps amongst other currents there is also a reluctance or a nervousness about doing something concrete, about using power in a way that might risk repeating the impositions we have all experienced. On the one hand it could be said that this meekness is a strength, (if not just a public expression of

a vague moral unease) but on the other it could be understood precisely as a result of this awareness that people have that their actions are always implicated in a multi-layered network of medial reiteration. Centralised networks that stratify and imprison people in the case of CCTV, but that also networks that are at once diffuse but that also contain, as you say, 'exploitation'. Given this, what are the ways in which you claim that this 'net-not' creates transformation or exerts its political strength?

Bifo: I see two different (and interrelated) stages of the global revolt: one is the symbolic action that takes place in the street, the other is the process of selforganisation of cognitive work, of scientists, researchers, giving public access to the results of the cognitive production, unlocking it from the hold of corporations. It may sound paradoxical. The physical action of facing police in the streets, of howling below the windows of IMF, WTO and G8, this is just the symbolic trigger of the real change, which takes place in the mental environment, in the ethereal cyberspace.

MF: Returning to the issue of the relationship of bodies to the machines with which they work and to the information structures they form part of, it seems there are two strands to this. One is the relatively straightforward attention to the ergonomic conditions of working with computers, repetitive strain injury / carpal tunnel syndrome, eyestrain, the position of becoming an appendage to a telephone in a call centre etc. The other is how bodies are opened up as spaces to be interrogated by information systems. The obvious example of this is in the way that genetic material is thought about, as something that can be isolated and databased, but also as an 'agent' whose purpose is to deliver 'information' to the flesh that interprets and realises its instructions and which we will see as providing a rationale for the 'improvement' of bodies. Related to this, but occurring in a more diffuse way, is the increased emphasis on diagnosing what can be understood as information processing sicknesses - the recent study that claimed that 70% of all males have some form of autism for instance. Most interesting here is the idea of some of these syndromes, such as Asperger's Syndrome, which it is often speculated is one enjoyed by Bill Gates, are increasingly understood to be productive in certain ways. What might this suggest about the way notions of health in relation to information and productivity are treated?

Bifo: I am not able to answer your question properly, because it implies so many fields of knowledge which I have only heard of. I see that the Global Mind is creating a sort of Global body, which is the continuum of distant organisms connected through the nonorganic electronic network. The Global Body is the productive body of the net, but it is also the space where viruses spread, the space of contagion. So therapy should work at the same level, at the collective level. This is the idea of therapy proposed by Felix Guattari.

MF: It's clear also that the means of access to becoming a member of this class are becoming hardened as its function becomes more defined. In the UK and elsewhere, in the sphere of education there is a substantial slippage of the mask of Liberal Humanism, with education 'as a value in itself' moving towards strictly instrumental vocational training to create this new workforce. (This is also mirrored in the economic pain that students are made to suffer if they are to complete their studies). You are involved with a Hypermedia course in Bologna. How is an awareness of the composition of the cognitariat built into the course?

Bifo: I have been teaching in a public school for web designers and videomakers, but my teaching experience is very fragmented and scarcely academic. But your question is very interesting, because it pinpoints the importance of a new didactic theory. What should we teach to our students? What should they learn? I say that we should make them conscious of their belonging to the process, and we should at the same time show them the possibility of existing outside the process. The danger in the process of the transmission of knowledge is the following: the 'power point' technicalities creating the Novum Organum of Science. Knowledge reduced to a functional system of frequently asked questions, the digital formalisation of didactics, of the method and of the contents of knowledge. You remember that Karl Marx wrote somewhere that the proletariat is the heir

of classical german philosophy. It was just a metaphor. But now we can say in a strictly literal sense that the cognitariat is the heir of modern science and philosophy, and also the heir of the modern art and poetry. The social liberation of the cognitariat is also their appropriation of the technosocial effects of knowledge.

(Interviewers: snafu, Matthew Fuller)

91.0

<nettime> Luciana Parisi Interview
From: matthew fuller
To: nettime-l@bbs.thing.net
Date: Thu, 28 Oct 2004 19:08:54
+0200

Luciana Parisi Interview

"Jungle laws, animals laws, seabed laws: what are you defending mate?"
Lee Scratch Perry

Luciana Parisi is the author of the recently published book 'Abstract Sex, philosophy, biotechnology and the mutations of desire' (Continuum, 2004). This interview took place by email in September and October 2004.

Matthew Fuller: 'Your use of the term 'sex' is used, in Lynn Margulis' words, in the following way: 'Sex in the biological sense has nothing to do with copulation; neither is it intrinsically related to reproduction or gender. Sex is a genetic mixing in organisms that operates at a variety of levels; it occurs in some organisms at more than one level simultaneously'. (Slanted Truths, p.285). Part of your research for the book involved taking part in a study group run by Margulis. What were the practices this group was involved in? How did the working life of biologists intersect with your interests?

Luciana Parisi: First of all, I must say that Margulis' definition of sex is fascinating as it directly intervenes and cuts across fields of study - the sciences and the humanities. The legacy of the notion of sex as entangled with sexual coupling has been crucial for the definition of gender. The endosymbiotic definition of sex has always struck me due to its potential reopening of what constitutes sex and gender in biological and cultural terms. Indeed, it shows a daring capacity to reinvent the evolutionary history of the human on a vaster time scale traversed by parallel phyla of transmission. In this sense, it enabled Abstract Sex to follow a transversal path to the nature culture, sex and gender dichotomies by investigating the becoming cultural of a non-given nature.

Lynn Margulis's laboratory introduced me to the parallel world of bacteria. You can't help but be captured by the complexity of such diverse colonies of the underworld, their collective rhythms of transmission, and their futuristic architectures. People working in the laboratory also participated in the study groups. There were several study groups but those I participated in had scientists from different ages and scientific backgrounds - geologists, oceanographers, molecular biologists etc. These were more like gatherings of people who shared interests in the theory of endosymbiosis and that worked together to sustain it from different angles - the geological research of fossils for example carried out by Mark McMenamin's through his hypothesis of HYPersca. We also went for small expeditions in the woods, for night viewing of stars with astronomers and so on. It was an amazing experience. You could not help but being excited about this adventure in the unnatural dimensions of the natural world. Indeed, rather than feeling closer to a given nature, you actually felt closer to its capacities to vary across scales, from the molecular world of bacterial aquatic colonies to clusters of fungi and extraterrestrial life. Yet the whole atmosphere of adventure had nothing to do with an attitude of 'discovering' nature or 'revealing' its secrets. It was much more interesting and new for me compared to what I had been reading about scientists in the main literature of science studies. I mean here the attitude was closer to a passionate fabrication of what constituted nature, and more specifically a daring fabrication that endosymbiosis posed to the entire scientific community. Although there was a strong sense of sharing a 'minor' science, or better a 'minoritarian' hypothesis in science, there was also a strong sense that the hypothesis

had a fundamental impact on what we take nature to be. And here I would like to make a reference to Stengers, who reminds us of the collective and passionate process that presupposes each innovative scientific proposition that dares to ask "And if?". Margulis's hypothesis clearly dares asking: "and if the history of bacteria was going on in the history of multicellulars, and if we should understand ourselves on the basis of symbiotic populations of bacteria?" (See I. Stengers, Power and Invention, Situating Science, University of Minnesota Press, 1997:136,7).

Retrospectively, I can say that the study group then was first of all involved in the practice of daring scientific truths, which for me explicitly questioned the Platonic, Aristotelian and Cartesian ontological models and thus pointed to different ethical and political questions. These practices were then an action towards the articulation of a less given natural world. In this sense, the working life of biologists also became relevant to my interest in minor sciences. Yet before being able to see the importance of their practices, I had to twist the critical head that I had inherited from the structuralist and deconstructivist approaches to life sciences. For these approaches scientific truths could not exist outside the text, the binarism of nature and culture, mind and body, power and resistance. Hence, to put it crudely, the object of science is always already inscribed upon, limited from and controlled by the discourse of science, the metaphysical legacy of patriarchy and colonialism - the presupposition of the self to the other, male to female, white to black, sex to gender and so on. On the other hand, however, I had always been suspicious of the vitalist and existentialist belief in the spontaneity of the body - ultimately free from the mechanics of discourse. From this standpoint, the encounter with the work of Deleuze and Guattari and Spinoza has been crucial for developing an approach to science and technology that neither starts from an ontology of the given nor from an inherited structure that cannot account from change beyond the mere shifting of positions. For my work these critical approaches that have been dominating academic research for the last 20-30 years - I refer to structuralism and deconstructivism - did not enable an engagement with the process of the modification of a body accounting for an entangled nature-culture continuum. In other words, these approaches did not highlight a way to take seriously a process of becoming cultural of nature. On the contrary, I felt strongly at the time, nature was cornered in the hands of a given ontology or in the discursive disciplinary construction of science. In my work the crucial relation between science and culture is defined by a key access to nature as a process under construction. My interest in the practices of biologists then became a question of understanding how they were participating closely in the mutating fabric of life. In this sense, I agree with Stengers who argues that before judgement and the establishment of paradigmatic truth, there is a sea of events in which the object of scientific enquiry participates in its own perception and construction as an artefact. Thus, the working practices of biologists are themselves practices of invention each time daring to reconstruct a given. Of course the difference between these practices will lie less in the scientific discipline per se than in the molecular and molar assemblages that characterize them all.

MF: This is an extremely dense and rich text that works on a number of levels to open up possibilities for thought about life, evolution, politics, gender, and it is one that is also very optimistic. In a sense you achieve this by articulating a new grounds for such optimism in a vividly rendered way that also challenges the usual modalities of human optimism. If optimism is the right word, of what kind of optimism is the book an expression of?

LP: I see your point. Yet I would like to try and define this notion of optimism in a more precise way. First of all I need to say that a radical challenge to the modalities of human optimism involves an engagement with the process of human stratification. I use this word in the Deleuze-Guattari's sense of collective organizations sedimenting one upon the other across distinct layers, under certain pressures and pointing to singular thresholds. Abstract Sex addresses human stratification on three levels. The biophysical, the biocultural and the biodigital amalgamation of layers composing a constellation of bodies within bodies, each grappled within the previous and the next formation - a sort of positive feedback upon each other cutting across specific time scales. In other words, these levels of stratification constitute for Abstract Sex the endosymbiotic dynamics of organization of matter - a sort of antigenealogical process of becoming that suspends the teleology of evolution and the anthropocentrism of life. From this standpoint, the modalities of human optimism, rooted in the net substantial distinction between the good and the evil and the distinct belief in negative forces, fail to explain the continual collision and coexistence of the distinct layers. Following the law of morality, human optimism would never come to terms with its own paradoxes of construction and destruction. And if it does it is soon turned into an existential crisis giving in to the full force of negating power and

thus all becomes intolerable. Once we are forced to engage with the way layers collide in the human species - the way some biophysical and biocultural sedimentations rub against each other under certain pressures and in their turn the way they are rubbed against by the biodigital mutations of sensory perception for example - than the moral stances of optimism and pessimism make no longer sense. Indeed we need to leap towards a plane debunked of ultimate moral judgement. A plane full of practice and contingent activities, where we find ourselves plunged in a field of relation - interdependent ecologies of forces (attractors, pressures, thresholds), which trigger in us modifications that resonate across all scales of organization. Abstract Sex is not the expression of the continual flow of life where everything is in continual becoming in a world of continual interconnection that ultimately makes everything redundant. It is not even expression of an ultimate raw, bare or spontaneous force of life that is intrinsic to the productive forces of the human and will therefore triumph over the apparatuses of capture - good over evil. I think that to understand the challenge that Abstract Sex poses to human optimism or pessimism it is necessary to leap onto a different ontological plane and deal with the abstract assemblages of desire in matter. This implies a radical move from notions of spontaneity and blindness in nature. Every process has then to be considered as the outcome of relations of forces increasing and decreasing certain tendencies in matter. In this sense, Abstract Sex points to a singular process of collision of strata undergoing the biodigital reengineering of life that forces us to engage with what we take a body, gender, and thus politics to be. For Abstract Sex to face - rather than remaining dismissive of - the collision of strata implies a cut from the running flow of life demanding taking a line of flight towards destratification - a felt experience of change on a nature-culture continuum. Abstract Sex is then not the expression of a new kind of optimism, but an evolutionary construction of a sentient modality of living attuned with the stratified and stratifying assemblages of desire. This requires no spontaneous force or ultimate optimism but an enormous capacity to engineer a collective striving: a Spinozist task towards the generation of common notions that build up modifications in living. It requires no longer an emotional as opposed to a rational attitude to life, a positive or a negative tone, but, more importantly, an investigation of the affective dimensions of the body (i.e., its capacities to be affected and to affect other bodies). Thus, it is a matter of changing the parameters of what counts as living and death, constructive and destructive, nature and culture, sex and gender, politics and power. It is a matter of not taking for granted the biological and cultural stratification that compose each body of relations insofar as these are not internally given or externally constructed. They are rather in movement, under a metastable process that goes back in time and forward in the future. Of course changing parameters is not a recipe for happiness. For ultimate happiness is the idealistic state for human optimism. On the contrary, joyful passions are the real immanent engineers of new modifications requiring the collective agreement of bodies-minds and their capacities to push the agreement on a newly constituted level. In this sense, Abstract Sex proposes a schizogenesis: ontology under continual construction ceaselessly intervening in the ontology of givenness and lack. It is not optimism that the book expresses. Abstract Sex only expresses a full warning equipped with key weapons: do not dismiss the daily encounter with black holes, strange attractors, and unexpected changes; cultivate joyful passions and their capacities to become positive actions (the collective intensive building up of new worlds). In particular, the cultivation of joyful passions - i.e., passions that increase a collective power of action - demands an active participation in the mutations of matter.

MF: You mention affect and joy here as important guiding and productive principles. Abstract Sex however uses the word 'pleasure' as something whose logic or present configuration should be disturbed. What is the relationship between, or how can we differentiate, the Spinozist pleasures of potentiality and this other pleasure?

LP: Affect and joy have in common a certain passion or capacity of being affected open to futurity - becoming. For Abstract Sex, affect and joy involve a masochist assemblage of desire that as Deleuze explains is not guided by the principle of pleasure: the economy of genital and reproductive sex. On the contrary, such assemblage exposes the necessity to be affected so as to produce the body anew in total independence from Oedipal pleasure. The capacity of being affected then points to a supersensorial suspension of pleasure, disavowal of sexuality, expectation of pain, which is better understood as a rhythmic combination of velocities: the coexistent tendencies to slow down (waiting) and speed up (expecting) giving way to new bodily vibrations that have nothing to do with climatic pleasure. The masochist assemblage subtracts desire from its capture in the homeostatic circle of pleasure, where the Oedipal order of heterosexuality and sexual reproduction is there only to reinforce the sadistic tendency to eradicate femininity all together as discussed by Klaus Theweleit in *Male Fantasies*. For Abstract Sex, the capacity to be affected has in

germ the masochist potential of becoming woman - the destratification from the biocultural regime of pleasure and the sadist desire to accelerate the death of femininity. The capacity to be affected then tends towards a veritable capacity of desiring assemblages to become: a sort of parthenogenesis giving way to a genitales sex, a nomadic mutating cold (non-sentimental) affectivity.

The distinction between pleasure and affect concern the differentiation between a climactic organization of assemblages of desire aiming towards equilibrium versus a nonclimactic order tending towards becoming. Indeed pleasure is here understood as singular aggregation of desiring machines that under certain condition, according to certain tendencies and thresholds lend themselves to the production of quick satisfaction, which assumes the characteristics of transgression so as to return to balance. Here desire is not understood in terms of lack, as the Lacannians do, but in terms of full body of potentials tending towards their actualizations. Once captured in a homeostatic circle that repeats itself without differentiation by warding off its outside, then desire lends itself to the state of pleasure. This state more than being disturbed has to be destratified as it becomes the perfect shelter of the organism, the individual, the signifier for the spreading of sadness, paranoia, abolition, lack infecting all kinds of encounters.

Affect and joy on the contrary operate in total autonomy from pleasure as they expose a distinctive assemblage of desire or singular actualization of desiring potentials that emerge from encounters between bodies that agree - i.e. their symbiotic combination enables the production of a new body or a becoming that has pushed these bodies in a new composition. In this sense, the new composition exposes the schizophrenic coexistence of desiring potentials lending themselves to the production of non-climactic or distributive desire fluctuating across regions of intensity rather than enclosing itself in an interior fighting against its outside. It is possible to argue that this fluctuating movement only navigates on an outside of rhythmically connected regions, slightly changing their rhythm, their vibrations, and thus catalyzing all sorts of microbecomings. In this case the cultivation of joy entails entering in contact with the biophysical dynamics of desire, the metastable ecology of relations that can tend to the parthenogenic diffusion of microfemininity or that can be poisonous and spread sadness - implying a decrease in the capacity to affect and become. For Abstract Sex, the capacity to be affected has already in germs a capacity to experience joyful encounters as an activity of becoming that opens itself up to a futurity entering the present to change a state of affairs.

MF: You use the word 'engineering' a number of times, as a process that sorts things out, arranges, modifies and moves materials. But this is done without the figure of the engineer, as something self-organising. When you turn in the chapter on Biodigital Sex the figure of engineering is somehow doubled. It occurs again in the guise of capital-intensive military, pharmaceutical and medical organisations deploying engineers who employ analytical and instrumental techniques in order to ensure that matter does not self-organise but that it operates according to plan, becomes a standard object. How do you see these two forms interacting?

LP: Engineering as you say entails a process of selection, organization and modification, which is not piloted by an ultimate designer. Its self-organization however has not to be attributed to a sort of autopoietic system, where distinct parts sustain the whole. To some extent, I have a conceptual problem with autopoiesis as it still presupposes a certain subjection of the parts to the whole with a limited capacity for them to feedback on it. On the contrary, my use of the word engineering entails a double or mutual process whereby each actualized organization becomes a modifying dimension of the whole. Now a key notion that may help to understand how I discriminate between engineering dynamics and the intensive capitalist investment in the engineering of molecular life is the notion of selection. In Darwinism and neo-Darwinism the notion of selection has a negative attribute - i.e. it entails elimination or negative force. The function of selection employed by engineers in the manufacturing of genetic drugs, cells and tissues indeed implies that ill-fitted genetic structures will not be able to sustain themselves and will eventually - or naturally in their jargon - die. In other cases, the selective function may also imply that the ill-fitted traits are pre-established and therefore easy to eliminate once they have emerged as it happens in the now acknowledged realm of biocomputing where the recoding of genes, proteins and sequences enables a rematerialization of molecular life in vitro. Indeed this rematerialization together with the preselection of best and ill-fitted traits will lead us to the conclusion that there is an engineer, a designer of life in the world of biotechnologies or, even more so nanotechnology. As I said the key point lies in the notion and real (read virtual) function of selection. From Bergson to Simondon, Nietzsche, Deleuze and Guattari the process of selection has been turned in a dynamics of production of the new. Selection far from eliminating

deviances entails a mutual change of ecological relations (between the organism, environment and pressures) unleashing a virtual force impinging on the relation between the organism and its environment whereby their mutual capacity to change remains indeterminate. In other words, selection even when predeterminate cannot escape unleashing its residual effects in the region of relations (at the threshold of critical joint between one phase and the other) in which it has operated. In this sense, the planning and standardization of an object cannot exhaust the capacity of that object to catalyze a change in its proximate environmental relations. Thus, I see engineering assemblages and their use in the capital-intensive military, pharmaceutical and medical organizations in direct contact as if undergoing a new symbiotic merging. I mean that the use of engineering assemblages cannot occur without ecological consequences on a planetary scale - and without acknowledging the technoscientific capitalist responsibility of accelerating unexpected mutations in an interdependent ecology of relations. The work of engineers therefore is not independent from the consequences of ecological self-organizations. On the contrary, it is as if engineers were directly called in to experiment with the evolutionary capacities of the body. From another point of view however, it is clear that the investment in biotech and even more so in nanotech is linked to a paradigm of control, adjustment and optimization of engineering assemblages. Since the first wave of cybernetics, control remains the most difficult of strategies to manage populations and their environment. Control indeed cannot occur without the unexpected phase of becoming. Its affective power cannot impinge without facing the indeterminate capacities of a body of relations to change - to engineer a new dimension of the whole modifying its conditions with the rest of parts.

MF: Following from this, you substantially question the model of capital's subsumption of all life processes (a theoretical moment that defines what might be a bleak telos in critical theory or the moment of a possible total systemic phase-change in accounts such as those of Hardt and Negri in *Empire*). What are the strata of energy-information that you suggest resist real subsumption, in what manner does this occur, and what are their interfaces to or boundaries against the mechanisms of subsumption?

LP: Again I need to start by slightly changing the parameters of the relation between capital and life. In the first place, I want to point out that capitalism, as Deleuze and Guattari argue in the *Anti-Oedipus*, drawing amongst others from Braudel, is the result of long term contingencies and accidents and that modes of capitalization - exchange, trading, commerce - existed before industrial capitalism. From this standpoint, capitalism is not an end product of the human species. The human species, in other words, cannot be considered as the agent capitalism. It is no longer possible to dismiss the impact that sciences such as endosymbiosis, chaos theory and cybernetics have had on the notion of agency. I am trying to say that this agency is not entirely anthropomorphic, but has to include assemblages of biocultural and biotechnical stratification that feed on a kind of increasing social subjection and machinic enslavement of the human species. Yet this enslavement and subjection are not to be seen in moralist terms. Capital is neither intrinsically good nor evil. In Spinozist terms, capital interests above all seem to clash with those of the human species. Yet, this clash cannot be understood without reference to desire - assemblages of joyful and sad passions. It may be important here to remind ourselves of Deleuze and Guattari's question: why do humans desire their own enslavement? That is, in Spinozist terms: how do we account for human beings overtaken (read: possessed) by external forces and reduced to servitude? This is why *Abstract Sex* appreciates the work that Negri and Hardt do in *Empire* but at the same time distinguishes itself from it. As you also remind us, Hardt and Negri's emphasis on the phase change of capital importantly points to an ultimate autonomy of the forces of the multitude from the state and from the logic of all-encompassing profit. At the same time however, they assign this autonomy to the forces of life that do not succumb the economy of exchange, alienation and commodity fetishism. For *Abstract Sex*, the relation between the autonomy of force and its capitalization is not a dialectic one - which accounts for two substances - but entails a symbiotic process, the mutual coexistence of distinct assemblages of desire on a manifold plane. In this sense, we need to reframe the issue. It is not that life can resist capital's subsumption. Life is not to be confused with organic living energy as opposed to the inorganic energy of death - e.g., the entropic drive of capital. The challenge then is to change our understanding of energy lying at the core of our definitions of life and death, organic and inorganic. This is why endosymbiosis is so important for *Abstract Sex* as it forces us to wonder: what if all multicellular organic life is instead a dimension of colonies of anaerobic (nonrespiring oxygen) bacteria? This daring hypothesis forces us to question the entire model of the evolution of capital, based on the entropic selection of the most competitive, the elimination of the ill-fitted and the ultimate tendency to death. Similarly, it forces us to change our understanding of the processes of

life as indeed at the same time entangled and disentangled from capital. To say that capital in its contemporary form - i.e., *Empire* - is a cluster of parasites sucking life from the multitude is to say that parasites are strictly distinguished from life. In other words, I am suggesting that the relation between capital subsumption and life processes is an endosymbiotic one - which points to a mutual host-guest parasitising process accounting for the formation of new worlds, neurocellular modifications of assemblages of desire. It is in this sense that *Abstract Sex* opposes the capital logic of an all-encompassing subsumption. From this standpoint, I suggest that the term that we are looking for to account for the destratification or becoming of layers of energy-information that are not subsumed is not resistance but lines of flight - a turning towards the collective construction of worlds. This is simply because the notion of resistance presupposes an entropic notion of energy-information. One that has to be fought through negation and warding off. At the same time, this notion may be not useful for *Abstract Sex* because it presupposes the ontological omnipresence of a given political model that has to be transgressed by exceeding its limits - as in a closed entropic system that can only collapse by running it out of equilibrium. The model of power that I have instead engaged with at an ontological level is a far-from equilibrium cluster of strata of energy-information. Here resistance will be ineffective, it will only increase exponentially the power of that which resistance is directed against insofar as the latter remains blind to vaster causes of metastable changes. Far-from equilibrium dynamics of organization of energy-information require dealing with a turbulent composition and decomposition of causes and their effects. It then requires a leap - the participation towards changing conditions rather than a resistance to them. Such a leap is not a jump into the void. A change in the conditions of life implies a destratification from sedimented states - biological states, states of mind, economical states, sexual states and so on. To embark in such a passage it is necessary to be equipped with weapons that help to address the causes and changes of the mechanisms of subsumption. For example, as we are confronting an endosymbiotic relation - a double parasitism - between capital's subsumption and life where all life processes are being modulated, all its potential activated for profit, we need to equip ourselves with practices that decouple the instant satisfactory pleasure for accumulation from the building up of collective joyful passions. The flight from real subsumption entails the continual reengineering of encounters by means of affective contagion - an antilimatic practice or experiment of change attuned with the hyperhythmic vibrations of matter. Thus the interfaces to the mechanisms of subsumption are the transversal amalgamation of energy-information falling out or in the middle of the strata. It is here that that reengineering of the biophysical and biocultural cluster of strata is happening. It is here that capital by indifferently precipitating a rapid destratification may well encounter its own monstrous and unrecognizable transformation.

