TAN LIN'S SEVEN CONTROLLED VOCABULARIES: A CRITICAL READER

PUBLICATION EDITORS
MASHINKA FIRUNTS
DANNY SNELSON

EVENT EDITORS
EDDIE HOPELY
SUEYEUN JULIETTE LEE

WITH GUEST EDITOR CHRIS CUELLAR

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λmhm(e,f), WHERE {hm (e, f)} IS A SET OF M FEATURE FUNCTIONS AND {λm} A SET OF WEIGHTS.[19]

THESE INCLUDE "CIRCUITS AND NETWORKS," "FEEDBACK AND PURPOSIVE ACTIVITY," "SIGNALS AND MESSAGES," "INFORMATION AND PROBABILITY," "COMMUNICATION."[20]

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READERS WHO ARE RESISTANT SHOULD MENTALLY CUT AND PASTE "PLAYER" FOR "OPERATOR" IN THE PRESENT CHAPTER; THE SWITCH IS ENTIRELY TOLERABLE.

NICK
MONTFORT

Montfort, Nick, and Noah Wardrip-Fruin. 2003. *The new media reader*. Cambridge, Mass. [u.a.]: MIT Press. http://ifile.it/wo1inyd/tnmr-tmitp.rar

New media's biggest breakthroughs haven't come by simply expending huge resources to tackle well-understood problems. They have come from moments of realization: that a problem others haven't solved is being formulated in the wrong way, or that a technology has a radically different possible use than its current one, or that the metaphors and structures of one community of practice could combine with the products of another to create a third. That is, breakthroughs have come from thinking across disciplines, from rethinking one area of inquiry with tools and methodologies gained from another—whether in the direction of Ted Nelson's conception of computing in literary terms, or the opposite movement of Raymond Queneau's formulation of storytelling and poetry in algorithmic terms. One of these brought us the Web; the other, digital narrative. There are almost certainly still fundamental contributions like this to be made in new media. Reading *The New Media Reader's* selections against one another can offer a way to begin this type of rethinking.

ALEXANDER GALLOWAY

Galloway, Alexander R. 2006. *Gaming: essays on algorithmic culture*. Electronic mediations, 18. Minneapolis: University of Minnesota Press. http://ifile.it/vtx-0b5l/0816648506.zip

2. Some suggest, and I partially agree, that "player" is a better overall term than "operator." My goal in avoiding the term "player" is not to eliminate the importance of play, as will be evident later, but instead, by using "operator," to underscore the machinic, almost industrial, and certainly cybernetic aspect of much of human-computer interaction, of which gaming is a key part. Additionally, "operator" tames, if only slightly, the anthropomorphic myth of the distinctly and uniquely human gamer, and that can only be a good thing in my mind. Operators are, in a majority of instances, organic human players, but they may also be any type of intelligent play agent such as a bot or script. Hence the greater neutrality of the term "operator" appears fitting. Readers who are resistant should mentally cut and paste "player" for "operator" in the present chapter; the switch is entirely tolerable.

ADALAIDE KIRBY
MORRIS

Morris, Adalaide Kirby, and Thomas Swiss. 2006. *New media poetics contexts, technotexts, and theories*. Cambridge, Mass: MIT Press. http://ifile.it / 5b20gn3/0262134632. zip

Numerous additional edits might be gleaned from studying contemporary television, early film, and other media that have made a broad range of editing strategies part of their semantics. This nod to film and television, however, also reminds us that the aesthetic and critical potential of the digital edit is necessarily short-lived. In Attali's terms, "a noise [in this case our proposed digital edit] that is external to the existing code can also cause its mutation" (1985, 35). As "the network modifies the code within which messages are expressed" (35), the hope that the digital edit can mutate the existing format into something more engaging risks its own success. If it succeeds in modifying the code, it loses its status as noise.

FREDRIC JAMESON

Jameson, Fredric. 1998. *The cultural turn: selected writings on the postmodern*, 1983-1998. London: Verso. http://thisshare.com/links/566-1275265488/elected%20Writings%20on%20the%20Postmodern%201983-1998.pdf.html

That is the moment at which pastiche appears and parody has become impossible. Pastiche is, like parody, the imitation of a peculiar or unique style, the wearing of a stylistic mask, speech in a dead language: but it is a neutral practice of such mimicry, without parody's ulterior motive, without the satirical impulse, without laughter, without that still latent feeling that there exists something normal compared with which what is being imitated is rather comic. Pastiche is blank parody, parody that has lost its sense of humour: pastiche is to parody what that curious thing, the modern practice of a kind of blank irony, is to what Wayne Booth calls the stable and comic ironies of the eighteenth century.

A RANGE OF PUBLISHING PRACTICES, WHICH IN TURN PROPOSE READING PRACTICES

RACHEL MALIK

Malik, Rachel. 2008. Horizons of the publishable: publishing in/as literary studies. *ELH*. 75 (3): 707-735. http://www.mediafire.com/?4ln4zi2ydzm

Publishing then is a set of intersecting processes. The plural is crucial. Definitions of publishing as publication, gatekeeping, or commerce naturally tend to construe it as a singular process. In a very different way, critical editing of the traditional, poststructuralist and new historicist varieties tends to think of textual production exclusively as a conjunction of composition and editing—though the terms and character of this relation vary.[23] The new textual studies' critique of the old inevitably centers on editorial practice, and questions about other practices and their relations are, in the main, subordinated to editing. Jerome McGann's formulation of the "editorial horizon" stands as a model both for what the new critical editing can achieve and its limits.[24] McGann rightly insists on the always-already social and historical character of textual production, even that which appears private. In doing so, he transforms our ideas of critical editing, foregrounding its role in defining the fields of scholarship it intervenes in, and their underwriting concepts. But why is this horizon editorial? Editing seems to become a metonymy for the whole work of publishing. The editorial horizon is glossed in parenthesis as "(the horizon of [the text's] production and reproduction)."[25] But editing and composition are only two of the processes of publishing. In the production of contemporary literary fiction and in the publishing of canonical literary works, composition and editing are indeed privileged processes, but can the specificity of the literary really be grasped without a set of contrasts with

other publishing categories and practices, without a concept of publishing processes and institutions in more general terms: horizons of the publishable?[26] The continued privileging of literature, implicit and explicit, in contemporary critical editing theory and practice (though this is clearly not the case in book history as a whole), inevitably simplifies the oppositions and others that the literary/non-literary binary creates. critical editing is well aware of its value, but critical editing (in all its guises) only contributes one type of value to publishing as a whole. Every publishing category contributes value of some kind, even if there is still rather little attention given to the diverse ways in which cultural production accords value of diverse kinds to its objects. A thriller may be constituted as perfectly meeting the expectations of a genre or an author, a reliable page-turner and so on. These kinds of value, however modest, or routinely purpose-bound, can be constituted through a range of publishing practices, which in turn propose reading practices.

MARSHALL MCLUHAN

McLuhan, Marshall. 1995. Gutenberg galaxy: The making of typographic man. In *The essential Mcluhan*, ed. McLuhan, Eric, and Frank Zingrone. 90-145. Concord: House of Anansi. http://www.mediafire.com/?k1hdonl3dtq

W.B. Yeats has an epigram which puts the themes of *King Lear* and *Don Quixote* in cryptic form:

Locke sank into a swoon
The garden died
God took the spinning jenny
Out of his side.

The Lockean swoon was the hypnotic trance induced by stepping up the visual component in experience until it filled the field of attention. Psychologists define hypnosis as the filling of the field of attention by one sense only. At such a moment "the garden" dies. That is, the garden indicates the interplay of all the senses in haptic harmony. With the instressed concern with one sense only, the mechanical principle of abstraction and repetition emerges into explicit form. Technology is explicitness, as Lyman Bryson said. And explicitness means the spelling out of one thing at a time, one sense at a time, one mental or physical operation at a time. Since the object of the present book is to discern the origins and modes of the Gutenberg configuration of events, it will be well to consider the effects of the alphabet on native populations today. For as *they are* in relation to the phonetic alphabet, so we once *were*.

MANUEL CASTELLS

Castells, Manuel. 1996. *The rise of the network society*. Malden, Mass: Blackwell Publishers. http://thisshare.com/links/80f-1275032087/el%20-%20The%20Rise%20of%20the%20Network%20Soci-ety_%202nd%20ed.pdf.html

PETER BIL'AK

Bil'ak, Peter. 2003. Martin Majoor, type designer. *Typotheque*. http://www.typo-theque.com/articles/martin_majoor_type_designer

Scala Sans has become the trademark typeface for arts-nonprofit organizations all over the world, in the same way that Bell Gothic became the international standard for architecture, and Trajan Roman for Hollywood movie posters. Do you think there is an explanation for this?

Not really, one explanation can be that Scala Sans is different from Helvetica/Univers-like typefaces. Not only does it have a much more humane character, but also the details within the typeface are much more refined. Besides there is a choice of a real italic and small caps, where in Helvetica there is a slanted roman and too many different weights.

LYDIA LIU

Liu, Lydia H. 2006. iSpace: Printed English after Joyce, Shannon, and Derrida. *Critical Inquiry*. 32 (3): 516-550. http://www.mediafire.com/?iwjnj2m5qnz

What Would Joyce Have Said to Derrida?

iSpace is about the ideographic prolepsis of modern technology, ranging from cybernetics (the punning on "plane" in the quote puts us in mind of Norbert Wiener's anti-aircraft feedback loop) to the internet, bearing the news of the iPhone, iVision, iTunes, iLove, and iPolitics of the future. Most symptomatic of all is the appearance of iEnglish itself on the internet. The crux of the matter is not whether the letter i means "intelligent," "information," "internet," or "imaginary" or simply represents an inverted exclamation mark that has no corresponding phonetic equivalent in the spoken language but rather that the ideographic structure of i + Word (or even i + word) provides the sole semantic guarantor for any or all of the meanings one can possibly attribute to the letter i.

FREDSON BOWERS

Bowers, Fredson. 1959. *Textual & literary criticism*. Cambridge [Eng.]: University Press. http://www.megaupload.com/?d=6RYSXLVW

We should be seriously disturbed by the lack of contact between literary critics and textual critics. Every practising critic, for the humility of his soul, ought to study the transmission of some appropriate text. If he did, he would raise such an outcry that we should no longer be reading most of the great English and American classics in texts that are inexcusably corrupt. We should no longer complacently accept the sleazy editing that even today too often marks the presentation of works of literature to the student and to the general public.[4]

The transmission of texts, and what happens in this transmission, is a subject of particular fascination, worth a discourse in itself instead of the very few examples I can devote to it. Although the last-edition-in-the-author's-lifetime formula no longer holds the estimation formerly accorded it, a reaction that exalts the first edition at the expense of all others can be dangerous too. Only when the transmission of a text has been carefully studied, and each edition after the first established firmly as a mere reprint without authority, can an editor rely wholly on the first edition, after due regard for its misprints. Otherwise, whenever revision is established in any later edition, editorial procedures of some delicacy may be involved, and the bibliographical facts become paramount as the basis for general as well as specific decision.