MF: Deleuze and Guattari, and others whose work you use in the book, have rendered visible in certain ways a whole host of compositional dynamics operating through matter, culture, social formations, language, and their own manifold inter-relation. One of their reasons for arguing for such a vast bestiary of patternings is, by way of making a more attentive and suggestive account of the world, to avoid or to supplant Hegelian dialectics. However, I wonder whether, once this work is begun and underway, we no longer have the need to reject the possibility of also recognising dialectical dynamics where they occur. Coming after, with all its precedents, this vast supplement to ways of understanding and inventing the ways in which things occur we can also find something to recognise as useful in dialectics in which a non-teleological dialectics can be seen as simply one kind of emergent patterning amongst a myriad others. And, if this were so, in what terms might the movements adopting a direct confrontation with those organisations - largely certain companies and states - attempting to turn specific biological processes (not 'life') into directly controllable, restrictively engineered and commodified forms, be considered as part of a wider vocabulary or active reservoir of patternings that can be recognised as productive in the terms of the discussion that you make in *Abstract Sex*?

LP: I think that you are touching some important problematics here. I think you are right about wondering whether once we supplement one mode of analysis of power - and you refer specifically to Hegelian dialectics - does it follow that dialectical dynamics no longer exist? Yet, I wonder to extent to which dialectics - even when it may be considered as a pattern, even when we subtract from it teleological synthesis - is the right way to understand compositional dynamics. One immediate reason may simply be that dialectics presupposes contradiction, negation and opposition (or binary distinction), whilst compositional dynamics only involve differential relations, paradoxes and togetherness: moments or aspects of a process that mutually determine and presuppose each other.

Another problem with dialectics is synthesis: the reduction of two to one in terms of quantifiable addition. Dialectics gives no account of

disjunctive connection between terms belonging to distinct scales for example. It is monist in the sense that it reduces heterogeneities to sameness. It erects a whole above the parts by negating their differential con-participation. This negation lies at the very core of the moral law: the necessity of erecting good over evil in order to reach a purified subject position - a transcendent power that can justify its own repression. Dialectics gives priority to judgement over contingent experimentation, negating and suppressing all forces of collective production. At the base of such dialectical moral stance lies guilt: the homeostatic pleasure - the climactic satisfaction - of maintaining sameness. For this reason dialectics is an all too human account of the world, which assumes a master/slave hierarchy of categories - a governing and governed force, the perpetrator and the victim - negating all paradoxical dynamics of a relation.

I think that what we need to distinguish is not dialectic patterns from non-dialectic ones, but molecular compositions from molar fascistic assemblages of desire. In this sense, we do not need to reject the possibility of recognising not dialectical patterns but the repressive activity of molar organizations operating by means of binary distinctions separating thought from the body and forbidding thought from feeling itself. Molar organizations are specific layers of the strata that unlike dialectics are always amodally or virtually linked to lines of flights or deterritorialization that define society.

You ask how can movements can be considered as part of an active reservoir of productive patterning - i.e. how they participate actively in a dynamics of production - confronting those organizations - you specifically refer to certain companies and states - attempting to turn biological processes into directly controllable forms of commodification. However, as it may be clear by now, I think we need to locate this relation between movements and organizations away from dialectics, and right into the dynamics of stratification and bifurcation - or double articulation - on the strata. We need to engage with the double pincer of content and expression that has nothing to do with signification and meaning but, on the contrary, entails the process of organization of forms and substances on parallel layers of organization of matter (i.e. content and expression). Yet the double pincer is in no way dialectical as it cannot be isolated from the ecologies of lines of flights and deterritorializations participating in the production of a new order. The double pincer then maps the continual process of splitting intensities in the very process of order and organization.

In this sense, we may understand the movements adopting a direct confrontation with those organizations - such as companies and states - as productive of new dynamics of deterritorialization of biological processes but also of new power (or reterritorialization). However, I may add that I think that we need to be aware that it is not easy to identify companies and states with molar apparatuses of repression, whilst thinking of movements as molecular dynamics. If we do so, we risk reimpacting dialectics onto intensive dynamics of compositions. Abstract Sex exposes that each molar organization is composed of and cut across by parallel dynamics of molecular production that define its paradoxical nature. Simultaneously, each molecular dynamics under certain conditions may arrange itself into a microfascist assemblage spreading through all organizations - i.e. given the conditions it may become molar. In this sense, the commodification of biological processes cannot be disentangled from the wider dynamics of desiring assemblages act to deterritorialize and reterritorialize the biological strata. This is what I think we are confronting with biotech and nanotech, the intersection of biodigital technologies with the composition of new assemblages of desire.

Here, it may be relevant to point out that the Spinozist processes of modifications - the asymmetrical conjunction of the planes of stratification and destratification - at the core of Abstract Sex have not to be confused with the evolutionary monism of dialectics. Movements are not something that reacts to a given stability - structure - and sociality is not something that reacts to individualism. Movements as assemblages of desire are primary to the formation of structures, organizations. For Spinoza, movements are modifications acquiring certain dynamics according to certain pressures and under certain conditions that affect - act back - all dynamics of movement itself. A Spinozist monism here entails a belonging together to a process of unpredictable modifications, which implies the necessity of engaging with the very singularity of each compositional dynamics. In order to grasp how movements are not just in dialectical opposition with suppressive apparatuses or are tending towards the final resolution of a conflict, such as erecting a newly born uncontaminated subjectivity, we need to step sideways and try to give a more precise definition of movements, especially social movements. It may be useful then to search for such definitions in the exciting works of Gabriel Tarde and Alfred N. Whitehead, where, in different ways but according to a common concern, define social movements and relations act as primary to all

compositional dynamics encompassing all distinct scales and thus physical, biological, cultural, technical (particles, cells, organisms, technical machines and so on are indeed already social movements: i.e., they do not need to be socialised by human existence). From this standpoint, movements cannot be disentangled from organisations. Productive compositional dynamics do occur at all levels. Yet each composition is extremely specific and will never resemble another. This is the sense of grasping the relevance of continual variation in the open feedback between virtual and actual matter.

MF: To go back to the way one inherits particular 'writing heads', and how they need to be twisted, or decapitated, you stud each chapter with references to science fiction texts such as those from Greg Bear and Octavia Butler, writers who explore related themes of biology, technology and culture. It strikes me however that much of Science Fiction, particularly as it develops to think through alternate perceptual universes (as well as those it more traditionally works on such as the technical and social) might also take on the possibilities of writing in a way which exemplifies and creates the worlds which it otherwise only attempts to represent. How might you take the compositional dynamics of, say bacterial informational behaviours, or the intense morphological impacts described by Elaine Morgan in her work on the Aquatic Ape theory, and use them to influence, or set up resonances with the behaviour of text, of the info-matter of language in a way which exemplifies the processes that Abstract Sex brings attention to. Perhaps links might be made to the occasional parallel work you are involved in with CCRU?

LP: This is the very question that we all need to pose ourselves if we want to build war machines that construct realities and that open up towards the activation of worlds rather than limiting our writing to a representation of what is out there. The encounter with Science Fiction writing with nomadic science (the Aquatic Ape and Symbiogenesis) is indeed a key to access Abstract Sex. Haraway's famous quote reciting that the distinction between science fiction and science is optical illusion has acquired a life of its own in the compositional dynamics of Abstract Sex. This is not only because science fiction offers a commentary on human anxiety and imagination about technology or a critical understanding on how scientific discourses become is popularized. Both of this view presupposes a binarism between the real world and the one that is represented in science fiction books. On the contrary, in the compositional dynamics of Abstract Sex science fiction is already real; it is indeed a dimension of the real as everything else. One that produces reality. Like what happens in John Carpenter's film *In The Mouth of Madness* (1995) books have the power to leak into the social because they are already part of social reality germinating its affects. My fascination with the works of Greg Bear and - especially - Octavia J. Butler relates precisely to this germination of affective worlds that comes from the future to lay out the sensory perception of edging present. In other words, these books enter not only the actual compositional dynamics of Abstract Sex as a text but also its virtual tendency to assemble a new entity holding together the microdimensions of reality. Thus the continual intersection between science fiction and science facts in Abstract Sex does not function in terms of content or representation, but enters in the operational dynamics of the writing itself, in the way the text or words become bodies, affects and collective agents setting up a new fabrication of the real. Last year I wrote a little story for Sandwich entitled *Abstract Sex: an extract*, which has come out this fall (2004). Once the editor received it, he wrote to me straight away asking: what is this? Did what you wrote really happened or is it about to happen? Is this real or is it invented? I thought these were the most exciting questions I had had about my writing in ages.

I think that your question really brings out one of the most schizoelements of my writing that have been intensively cultivated in the CCRU machine. Writing is always a collective enterprise involving the clashes of heads - the ecology of partial machines that connect and disconnect across time and space, historical inheritances and geographical locations, modes of thinking and behaving, feeling and acting. Yet the encounter with the CCRU has most clearly for me catalyzed the production of a collective brain geared towards the activation of abstract yet real thought, training therefore the activity of a certain thought that feels and is felt. All the writings and events engineered by the CCRU entity have always been more than an occasional parallel work for me. Actually I think of them as intensive experimentations of the real and as intrinsically part of the production of Abstract Sex. The CCRU emphasis on the production of concepts-actions indeed is not only a practice of writing but an experimental or affective intervention in the social, plugging itself directly on the body without organs and transversally on the strata (i.e. between the strata and the rest). In this sense, the CCRU thinks of words as living bodies spreading like viruses, exposing the generation of unexpected consequences in the social field. Thus, to each notion its capacity of proliferation-intervention. This is why Abstract Sex cannot be accessed

exclusively on the level of philosophical enquiry, scientific theory, feminist politics, technological advancements, science fiction. Abstract Sex is above all an entity under construction. I think that affective contagion is the best way to participate in its productive reality.

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<nettime> Jussi Parikka interview
From: Matthew Fuller
To: nettime-l@keiin.org
Date: Wed, 12 Dec 2007 14:51:51
+0000

Jussi Parikka is author of the book 'Digital Contagions, a media archaeology of computer viruses', published by Peter Lang earlier this year. The book is a speculative meditation on the nature of viruses and their part in contemporary technocultures. This interview was carried out by email in November and December 2007

Matthew Fuller: How do you figure 'the body' or the biopolitical in your discussion of viruses? Clearly it would be possible to simply fall into the trap of equating computer viruses with biological ones, to mistake the metaphor for the thing named. On the other hand it is possible to trace the ways in which the term has been used to mark a cross-over between categories that is about a kind of understanding of kinds of behaviours not delimited by material instantiation, for instance a certain kind of dynamic of proliferation, that makes the term meaningful. What are the stakes in following this through?

Jussi Parikka: Following a metaphorical line of thought from the beginning would have been the easy way out, writing an analysis of the metaphors and representations of viruses in popular media. Indeed, that was the way much of virus discourse was approached especially in the 1990s, analysing the translations and linguistic passages between diseases of bodies and diseases of networks. Naturally language has been an essential part of the creation of the so-called viral discourse, but I am keen on insisting at least on two things: 1) language and metaphors should not be seen as primarily or solely signifying systems but as part of wider material assemblages and that 2) the biopolitics of computer systems is about many other things besides language as well (two related issues of course.)

So firstly, following Deleuze and Guattari, language works as order-words, which is quite evident in the case of software. Whereas it would be interesting to approach software itself as an order-word (where the execution is a defining part of the event of computer systems), the linguistic acts that frame, stabilise and valorise software could be understood as such acts of power and knowledge that try to give a consistency to the contested questions of "what is proper software?", "what is illegal software?", "what kind of software and network events are allowed, by whom?" Here, as you note, it is also a question of cross-overs between categories, very tactical cross-overs indeed, of translating and smuggling elements from another, foreign realm to for example technological networks. Here "virality" can perhaps be used as a term that flags towards this virulence of trespassing categories, something I wanted to integrate intimately as part of the methodology of Digital Contagions.

What is troubling with the metaphoric accounts of cultural reality, for example technology, is that they reintroduce a dualist ontology of things in themselves (which should be left untouched by the cultural analyst) and the representations, the linguistic representations we have of them which is supposed to be the terrain of cultural studies. Naturally, this introduces the age old hylomorphic scheme of matter as passive, waiting for a cultural studies scholar to breathe life into it. So in other words, I would characterize Digital Contagions not being interested in language per se, but in how it cuts through, intervenes, frames and engages in the messy assemblages not made purely of material "things", or "processes", but neither purely of symbolic actions, significations, valorizations.

Hence, the question of biopolitics of network bodies, the biopolitics of viruses and other software. I try to think this through via the Deleuzian framework of allowing bodies to be of various kinds and scales: from bodies of humans, to bodies of software, networks, etc. Michel Foucault and people drawing from his work, like Jonathan Crary and Giorgio Agamben, have of course paved the way towards understanding the crucial mission of modern politics being not that of human being and their linguistic acts (their social life as rational, communicating beings) but as having to do with the "bare life", the life beyond or in a way "before" human beings as metaphor-using communicators. The birth of modern media culture is one of tapping into the intensive animal reservoirs of the human being: for Foucault this referred to the biological features of the human being (as a species), for Crary, this referred to the new physiological experiments tapping into this human being as a fleshy, animal body. Braidotti has recently wanted

to emphasize the animality of this layer by referring instead of "bios" to the concept of "zoe".

What I wanted to do was to continue this line of thought to technological systems, and biopolitics of software, where the question was not reducible to what people say or think about software, networks, digital technologies, but how the biopolitics of digital culture is not interested (only) in controlling human minds, but the intensive life of software, for example - taking the material assemblages as its object, in a way. Thus, this calls for an ethology of software, of looking at the objects and processes as affects capable of forging relations, making connections, interactions and exchanges.

MF: In writing about the cultural aspects of software there is a real imperative to technical accuracy. Firstly because if this is not achieved it makes the possibility of dialogue with those in the area primarily concerned with technical aspects quite difficult. Secondly, there is a kind of rigour required which is likely to produce new ideas rather than act as a blockage. How have you handled this in Digital Contagions, and how do you see this question developing?

JP: This is a question or an agenda that I learned to appreciate through German media theory, first via reading Friedrich Kittler, then Wolfgang Ernst among others. It also relates to what I just wrote about trying to think beyond the metaphors of media culture and try to understand the more accurate expressions, techniques and ways of articulation that a medium might use beyond the human representations of it. So technical accuracy is a question of ontology (an often banned word in cultural studies) but as you suggest, it has the potential of acting as a vector beyond the confines of disciplinary boundaries. Now I do not consider myself expert concerning the technical characteristics of computer viruses, but related to the biopolitics question I see that a meticulous interest in this field is of crucial significance.

What recent years of approaches to networks, software and computer systems have achieved is a growing understanding of the questions of immanence of technology and power. Instead of bracketing the materiality of technology in the cultural studies agenda of ideology, much of the research done has succeeded in demonstrating how technologies in their very materiality channel and refashion power relations. They are not only second order phenomena of "social" struggles in the sense of "social" being something removed from the material. An understanding of the technologies at hand is a key prerequisite for an understanding of what kind of new modulations of reality we are dealing with. But I would not perhaps too swiftly call this as an aid in communication or dialogue, because it supposes that the concepts, or the "understanding of technologies at hand", are transparently stable objects. Instead, also this material level is very much contested and what is crucial to me is not only an approach that takes into account of what kind of technologies we are dealing and tries to find the truth of e.g. software there but an approach which discusses this in terms of materiality that is continuously processual, not pinned down to a certain essence whether technological or social. Instead, we are continuously dealing with processes that are translational, in the process of being defined and across platforms. Not every computer scientist or anti-virus researcher is happy with what I write about viruses, quite the contrary, I've encountered arguments that I do not understand the technical reality of what I am talking about and that taking into account e.g. alternative voices in fiction is just leading my analyses astray. Again, in such statements we find the desire to pin down the truth of computer viruses to a certain technical knowledge, cut off from the translations and processes this weird overdetermined object is articulated in. So in addition to valorising technical accuracy, I would like to insist more widely on the materiality of the phenomenon at hand, a materiality that is irreducible to "agreed on" technical characteristics, a materiality that takes into account the various levels of relations and definitions of networks and software. Rigour is a good word, as it connotes a different thing as "technical accuracy": it takes into account that one can be attuned to the materiality of the networks at hand, but without taking such a stance that "first you have to sort your facts out, then you can make your interpretations of those facts." If we could do that, we would already have a fixed framework for those interpretations.

MF: Your period of study of computer viruses ends in 1995. Could you say something about why you choose this period as being significant, and what were the aspects of viruses you'd like to have covered in the subsequent period?

JP: Yes, the period my study covers is approximately from the early computer era after the World War II onto approximately the emergence of the "popular Internet." In a way this is of course stupid to stop there when the Internet was becoming an everyday reality instead of just a discursive promise of a networked future that was proposed in various platforms from professional computer journals to popular culture. But it is also because of this seeming paradox that the earlier period is interesting. For example the security discourse around viruses emerged at the end of the 1980s, and much of the techniques, tactics, and framings we use to make sense and control malware were not so evident at first. Focusing on the earlier period gives one access to the actual genealogical emergence of the phenomena and a truly historical take on the forces that gave consistency to the viral and other forms of malware. Here, one sees the recurring tropes emerging, like the curious insistence in computer security discourse to move from technical issues to social ones. So continuously, from 1960s on, you have the idea of "it's the human being that is the problem, not the

computer or the program” being articulated, similarly as the idea that “there is no good virus”, since the 1980s. Or then the continuous doom laden adverts and discourses warning of “data loss” at least since the early 1980s before viruses: “data loss disasters” to databases and personal computers due to various reasons from natural phenomena like the lightning to malicious intended crime, all of which in a way “paved the way” for viruses to fit into the already stated fear of data loss as a key danger of digital society.

Also, in terms of programs, much of the interesting stuff was done already in the 1950s and 1960s like the Darwin program or early rabbit batch jobs in mainframes. One of those, from 1966, included a RUNCOM command script repeating itself continuously which would then constipate the system (as David Ferbrache suggests in his ‘A Pathology of Computer Viruses’ book). Or how Kevin Driscoll attributed the emergence of viruses not to a specific program but to a short piece instruction, MOVE (Program Counter) --> Program Counter + 1, where the “virus” is less a program entity than an instruction that is continuously on the move to the next memory location. Besides being curious examples of an “archaeology of the computer virus”, such processes should be taken as compelling issues that force us to think the digital culture in a historically tuned field.

This choice to focus on the pre-1995 period is in accordance with my belief that historical and temporal perspectives can bring forth novel rewirings and short-circuitings for present discussions and practices. Hence, Digital Contagions analyzes the media archaeology of this specific computer accident as a symptom of a more abstract cultural diagram. The digital virus is not solely an internal computer problem but a trace of cultural trends connected to consumer capitalism, digitality and networking as the central cultural platforms of late twentieth century as well as the media ecology and the so-called biological diagram of the computer where the biological sciences are actively interfaced with computer science often with a special emphasis on bottom-up emergence. Again, we are moving much beyond the more narrow take on recent years of “actual” viruses, and focusing on the archaeological transgressions of the phenomena. Despite the often-stated idea of cultural studies, in its broad sense, being an approach that takes historical perspectives at its core, most of this is done in a very vague fashion, neglecting e.g. historical examples or reducing them to curiosities. Another way to consider historical perspectives is to contrast them with the affirmative perspective of becomings, which repeats a certain Deleuzian dualism: history as the regime of the State Archive and becomings as ahistorical creations. Instead of repeating this dualism, I wanted to approach the possibility of media archaeology as a nomadic cultural analysis, where “history” is not a marker of “already beens” but a potential, a potentiality that can be rewired into new assemblages of the future. Historically tuned cultural analysis cannot be reduced to a status of repeating the sources, but can be seen as one of summoning events as Foucault coined it.

Of course, this does not mean that focusing on recent years would not provided fresh perspectives. But there are people working already on this, like Tony Sampson from University of East London, finishing a book on cultural theory and viruses. I myself would have definitely refined my take in relation to e.g. botnets, wrote a few more words on net art viruses (which I am doing for the forthcoming Spam Book) and also more carefully would have covered the phenomena of terrorism.

MF: With viruses aimed at mobile phones running Symbian such as Cabir and Cardtrap, the latter which also crosses between Windows machines, the platforms for viruses are becoming more diverse. But with events such as the attacks on Estonian networks and the apparent existence of very large scale botnets, the broader category of ‘malware’ is itself becoming more infrastructural, more built into the internet. How does the figure of the virus work in this wider context?

JP: For sure, the notion of the “virus” or “viral” is in danger of becoming a floating signifier, a notion used for anything related to malware or in contrast, anything “cool” and “rebellious”. This relates to the earlier question concerning technical specificity which can be seen as one way of getting oneself out of the swamp of metaphoricality and vagueness and looking into how on the material level certain types of software function. My point was in general that malware has from early on been infrastructural to the Internet and network societies, this has been evident from early computer security texts since the 1960s on. The shift from protecting computers from human beings to protecting them from malicious software started around 1970s, and the notion of the incidental nature of the viral with networks feeds nicely into this as well. This is why I used the notion of the “universal viral machine” from Fred Cohen, the computer virus research pioneer: to underline that in the age of networked computers, viruses in Turing machines can be thought of as potentially semi-autonomous processes, a “Universal Viral Machine” which can evolve any “computable number”. Cohen describes in his early work from 1980s (his PhD thesis came out in 1986) a weird world of computer processes without human interventions, there is not much mention of “intentions” or “social constructions” of computers, but anonymous processes, Turing machines, evolutionary sets and also e.g. “Universal Protection Machines” that are aimed to combat the Viral Machines by maintaining subject object matrices, sequences to be interpreted, the rights of subjects to objects, scheduling of processes etc.

But we should not be blinded to think that because of the underlying Turing sequences, the processes are not system specific and material. Botnets are not the same as early 1990s viruses, nor is the 1988 Morris worm the same thing as current network worms that can spread across the globe in a matter of hours. Several of the early viruses got “extinct” because of technological obsolescence, their ways of proliferation via e.g. floppy disks becoming obsolescent. Much of the talk surrounding the new viruses suggests at least implicitly that viruses and their programmers are continuously finding new platforms and almost universal ways of propagation like via the Bluetooth in mobile phones. However, even though not being an expert on this issue, I understand that for example the Cabir worm relies much on the “kindness of the user” than on a system vulnerability, as e.g. the recipient has to accept to receive the particular piece of data package before the worm spreads. With Cardtrap, despite its malicious payload, it does not seem to work even with all Windows machines where the phone memory card might actually be carrying the Trojan but the autorun file did not at least according to F-Secure information work on Windows XP SP2 and Windows 2000. Again, much more than demonstrating the universality of the viral in the sense of cross platform spreading (which in a way is true as well) this also refers to the metastability of programs and their environments and how easily “things just don’t work” so to speak. This is the reason why Mark Ludwig flagged in the 1990s already that true evolution in software environments - at least the everyday environments like with Windows - is quite a far-fetched dream (or a fear) as the operating systems and software are just too unstable to allow for a random mutation that would work.

As for botnets, it’s the zombie side to them that is interesting. Eugene Thacker has been digging into the zombie world of contemporary biopolitics, looking at contagion and transmission through this figure of the undead, the life on the border of zoe and bios. Again, I would use the idea of the botnet to illustrate how power operates (also) on the level of human technical, before or between the human social bind. Capturing computers in a zombie network is not reducible to a work of ideology, or as in the case of attacks against the sites of Estonian government and other public bodies to a work of international politics (even if it also was touched as the diplomatic relations between Russia and Estonia were involved), but a whole another layer of politics, working at the level of infections, software and networks. A lot of the analysis surrounding the attacks was seeing this from the viewpoint of international relations of two governmental bodies, but more interesting are the sub-governmental forces in action and also the sub-social forces that were harnessed as part of the international politics.

MF: One of the things that is interesting about viruses and other related kinds of software is their approach to computers and networks as a set of experimental zones. Towards the end of your book you mention Stefan Helmreich’s call for a ‘playful science’, showing how Artificial Life can correspond to this. At the same time, Viruses seem to have a slightly different form of playfulness to them. If we can adopt the language of probability for a moment, we could say that because Alife, generally (aside from interesting working done in evolutionary hardware, or in aspects of CrystalPunk work) tends to remain within well-defined boundaries, that of the model for instance. Whilst it has the capacity of offering a ‘theoretical’ playfulness, it is limited to a particular scale of activity. Viruses on the other hand offer a fully ‘experimental’ that is, more multi-dimensional, unpredictable way of inhabiting and shaping the networks. It sets in play are sets of conjunctions that are not simply within the domain of the software per se. The focus on malware tends rather to limit this. Your book calls for a more playful approach, where do you see the most useful historical resources for such playfulness? Which unexplored viral domains are most potentially interesting?

JP: In a more straightforward vein, one could see my book as Foucauldian mapping of how the notion and powers of viral sets became territorialized and captured under the notion of malware, which acted not only as a repressive mechanism but produced a huge amount of books, advice, security instructions, manoeuvres, software etc. But to track this playfulness works a bit further on the issue. This actually relates to the question earlier you asked about why I stopped my analysis in 1995. It is just because the much more surprising stuff is found earlier, trying to follow the related strands of viral programming and the birth of network paradigms in computer labs. I was fascinated to hear from the early pioneers like Doug McIlroy, Vic Vyssotsky and Ken Thompson of their early experiences with computer ecologies of self-perpetuating programs. In a way, the obvious connection with early experiments had to do with the Cold War and security discourses, but I would say that much of the work done was not reducible to that functionality but also worked on another level of fascination with the expressions of these programs. For example, the simple game called Darwin that tried to out-populate the game ecology by “killing” other programs and spreading its own code is an interesting example. It was popularized later by A.K. Dewdney in Scientific American and now known as Core Wars. But what for example Mark Ludwig flagged in his “black books of computer viruses” is that alife viruses are more or less dysfunctional. Due to the fundamental instability of most of computer systems, even small changes in code cause most likely only system crashes, no evolution. Hence, one has to deal with very limited scales, as you mention, and more interestingly speculate on the possibilities of for example evolving programs. It is a bit same thing as with artificial life art, where the genetically grown forms are indeed interesting and as an idea it has much to contribute, but besides the certain amount of forms

“grown”, it starts to get repetitious (without a difference). Another problem in the whole artificial life virus discussion was the rigid way of dealing with the issue: to come up with a minimum qualifying definitions for an entity to be living (definitions adopted from observation of biological entities mostly) and then comparing this to computer viruses. Not a very interesting way to approach the issue - even though alive research has aspired to move away from this model-thinking onto a simulacra-approach, as Claus Emmehé suggested some time ago. In any case, instead of merely following such paths, I wanted to propose a Spinozian ethological way of approaching “life” not as a substance, not as a form, but as an intensive life of affects, of interactions and relations where the life of technical bits is not to be removed from the life of other scales, or other assemblages. So life is not a metaphor adopted from biology and biology a model used to imitate the intensive code life of programs, but life becomes a movement, interaction and affects. This is the idea of playfulness as well: that the “ecologies” of media are not prefixed, stable *natura naturata* kind of mechanics in the service of capitalism, but also active virtual ecologies of *natura naturans*, of creation, probing and experimenting. To put it into Foucauldian vocabulary: let’s leave it to the police to decide whether the stuff really is alive.

Often the more interesting “living” experiments are the earlier, less researched experiments. What also definitely would need much more research are the wonderful early computer ecologies of for example Nils Barriecelli, Oliver Selfridge and Beatrice and Sydney Rome, all developing already in the 1950s systems that are relevant to the topic of experimental sciences of computational life. Even if not touching on viruses per se, they speculated in their work on how to make ecological and evolutionary models work with a computational platform and how to make that kind of computation useful. Now if Cohen tried to figure out the usefulness of viral machines in the 1980s, these persons were speculating on this stuff already 30 years earlier! For example Barriecelli did not want his work to be seen under the representational paradigm of computers modelled on life, but underlining that the stuff on symbiogenesis in computers is really there, as simulations. In other words, the simulation did not offer information on biological parasites and ecologies, but was an end in itself in offering a computer system that could work in terms of interdependencies, connectedness, symbiotic relations. As interesting are for example Oliver Selfridge’s Pandemonium experiments with semi-autonomous code of demons that “evolve” at least in a restricted way. Computation was understood there as a statistical mesh, a parallel processing based on the connected sum of “shrieks” every data demon of the system communicated to others. This also showed a system of distributed intelligence, as already Manuel DeLanda noted earlier, where such projects were seen as part of the genealogy of passing control from the human to distributed systems. In such a system, ideally, control “floats” from a demon to another which can take up on various functions, enter into flexible changing relations based on the global characteristics of the system that continuously feeds into the local relations of the demons. What is of course funny is how there is a curious correspondence between such computer system characteristics and the post-Fordist notions of e.g. work skills as branded by needed flexibility, adaptation to change, fluid communication...

Another theme are the experimental aesthetics of (technological) failure that characterise modernity. There is whole history of things breaking down, of course, and art has of course been one key practice of modernity where the failures of systems of technology, organisation and control have been catalyzed and experimented upon. This is the famous Paul Virilio’s notion of technical modernity: that accidents are incidental to their functioning. The accident of any system is a future horizon, a virtuality that might not ever actualize but it is still there in reality - often expressed only in statistics, worst-case scenarios and like, or then in simulated accidents by media artists. How much of the early avantgarde “media art” was based on exactly these impossible machines on the edge of breaking down, a Dadaist notion of technological modernity. One wonderful example would be George Perec’s 1960s radio play *La Machine* where a computer programmed to dissect and recompose in variations Goethe’s poem of *The Wanderer’s Night Song*. As Florian Cramer writes in his *Words Made Flesh*, Perec’s imaginary variation computer crashes and the input data turns into a program, working like an self-perpetuating email virus. I do not know whether I would agree with Cramer’s conclusion that this testifies with the superiority of semantics resisting syntactical programming, but I agree that this is an interesting experiment of aesthetics of failure, aesthetics of accidents. So perhaps the playfulness, in general, is trying to think beyond the most obvious choices, to think beyond the security discourse (which is a highly interesting topic of course) towards the experimental takes on viruses and accidents.

MF: Looking at art viruses, such as *Biennale.py* or those of Tommaso Tozzi in the 1980s there is clearly a further set of parallel imaginaries going on here. With tens of thousands of viruses in the wild, can you imagine or identify a particular strain working with a particular pattern of art methodologies?

JP: The art viruses, especially the *Biennale.py* project, fits nicely into this genealogy of aesthetics of accidents in its task to create an iconographies of malicious code. I think one of the fundamental successes of the project was to question the ontology of software and the distributed nature of the coded environment. On what level do micropolitics of software function, was an implicit key question of the project, which seemed to refuse a simple answer when distributing the code on t-shirts but also in expensive CD-ROMs etc. -

while at the same time insisting on the harmless, invisible nature of the execution of the code. But beyond the way it was framed as part of art (as part of the Venice Biennale), what are the singular points to focus on?

I think Jaromil put it very poetically in the *I Love You*-exhibition catalogue when referring to digital viruses as a form of making (digital) language stutter in the manner Rimbaud and Verlaine made French stutter as part of an earlier challenge to transparent ways of seeing language. There is a threshold where code turns against itself and into a political gesture, or as Jaromil wrote: “In that chaos, viruses are spontaneous compositions which are like lyrical poems in causing imperfections in machines “made to work” and in representing the rebellion of our digital serfs.”

>From existing viruses in the wild, one could perhaps extract certain methodological principles. Much of them relate to finding the threshold just on the border of working and not-working: a virus that destroys completely the system is of relatively small use, instead much more interesting are the ones who are able to infiltrate the system and still keep it working (in a moderated form). That is, to find the threshold, the minimum level of a system before its flipping into a crash. In a way, this could be of course continued to the point of going over the threshold, of letting go of the control structures and seeing what comes up - of exposing oneself to the viral algorithms, as Joseph Nechvatal does with his viral paintings, which demonstrate how the viral noise is not antithetical to the ordered creations of art - virus itself can be turned into an emerging explorations of patterns in painting or in music. Here, variation becomes primacy, and the planned line and sounds are exposed to continuous slight variations of algorithmic kind. The methodological clue in general with viruses being: take any banal repetitious action without an inherent meaning, repeat the action or habit to the point when it starts to change, a point where the pure repetition produces difference from itself. This again can be seen as tracking the smallest differences and thresholds emerging in any systematic action and/or habit.

Another interesting theme is how the algorithmic logic of viruses feeds much beyond the computer code realm and takes advantage of the presumed sociability of human relations. Take the *I Love You* virus, a simple exercise in unfulfilled desire perhaps, feeding on the wish of getting a confirmation of love from someone. Or in another form, the gambler virus of early 1990s which forced the user play for the contents of the hard drive: answer incorrectly, and you will lose. This played with a certain mythology of a “demon in the machine”, of the computer possessed which was a theme of Jodi’s early work of course (I think Alessandro Ludovico referred to their projects as insurrection a certain alien presence in the computer which is a nice way to put it.) The virus examples mark the passing point or interfacing of the human being, but besides just focusing on the idea of the human being as the emotional, fallible creature, more interesting is to see the viruses, for example *I Love You* and other attachment viruses, as using to their advantage the habits of the user - of tapping into the presumed bodily habits where the meaning of an attachment is to open it etc.

Or then, to just track the parasitic movement and logic of the virus itself, as a way of exposing the dynamic logic of the net. Recently, the Google-Will-Eat-Itself took this parasitical logic of the Net to a new level by creating the paranoid-parasitical machine which draws money from Google to be used against itself. In a way perhaps this could be connected to the methodological ideal of “becoming imperceptible” and a move beyond identity politics. As argued by several Deleuzian writers, the becoming imperceptible of art is a much needed contrapunctual movement against the hegemony of representation analysis and identity thought where often only the only already recognized becomes an object of interest. How to come up with an action, experimentation that relies on the very notion of imperceptibility? An issue related to surveillance for sure, but perhaps also to art. In this context, Bertini’s *Vi-Con* is related to the notion of invisibility - “Yazna and ++ are two viruses in love. They search for each other on the net, running through connected computers. Apart from other viruses, their passages won’t cause any damage to your computer [...] Theirs is a soft passage, invisible, and extremely fragile.”

<nettime> Interview with Femke Snelting from Open Source Publishing
From: Matthew Fuller
To: nettime-l@keim.org
Date: Sat, 24 May 2008 08:44:28 +0100

Open Source Publishing is a recently founded graphic design agency that uses only Free Software tools. Closely affiliated with the Brussels based digital culture foundation Constant VZW, OSP aims to test the possibilities and realities of doing graphic design using an expanding range of Free Software tools. On the way, they produce some great designs, test the aesthetics and conventions of both software and design practice and run a blog at <http://ospublish.constantvzw.org/>

This interview was carried out by email with Femke Snelting, a member of OSP, between March and May 2008.

Matthew Fuller: OSP is a graphic design agency working solely with Open Source software. This surely places you currently as a world first, but what exactly does it mean in practice? Let's start with what software you use?

Femke Snelting: There are other groups publishing with Free Software, but design collectives are surprisingly rare. So much publishing is going on around open source and open content... someone must have had the same idea! In discussions about digital tools you begin to find designers expressing concern over the fact that their work might all look the same because they use exactly the same Adobe suite and as a way to differentiate yourself, Free Software could soon become more popular. I think the success of Processing is related to that, though I doubt such a composed project will ever make anyone seriously consider Scribus for page lay-out, even if Processing is open source.

OSP usually works between Gimp (image manipulation), Scribus (page lay-out) and Inkscape (vector editing) on Linux distributions and OSX. We are fans of FontForge (font editor), and enjoy using all kinds of command-line tools, 'psnup', 'pspdf' and 'unqi' to name a few. MF: How does the use of this software change the way you work, do you see some possibilities for new ways of doing graphic design opening up?

FS: For many reasons, software has become much more present in our work; at any moment in the workflow it makes itself heard. As a result we feel a bit less sure of ourselves, and we have certainly become slower. We decided to make the whole process into some kind of design/life experiment and that is one way to keep figuring out how to convert a file, or yet another discussion with a printer about which 'standard' to use, interesting for ourselves. Performing our practice is as much part of the project as the actual books, posters, flyers etc. we produce.

One way a shift of tools can open up new ways of doing graphic design, is because it makes you immediately aware of the 'resistance' of digital material. At the point we can't make things work, we start to consider formats, standards and other limitations as ingredients for creative work. We are quite excited for example about exploring dynamic design for print in SVG, a by-product of our battle with converting files from Scalable Vector Format into Portable Document Format.

Free Software allows you to engage on many levels with the technologies and processes around graphic design. When you work through it's various interfaces, stringing tools together, circumventing bugs and/or gaps in your own knowledge, you understand there is more to be done than contributing code in c++. It is an invitation to question assumptions of utility, standards and usability. This is exactly the stuff design is made of.

MF: Following this, what kind of team have you built up, and what new competencies have you had to develop?

FS: The core of OSP is five people (Pierre Huyghebaert, Harrison, Yi Jiang, Nicolas Malevé and me), and between us we mix amongst others typography, lay-out, cartography, webdesign, software development, drawing, programming, open content licensing and teaching. Around it is a larger group of designers, a mathematician, a computer scientists and several Free Software coders that we regularly exchange ideas with.

It feels we often do more unlearning than learning; a necessary and interesting skill to develop is dealing with incompetence - what can it be else than a loss of control! In the mean time we expand our vocabulary so we can fuel conversations (imaginary and real life) with people behind Gimp, Inkscape,

Scribus etc.; we learn how to navigate our computers using commandline interfaces as well as KDE, GNOME and others; we find out about file formats and how they sometimes can and often cannot speak to each other; how to write manuals and interact with mailing lists. The real challenge is to invent situations that subvert strict divisions of labour while leaving space for the kind of knowledge that comes with practice and experience.

MF: Open Fonts seem to be the beginnings of a big success, how does it fit into the working practices of typographers or the material with which they work?

FS: Type design is an extraordinary area where Free Software and design naturally meet. I guess this area of work is what kernel coding is for a Linux developer: only a few people actually make fonts but many people use them all the time. Software companies have been inconsistent in developing proprietary tools for editing fonts, which has made the work of typographers painfully difficult at times. This is why George Williams decided to develop FontForge, and release it under a BSD license: even if he stops being interested, others can take over. FontForge has gathered a small group of fans who through this tool, stay into contact with a more generous approach to software, characters and typefaces.

The actual material of a typeface has since long migrated from poisonous lead into sets of ultra light vector drawings, held together in complicated kerning systems. When you take this software-like aspect as a startingpoint, many ways to collaborate (between programmers and typographers; between people speaking different languages) open up, as long as you let go of the uptight licensing policies that apply to most commercial fonts. I guess the image of the solitary master passing on the secret trade to his devoted pupils does not sit very well with the invitation to anyone to run, copy, distribute, study, change and improve. How open fonts could turn the patriarchal guild system inside out that has been carefully preserved in the closed world of type design, is obviously of interest as well.

Very concretely, computer-users really need larger character sets that allow for communication between let's say Greek, Russian, Slovak and French. These kinds of vast projects are so much easier to develop and maintain in a Free Software way; the DejaVu font project shows that it is possible to work with many people spread over different countries modifying the same set of files with the help of versioning systems like CVS. But what it all comes down to probably... Donald Knuth is the only person I have seen both Free Software developers and designers wear on their T-shirts.

MF: The cultures around each of the pieces of software are quite distinct. People often lump all FLOSS development into one kind of category, whereas even in the larger GNU/Linux distros there is quite a degree of variation, but with the smaller more specialised projects this is perhaps even more the case. How would you characterise the scenes around each of these applications?

FS: The kinds of applications we use form a category in themselves. They are indeed small projects so 'scene' fits them better than 'culture'. Graphics tools differ from archetypal UNIX/Linux code and language based projects in that Graphical User Interfaces obviously matter and because they are used in a specialised context outside its own developers circle. This is interesting because it makes FLOSS developer communities connect with other disciplines (or scenes?) such as design, printing and photography.

A great pleasure in working with FLOSS is to experience how software can be done in many ways; each of the applications we work with is alive and particular. I'll just portray Scribus and Inkscape here because from the differences between these two I think you can imagine what else is out there.

The Scribus Team is rooted in the printing and pre-press world and naturally their first concern is to create an application that produces reliable output. Any problem you might run in to at a print shop will be responded to immediately, even late night if necessary. Members of the Scribus Team are a few years older than average developers and this can be perceived through the correct and friendly atmosphere on their mailinglist and IRC channel, and their long term loyalty to this complex project. Following its more industrial perspective, the imagined design workflow built in to the tool is linear. To us it feels almost pre-digital: tasks and responsibilities between editors, typesetters and designers are clearly defined and lined up. In this view on design, creative decisions are made outside the application, and the canvas is only necessary for emergency corrections. Unfortunately for us, who live off testing and trying, Scribus' GUI is a relatively underdeveloped area of a project that otherwise has matured quickly.

Inkscape is a fork of a fork of a small tool initially designed to edit vector files in SVG format. It stayed close to its initial starting point and is in a way a much more straightforward project than Scribus. Main developer Bryce Harrington deScribus Inkscape as "a relatively unstructured coming and going of high energy collective work" much work is done through a larger group of people submitting small patches and it's developers community is not very tightly knit. Centered around a legible XML-format primarily designed for the web, Inkscape users quickly understand the potential of scripting images and you can find a vibrant plug in culture even if the Inkscape code is less lean to work

with than you might expect. Related to this interest in networked visuals, is the involvement of Inkscape developers in the Open Clip Art project and cc-Host, a repository system which allows you to upload images, sounds and other files directly from your application. It is also no surprise that Inkscape implemented a proper print dialogue only very late, and still has no way to handle CMYK output.

MF: There's a lot of talk about collaboration in FLOSS development, something very impressive, but often when one talks to developers of such software there is a lot to discuss about the rather less open ways in which power struggles over the meaning or leadership of software projects are carried out by, for instance, hiding code in development, or by only allowing very narrowly technical approaches to development to be discussed. This is only one tendency, but one which tends to remain publicly under-discussed. How much of this kind of friction have you encountered by acting as a visible part of a new user community for FLOSS?

FS: I can't say we feel completely at home in the FLOSS world, but we have not encountered any extraordinary forms of friction yet. We have been allowed the space to try our own strategies at overcoming the user-developer divide: people granted interviews, accepted us when we invited ourselves to speak at conferences and listened to our stories. But it still feels a bit awkward, and I sometimes wonder whether we ever will be able to do enough. Does constructive critique count as a contribution, even when it is not delivered in the form of a bug report? Can we please get rid of the term 'end-user'?

Most discussions around software are kept strictly technical, even when there are many non-technical issues at stake. We are FLOSS enthusiasts because it potentially pulls the applications we use into some form of public space where they can be examined, re-done and taken apart if necessary: we are curious about how they are made because of what they (can) make you do. When we asked Andreas Vox, a main Scribus developer whether he saw a relation between the tool he contributed code to, and the things that were produced by it, he answered: "Preferences for work tools and political preference are really orthogonal". This is understandable from a project-management point of view, but it makes you wonder where else such a debate should take place.

The fact that compared to proprietary software projects, only a very small number of women is involved in FLOSS makes apparent how openness and freedom are not simple terms to put in practice. When asked whether gender matters, the habitual answer is that opportunities are equal and from that point a constructive discussion is difficult. There are no easy solutions, but the lack of diversity needs to be put on the roadmap somehow, or as a friend asked: "where do I file a meta-bug?"

MF: Visually, or in terms of the aesthetic qualities of the designs you have developed would you say you have managed to achieve anything unavailable through the output of the Adobe empire?

FS: The members of OSP would never have come up with the idea to combine their aesthetics and skills using Adobe, so that makes it difficult to do a 'before' and 'after' comparison. Or maybe we should call this an achievement of Free Software too?

Using FLOSS has made us reconsider the way we work and sometimes this is visible in the design we produce, more often in the commissions we take on or the projects we invest in. Generative work has become part of our creative suite and this certainly looks different than a per-page treatment; also deliberate traces of the production process (including printing and pre-press) add another layer to what we make.

Of all smaller and larger discoveries, the Spiro toolkit that Free Software activist, Ghostscript maintainer, typophile and Quaker Raph Levien develops, must be the most wonderful. We had taken Bézier curves for granted, and never imagined how the way it is mathematically defined would matter that much. Instead of working with fixed anchor points and starting from straight lines that you first need to bend, Spiro is spiral-based and vectors suddenly have a sensational flow and 'weight'. From Pierre Bézier writing his specification as an engineer for the Renault car factory to Levien's Spiro, digital drawing has changed radically.

MF: You have a major signage project coming up, how does this commission map across to the ethics and technologies of FLOSS?

FS: We are right in the middle of it. At this moment 'The Pavilion of Provisionary Happiness' celebrating the 50th anniversary of the Belgian World Exhibition, is being constructed out of 30.000 beer crates right under the Brussels' Atomium. That's a major project done the Belgian way.

We have developed a signage system, or actually a typeface, which is defined through the strange material and construction work going on on site. We use holes in the facade that are in fact handles of beer crates as connector points to create a modular font that is somewhere between Pixaao graffiti and Cuneiform script. It is actually a play on our long fascination with engineered typefaces such as DIN 1451; mixing universal application with specific materials, styles and uses - this all links back to our interest in Free Software.

Besides producing the signage, OSP will co-edit and distribute a modest publication documenting the whole process; it makes legible how this temporary yellow cathedral came about. And the font will of course be released in the public domain.

It is not an easy project but I don't know how much of it has to do with our software politics; our commissioners do not really care and also we have kept the production process quite simple on purpose. But by opening our sources, we can use the platform we are given in a more productive way; it makes us less dependent because the work will have another life long after the deadline has passed.

MF: On this project, and in relation to the seeming omnipresence in FLOSS of the idea that this technology is 'universal', how do you see that in relation to fonts, and their longer history of standards?

FS: That is indeed a long story, but I'll give it a try. First of all, I think the idea of universal technology appears to be quite omnipresent everywhere; the mix-up between ubiquitousness and 'universality' is quickly made. In Free Software this idea gains force only when it gets (con) fused with Freedom and Openness and when conditions for access are kept out of the discussion.

We are interested in early typographic standardization projects because their minimalist modularity brings out the tension between generic systems and specific designs. Ludwig Goller, a Siemens engineer who headed the Committee for German Industry Standards in the 1920's stated that "For the typefaces of the future neither tools nor fashion will be decisive". His committee supervised the development of DIN 1451, a standard font that should connect economy of use with legibility, and enhance global communication in service of the German industry. I think it is no surprise that a similar phrasing can be found in W3C documents: the idea to unify the people of the world through a common language re-surfaces and has the same tendency to negate materiality and specificity in favour of seamless translation between media and markets.

Type historian Ellen Lupton brought up the possibility of designing typographic systems that are accessible but not finite nor operating within a fixed set of parameters. Although I don't know what she means by using the term 'open universal', I think this is why we are attracted to Free Software: it has the potential to open up both the design of parameters as well as their application. Which leads to your next question.

MF: You mentioned the use of generative design just now. How far do you go into this? Within the generative design field there seem to be a couple of tendencies, one that is very pragmatic, simply about exploring a space of possible designs through parametric definition in order to find, select and breed from and tweak a good result that would not be necessarily imaginable otherwise, the other being more about the inefable nature of the generative process itself, something vitalist. These tendencies of not of course exclusive, but how are they inflected or challenged in your use of generative techniques?

FS: I feel a bit on thin ice here because we only start to explore the area and we are certainly not deep into algorithmic design. But on a more mundane level... in the move from print to design for the web, 'grids' have been replaced by 'templates' that interact with content and context through filters. Designers have always been busy with designing systems and formats (it really made me laugh to think of Joseph Muller Brockman as vitalist), but stepped in to manipulate singular results if necessary.

I referred to 'generative design' as the space opening up when you play with rules and their affordances. The liveliness and specificity of the work results from various parameters interfering with each other, including the ones we can get our hands on. By making our own manipulations explicit, we sometimes manage to make other parameters at play visible too. Because in the end of the day, we are rather bored by mysterious beauty.

MF: One of the techniques OSP uses to get people involved with the process and the technologies is the 'Print Party', can you say what that is?

FS: Print Parties are irregular public performances we organise when we feel the need to report on what we discovered and where we've been: as anti-heroes of our own adventures we open up our practice in a way that seems infectious. We make a point of presenting a new experiment, of producing something printed and also something edible on site each time; this mix of ingredients seems to work best. Print Parties are how we keep contact with our fellow designers who are interested in our journey but have sometimes difficulty following us into the exotic territory of BoF, Version Control and GPL3.

MF: You state in a few texts that OSP is interested in glitches as a productive force in software, how do you explain this to a printer trying to get a file to convert to the kind of thing they expect?

FS: Not! Printing has become cheap through digitization and is streamlined to the extreme. Often there is literally no space built in to even have a second look at a differently formatted file, so to state that glitches are productive is easier said

than done. Still, those hiccups make processes tangible, especially at moments you don't want them to interfere.

For a book we are designing at the moment, we might partially work by hand on positive film (a step now also skipped in file-to-plate systems). It makes us literally sit with pre-press professionals for a day and hopefully we can learn better where to intervene and how to involve them into the process. To take the productive force of glitches beyond predictable aesthetics, means most of all a shift of rhythm – to effect other levels than the production process itself. We gradually learn how our ideas about slow cooking design can survive the instant need to meet deadlines. The terminology is a bit painful but to replace 'deadline' by 'milestone', and 'estimate' by 'roadmap' is already a beginning.

MF: One of the things that is notable about OSP is that the problems that you encounter are also described, appearing on your blog. This is something unusual for a company attempting to produce the impression of an efficient 'solution'. Obviously the readers of the blog only get a formatted version of this, as a performed work? What's the thinking here?

FS: 'Efficient solutions' is probably the last thing we try to impress with, though it is important for us to be grounded in practice and to produce for real under conventional conditions. The blog is a public record of our everyday life with FLOSS; we make an effort to narrate through what we stumble upon because it helps us articulate how we use software, what it does to us and what we want from it; people that want to work with us, are somehow interested in these questions too. Our audience is also not just prospective clients, but includes developers and colleagues. An unformatted account, even if that was possible, would not be very interesting in that respect; we turn software into fairytales if it is what it takes to make our point.

MF: In terms of the development of FLOSS approaches in areas outside software, one of the key points of differentiation has been between 'recipes' and 'food', bits and atoms, genotype and phenotype. That is that software moves the kinds of rivalry associated with the ownership and rights to use and enjoy a physical object into another domain, that of speed and quality of information, which network distribution tends to mitigate against. This is also the same for other kinds of data, such as music, texts and so on. (This migration of rivalry is often glossed over in the description of 'goods' being 'non-rivalrous'.) Graphic Design however is an interesting middle ground in a certain way in that it both generates files of many different kinds, and, often but not always, provides the 'recipes' for physical objects, the actual 'voedingstof', such as signage systems, posters, books, labels and so on. Following this, do you circulate your files in any particular way, or by other means attempt to blur the boundary between the recipe and the food?

FS: We have just finished the design of a font (NotCourier-sans), a derivative of Nimbus Mono, which is in turn a GPL'ed copy of the well known Courier typeface that IBM introduced in 1955. Writing a proper licence for it, opened up many questions about the nature of 'source code' in design, and not only from a legalist perspective. While this is actually relatively simple to define for a font (the source is the object), it is much less clear what it means for a signage system or a printed book.