PETER GALLO

Gallo, Peter. 2005. Multiples: The enduring ephemera of General Idea. *Art in America*. 93 (3): 80. http://www.mediafire.com/?yywimmykm2z

Along with Duchamp's work, Yves Klein's was a favored point of departure [for General Idea]. Klein's multidisciplinary project of the 1950s included monochrome painting, writing, martial arts, performance, musical composition and film. It furthered the movement of art beyond the formal restrictions of the individual metier and pushed the European avant-garde toward the Nouveau Realisme advocated by critic Pierre Restany. General Idea took great pleasure in parodying Klein's 1958 "Anthropométries," in which the French artist slathered his lovely female models with "International Klein Blue" paint and, using them as "living brushes," publicly performed large-scale action paintings. For XX bleu (1984), the collaborative used three life-size, stuffed white Standard French poodles to smear large blue Xs on enormous spans of unstretched canvas. The poodles had been fabricated by a Berlin taxidermist to General Idea's specifications and, it must be noted, no real animal parts were used.

TEXTUAL
PROSTHESES

GÉRARD GENETTE

Genette, Gérard. 1997. *Paratexts: thresholds of interpretation*. Cambridge: University Press. http://www.mediafire.com/?2njxdwndnny

[The] text is rarely presented in an unadorned state, unreinforced and unaccompanied by a certain number of verbal or other productions, such as an author's name, a title, a preface, illustrations. And although we do not always know whether these productions are to be regarded as belonging to the text, in any case they surround it and extend it, precisely in order to present it, in the usual sense of this verb but also in the strongest sense: to make present, to ensure the text's presence in the world, its "reception" and consumption in the form (nowadays, at least) of a book. These accompanying productions, which vary in extent and appearance, constitute what I have called elsewhere the work's paratext, in keeping with the sometimes ambiguous meaning of this prefix in French...For us, accordingly, the paratext is what enabled a text to become a book and to be offered as such to its readers and, more generally, to the public. More than a boundary or a sealed border, the paratext is, rather, a threshold.

It is an "undefined zone" between the inside and the outside, a zone without any hard and fast boundary on either the inward side (turned toward the text) or the outward side (turned toward the world's discourse about the text), an edge, or, as Philippe Lejeune put it, "a fringe of the printed text which in reality controls one's whole reading of the text".

CRAIG DWORKIN

Dworkin, Craig. 2005.
Textual prostheses.
Comparative Literature. 57 (1): 1.
http://english.utah.edu/eclipse/Editor/DworkinProstheses.pdf

Initially called "bottom notes" (the first entry in the *Oxford English Dictionary*, from William Savage's 1841 *Dictionary of the Art of Printing*, implies that "Foot Note" was still a secondary term in the middle of the nineteenth century), the sequences of *notae* were repeated anew with each page, in contrast with our current practice of continuous numbering throughout a chapter or book (Parkes 57). In either case, the footnote's focus on the page indicates its debt to the history of the book and the shift from scroll to codex. Moreover, the increased use of the footnote "appears to have been part of the printers' efforts to modernize layout as they increasingly distanced themselves from the original manuscript models" in which "comments surrounded the text, top, sides, and bottom, flowing from it like the decorative acanthus that adorned monastery capitals and liturgical mosaics" (Jackson 55-56; Cosgrove 139). Such designs carried over into early printed books, in which compositors—as John Smith put it in his 1755 *Printer's Grammar*—"contrived to encompass the pages of the text, that they might have the resemblance of a Looking-glas in the frame" (qtd. in Tribble 232): the page, in other words, glossed to a reflective gloss. In contrast, the footnote was seen to "mime contemporary ideals of order, coherence, beauty, and hierarchy" in a neoclassical aesthetic of restrained elegance and an overall page design based on uniform typefaces, with sections of text distinguished by size rather than font (Tribble 232, 231, et seq). The footnote as we know it, then, is coeval with the modern principles of book design that emerged with the Enlightenment.

FRANZ
ROSENTHAL

Rosenthal, Franz. 1981. "Blurbs" (Taqrîz) from fourteenth-century Egypt. *Oriens*. 27 (28): 177-196. http://www.mediafire.com/?z2mmznm4yot

The use of rhymed prose is obligatory throughout. The standard metaphors are copiously employed, with those subtle variations the presence of which marks an author's originality. The Qur'an is, of course, quoted or alluded to. Poetical insertions make their customary appearance everywhere, as does an occasional proverb. The metaphoric imagery contains no real surprises. We hear about things in nature such as moon, sun, heaven, stars; clouds, rain, ocean; pearls and jewels; gardens, fruits, plants. Manmade events constantly referred to are horse races, hippodromes, and archery contests. Frequent similes are the kindling of fire; magic (sihr); emotion (caused by music and the like). Pigeons and fine garments occur sporadically, and so do many other familiar figures of speech.

GELETT BURGESS

Burgess, Gelett. 1986. *Burgess unabridged: a new dictionary of words you have always needed.* Hamden, Conn: Archon Books. http://www.archive.org/stream/burgeesunabridg00burgrich/burgeesunabridg-00burgrich_djvu.txt

Al'i-bosh, n. A glaringly obvious falsehood; something not meant to be actually believed; a picturesque overstatement.

A circus poster is an alibosh; so is a seed catalogue, a woman's age and an actress's salary. (See *Blurb*.) […]

Blurb, n. 1. A- flamboyant advertisement; an inspired testimonial. 2. Fulsome praise; a sound like a publisher.

RON
ROSENBAUM

Rosenbaum, Ron. 2008. New literary art form discovered!: in praise of the praise of poetry. *Slate Magazine*. Sept. 5. http://www.slate.com/id/2199466

Recently, British poet* James Fenton cited something that the mandarin of poetic modernism, T.S. Eliot, wrote about the supremely difficult and delicate art of blurbing poetry:

"Everyone engaged in publishing," Eliot wrote when he was an editor at the august London house Faber & Faber, "knows what a difficult art blurb-writing is; every publisher who is also an author considers this form of composition more arduous than any other that he practises…"

Let me explain the roundabout way it came to me, the discovery that the praise of contemporary poetry, either in blurbs or reviews, is itself a neglected form of poetry, meta-poetry...It is not some degraded adjunct of contemporary poetry but perhaps its very apotheosis.

GEORG STANITZEK

Stanitzek, Georg, and Ellen Klein. 2005. Texts and paratexts in media. *Critical Inquiry*. 32 (1): 27–41. http://www.mediafire.com/?gknknjgjtzj

When the German television station Pro Sieben broadcast the film [Seven] in 2001, the entire closing credits were cut off. The last diegetic image was followed directly by a peculiar hybrid that cleared away the film in only a few seconds and synchronously served up something new. The screen was divided into two parts. On the left viewers saw the closing credits in rudimentary form against a backdrop in the flashy design of the television station and, on the right, a trailer announcing a coming film, and a voice was heard to say: "From the abyss of the soul to the fathomless depths of the sea. . . . The underwater weekend on Pro Sieben: Abyss, tomorrow at 8:15 pm on Pro Sieben" (followed by product commercials). In the presence of such phenomena of television flow it seems appropriate to speak of a veritable explosion of paratextual forms […]

DISTRIBUTED NETWORK TOPOLOGIES

MANUEL CASTELLS

Castells, Manuel. 2003. *The information age economy, society and culture. vol. 3, end of millennium*. Oxford: Blackwell Publ. http://thisshare.com/links/dc4-1274176109/Castells_%20Manuel%20-%20End%20of%20Millenium_%202nd%20ed.pdf.html

The truly fundamental social cleavages of the Information Age are: first, the internal fragmentation of labor between informational producers and replaceable generic labor. Secondly, the social exclusion of a significant segment of society made up of discarded individuals whose value as workers/consumers is used up, and whose relevance as people is ignored. And, thirdly, the separation between the market logic of global networks of capital flows and the human experience of workers' lives.

Cultural battles are the power battles of the Information Age. They are primarily fought in and by the media, but the media are not the power-holders. Power, as the capacity to impose behavior, lies in the networks of information exchange and symbol manipulation, which relate social actors, institutions, and cultural movements, through icons, spokespersons, and intellectual amplifiers. In the long run, it does not really matter who is in power because the distribution of political roles becomes widespread and rotating. There are no more stable power elites. There are however, elites from power; that is, elites formed during their usually brief power tenure, in which they take advantage of their privileged political position to gain a more permanent access to material resources and social connections. Culture as the source of power, and power as the source of capital, underlie the new social hierarchy of the Information Age.

SOME IDEAS ABOUT SURFING

Some Ideas About Surfing. 2010. Complete magazine via jcolover@hotmail.com. http://www.megaupload.com/?d=CHJA34W9

ARMIN MEDOSCH

Medosch, Armin. 2010. *Post-Privacy or the politics of labour, intelligence and information*. http://www.thenextlayer.org/node/1237

On the web, for instance, the 'empowerment' of the user on Web 2.0 platforms has been emphasized by many authors. Those platforms, however, are based on centralized server infrastructures, entirely under the control of the company hosting those social interactions. Although digital networks have highly distributed network topologies in principle, the commercialization of the net has led to increased centralization so that, when it comes to accumulation of knowledge, the server back-end is the privileged site. Techniques developed during the first decades of the 20th century summarized under 'mass feedback' have become greatly enhanced through digitization and the ready availability of user data in server log-files, data-bases, information exchanges. The automated analysis of data flows passing through networked information structures creates the new knowledge of power. At the front-end this promises greater use-value, as Facebook automatically proposes new friends, or Amazon proposes new books (and sometimes with astonishing accuracy). At the server side ever more precise knowledge allows the targeting of individuals and their social networks based on data mining and 'profiling'. The user profiles and their networked relationships become commodities which can be traded between companies, and this is probably the biggest 'asset' of social network sites.

In this sense, an object is a sort of invisible railway junction between its own pieces and its outer effects. An object is weird—it is never replaceable by any sum total of qualities or effects. It is a real thing apart from all foreign relations with the world, and apart from all domestic relations with its own pieces. Stated in more traditional terms, both the foreign and domestic relations of an object are external relations rather than internal ones. Neither of them makes direct contact with the object, though both are capable of destroying it in different ways.

MICHEL SERRES

Serres, Michel. 1989. *Detachment*. Athens: Ohio University Press. http://mediafire.com/?fjjmaywyomj

Here in China, the swerve does not exist. There are no boundaries, no shallow boggy patches, no stunted shrubs left neglected. There are no losses, no surplus. There is no exception to uncultivated areas. Everywhere culture is under the control of reason, exploitation and law.

Words are interesting, they whirl or rest between us. Diogenes discards the coat, breaks the bowl, remains silent. He abandons interesting objects, and he asks the king to move away from the sun. Who is the king? Or Alexander? The most interesting object, the most interesting person in the world! Power is that much greater in that it intervenes everywhere. And if one becomes the greatest, then there is no place, no time where one does not intervene. Power is therefore what is most interesting. Diogenes forsakes power. He asks the king to allow the rays of the sun to bathe him directly with heat and light. Diogenes tries to erase mediation. He bridges intervals. He turns off mediums. He attempts to push aside the parasites, with his hand, with his voice. He is disinterested.