One way we deal with this, is by publishing final results side by side with ingredients and recipes. The raw files themselves seem pretty useless once the festival is over and the book printed so we write manuals, stories, histories. We also experiment with using versioning systems, but the softwares available are only half interesting to us. Designed to support code development, changes in text files can be tracked up to the minutest detail but unless you are ready to track binary code, images and document lay-outs function as black boxes. I think this is something we need to work on because we need better tools to handle multiple file formats collaboratively, and some form of auto-documentation to support the more narrative work.

On the other hand, manuals and licences are surprisingly rich formats if you want to record how an object came into life; we often weave these kinds of texts back into the design itself. In the case of NotCourier-sans we will package the font with a pdf-booklet on the history of the typeface – mixing design genealogy with suggestions for use.

I think the blurring of boundaries happens through practice. Just like recipes are linked in many ways to food (tasting, trying, writing, cooking), design practice connects objects to conditions. OSP is most of all interested in the back-and-forth between those two states of design; rendering their interdependence visible and testing out ways of working with it rather than against it. Hopefully both the food and the recipe will change in the process.

94.0

<nettime> Fun with Software A discussion with Annet Dekker and Olga Goriunova
From: Matthew Fuller
To: nettime-1@kein.org
Date: Thu, 07 Oct 2010 09:37:26 +0100

Fun with Software
A discussion with Annet Dekker and Olga Goriunova

Olga Goriunova is curator and Annet Dekker is co-producer (as part of aaaan.net) of the multi-venue exhibition 'Fun With Software' (in Bristol) and 'Funware' (in Eindhoven and Dortmund). The exhibition has many aspects to it, being in some ways a retrospective of certain strands in software art, a set of propositions about the nature of digital culture and an argument, made through the conjunction of works, for a fundamental appreciation of fun as an inventive lively force in all forms of life.

This discussion was carried out by email in late September and early October 2010.

Matthew Fuller: 'Fun' is an interesting term to use, it is somehow, juvenile, gleeful, grinning, something not as 'serious' as humour, or jokes, which have their literature and interpretations, nor does it necessarily correspond to the policy scam of 'creativity', or the industrial dimension of games. But yet, there's a quality of fun which links all these things and you have assembled some exemplary 'cases' of them here. What forms does fun appear in, in the exhibition?

Olga Goriunova: 'Fun' for me is a force, an energy, an unfolding of a certain ensemble of curiosity, inappropriateness, going beyond and deviating from what is laid out or logically consequential to the current condition. Such an energy can be easily recognised in science, in art, as something traditionally acknowledged and aspired for, though more recently endangered through neoliberal framing in terms of usefulness if not direct profit.

As such, the idea behind the show is to think how freaks run the world. The fun they have when poking at the screens of reality to discover other realities is what I imagine the concept of fun is about. Now, beyond shared qualities, there is a distinctiveness of fun in relation to, broadly speaking, computation and computers. Fun here becomes related to formal logic and repetition, to the question of where software starts and ends, to mental states, to what operations it can carry out on the world, to the cultures and usages of software, to its building upon itself, to its aesthetics. Humour often adjoins fun when software, but also its realm of production and operation, is tested against dominance, boredom, madness, power; the fun I am interested in can also be absurd rather than jolly.

Fun lets one see the territories that are in-between computer science and digital folklore, the art and cultures of using conventional software. Probably, the juvenile aspect you are talking about is the unseriousness of fun, which is the bravery generally ascribed to youth to ignore the often self-inflicted order of 'seriousness'. Such seriousness is the effect of power systems, of orders of rationality producing forces that act in a manner that is 'more royal than the king'. And certainly, fun can be and is used then to update such orders to complexify the systems of reinforcement.

The exhibition tries to attend to different aspects of fun. David Link reconstructs the 'Love Letter Generator' written in 1952 by Christopher Strachey, with Alan Turing, that predates all early generally known text generating algorithms. It produced beautifully absurd love letters on a Ferranti Mark 1 - one of the first electronic computers. On production, the poems were hung around the walls of Manchester University, mystifying the students who came there to do something very serious. The work presents the complete working memory and processor of 'Love Letter Generator' which can be seen on 12 cathode ray tubes which the Ferranti used for memory, storing bits in phosphor. This work will be shown in the Arnolfini, Bristol, and for Eindhoven, David is working on 'Draughts'. Here is how David describes it: 'In 1947, the electrical engineers Frederic Williams and Tom Kilburn succeeded at the University of Manchester to construct the first reliable means for the volatile storage of information -- the Williams tube. Two years later, the device had evolved into the Manchester Mark I, arguably the first computer worldwide. The earliest major program for this machine was written in 1951 by an outsider, the

school teacher Christopher Strachey, who had obtained the technical manual from a former fellow student, Alan Turing. The task of this software was not to calculate the trajectory of missiles, but to play the game of draughts (checkers).'

In these various versions of the exhibition and with the overall concept, I try to present different time periods, problems through which fun manifests, be they visual aesthetic or functional, subjects or objects that have agency, cultures of producing fun and moments at which it can emerge.

MF: Given these different time periods, how might you perhaps characterize them, how does the possibility of fun proliferate or diminish at different times in relation to specific kinds of computing culture?

OG: This is a question to a broadminded historian. However, one could certainly say that there is a different sensibility to every time period, however hard it can be to give the exact dating. Here, David Link's work comments of the 1950s and challenges the view that computing was always heavily dominated by the military interests. Strachey and Turing, as demonstrated in the show, were also implied in the kinds of making sense of the world through the funny, peculiar and the absurd. Computing of the 1950s and 1960s still remained quite closed for wider tinkering. The 1970s and 1980s brought around home computers and 'script kiddies' avant la lettre, and a new era of fun begun, less like the absurdist fun of, say, the writer Daniil Khams, but more homebrew and hands-on, with a distinctive materiality and aesthetic that is alive up to this moment. The 1990s were the years of the explosion of digital avant-gardes, very similar to the Soviet 1920s, where similar drives of inventing and establishing new orders could be sensed in unrelated domains and artists, computer labs of Universities, companies made up the languages of today.

But again, if one changes the viewpoint and looks at the history of computer science, a different timeline could be developed, with brilliant humanist and humorous programmers, such as Dijkstra coming to the fore, whose acts and breakthroughs stand as milestones.

MF: The first stage of the show, which has just opened at the Arnolfini in Bristol, proposes perhaps a more 'Geeky' aspect of fun, that suggests an interest in code, devices, unexpected solutions to newly imagined problems. Is there a particular relation to fun in geek cultures you are interested in here?

OG: Certainly, there is a particular relation to fun in geek cultures. There is professional humour, the insider jokes, the obsession and dedication, cultures of enquiry and leisure, of building and maintaining the structures. I guess what interests me in this respect is the artistic nature of geekiness, for instance, the way in which objects and processes, projects that are thrilling artistic works are produced within systems of coordinates which are not interested in art at all.

The proximity of ways of working and imagining, of letting things to be seen and experienced that are offered in certain 'geeky' work and art work makes sensible certain kinds of forces that traverse unrelated areas in making the world up.

Take 'Tempest for Eliza' by Eric Thiele. This project is done by a programmer 'for fun'. It is there to explore the reality of TEMPEST - a secret service code word coined in the late 60-s - early 70-s for the using of and defending against 'compromising emissions'. Electronic devices emit electromagnetic waves, which can be caught in order for the original data to be reconstructed. Tempest for Eliza demonstrates this in a very precise manner: the software produces images ('one for each note in the song'), which are displayed by the computer monitor, which sends electromagnetic waves of very high frequencies, which are then caught by short wave AM radio. Here, the thoughtfulness and irony of the project are supported by the formalist coherency of the images produced; and the seemingly non-purposeful usage of a computer reveals the multi-layeredness and complexity of its materiality.

The best examples of fun in geek cultures offer exactly that elegant complexity at the level of formalist qualities, meanings, frameworks, mixed with non-pretentiousness. As statements and ways of seeing, they are laborious, laconic and exact, like haiku.

MF: As we've said, the show includes work from several time periods, things that operate as art, but also under other rubrics outside of art. Elsewhere, the idea of 'Digital Folk' is one way in which you have spoken about certain computing cultures, the sensibilities active here cross in and out of art, particular kinds of technicity. The show

feels refreshingly unconstrained in this way...

OG: As related to the question above, digital folk is a phenomenon that draws heavily on geek cultures. At the same time, there is a sense in which digital folk - a variety of cultures that use, adapt, produce software that makes and 'changes' sense in relation to labour conditions, states of work, certain aesthetic normalities, software operations and allowances, always stay minor.

Digital folklore still awaits its dedicated scholar while certain times and kinds of it are becoming lost. At the same time, a part of it, along with software art, made its way into the world of iPhone applications where it is often detached from its operationality, of the ways in which it had a relation to the modes in which an OS works or hangs, to the joint subject formed in-between a desktop computer and its tense user.

MF: The Runme.org site also appears in the exhibition. As a busy place for software art, what does it exemplify in relation to the theme of the show?

OG: Runme developed most rapidly during early and mid naughties when software art was in the period of bloom. In my view, which other people of Runme might not share, it is included for the purposes of remembering. Such remembering is about a somewhat missing round of understanding of the 1990-s and early 2000-s which produced systems of coordinates and languages inhabited by, transformed, used and re-used, often rather violently, in the current sleek digital world.

Here it probably makes sense to provide a short description of Runme for the purposes of reminding: "Runme.org is a software art repository created by all the people who used and contributed to it since late 2002. It offers an interesting and slightly ironic perspective on software art, and one that is rich in drawing upon programmers' cultures alongside the more self-consciously 'artistic' enquiries. Software art is a set of practices which focus on software as material as well as a machine for making sense of the world we are all implied in, and it works on destabilising some of its normalities. Hosting and linking to over 400 projects, along with features and texts, Runme.org is a project of self-organisation of an art current through the 'fun' of exploration that tries to be open, and its position of relative success is due, among other, to the perspectival humour and inclusive drive of its structure."

MF: Is fun with software the only way to stop it driving you mad?

OG: If you consider software to be the backbone of most management theory based processes that have an ambition to govern all aspects of life in most developed countries (that's in fact the topic of your and Andy Goffey's Evil Media Studies book, right?) then fun with software is not only a way to stop losing sanity but also a way to sneak out, which is maybe one and the same thing as one needs to get out in order to remain in.

OG: I would like to say that this exhibition would never be possible without two people which decided on producing it: Annet Dekker and Annette Wolfsberger. Why did you decide to take it on?

Annet Dekker: Software art is often still regarded as belonging to creative industries or nerds and not to experimentation, art or fun. We very much believe in Olga's approach to software art and wanted to emphasise its importance for art as well as its relation to the structure of society and show this to as many people as we could take on.

We also share your view on the lack of historical recognition or understanding and certainly visibility of these kinds of works. We think it is important to present these works and we are especially attracted by the way Olga has framed the exhibition, not looking at it from a deterministic technological point of view or a merely aesthetic one but looking outside these almost traditional frameworks practiced in art and start with fun. It shows perfectly that art has a wider scope than is often addressed within the field. The focus on fun opens up the exhibition as well as the field of software art which for many, is a very closed territory consisting of and belonging to nerds, trained specialists or large business corporations.

Similarly the concept of fun is not very much talked about and in relation to software often only seen as being about play, gaming and interactivity. This narrow view totally misses the depth or the implications software art and fun have. By presenting works that show different sides of software brings in new relations that hopefully people will recognize as being closer to their own experience and at best something they can actually influence if they wish to.

OG: Annet, is there a relation between the theme and structure of the exhibition and the current layout of artistic, political, social interest in Holland and EU? Does the exhibition's thematic fit a certain strategy or a missing discussion? Is there a way in which MU and Baltan laboratories saw themselves implied in such problematic?

AD: I think it goes too far to connect the theme and structure to the current political situation in the EU or the Netherlands - although the issue of fun would be a perfect vehicle to divert current issues. It would certainly be a welcoming addition in today's political climate as it may show things in a different perspective.

As for the venues that were approached to show Funware we tried to find different environments to connect with and relate to in a manner that will open up the discussion of the influence of software. Arnolfini with its history in performance and theatre was an interesting point of departure to think of or invest with software. MU on the other hand has an interest in visual culture of the here and now but it is foremost the quirky and approachable multidisciplinary approach of MU that made it a perfect place to connect to. At the same time Eindhoven as a city has a long history of innovation and research, where Phillips has its roots, and local organisations are keen to work together. Together with MU and Baltan Laboratories we ended up organizing an exhibition, an artist in residence (together with NIMk in Amsterdam and Pikel in Bergen, Norway), an extended educational programme and a symposium at one of the largest art&technology festivals taking place in Eindhoven, STRP. It's quite amazing that so many connections could be made in one city. In a way it reflects the diverse character of software art. In the end HardwareMedienKunstVerein brings these different perspectives together. HMKV has a long-term international reputation for display of new developments in both art and technology. By choosing a thematic approach whereby technical art is seen as a means not as an end. It is their topical and conceptual discussion of our contemporary world based increasingly on media and technological structures which is also reflected in Funware.

MF: Bringing together pieces of work from different times implies some kind of preservation or reconstitution of some works. I wonder, is there some kind of fun to this process itself?

AD: Yes absolutely and in many different ways. It is the absurdism of trying to find a working plug, cable or network configuration just in order to see the authentic working. This of course relates to the practice of conservation in art where 'the authentic' is the most valued. And especially with software art it has become a bigger challenge to get to such an authentic experience. Rebuilding software is not only about assembling the objects and maybe slightly restoring them, but also about reconstructing the code by doing. The work by David Link is again a perfect example here. But there are of course also other methods, which aim at representing the work through documentation. Trying to reconstruct the context of the work and doing the interviews reliving the experience can certainly be fun. It brings up aspects that were long forgotten but which when recounted, shed a totally new light on the work, also sometimes for the makers. At times, one could argue that the documentation of a work might be better than the actual work. For Funware we try all these different methods, just to see what it brings; and in case when things don't work anymore we asked the artists to think of revisiting their work (as is the case with JODI's JET SET WILLY the making off). Making a new version by building on the past is a way to accept loss and at the same time an attempt to prolong the work. But it all can be very serious so it is important to keep a sense of humour as a means to prevent you from becoming too frantic. In the end we are presenting a new work by Dave Griffiths, Aymeric Mansoux and Marloes de Valk: Naked on Pluto - a game in Facebook. I'm already looking forward to seeing that being preserved!

MF: One of the things that is the sheer variety of the formats involved. Some projects entail custom hardware, of several different sorts, that either 'quote' existing objects or invent new ones, others use conventional computing platforms. Some work exists fleetingly on networks of different kinds, one exists on paper only, others work with cracked or manipulated games or use computers primarily aimed at children. How do you see this diversity?

AD: To me this is the whole point of the show, to present the sheer diversity of software art. It is not just the 'world of nerds', it's all around you, much closer than you think, and it can be accessed in many different ways and levels.

OG: It is interesting that at a point in time, there was a discussion about the problems of presenting new media art in a gallery space, as a lot of such presentation took the form of a computer sitting

on the desk. It was somewhat surprising to see now, how easily a very wide range of methodologies and conceptual structures could be gathered together. Probably, an easy answer is that with such a largely retrospective show as Funware is, the body of great work accumulated naturally exhibits a richness and diversity that only proves how interesting those years and explorations were.

MF: Many mainstream accounts of computing propose that it becomes increasingly calm, intuitive, fitting into the 'flow' of everyday life and enhancing it. Others propose that it is not simply functionalist, but becomes a kind of event in itself, full of lots of bijoux treats, as for instance with some smartphones as mentioned already, animating daily routines with pleasure-design and things to fill time. Such figurations are perhaps most evident in HCI and user experience design or other forms of human factors. The work in this show however tends to step aside from these two poles in order to propose different kinds of thoughtfulness and experience in relation to software, each piece of work having its own characteristics of excitement, awkwardness, time-requirements, involvement and so on. Some of them are exuberant, but others, melancholy. You show us that, in places, software culture is, by several means, inexplicably richer than that which it is designed for. What might be the stakes in such explication?

OG: I would not like to end up the interview by a pessimistic rant on the 'brave new world' that is speedily coming towards us, though everyone holds their breathe here in Britain, waiting for the cuts, new immigration rules, university tuition fees changes, and other kinds of governmental announcements. Now, it becomes crystal clear that a sheer possibility to play around, to do something useless that may become brilliant, to be obscure and absurd is fundamental to the production of culture we inhabit and the parts of it we admire, can disappear. This is a question of education, imagination, environment, ideology, time, idea of usefulness and of value, aesthetics and many other spectra. Software culture is not different, in this sense, from other domains. However, what is also possible is a new renaissance through the very renewing of the 'oppressed', as hard times are often very interesting. And here, software is different, in terms of the kinds of control possible and implemented, by the types of network platforms or hardware popular and desired and also by the depth of its appropriation by the pure ideological management system of society. What can be done here now, remains an open question.

Details:

The Arnolfini edition of the show includes, 'Love Letter Generator' by David Link, Jodi's film 'All Wrongs Reversed (c) 1982', 'WIMP' by Laskin/Shulgin, 'Tempest for Eliza' by Eric Thiele, 'London.pl' by Harwood, 'Open Circuit' by Christoph Haag, Martin Rumori, Franziska Windisch & Ludwig Zeller and 'Runme.org'.

Eindhoven's version of the show, produced by MU and Baltan laboratories, will be much larger and includes 'Auto Illustrator' by Adrian Ward, 'SVEN' by Amy Alexander, 'eRiceCooker' by Annina Ruest, 'Al Jazari' by Dave Griffiths, 'Naked on Pluto' by Dave Griffiths, Aymeric Mansoux, and Marloes de Valk, 'wowPod' by Electroboutique, 'LOCUSOLUS' by Gazira Babeli, 'RETROYOU R/C STORY' by Joan Leandre, 'JET SET WILLY the making of' by JODI, 'Satromiser' by Jon Satrom and Ben Syverson, 'I/O/D 4: The Web Stalker' by I/O/D, 'Hardware Orchestra' by Carmen Weisskopf, Domagoj Smoljo and Roger Wigger, 'SimCopter' by RTMark, the above mentioned 'Open Circuit', 'Runme.org' and 'Textmode Quake'.

The exhibition will then go to Hardware MedienKunstVerein in 2011.

'Fun with Software'
Arnolfini, Bristol, UK
25 September - 21 November 2010
<http://www.arnolfini.org.uk/>
16 Narrow Quay, Bristol

'Funware'
12 November 2010 - 16 January 2011
MU, Eindhoven (NL)
www.mu.nl

MU
Emmasingel 20
5611 AZ Eindhoven
The Netherlands

'Funware Symposium'
during STRP Festival
27 November 2010 at BALTAN Laboratories in Eindhoven
www.strp.nl
www.baltanlaboratories.org

www.mu.nl

'Funware'
Spring 2011
HMKV, Dortmund (DE)
www.hmkv.de

HMKV at Dortmund U
Leonie-Reygers-Terrasse
(formerly Brinkhoffst. 4)

D-44137 Dortmund

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**<nettime> Pits to Bits, Interview
with Graham Harwood**
From: Matthew Fuller
To: nettime-l@kein.org
Date: Sat, 31 Jul 2010 22:15:35
+0100

Pits to Bits, Interview with Graham Harwood

This interview follows on from a project called 'Coal Fired Computers (300,000,000 Computers - 318,000 Black Lungs)' carried out in Newcastle in spring 2010 for the AV Festival. The project, by Graham Harwood, Matsuko Yokokoji with Jean Demars involved a means of producing a physical diagram from components in production as they undergo transformations across different kinds of time, politics, matter, knowledge, and vitality. The project found a way of working with such things that was particularly powerful. The interview begins with a discussion of CFC but also moves off into databases and a certain understanding of their material force. One thing we don't cover in the interview is the detail of the Coal Fired Computers project's work with miner activists, including the inspirational Dave Douglass. (See information on his memoirs here). More of this can be found in a booklet about the project here, including links to all the groups involved.

The interview was carried out by email in May and June 2010.

Matthew Fuller: If we are to list the visible components of the project it would go something like this: pile of coal -> fair ground steam engine -> power transformer -> computer / software -> air compressor -> blackened lungs. But there are a lot of things missing from that set of components that are integral to the project, what are they and how do you see them?

Graham Harwood: This list should really start with Jean Demars who set up the collaboration with the miners, being French and youngish gave him little knowledge of the UK class struggle of the miners strike in the 1980's. He use his political enthusiasm, critical analysis to re-examine the strike in the context of globalisation with the people who struggles against it back then. If they had not been defeated they would have picketed every port to stop the everyday atrocity that powers our world.

Matsuko on the other hand is always the leader of all things organised, productive, efficient. I'm much too lost in my own space to ever accomplish much on my own. Matsuko takes this raw material of today's obsession and forms it into graphics, budgets and how the exhibition will look and act. She does not like to talk in public she just likes getting on with things.

MF: So perhaps you have some considerations about how the kinds of work we are speaking about involve collaboration, within this 'list of components', about yourself, about Jean and Matsuko and the kinds of collaboration you have been developing with them and others, with Richard Wright and earlier, as part of the group Mongrel

GH: Collaboration is a necessary minefield, if you're interested in the place where media systems and the social clash, unfold and get really dirty then they are mandatory. It would be far too easy to claim everything under my own authorship but anyone with an ounce of nous would see that all imaginings are dependent on the context in which they arise or are seen, I'm just a bit more explicit about that.

MF: So to return back to the list of components

GH: Then the place, Newcastle Upon Tyne a former mining and industrial district in England's North East with a geographical propensity for coal, then - people maybe - firstly the miners who displayed their literature and spoke about their lungs, then the Discovery Museum, with it's cleaners who were also Miners, it's exhibits, Charles Parson's 1884 steam turbines the descendants of which produce the world's electricity. Then there is the 3000 visitors who had some familial relationship with Coal mines, lung disease.

It could be said that coal dust gets into everything. Sealed into the lungs of miners it forms visible blue streaks, like veins of coal. According to the World Health Organisation, 318,000 deaths occur annually from chronic bronchitis and emphysema caused by exposure to coal dust. The common perception is that wealthy countries have put this all behind them, displacing coal dust into the lungs of unrecorded, unknown miners in distant lands, however coal returns into our lives in the form of the cheap and apparently clean goods we consume.

Coal fired energy not only powers our computers here in the UK, but is integral to the production of the 300,000,000 computers made each year. 81% of the energy used in a computer's life cycle is expended in the manufacturing process, now taking place in countries with high levels of coal consumption. The UK currently produces less than one third of the coal it uses, importing the majority of it and therefore displacing 150,000 tons of coal dust into unknown lungs.

Then there's the recent histories of media and my preoccupation with it's interrelation to death. But more about that later.

MF: Part of the interest of the work it seems to me is that in a context in which 'the world is too complicated to describe or to understand', it provides something like a diagram, or a formula which shows how a series of things are joined together, how certain kinds of momentary connections are made, but does not renounce the difficulty of such work of abstraction, and really gets into the very different kinds of qualities, materialities, knowledges, histories and powers of the things that are nevertheless joined. The work doesn't make it's argument through affirming a set of categories but by drawing out these formulae in uncannily clear ways through this process of conjunction. What kind of process of searching and sifting goes into making this diagram of formula?

GH: It's probably best if it starts as a joke, a completely unrealisable funny fantasy that will not go away. Yet every time you tell someone new, you can see it connects and they recount stories or expressions that affix to the initial idea. Next you formulate a contraption who's structural operations can leak out into the domains you want to contest, play with and the areas people have spoken to you about. I leave as much work undone as possible, so as it unfolds it can contest the space in which it's showing and the space/geography can contest the contraption. As the physical/code machine begins to take shape it creates complex negotiations, apprehensions and upsets as the speculation grows.

Then there is fear, violence and the dead. I need to be scared of what I make. It needs to put me in embarrassing, difficult, hurtful and potentially violent situations or it's just not interesting.

MF: A number of projects you have been involved in over recent years work with 'primary' raw materials, stuff dug out of the ground and refined, such as the metals aluminium 'in the film 'Aluminium' presented at Manifesta7 - and coltan ' which is explored in the various iterations of the Tantalum Memorial and Phone Wars projects. What are the stakes in this coupling of elementary or primal materials with computational systems?

GH: What interests me is the material's ability to recursively unfold possibilities, transforming the flesh, the social, political and economic. Essentially what a material makes possible and what it shuts down when it's ripped from the earth and it's context and contaminates human ecologies.

Simultaneous with the material properties, they are contagious concepts that move around technical cultures growing on the jelly of science embedded with it's own philosophical speculations about the nature of the world.

The materials also come into to existence as a force when the political, geographical and economic situations are right for them to do so. Aluminium 'needs' Italian Fascism to 'need' a national metal. It 'needs' Italy to lack coal, iron and have bauxite instead. Coal for a long time in the UK was dug from deep cast mines and the shafts required pumping out which creates the steam engine which in turn requires more coal and more labour. Tantalum 'requires' political unrest in the Congo, kids playing Sony games.

Then there is the flesh and death, the material bends the flesh to suit itself, miners lungs, bones shattering, light, fast munitions ripping into

countless bodies, rapes and murders.

MF: And the place of mines in our clean modern world?

GH: Mines are everywhere in everything once you start looking, you cannot have humans without them, we seem to be preprogrammed to burrowing blindly underground like worms. The main difference from us and worms is that we have a compulsion to burn or explode whatever we find.

For the CFC project I wanted to look at the steam engine as a physical and conceptual machine simultaneously in a popular setting like the Discovery Museum.

In the 19th century the great engines of change at that time were built around coal-fed steam. This was a society that rested on its mines; its products dominated life and determined its inventions and transport infrastructure and its politics. In this way, the coal mines of England recursively transformed the bodies of those who touched them and redirected large parts of its society to feed its machines.

This is still the case, but the mines and production are displaced to India and China. It's like contemporary media tries to obscure it's origins. When we use an Ethernet cable we rarely think of the poor bastard who had to mine the copper or think about the effect of early copper mines on our cultural, social evolution.

I like to imagine the matter of contemporary media crawling out from the satanic pits of the early 19th Century, struggling to evolve in the winding towers. Then laying rails for itself to feed, spreading out creating denser and denser webs of interconnection for itself.

One you suspend seeing transport and communication in contemporary terms and think about them as the same thing, as they once were, then different histories of media emerge. Like in the 1840's, physical machines, steam engines force the compression of landscapes into manageable chunks of aligned time-tables, co-ordinating the bodies on to trains and into mass labour.

Submarine telegraph cables start to criss-cross the Atlantic, re-compressing the ocean's trade routes into global markets realigning it into the rows and columns of the ledger, birthing scientific management and unifying markets. The mines transformed the body as the body transformed the mine, feeding lungs into the hungry boilers of empires.

MF: Coal Fired Computers doesn't attempt to resolve the problem of energy, but using a wonderful but rather inefficient engine turns coal into heat, into movement, into electricity, this in turn transmuted into a machine that handles data, and drives a compressed air machine feeding a pair of blackened lungs. The machine is a diagram, but also composed of an enormous different kinds of things, timescales and eras, of sorts of stuff, and of different kinds of expertise and 'states of nature' things that are worked and transformed in various ways. The project is also, as you say, very much about transformation, of matter, time, knowledge, media systems, communities, flesh.

GH: Yes it's a dark futurist contraption - a strange, unnecessarily intricate, improvised machine, dreamed up to bring power, media, histories and flesh into proximity with each other. When I plugged the electricity from a hundred year old steam engine into the computer, I was elated to feel the symbolic power of that, I did not care what anyone else thought - I needed that fix.

Then bringing the miners who dug the coal that was shovelled into the boiler to watch the diseased lungs inflate with every database record made it orgasmic. The miners have a fantastic vision of class power that I recall from when I was a child and they bought down two Governments in the 1970's. The melancholy of all those lungs, death, disease, power, electricity - we just don't have a vision of power like that anymore.

I deliberately wanted to burn as much coal as possible, pollute a massive area for no purpose other than to feed my contraption. I needed to see what it felt like to be completely wasteful. Originally we wanted to gather the coal from child labour in India but this proved too difficult, but it led ultimately to our discovery of the nameless labour' the lack of datasets that fuel our wealth and power.

MF: And the connections run on?

GH: I suppose the other fix was the lack of separation between flesh and the machine. The lungs hanging on the front of the steam engine with wires poking out and pulsating. For me, this reflects my own reality of having big bits of steel screwed into my body with nylon screws that I have carried for the last 35 years, and having endless cameras and other bits of medical technology inserted into my flesh, or conversations with kidney dialysis patients about where their life ends and the machine begins, and the simple reality of those bodies that feed the machine of our power.

MF: You have also worked with databases that provide statistics on the conditions of work, (such as the Lunge: Slave Labour project of 2005). Work records, health records, the registrations of populations in figures becomes something that you see both as means to tell some kind of truth or story about the conditions of life, but also to make them physically palpable, through breaths, but also tender, bodily and ephemeral. These are two different means of registering peoples' lives, two ways of knowing the world but here they are brought together in a way that is both very sad, mournful, but also somehow irrefutable. What are your thoughts on the relation between statistics, record keeping, the infrastructural cruelty of the systems you record, and the kinds of expression that they yield in the systems you assemble at a tangent to them?

GH: Death and media excite me, it's one of my kinks. In what might be an unhelpful nutshell, Memorial is where the database combined with death changes conduct.

MF: Could you explain that a little more?

GH: Record keeping is still seen by many as being separate from lived experience, a model, a trace, residue if you like. But we are transformed by the use of indirection, modeling, creation and implementation of our record keeping or by not keeping records at all.

Simply put' the database, the need to create a conceptual-view for our records, necessitates the implementation of sets of formal rules that are contained within the database. These theoretical machines are used to dissect an enterprise into sets of discrete normalised fields from which comparisons can be made which, in turn influences the conduct of the records input.

You can see the raw power of the database at The Tower Hill Memorial, Trinity Square to the Merchant Navy's 38,000 War dead in London's East End. The ordering of names, ships, dates forces you to iterate over the data in specific physical ways. The enlistment system records its victims by inserting a date in the death column. The collection of the data, to include commonwealth dead, but not those of the USA, echoes empire and the order of international relations at the time.

MF: Yes, this is a neo-classical monument that conflates masses of dead with architectural masses, columns covered in metal plates bearing the names and details of dead sailors, which in turn support a roof structure. The allegory is there for the turning.

GH: Or to put it another way, the normalisation and categorisation of the experience of an enterprise distilled into the conceptual-view creates an encoded expertise of the enterprise which reproduces its power in new and unexpected ways.

In Coal Fired Computers we tried to unpack this materialist view of software, its histories and engines. Open it up to a live experiment, see with others how the conceptual machines of the 19th Century have unfolded in to the everyday conditions that are now defined by perpetual crisis management, in the economy, ecology, security and financial systems.

MF: How important then has the key requirement in statistics and database design for data normalization to be maintained had an effect on other kinds of normative process, such as social normalization?

GH: There is almost no separation. If we think again about the Tower Hill Memorial as a physical manifestation of a database laid out in space. The body of the visitor is moved to access information, by ship, name, date. We order ourselves to read the fields as the ships, crews were ordered by the records kept on them.

The space between data and the management systems that processes the data points to a history of conceptual machines at least going back as far as Samuel Pepys' days at the admiralty where he introduced examinations rather than class privilege as a means of evaluating officers, standardising ship types across the country, the provision for officers' pensions and payments for sailors' widows; amongst other things. His great innovation in all this was a distinct separation of information from the methods of its own representation' scrupulous, absolute record keeping as a machine to produce Empire. In contemporary terms we would see this as a form of standardisation. In turn building the ability to reference something using a name, reference, or container instead of the value itself.

MF: One aspect of a number of the projects you have produced in recent years is that of the incorporation of pseudo-code, bringing instructional sequences, written in an idiom that is close to Perl, sometimes with a degree of functionality, sometimes not: what are the stakes in working with this material?

GH: Hmm, there is no great difference between pseudo-code and functional code. There is just one level of abstraction or another. Maybe I'm too old but all my early experience of coding was with algorithms written in pseudo-code to get over the problems of language specificity. I have produced pseudo-code that has done much more processing than the more functional stuff. Maybe another way to see this is that I build software contraptions that enable me or whoever I'm working with to speculate about the world.

I'm completely uninterested in software that's useful or works too well. I have no desire for a seamless integration in to my desktop and the systems it implies.

MF: To return to CFC then, the question of seamlessness is one that often occurs in the rational discourse on sustainable energy, in terms of creating energy systems that don't lose power, that don't leak. You are saying that in computational terms, another kind of consideration arises, that leakiness creates the possibility for excrescences, for imagination, the expressivity of data in relation to slightly mismatched algorithms or visualization schemes?

GH: Code leaks all the time, that's what's worrying, hopeful about it when it's received uncritically. You create it with intention, a technical fix, but in implementation it leaks into the social enabling, disabling as it iterates over the social, cultural, economic and political conditions that formed it.

In my own work I exploit this by creating assemblages of code, hardware, histories, people and materials. Particular datasets have particular resonance in certain geographical, social and political situations. In CFC we used a UK database of over 164,000 records containing the details of coal mining accidents and deaths in the UK from 1600 to the present day. This was created and/or paid for by Raleys Solicitors - specialists in workplace accident and disease compensation - a way of accruing knowledge. During 2003 and 2005 when the scheme was at its peak, Raleys' annual profit rose from '2.5 million to '15.7million. During this period two Raleys partners, Ian Firth and David Barber, made personal profits of '9.9 million and '7.2 million respectively. To reuse this dataset in other ways allowed us to play with Raleys as part of our contraption.

With the Lungs project in ZKM, the original dataset of records of slave workers was conceived within a Hollerith/IBM paradigm of punch cards, a mechanism of census taking that unfolded into racial hygiene. To take a Nazi dataset of the number of slaves used in the armaments factory in the building that now houses ZKM, to calculate the air that was in each set of lungs at the point of death, and re-breathe it into that factory was a way of unleashing new knowledge from fascist systems.

MF: One of the underlying arguments I think in CFC, but also in Lungs: Slave Labour is about the power that vast accruals of data can have. Databases are no longer called Data Banks, but there is something about the agglomeration of large amounts of data that gives it an affinity, if not quite to capital, to something common in a power of amassment to create distortions of power and understanding around it. In which ways might we need to reshape our understandings of data?

GH: Yes, I have never quite got to the bottom of the name change from data banks to databases - Codd who produced the first relational database still refers to data-banks in the late 1960's. I suppose it's something like there was no separation between the data and the code that produced it in the data-bank, leading to a repository of information and the methods of accessing that data. After Codd's idea of relational database management systems, data sets and the code that process them are separate. So, the DBMS becomes an engine for the production of knowledge and power, changing conduct from processing the sets of information.

I'm working on health records at the moment in Liverpool and trying to think about the aggregation of 60,000,000 health records in the UK - forget about the privacy issues for a moment.

The aggregation and structure of this information will produce new knowledge with a measurable power to change conduct as I described earlier. This will disrupt older forms of health authority like the British Medical Association, based upon professional knowledge, with a new kind of power formed from a software-mediated return of the masses in the form of health records. This is where the leaks get interesting, potentially on the road to new tyrannies.

An example from Liverpool, is the 'Joint Strategic Needs Assessment' document developed by the Liverpool NHS Primary Care Trust (PCT) dated 2008. The PCT had found that it had a strong indication that 10,000 people were out there somewhere with Hypertension. They had no direct knowledge of this, but it was indicated by comparing their records with other records around the country. If those people could be found, then morbidity rates throughout the city could be reduced. The argument for this interpretation

was created by comparative analyses involving many datasets. These datasets coalesced as new forms of authority that in turn could direct PCT priorities. A further convolution in the reading of the data was that Public Health advisors also thought that if you put the same money as it would cost to take the measures against hypertension into promoting the health of 16-25 year olds, this would have greater long term benefits - unfortunately however the evidence for this would take longer to gather than the lifetime of a parliament and so had to be discounted.

MF: This sounds like a story with many possible turning points in it, many moments when decisions were made, resources were joined, work was done, in one way or another. What kinds of connection and combination can you imagine for such datasets to yield new figures of truth and potentially a new politics of this new kind of mass?

GH: I remain hopeful that vast datasets will ooze new forms of power from the aggregation of mass records which have the potential to dislodge established forms of professional knowledge before they unfold into new modes of tyranny further down the road. The problem with this optimistic model of transformation is that it depends on datasets being 'rationally' built by people who understand the flows of information.

Recently when I was working with a Health Trust I noticed that the fields within the five competing datasets were politically driven and the system was undesignated to protect the competing political/financial interests of the Hospitals, Health Trusts, Government and General Practitioners. The system was not live in that records were at least two months old, had to be requested over night and arrived in a flat file with one table of more than a 1000 fields in a table. This would be shocking to any elementary computer science undergraduate.

I find myself becoming a data puritan, well designed, ruthless information, using open systems will allow for much better regulation of data privacy than any sloppy, proprietary and politically determined system.

MF: I like this term 'contraption' that you have started using recently. It seems to couple a kind of intentionality with a bit of the looseness required to keep things going. What is a contraption?

GH: In French, Jean says, contraption is pronounced 'Machin, truc, bidule': something that one cannot or refuses to name. Its quality as 'passe-partout' (passe-partout is a device that opens all doors) is to be unqualified, thus connecting elements and revealing sets of relations that are not evident or sometimes hidden. Its in-between states allows for a practical exploration and/or understanding of power and media ecologies that surround it.

A contraption in English is where the domain of the technical overlaps the imaginary, an experiment with nothing to prove. Usually strange, unnecessarily intricate, unfinished, inherently unstable, improvised machine.

'Strangeness' enables it to become a place of experimentation and fun. 'Inherently unstable' refuses easy utility, normalisation and emphasis the forces at play in the machine that break it. 'Unfinished' is about provoking thought, emotion rather than wanting to show it how it is/should be. 'Improvised machine' implies a playful assemblage of pre-existing parts. 'Unnecessarily intricate' allows for a geeky self-expression or the elegance, aesthetics we find in complex code.

I suppose what I'm hinting at is the unstable state of invention before the 'machin' becomes normalised.

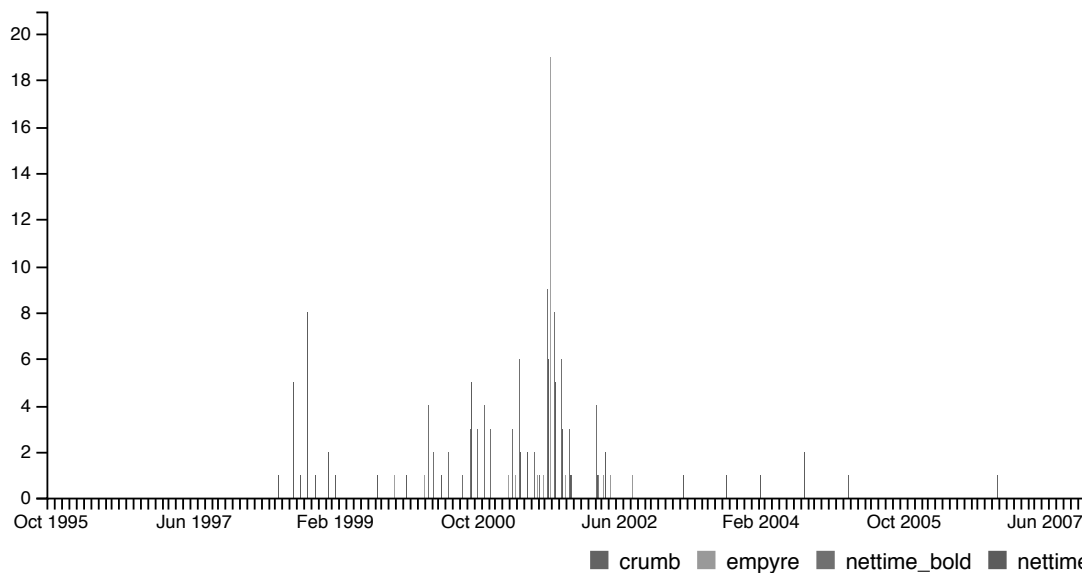
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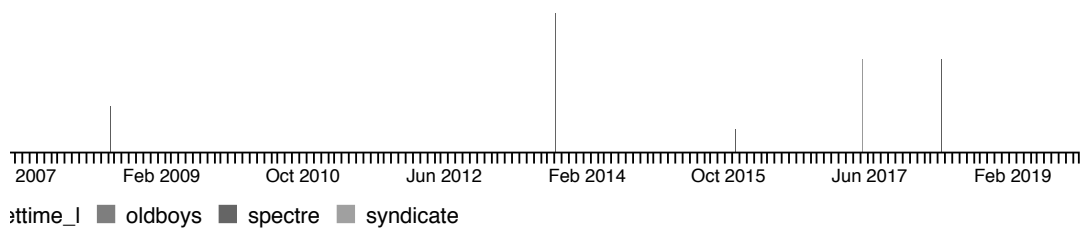
Listserv Term Frequency Charts

Full colour versions available at: <http://full-digest-rescheduled.info>

Antiorp

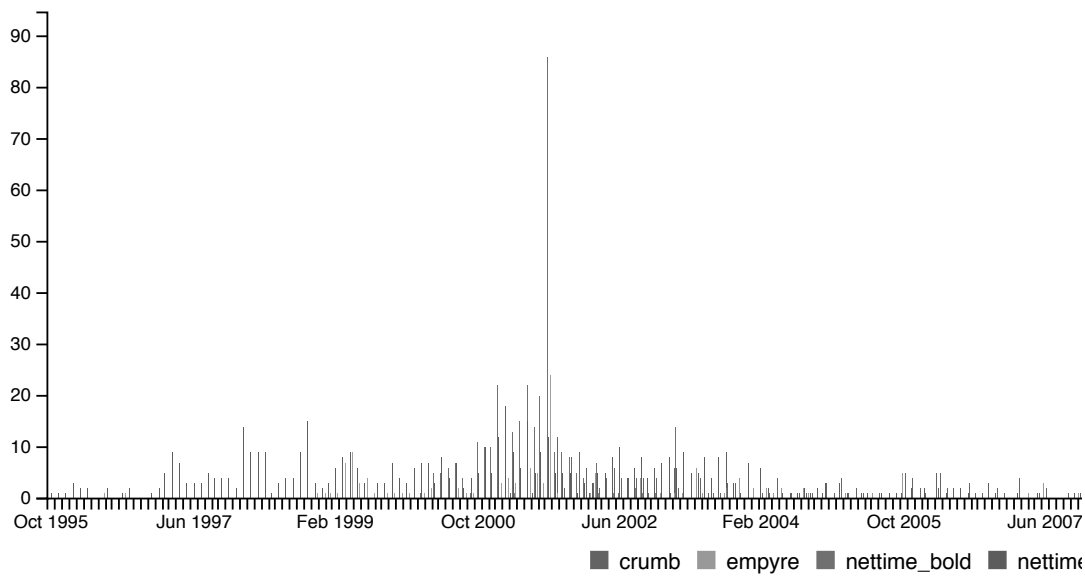
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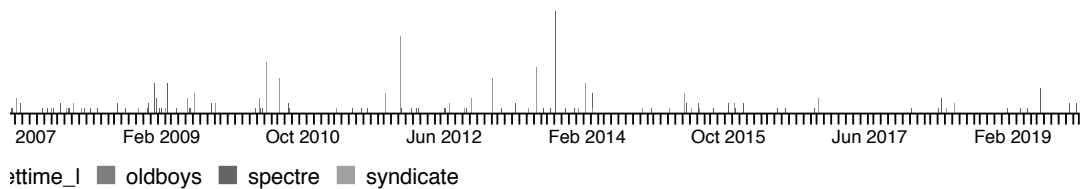




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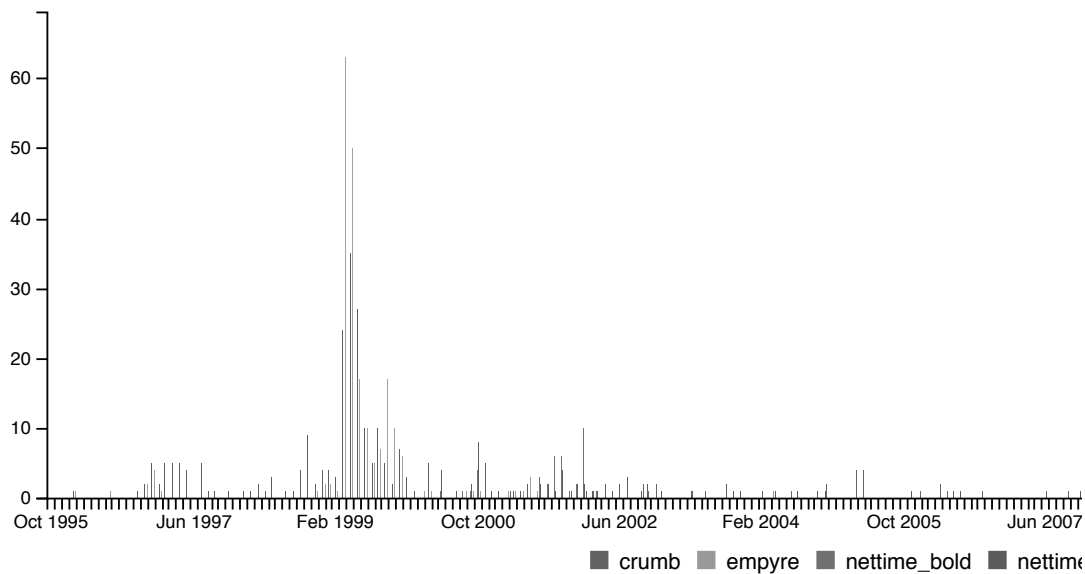
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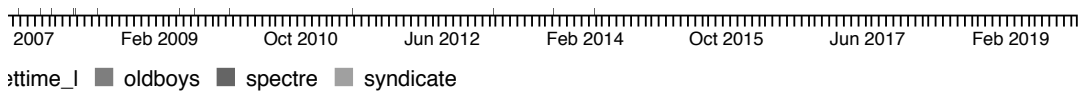




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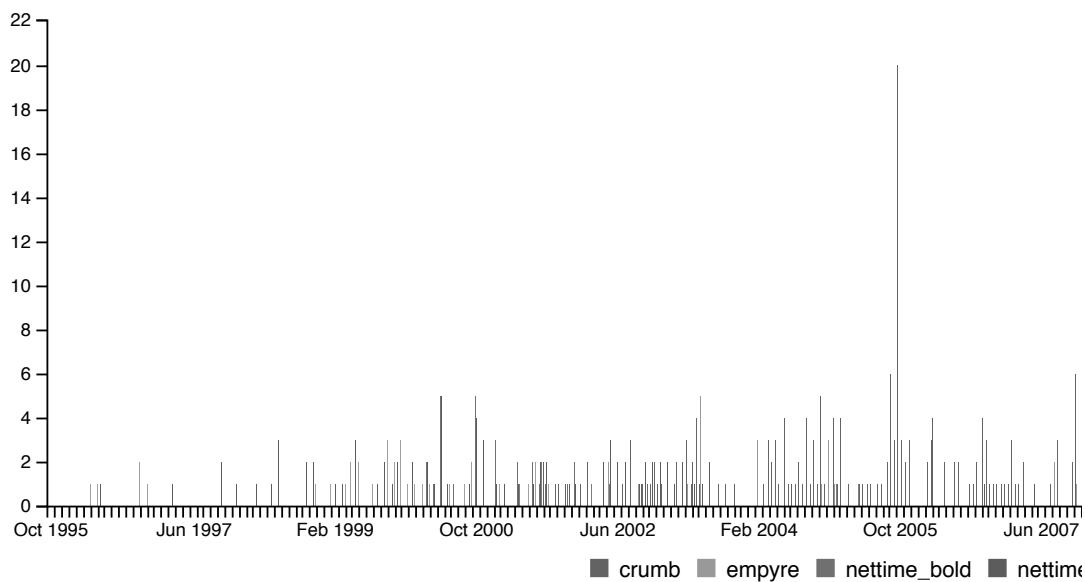
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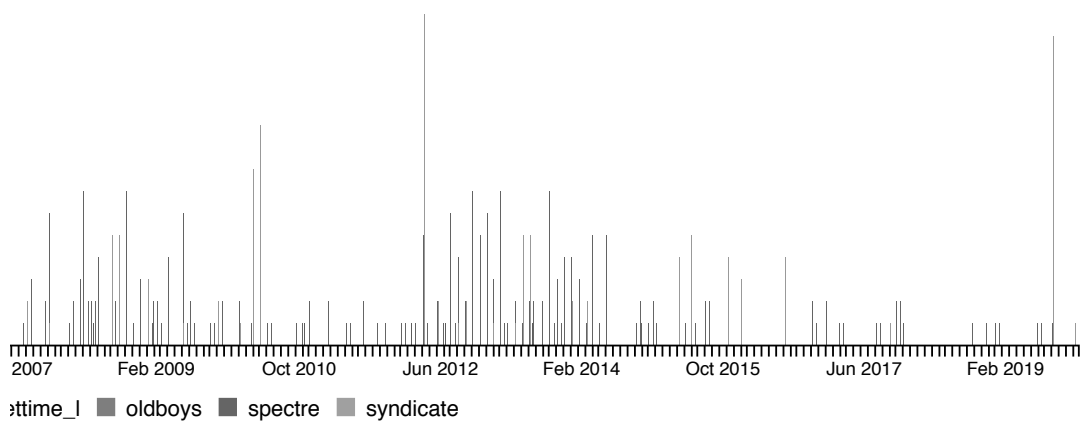