ALTHOUGH YOU MAY START OUT LOOKING FOR A YELLOW SKY, YOU MAY PREFER A PINK ONE ONCE YOU SEE IT.

AVINASH RAJAGOPAL

Rajagopal, Avinash. 2009. Revolution on a keyboard. *The Hooked Nose*. Nov. 16. http://designhook.blogspot.com/2009/11/revolution-on-keyboard.html

As in so many other things, the Lettera 22 was an early fore-runner. Early typewriters were all black, as Adrian Forty explains in his brief analysis of office equipment from the time. By the 1950's, the trend had shifted to "light-coloured, all-enveloping steel cases which concealed the mechanism and attempted to give some elegance to the overall proportions." This trend was seeded by Olivetti. The Lettera 22 was available not just in beige, but in other colours too, including powder blue and pistachio green. While the guts of the machine were covered, there was a signifier of transperancy: the floating keys.

What ultimately unites the Lettera 22 and the iMac is not just the fact that they broke away from the mainstream and set industry trends. This innovation came out of putting the experience of the user - visual, tactile and functional - first. Anybody could use the internet on an iMac, and every secretary on the Lettera could "reveal her talents in a virtuoso performance". And then they could pick up this hitherto fore exclusive product and carry it around with them: both the iMac and the Lettera22 made portability a key design feature. Even as these products went up on pedestals, the technology they used had transformed into something more human and democratic.

JAMES CAREY

Carey, James W. 1998. The internet and the end of the national communication system: Uncertain predictions of an uncertain future. *Journalism & Mass Communication Quarterly*. 75 (1): 28. http://www.mediafire.com/?2h2nm5y3myh

The first cable systems, the last mile of the national system of communication, and, as it turned out, the first mile of the new global system, linked those places inaccessible to over-the-air signals and fulfilled the social imaginary of the nineteenth century – the eclipse of time and space: one nation under a common system of communication (One Nation Under Television as J. Fred MacDonald usefully called it) sitting down to be counted together, at the "same" time and for the same purpose. In country after country, whether driven by commercial or political imperatives, the names of television companies expressed the desire and the result: The American Broadcasting Corporation, the British Broadcasting Corporation…this new collectivity, the great audience in which we were destined to live out a major part of our lives, was both a new social formation and a new body of lived experience.

ROBERT FINN

Finn, Robert. 1996. Querying by image content. *IBM Research*. July. http://domino.watson.ibm.com/comm/wwwr_think-research.nsf/pages/image396.html

A team at IBM's Almaden Research Center has developed a technology that permits users to catalog and retrieve images from databases without having to describe them verbally. Query by Image Content (QBIC) relies on a simple concept: the best way to query a database of images is to "show it" an image similar to that being sought, and to ask for all images that match it in some way or other.

[E]xplains team member Myron Flickner, "with visual material, you often don't know what you like until you see it, so browsing and searching are integrally connected. By starting with a fuzzy, imprecise query, which is inherent in content-based query, you end up with the best matches ranked in order of similarity. Although you may start out looking for a yellow sky, you may prefer a pink one once you see it."

JOHN PAOLILLO

Paolillo, John C. and S. C. Herring. 2005. Hyperlink obsolescence in scholarly online journals: JCMC reply. *Journal of Computer-Mediated Communication*. 10 (3), article 17. http://jcmc.indiana.edu/vol10/issue3/jcmc.html

[B]roken links are not unique to academic electronic publishing; they are a fact of life on the modern Web. While 404 error messages, redirects and other symptoms of broken links are annoying, keeping the link active makes it easier to copy the link and paste it into a search engine to get further information, e.g., from the Internet Archive (http://www.archive.org/), or from a search engine's link sets. The Internet Archive is particularly helpful from the perspective of Ho's "connection" purpose, and shows the importance of good archiving. For example, as of this writing, the main page of the "Arc Essays" (http://www.arc.org/essays.html), referenced by a hyperlink in the references section of the first article published in JCMC 1(1) (Acker, 1995), returns an HTTP 404 error, and should be de-activated according to Ho. Searching in the Internet Archive, however, turns up a viable link on February 8, 1997, which can be browsed to reveal the referenced essays. Hence, all of the original content of the reference remains available through the Internet Archive. Having the active link is a convenience, in this circumstance, as it facilitates searching the archive.

SUSAN HERRING

Herring, Susan C. 2004. Slouching toward the ordinary: Current trends in computer-mediated communication. *New Media & Society*. 6 (1): 26-36. http://ella.slis.indiana.edu/~herring/slouching.pdf

Language purists continue to fret about degradation of language through CMC [Computer-Mediated Communication], focusing currently on the IM and SMS messages exchanged by teenagers. However, the abbreviations and non-standard spellings typical of such messages are not really new (Thurlow, 2003). They carry on earlier practices from chat; going back further still, they function as a semi-private code to prevent teachers and parents from understanding what is written, much like teens of earlier generations passed notes 'encrypted' in special alphabets or writing permutations (Palfreyman and Al Khalil, 2003).

JOHANNA DRUCKER

Drucker, Johanna. 2009. *SpecLab: digital aesthetics and projects in speculative computing*. Chicago: University of Chicago Press. http://ifile.it/qm-73dvj/0226165086.rar

Taken together, these many intellectual frameworks have provided useful descriptive and analytic methods for an aesthetics of digital media, as well as for a rethinking of aesthetics in relation to new media. For the first task, the formal analysis of media specificity remains a valuable and compelling tool. The ontological properties of digital and electronic instruments are key to their material identity and the meanings they thus enable and produce. Critical theory and cultural studies offer useful frames for reading digital works at the macro level of media systems, social practices, and cultural networks of value and control.