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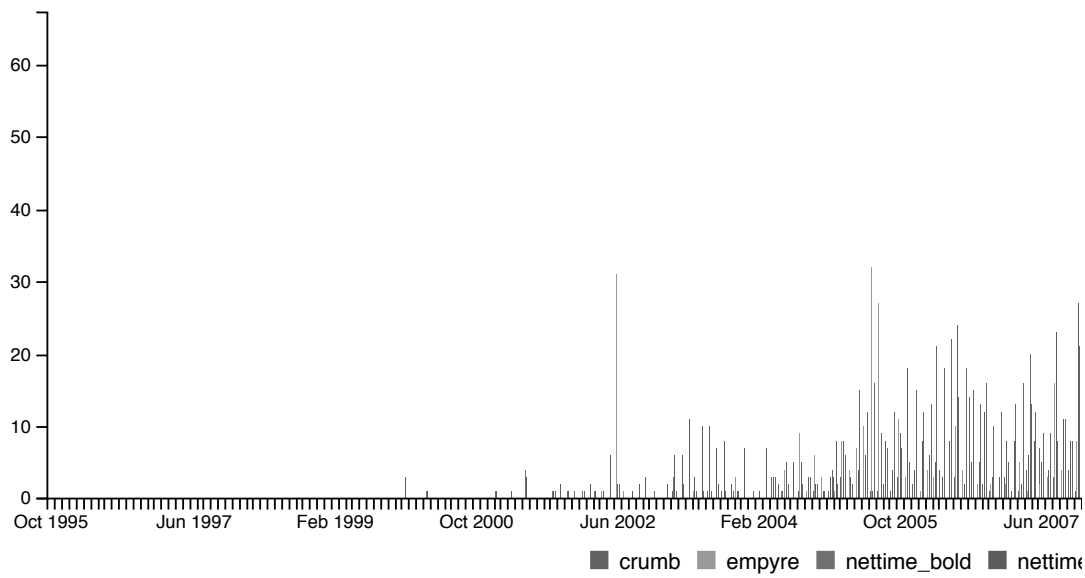
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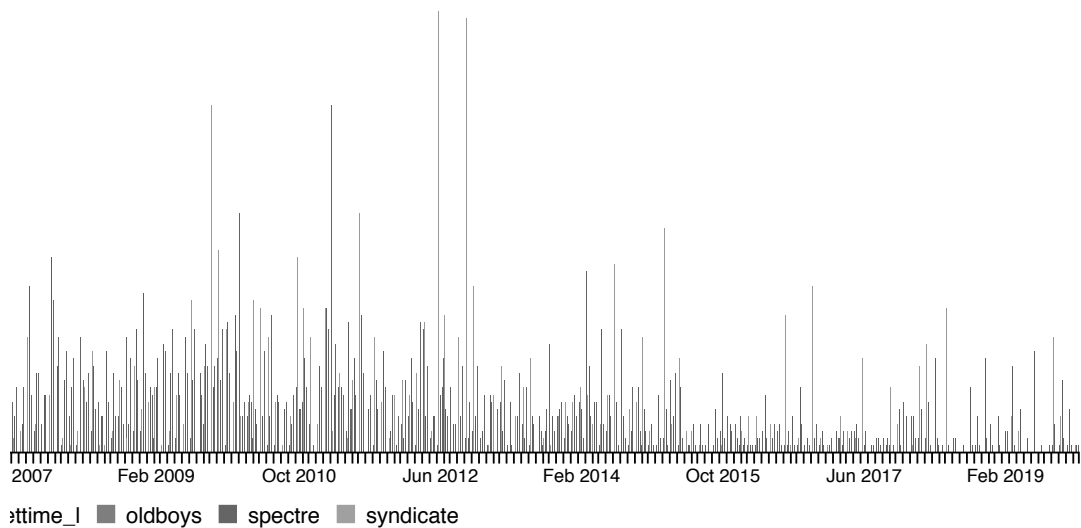




Blog

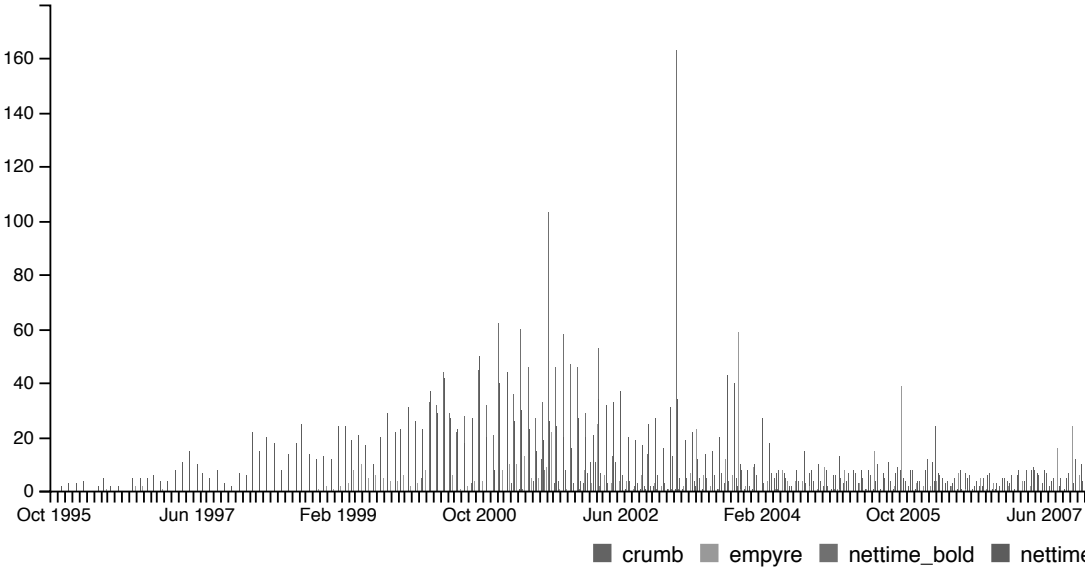
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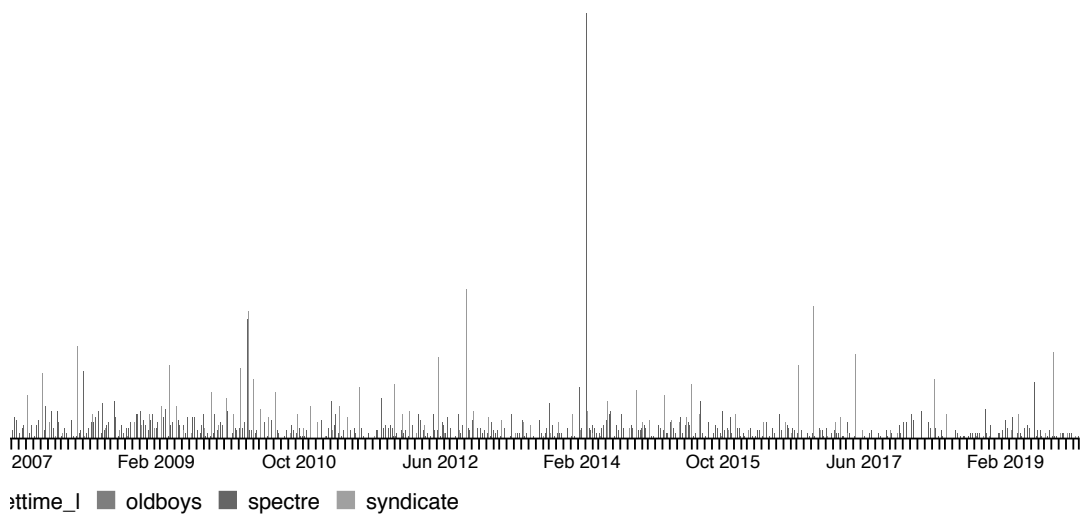




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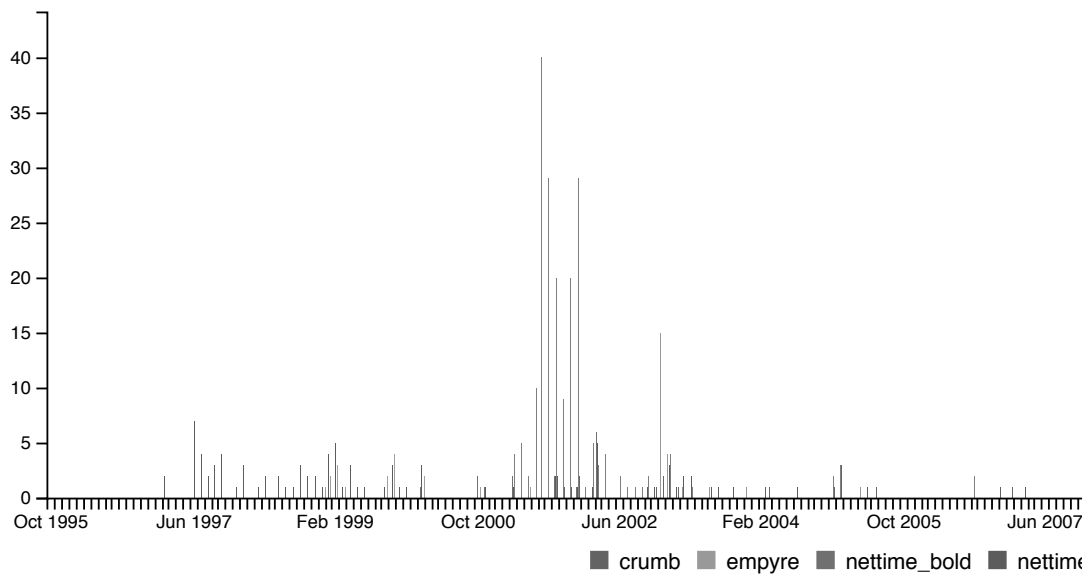
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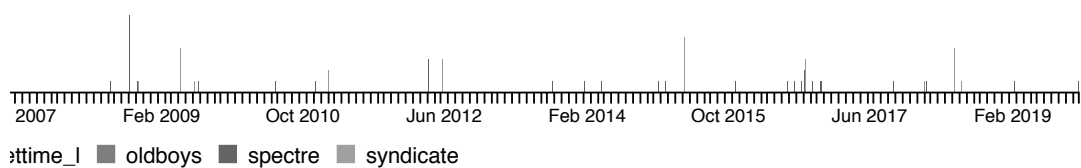




Cyberfeminism

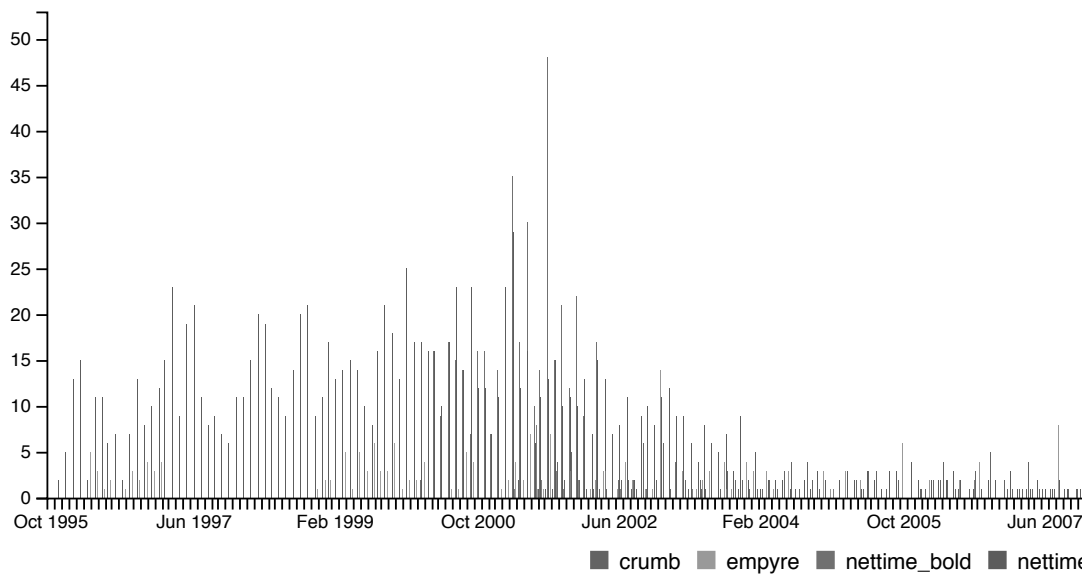
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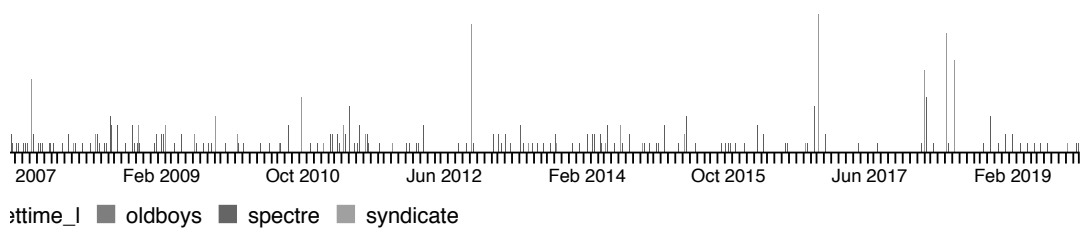




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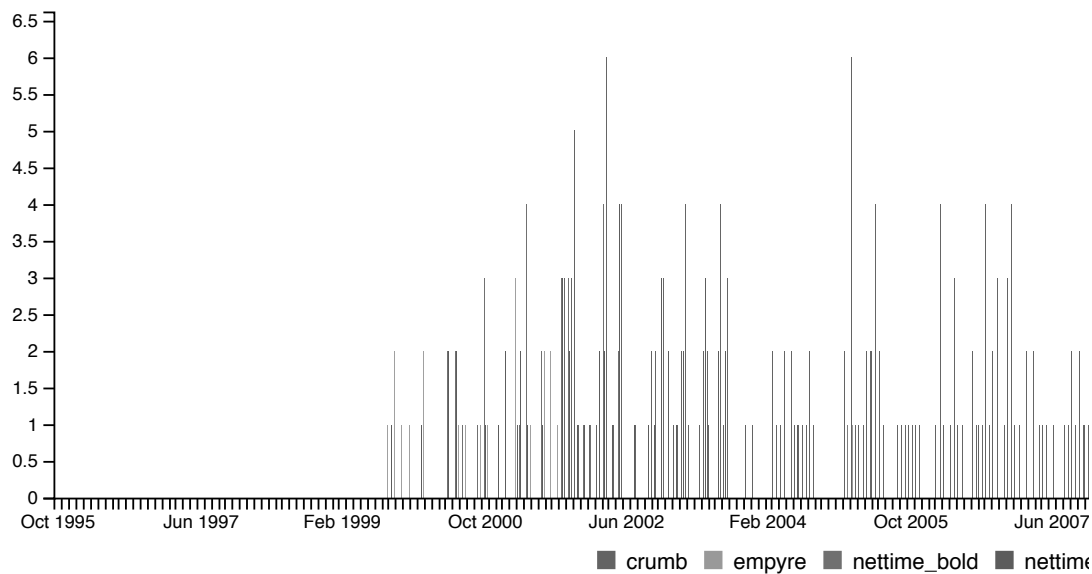
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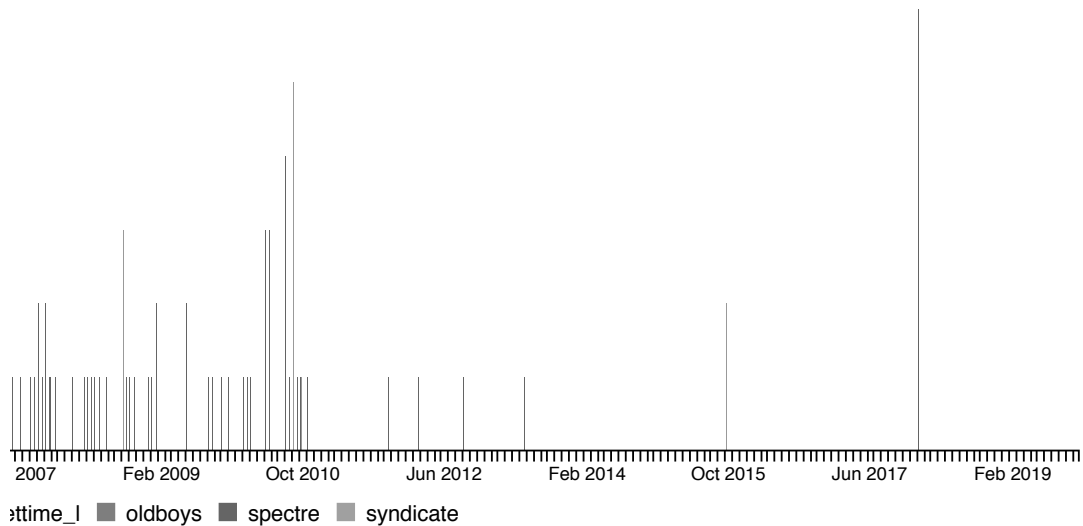




Daniel Langlois

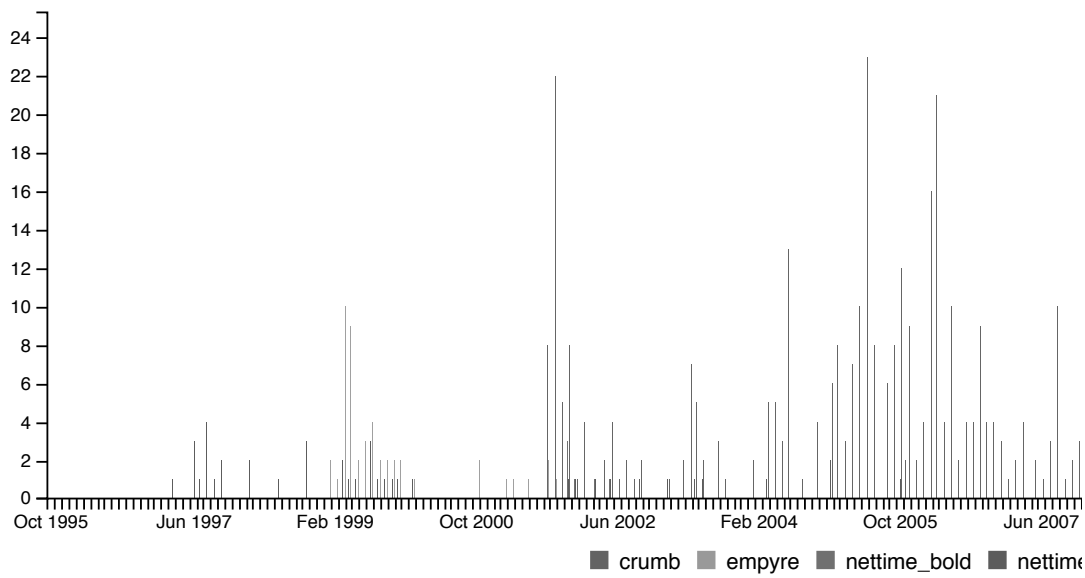
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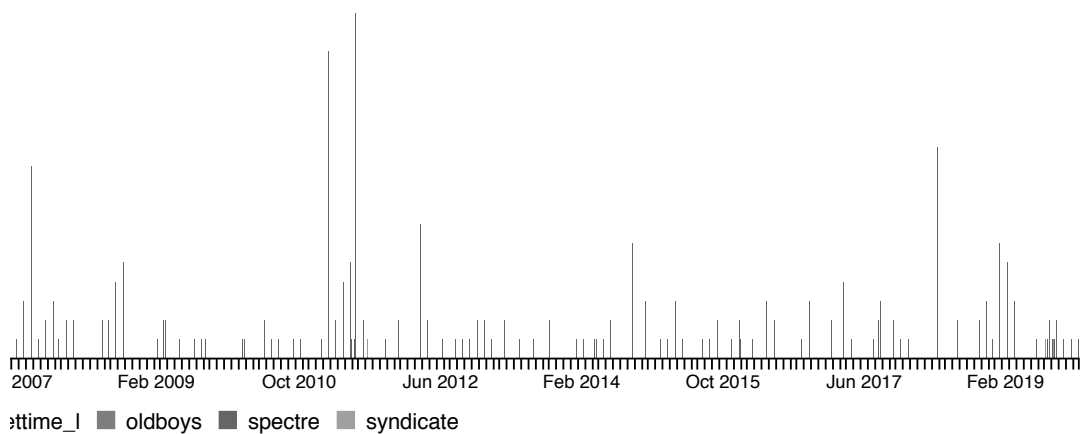




Deep Europe

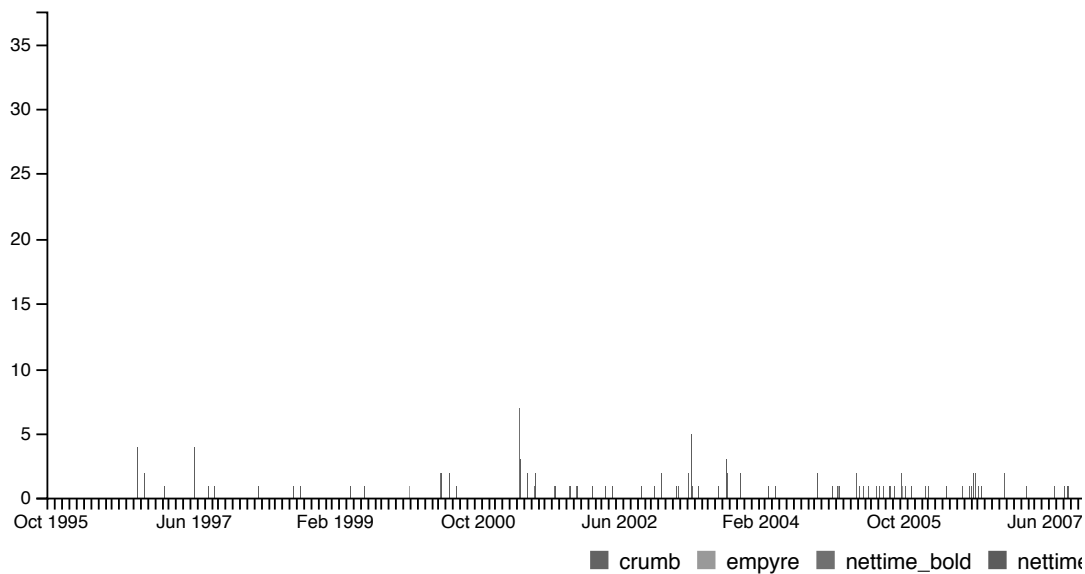
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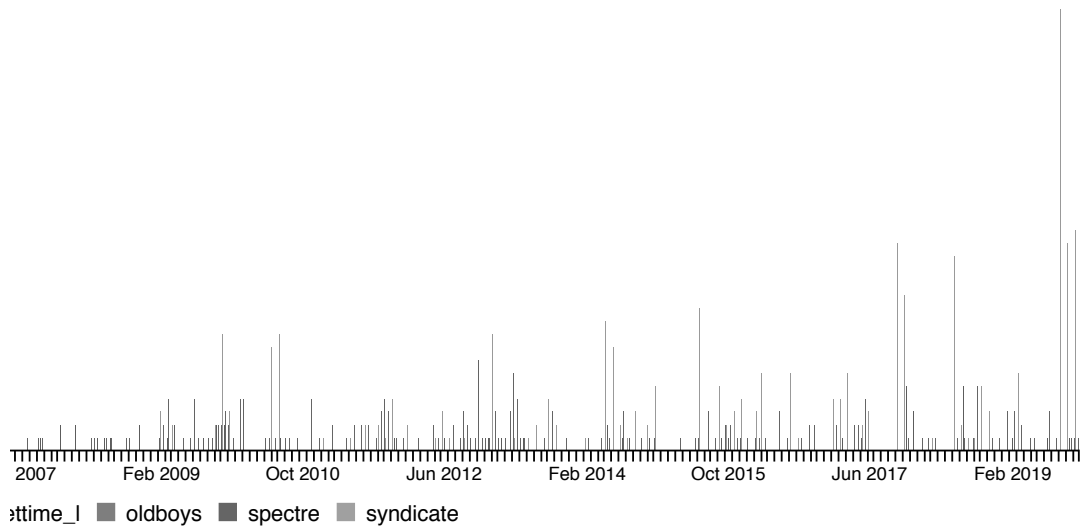




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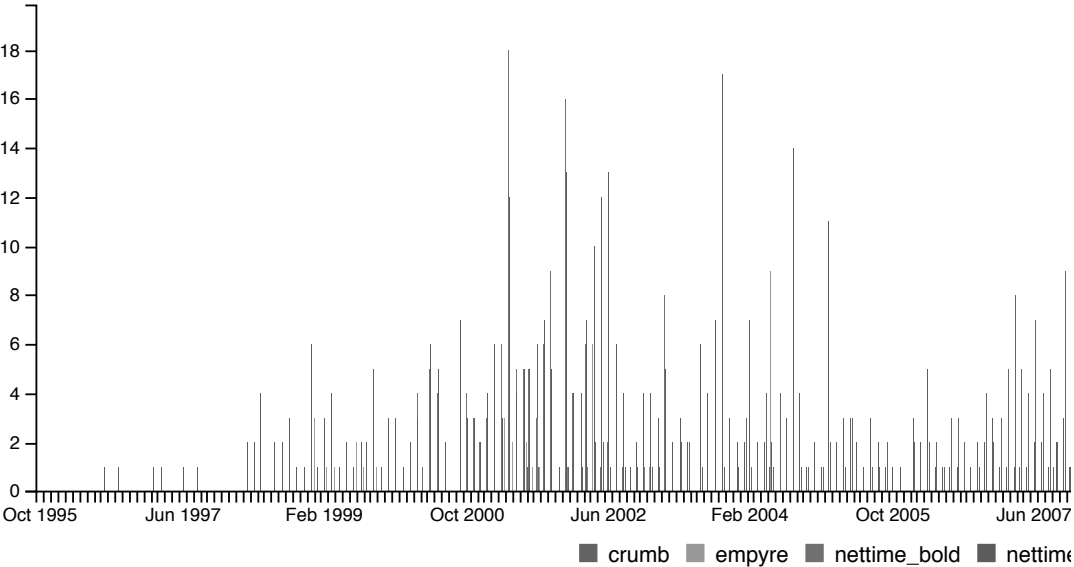
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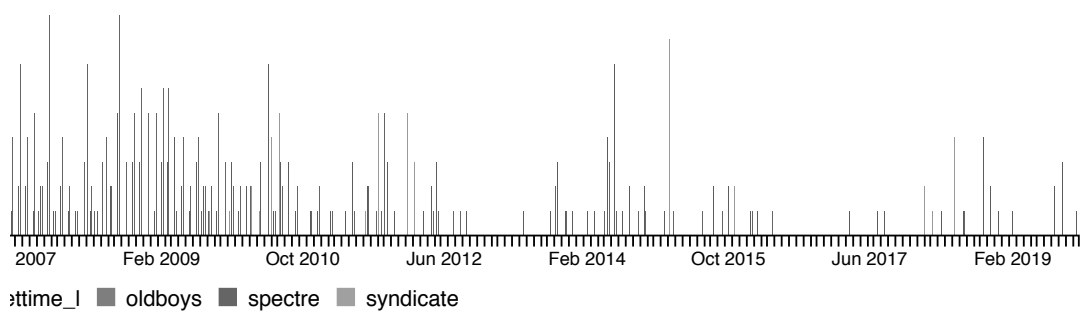