But to conceptualize contemporary aesthetics, we have to confront the ways new media push artistic practice into a systems-based, codependent relation with their conditions of use and discourse, not merely their formal properties or their capacity to function as social signs in a semiotic mode. Aesthetics is transformed, hybridized, by the challenges of mediation as a central feature of artistic work. The very situatedness and codependent character of mediation calls forth a host of other terms apt for describing the aesthetic properties of digital media works: embodied, complicit, experiential, participatory. Mediation, as a space between, is registered in digital expressions as an ephemeral but material trace, a time-based inscription, transiently configured, and constituted by and as an experiential field.

THE STRUGGLE OF
M E D I A
AGAINST   FORGETTING

FRIEDRICH KITTLER

Kittler, Friedrich. 2005. The history of communication media. *CTheory.net*. (ga114) http://www.ctheory.net/articles.aspx?id=45

Information systems in the narrowest sense of the word are, it is true, optimised in terms of the storage, processing and transmission of messages. Communication systems on the other hand because in addition to messages they also control the traffic of persons and goods[3] comprise all kinds of media (in McLuhan's analysis) from road systems to language.[4] There is nonetheless good reason to analyse communication systems in the same way as information systems. Ultimately, communication too depends on control signals, the more so the more complex its working; even the triad of "things communicated" - information, persons, goods - can be reformulated in terms of information theory:

• Firstly, messages are essentially commands to which persons are expected to react [this definition in the original German is based on the etymology of the German word "Nachrichten" - Tr.].
• Secondly, as systems theory teaches, persons are not objects but addresses which "make possible the assessment of further communications".[5]
• Thirdly, as ethnology since Mauss and Levi-Strauss has taught, goods represent data in an order of exchange between said persons.

GEOFFREY WINTHROP-YOUNG

Winthrop-Young, Geoffrey. 2000. Silicon sociology, or, two kings on Hegel's throne? Kittler, Luhmann, and the posthuman merger of German media theory. *Yale Journal of Criticism*. 13 (2): 391-420. http://www.mediafire.com/?35zm2q5fyjh

1. A farewell to "so-called Man" and human subjects. In Kittler's analysis, "so-called Man" (der sogenannte Mensch)—the autonomous, self-determined human subject credited with producing meaningful texts and performing responsible acts—is said to have emerged as the effect of a historically contingent technology of the letter known as the "discourse network 1800." A feedback involving changes of reading, writing, and language acquisition practices, in connection with the burgeoning literary, military, and bureaucratic institutions of the modern nation state and the consolidation of the nuclear family, facilitated the transformation of language from a recalcitrant material force into the spiritualized vessel of a transcendental inner voice. Compulsory education assured that people learned to read and write in ways that allowed for the construction of hermeneutically accessible entities such as the authorial subject. Given that the most important constituent element of the discourse network 1800 was the fact that "the homogenous medium of writing also became homogenous in the social sphere,"[13] its operations may be summarized in a simple algorithm: where letters were, there subjects shall be.[14]

GEOFFREY WINTHROP-YOUNG

Winthrop-Young, Geoffrey. 2006. Implosion and intoxication. *Theory, Culture & Society*. 23 (7-8): 75-91. http://www.mediafire.com/?lytugyjm42i

Pink Floyd has accompanied Kittler's work (not to mention Kittler himself) for a long time. Their lyrics already appear as mottoes in Kittler's dissertation on Meyer – and what better way to introduce a Lacanian analysis than Roger Waters' 'Haven't you heard it's a battle of words' from Dark Side of the Moon, or Syd Barrett's 'I'm wondering and dreaming / the words have different meanings' from The Piper at the Gates of Dawn (Kittler, 1977: 26 and 161)?

Before they return as rock songs, the gods return in the sleepy imaginary of reading experiences, and it will take a lot of waking up to get them out of there. So Shine On.

JAMES CAREY

Carey, James W. 2007. The struggle against forgetting. *Columbia Journalism Review*. http://back-issues.cjrarchives.org/year/96/1/pub.asp

When the workers at the shipyard at Gdansk erected a monument to their fallen comrades in Solidarity, they engraved on it the line of Milosz, "the poet remembers," where the poet includes all of us who arrest experience through word and image, who make the world by making our common memory of it. Similarly, Milan Kundera opens *The Book of Laughter and Forgetting* by claiming that the struggle of man against power is the struggle of memory against forgetting […]

BETWEEN AN ART-WORK AND A "SIMPLE THING"

BRUNO LATOUR

Latour, Bruno. 1992. Where are the missing masses? Sociology of a door. http://www. bruno-latour.fr/articles/article/050.html

According to some physicists there is not enough mass in the universe to balance the accounts that cosmologists make of it. They are looking everywhere for the "missing mass" that could add up to the nice expected total. It is the same with sociologists. They are constantly looking, somewhat desperately, for social links sturdy enough to tie all of us together or for moral laws that would be inflexible enough to make us behave properly. When adding up social ties it does not balance. Soft human and weak moralities are all sociologists can get. The society they try to recompose with bodies and norms constantly crumble. Something is missing. Something that should be strongly social and highly moral. Where can they find it? Everywhere, but they too often refuse to see it in spite of much new work in the sociology of artefacts...To balance our accounts of society we simply have to turn our attention away from humans and look at non-humans. Here they are, the hidden and despised social masses who make up our morality. They knock at the door of sociology requesting a place in the accounts of society as stubbornly as the humans masses did in the 19th century.