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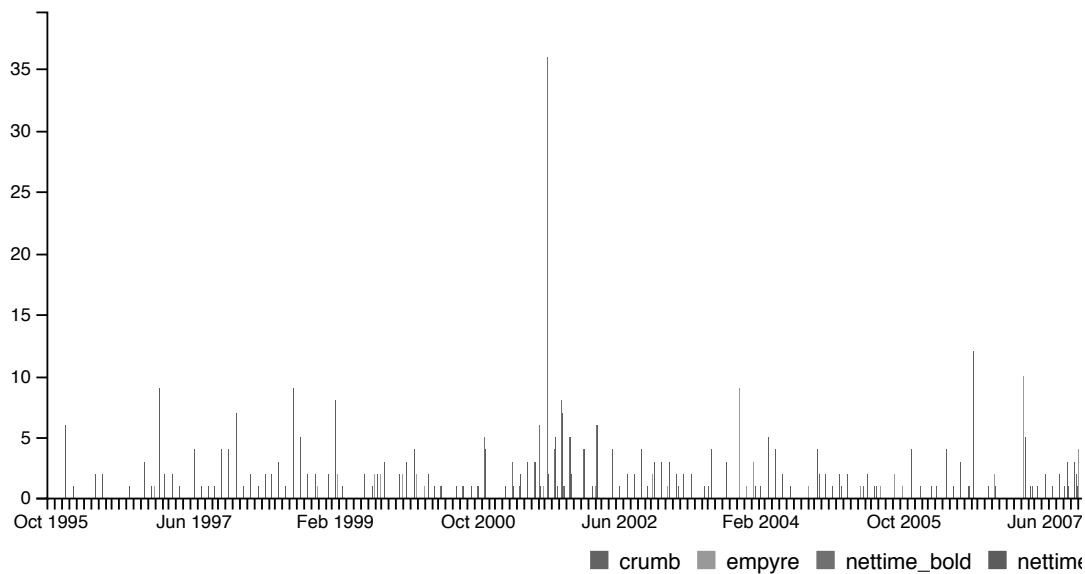
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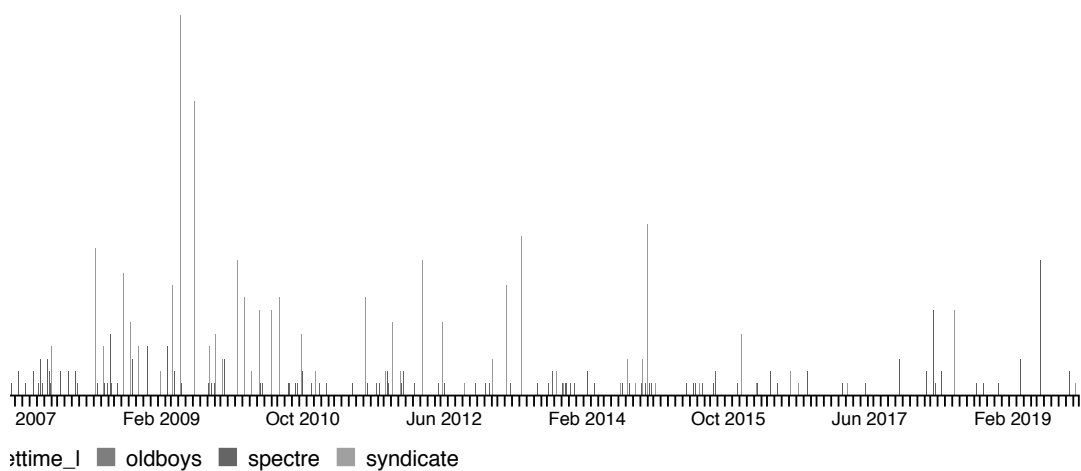




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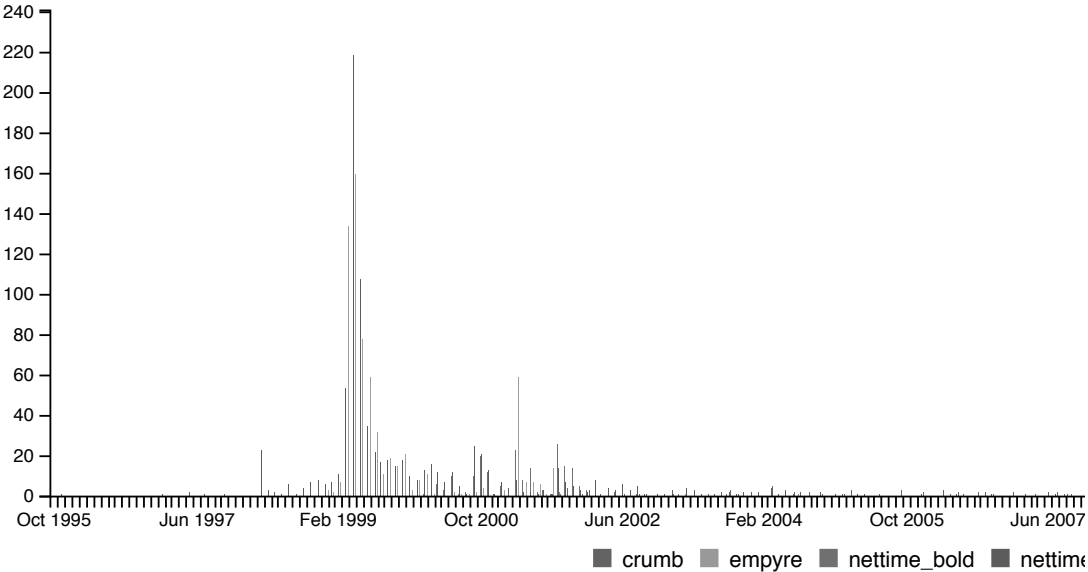
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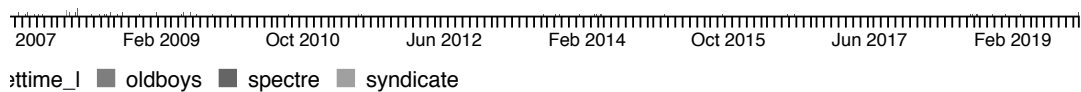




Kosovo

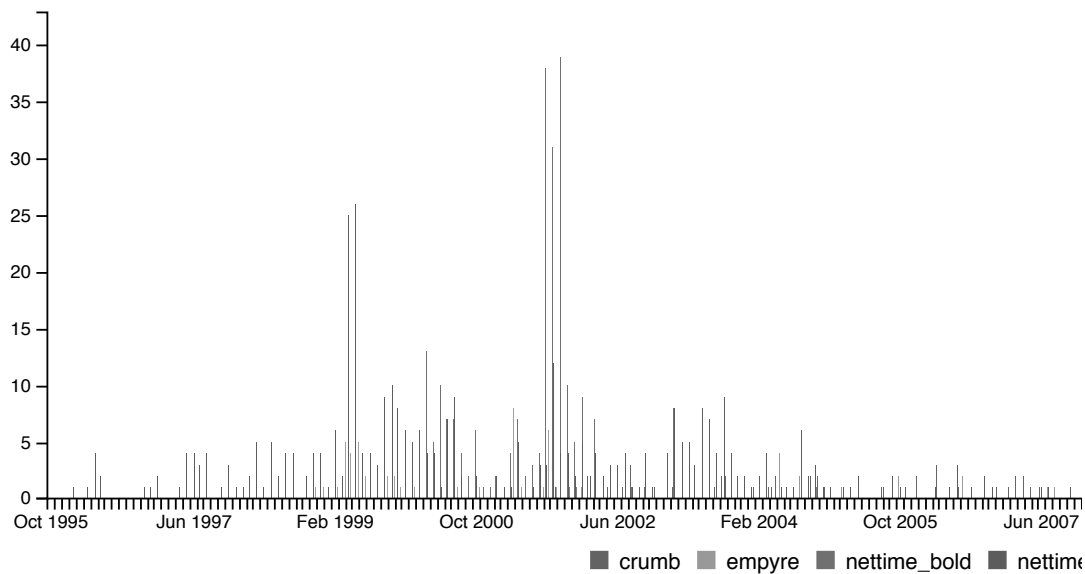
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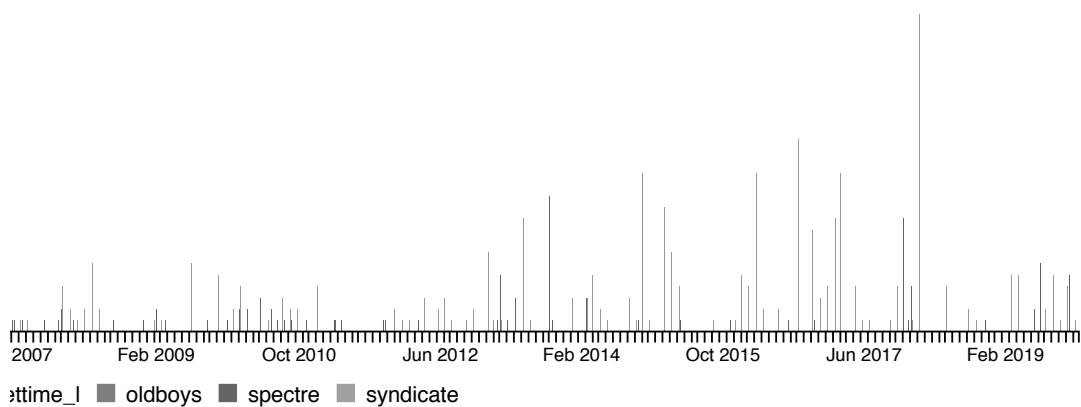




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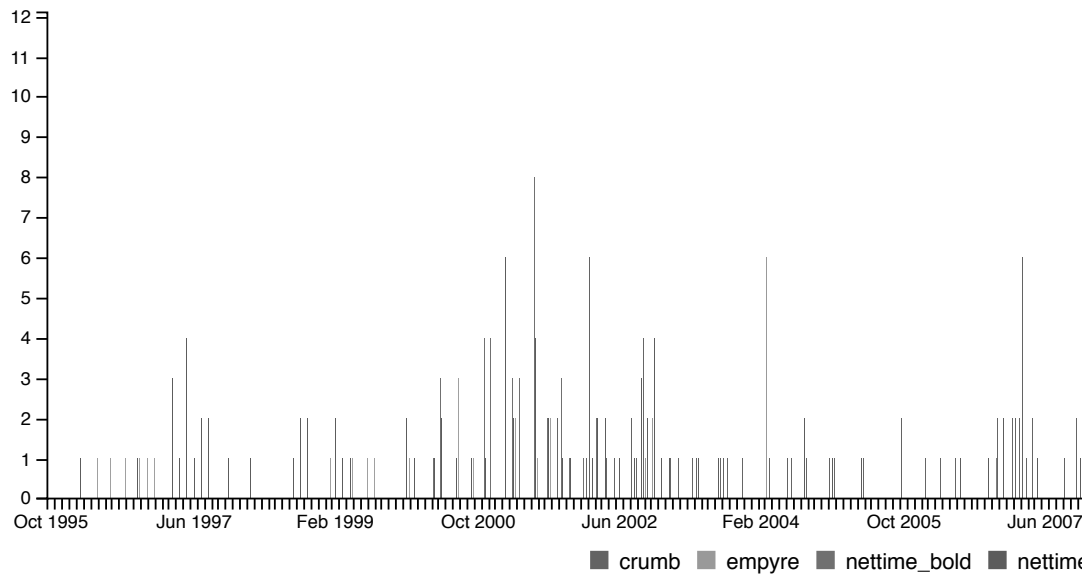
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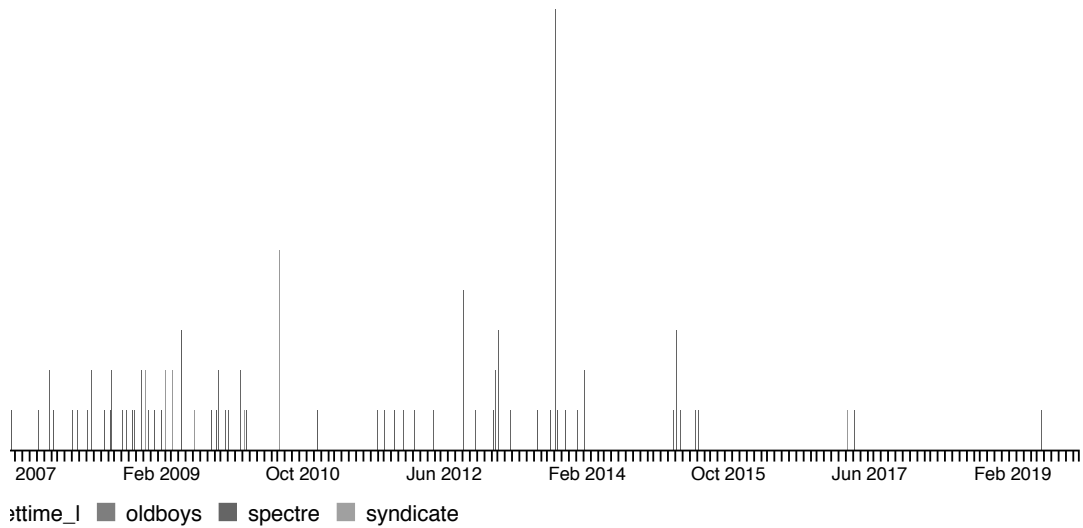




Mail Art

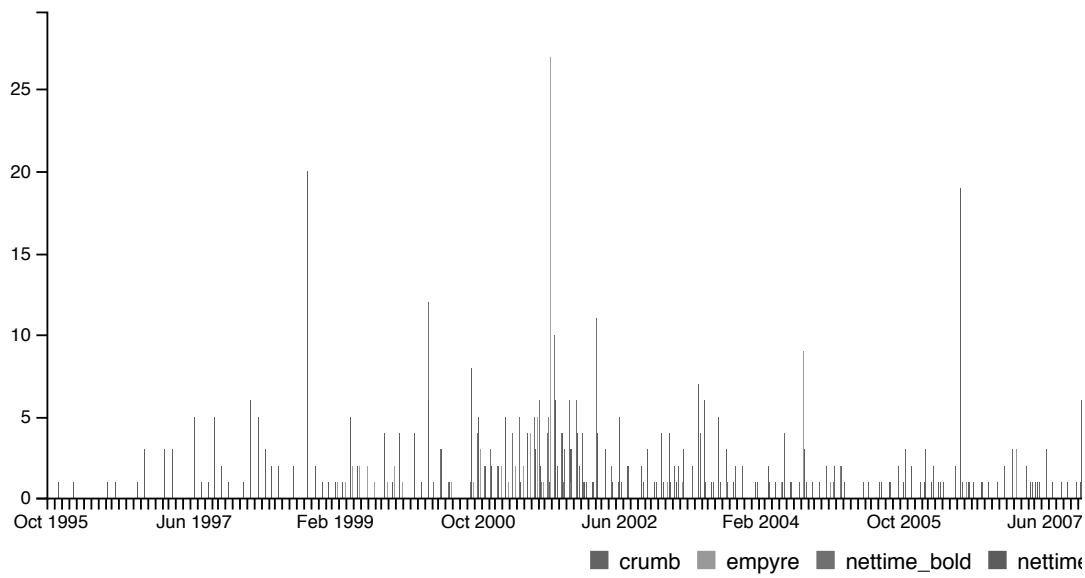
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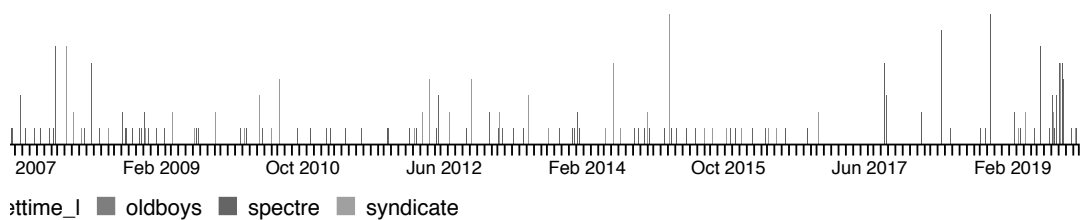




Moderation

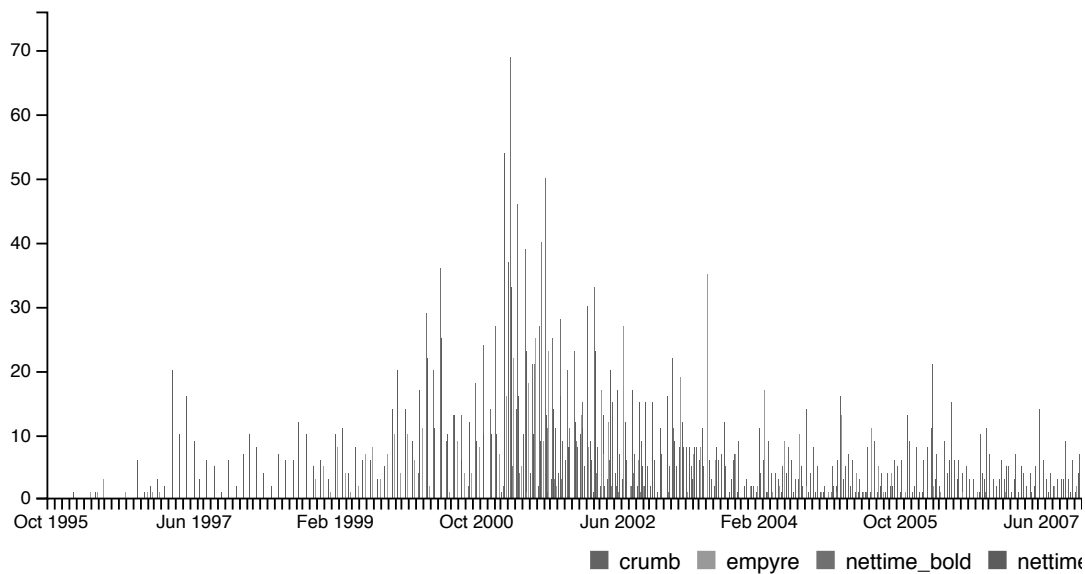
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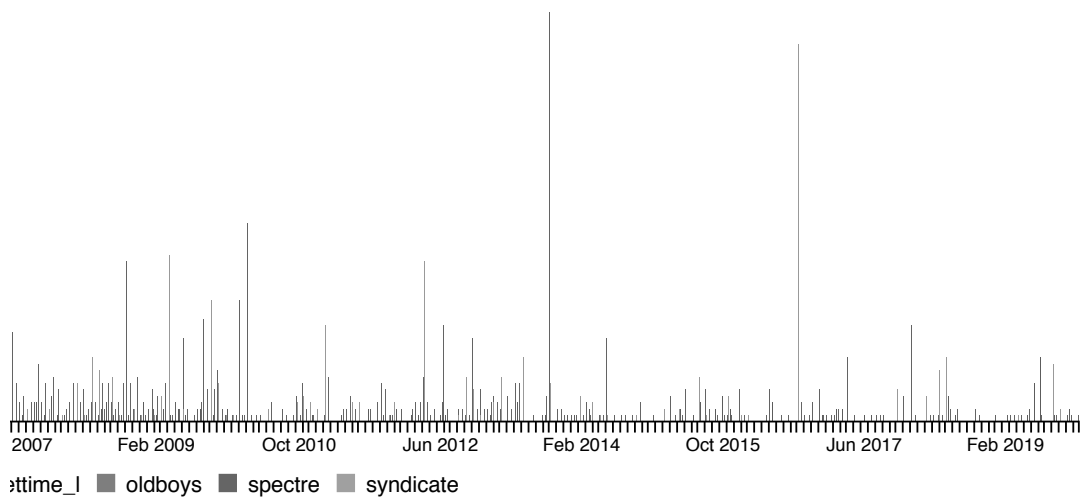




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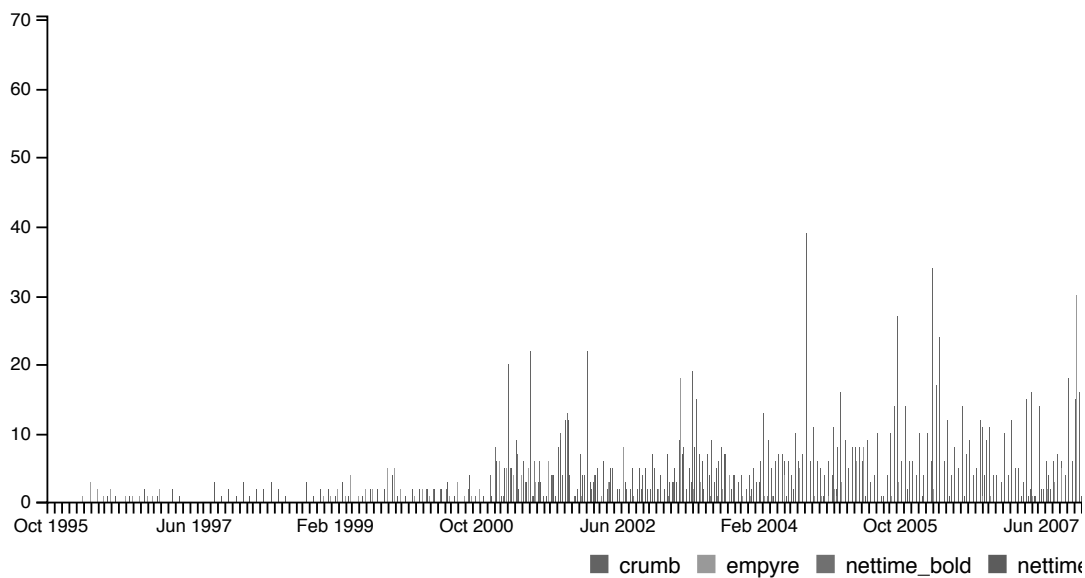
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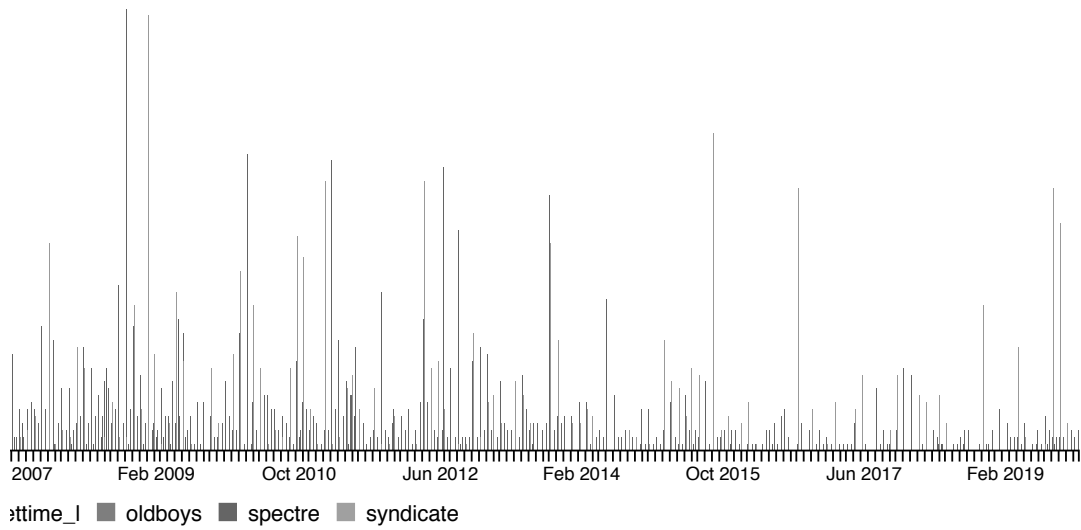