Even if it is now obvious that the missing masses of our society are to be found among the non-human mechanisms, it is not clear how they get there and why they are lost from most accounts.

GRAHAM HARMAN

Harman, Graham. 2009. *Prince of networks: Bruno Latour and metaphysics*. Prahran, Vic: re.press. http://ifile.it/qufks57/21cBhjDKH.7z [Archive password: gigle.ws]

But we must stay attentive to two separate points here. On the one hand an object is separated by firewalls from whatever it modifies, transforms, perturbs, or creates. It is completely independent of these, since it can shift into any new environment and still remain the same thing. On the other hand, an object is also separated by firewalls from its own pieces, since the thing emerges as something over and above those pieces, and since 'redundant causation' means that these pieces can be shifted or replaced to some extent without changing the thing. But there is a slight asymmetry in the two considerations, because whereas a thing is completely independent of its relations, it is not completely independent of its own pieces. To remove Whitehead from Harvard and put him at Stanford would only destroy Whitehead for those (such as Whitehead himself) who accept the strange doctrine that a thing is entirely defined by its relations. Far more drastic than forcing Whitehead to leave Harvard would be to remove all of his body parts, or to shatter his soul in the bowels of the underworld. In these latter cases the effect would be truly destructive. Nonetheless, all the cells in Whitehead's body can be replaced by similar ones without destroying Whitehead, and in this sense an object is partly independent of its own pieces just as it is fully independent of its relations with other things.

NICO STEHR

Stehr, Nico. 1982. The evolution of meaning systems: An interview with Niklas Luhmann. *Theory, Culture & Society*. 1 (1): 33-48. http://www.mediafire.com/?i0jr3eigy5m

Q: Professor Luhmann, it seems appropriate to begin with a discussion of some of your most general concepts.

A: Perhaps the best way to start is to refer to two forms or two areas of discussion which I try to combine - the one is a tradition focusing on communication - and the other is the system-environment differentiation, coming from more or less organismic theories or from cybernetic sources. My idea is that the two areas don't contradict each other but require each other. My essential point is that you can coordinate selectivity only by making a
differentiation between what is appropriate for this type of situation and what is not appropriate, what is an environmental event which you don't have to react to or which you don't look to in choosing your own behaviour.

Q: Now Professor Luhmann, I wonder whether you could present us with a general overview of your theory of society as an aspect of your overall systems analysis, and perhaps with some particular attention to your theory of meaning as a subset of that?

A: Well this has to be a rather long exposition I'm afraid.

FRIEDRICH KITTLER

Kittler, Friedrich A. 1999. *Gramophone, film, typewriter*. Writing science. Stanford, Calif: Stanford Univ. Press. http://www.mediafire.com/?zyudmjdmyxd

Nietzsche had this recognition in mind, Kittler suggests, when he observed in one of his few typed letters that "Our writing tools are also working on our thoughts" (*Unser Schreibzeug arbeitet mit an unseren Gedanken*). When the progressively myopic retired philologist began using a typewriter — a Danish writing ball by Malling Hansen that did not allow him to see the letter imprinted at the moment of inscription — he not only anticipated écriture automatique but also began to change his way of writing and thinking from sustained argument and prolonged reflection to aphorisms, puns, and "telegram style." After abandoning his malfunctioning machine, Nietzsche elevated the typewriter itself to the "status of a philosophy," suggesting in *On the Genealogy of Morals* that humanity has shifted away from its inborn faculties (such as knowledge, speech, and virtuous action) in favor of a memory machine. Crouched over his mechanically defective writing ball, the physiologically defective philosopher realizes that "writing . . . is no longer a natural extension of humans who bring forth their voice, soul, individuality through their handwriting. On the contrary, . . . humans change their position — they turn from the agency of writing to become an inscription surface" (210).

BORIS GROYS

Groys, Boris. 2010. The weak universalism. *e-flux*. 15. http://www.e-flux.com/journal/view/130

There is no chance of a spectator distinguishing between an artwork and a "simple thing" on the basis of the spectator's visual experience alone. The spectator must first know a particular object to be used by an artist in the context of his or her artistic practice in order to identify it as an artwork or as a part of an artwork.

But who is this artist, and how can he or she be distinguished from a non-artist—if such a distinction is even possible? To me, this seems a far more interesting question than that of how we can differentiate between an artwork and a "simple thing."

TRACING CONNECTIONS IN THE WASP'S NEST

NIKLAS LUHMANN

What is communication?

Luhmann, Niklas, and William Rasch. 2002. *Theories of distinction: redescribing the descriptions of modernity*. Cultural memory in the present. Stanford, Calif: Stanford University Press. http://mediafire.com/?yirjuzyztzk

BRUNO LATOUR

Latour, Bruno. 1993. *We have never been modern*. Cambridge, Mass: Harvard University Press. http://ifile.it/kng36mo/Latour%281993%29We%20Have%20Never%2020Been%20Modern%28OCR%29.pdf

Look for the origins of the modern myths, and you will almost always find them among those who claim to be countering modernism with the impenetrable barrier of the spirit, of emotion, the subject, or the margins. In the effort to offer a supplement of soul to the modern world, the one it has is taken away — the one it had, the one it was quite incapable of losing. That subtraction and that addition are the two operations that allow the moderns and the antimoderns to frighten each other by agreeing on the essential point we are absolutely different from the others, and we have broken radically with our own past. Now sciences and technologies, organizations and bureaucracies are the only proofs always offered by moderns and antimoderns of that unparalleled catastrophe, and it is precisely through them that science studies can demonstrate the permanence of the old anthropological matrix best and most directly. To be sure, the innovation of lengthened networks is important, but it is hardly a reason to make such a great fuss.