New Media Art

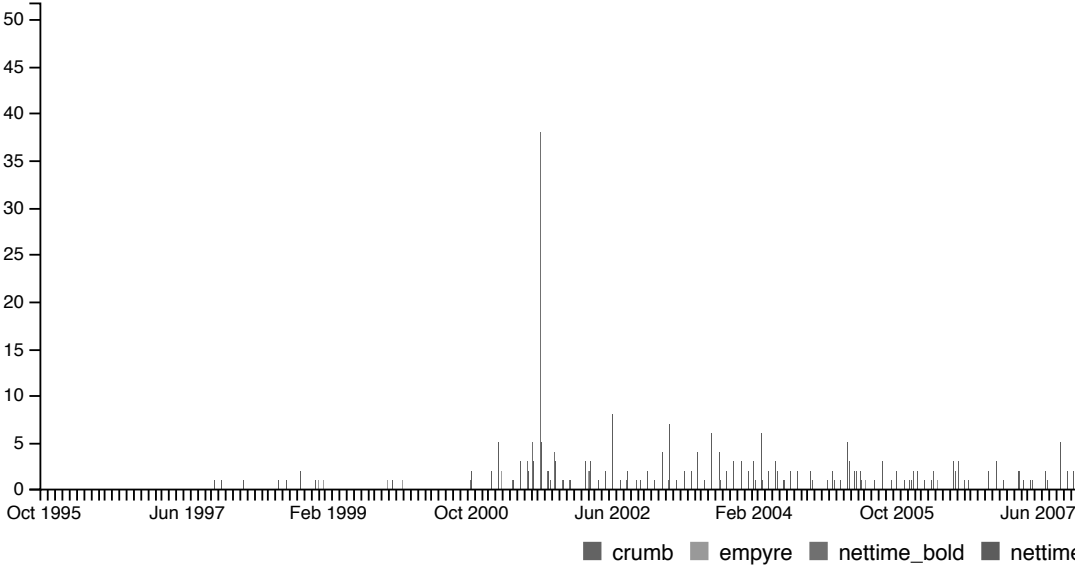
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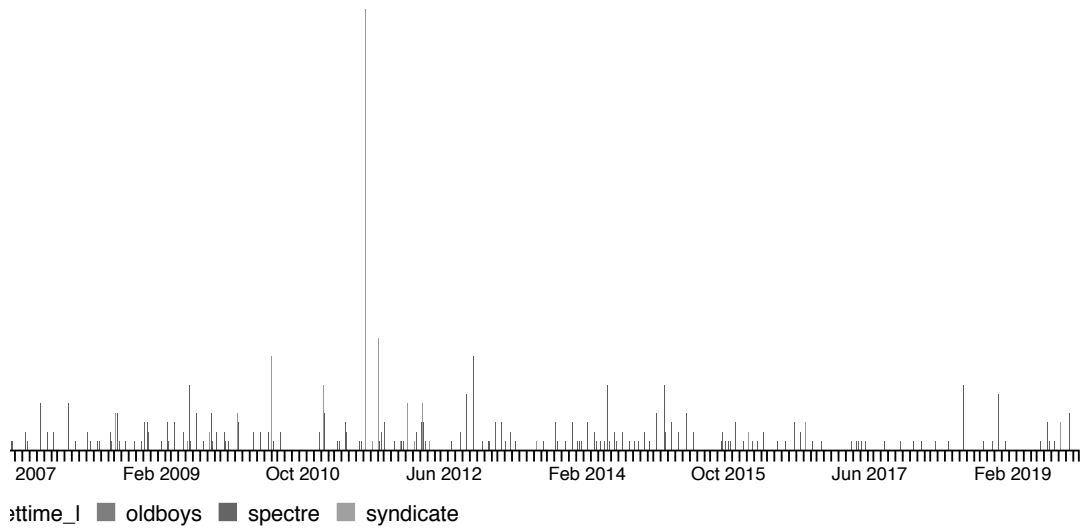




P₂P

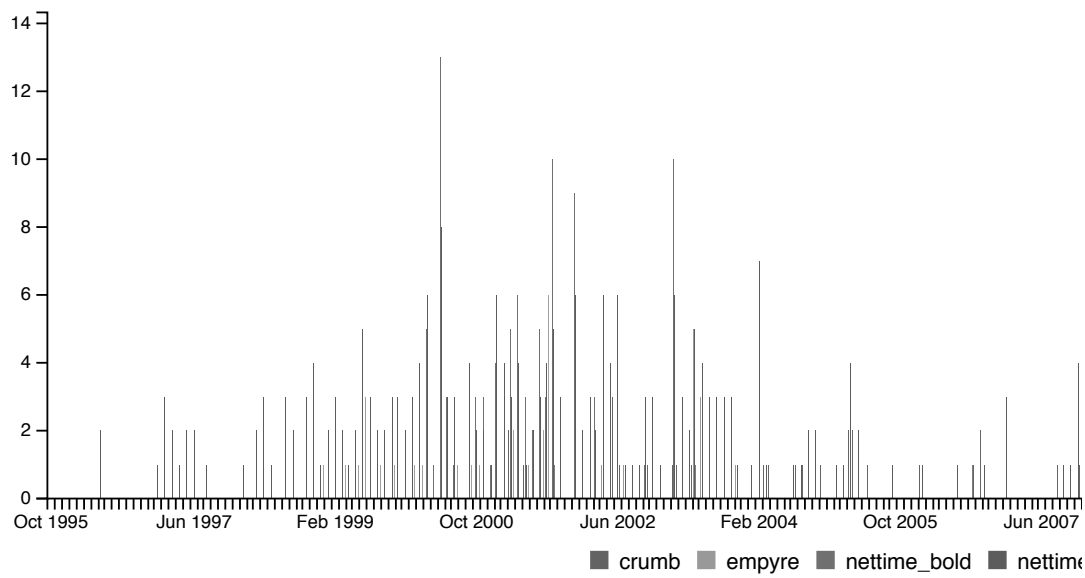
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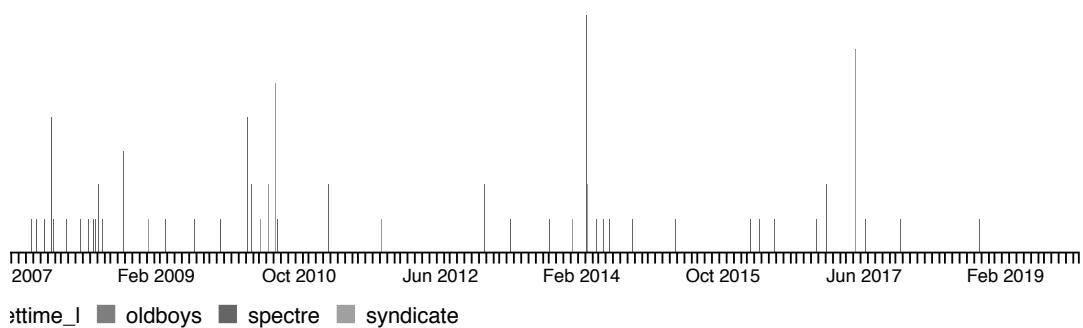




Perl

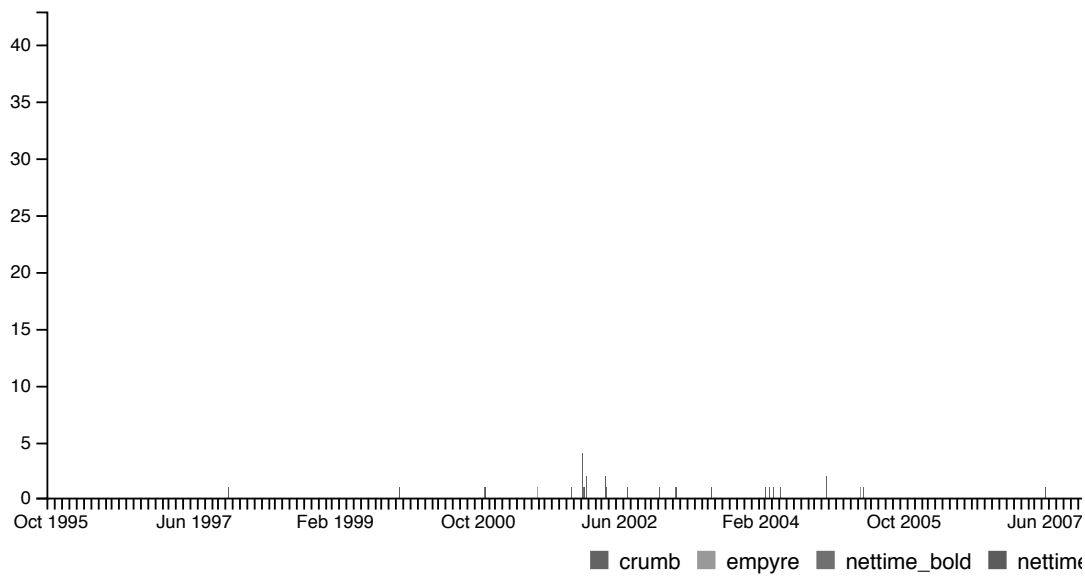
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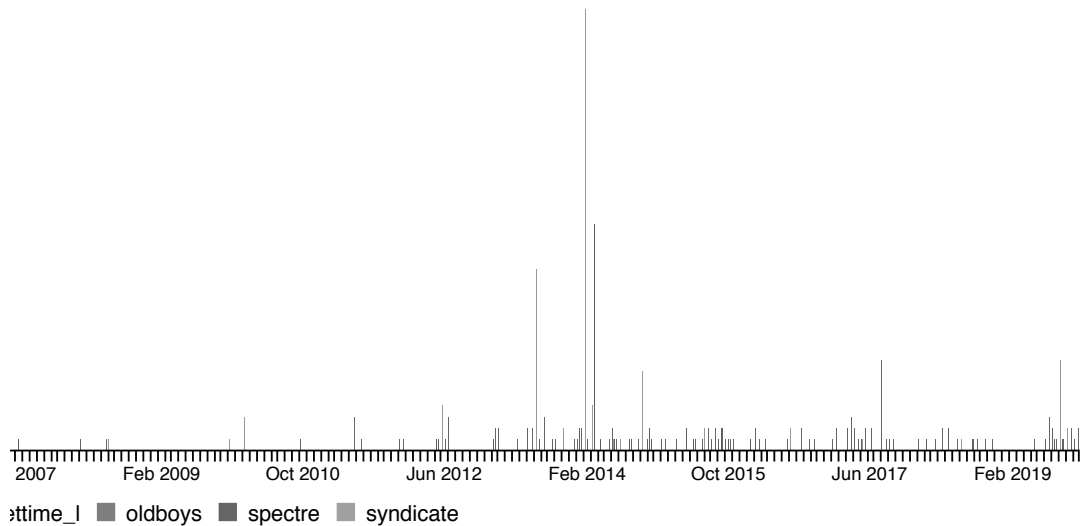




Post-Digital

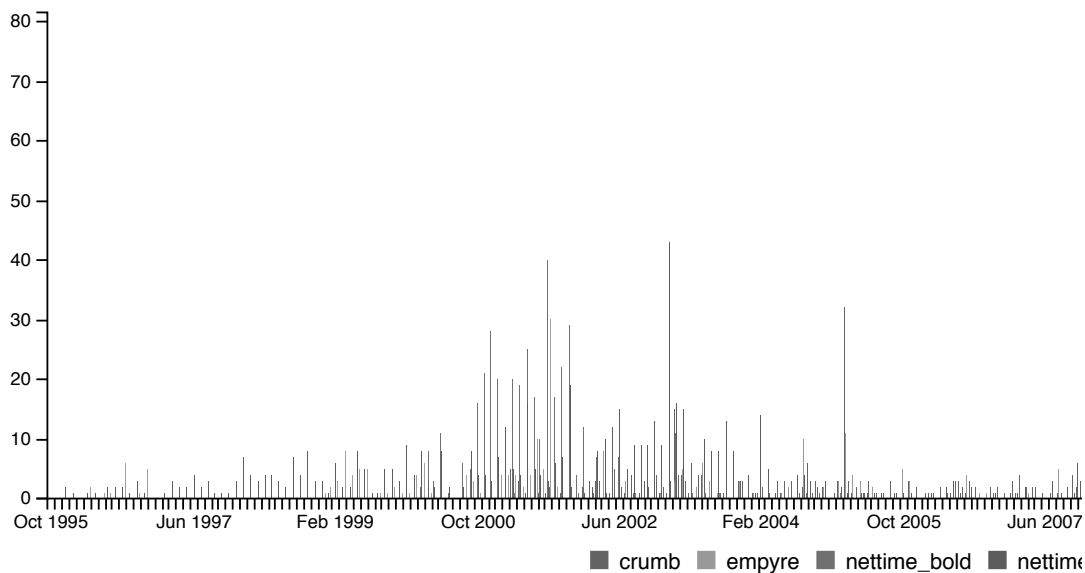
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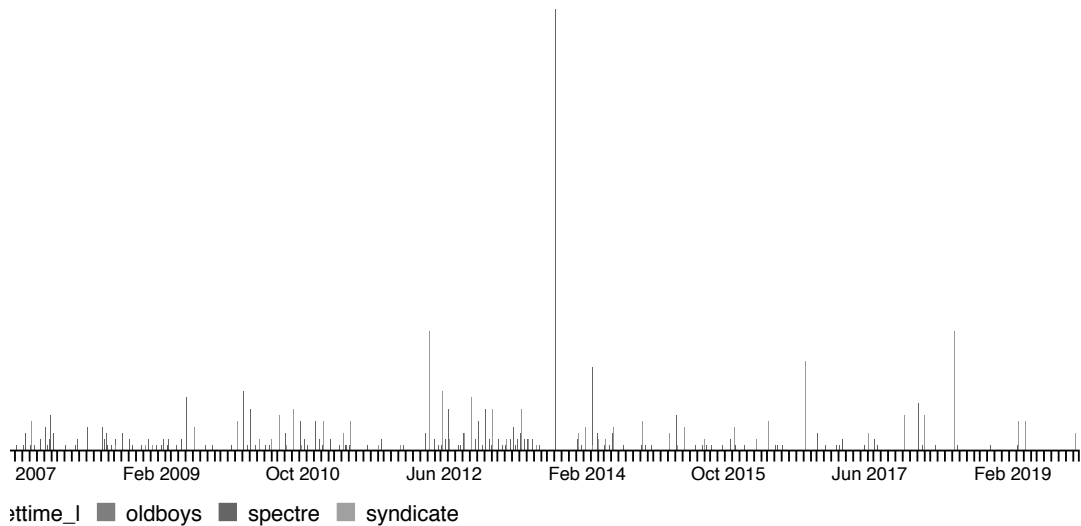




Rhizome

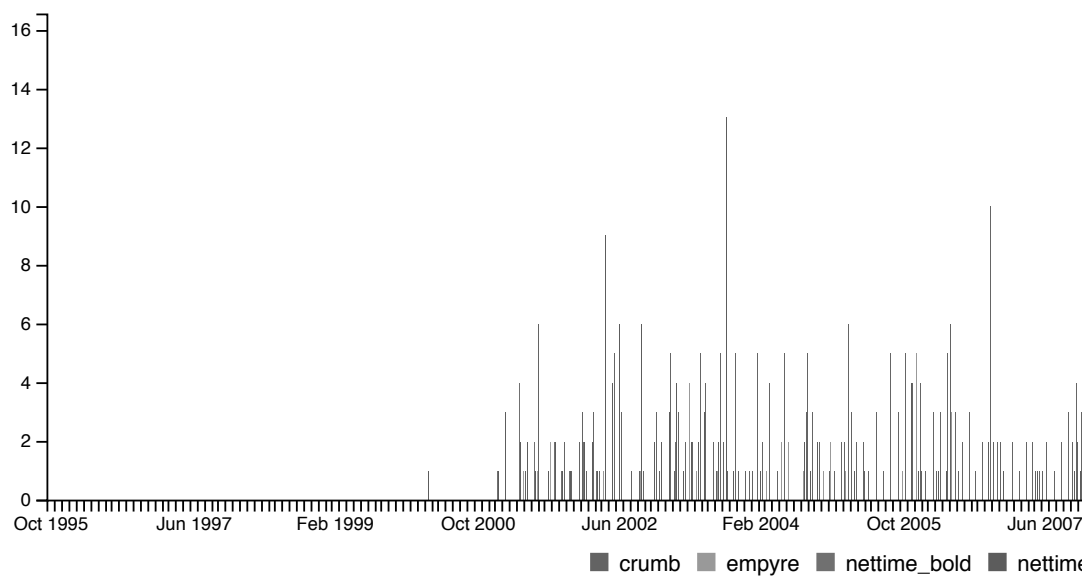
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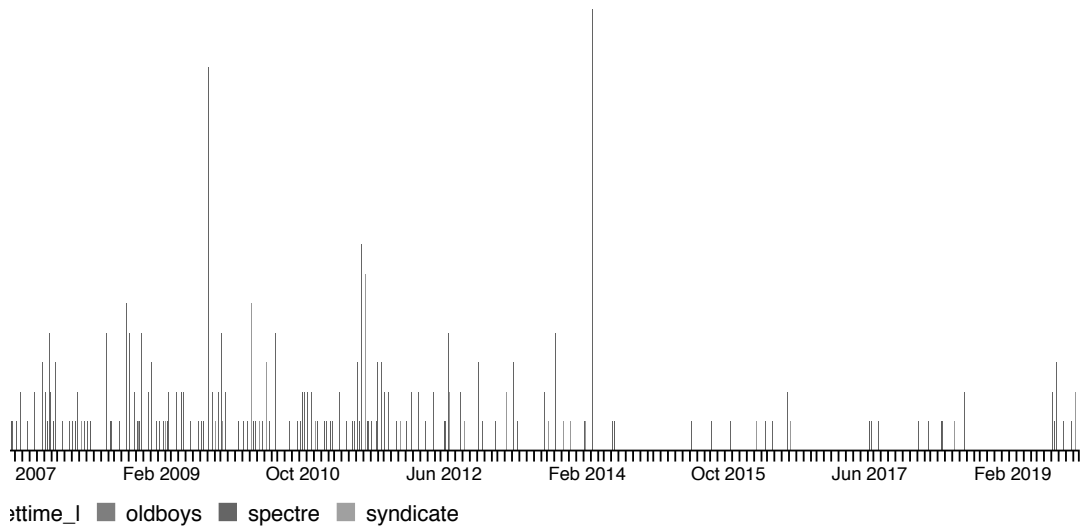




Software Art

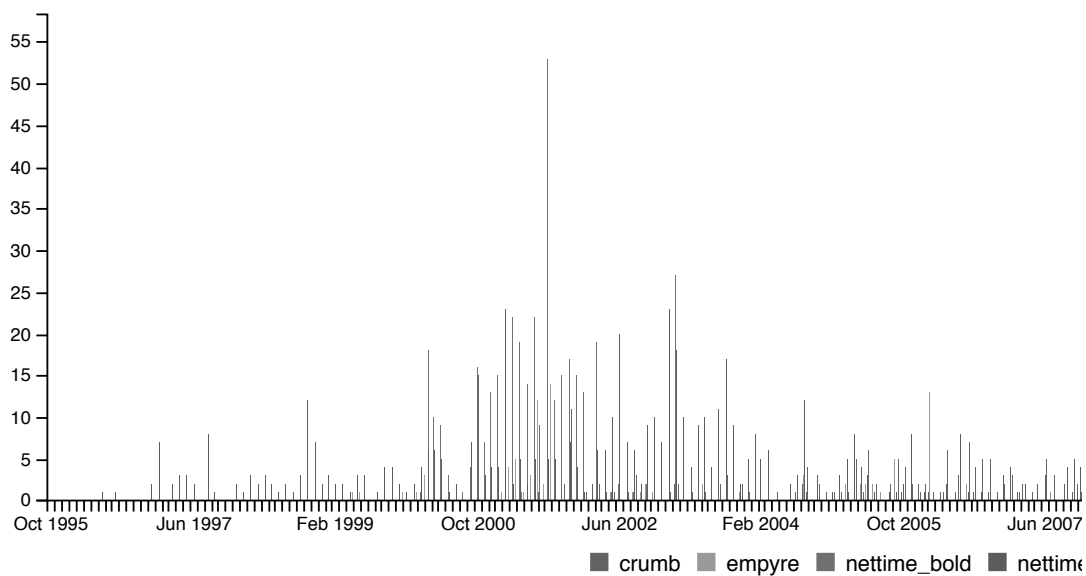
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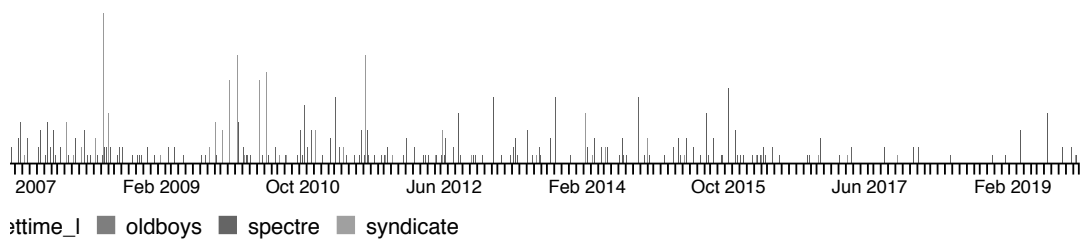




Spam

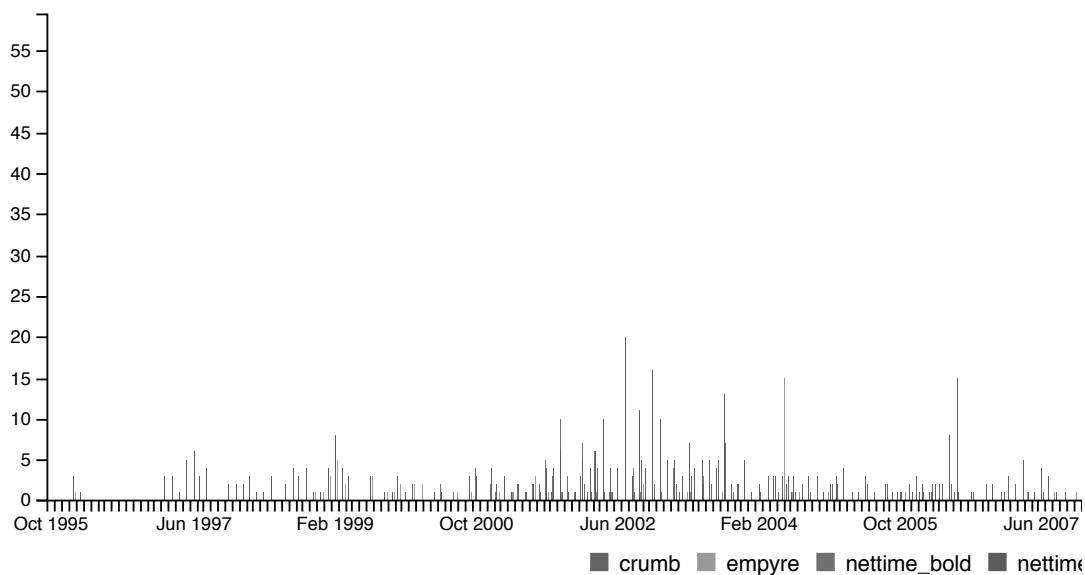
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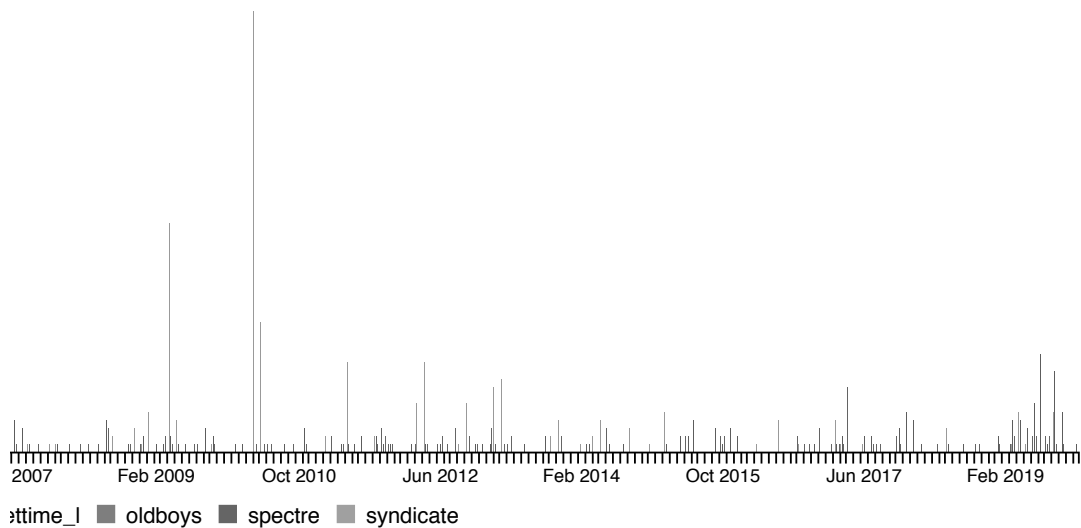




Tactical Media

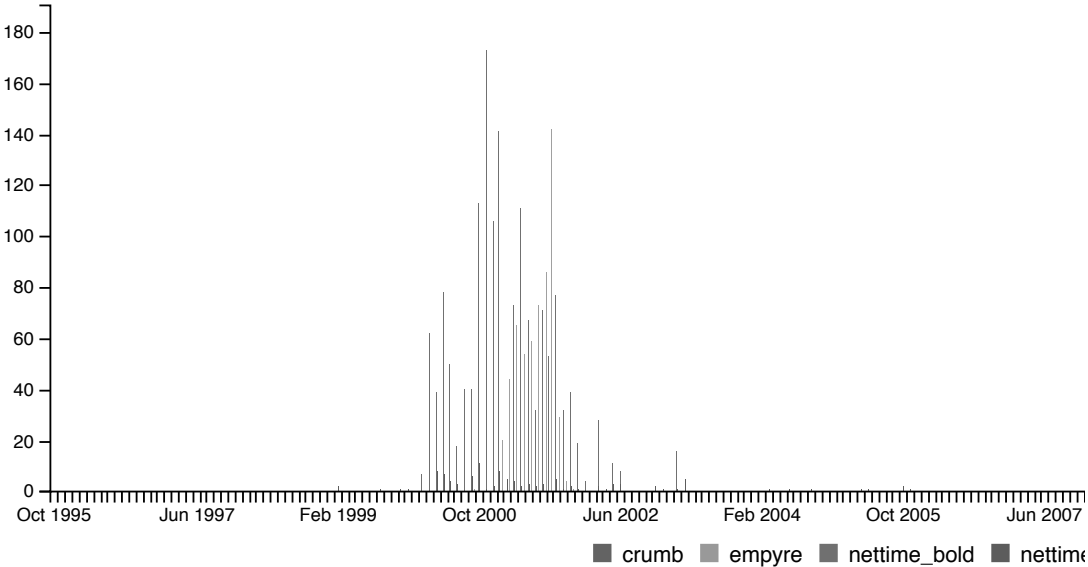
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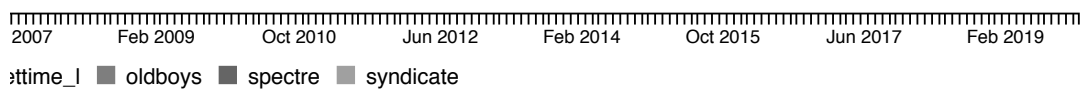




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Haarlem, January 2020