NIKLAS LUHMANN

Luhmann, Niklas. 1995. Why does society describe itself as Postmodern? *Cultural Critique*. (30): 171-186. http://www.mediafire.com/?tadxnnnmqv5

Postmodernity can also mean preference for inconsistency, that is, the praise of folly. But Erasmus remarked at the end of his moriae encomium that the praise of folly is itself foolish. It includes, as we would say, a performative contradiction, and Erasmus's conclusion is: An audience should be able to forget. It may be a good advice to forget postmodernity - but not before knowing what it has been.

We are now prepared to come back to our question: Why does society describe itself as postmodern? There are several easy but superficial explanations.
1. Intellectuals, in particular postneomarxist intellectuals, who have lost confidence in their own theories and want to talk about that loss, tend to generalize their fate and tend to think that everybody finds himself in the same situation.

PETER BÜRGER

Bürger, Peter and M. Shaw. 1986. The institution of 'art' as a category in the sociology of literature. *Cultural Critique*. 2:5-33. http://www.mediafire.com/?gmuyjwtr2dz

3. Confining literary research to what has "literary value" has brought about a situation wherein questions regarding the connection of social experience and literary production or reception could no longer be asked. The side by side existence of literary and "extra-literary" series of works in late formalism illustrates this problematic as does the side by side existence of aesthetic and extra-aesthetic experience in reception aesthetics. While in formalism and reception aesthetics, in the disjuncture of the aesthetic from the praxis of life (which has been radicalized since Aestheticism is made the basis of research), the question regarding the institutionalization of literature permits us, among other things, also to examine this separation and its social determinants. This becomes possible because, in the concept of institution, literary production and reception are not understood as spheres that are necessarily distinct from the social experience of subjects.

BRUNO LATOUR

Latour, Bruno. 2005. *Reassembling the social: An introduction to actor-network-theory*. Oxford: Oxford University Press. http://ifile.it/cy49sl2/0199256047.zip

Instead of taking a reasonable position and imposing some order beforehand, [Actor-Network-Theory] claims to be able to find order much better after having let the actors deploy the full range of controversies in which they are immersed. It is as if we were saying to the actors: 'We won't try to discipline you, to make you fit into our categories; we will let you deploy your own worlds, and only later will we ask you to explain how you came about settling them.' The task of defining and ordering the social should be left to the actors themselves, not taken up by the analyst. This is why, to regain some sense of order, the best solution is to trace connections between the controversies themselves rather than try to decide how to settle any given controversy. The search for order, rigor, and pattern is by no means abandoned. It is simply relocated one step further into abstraction so that actors are allowed to unfold their own differing cosmos, no matter how counter-intuitive they appear.

Action is *other-taken!* So it is taken up by others and shared with the masses. It is mysteriously carried out and at the same time distributed to others. We are not alone in the world. 'We', like 'I', is a wasp's nest; as the poet Rimbaud wrote: 'Je est un autre'.

TOURISTS, VAGABONDS, AND 'SOMEONE NONHUMAN'

JAY WRIGHT FORRESTER

Forrester, Jay Wright. 1969. *Urban dynamics*. Cambridge, Mass: M.I.T. Press. http://ifile. it/8bv167n/62146___ urban.dynam- ics-1883823390.pdf

6.5 Control Through Influence Points

Complex systems have a high sensitivity to changes in a few parameters and the some changes in structure. Thus the converse of parameter insensitivity is true too.

There are a few points in any system to which behavior is sensitive. If a policy at one of these points is changes, pressures radiate throughout the system. Behavior everywhere seems different. But people have not been persuaded or forced to react differently. As they respond in the old way to new information, their reactions change...

The parameters and structural changes to which a system is sensitive are usually not self-evident. They must be discovered through careful examination of system dynamics.

R E M
KOOLHAAS

Koolhaas, Rem. 1997. The generic city. *DOMUS*. (791): 3-13. http://www.mediafire.com/?4tl0mwmwjwx

To the extent that identity is derived from physical substance, from the historical, from context, from the real, we somehow cannot imagine that anything contemporary - made by us - contributes to it. But the fact that human growth is exponential implies that the past will at some point become too "small" to be inhabited and shared by those alive. We ourselves exhaust it. To the extent that history finds its deposit in architecture, present human quantities will inevitably burst and deplete previous substance. Identity conceived as this form of sharing the past is a losing proposition: not only is there - in a stable model of continuous population expansion - proportionally less and less to share, but history also has an invidious half-life -as it is more abused, it becomes less significant - to the point where its diminishing handouts become insulting. This thinning is exacerbated by the constantly increasing mass of tourists, an avalanche that, in a perpetual quest for "character," grinds successful identities down to meaningless dust.

BRUNO LATOUR

Latour, Bruno. 1996. *Aramis, or the love of technology*. Cambridge, Mass: Harvard University Press. http://ifile.it/6ej24gu/17453924-brunolatouraramis.pdf

What genre could I choose to bring about this fusion of two so clearly separated universes, that of culture and that of technology, as well as the fusion of three entirely distinct literary genres—the novel, the bureaucratic dossier, and sociological commentary? Science fiction is inadequate, since such writing usually draws upon technology for setting rather than plot. Even fiction is superfluous, for the engineers who dream up unheard-of systems always go further, as we shall see, than the best-woven plots. Realism would be misleading, for it would construct plausible settings for its narratives on the basis of specific states of science and technology, whereas what I want to show is how those states are generated. Everything in this book is true, but nothing in it will seem plausible, for the science and technology it relies upon remain controversial, open-ended. A journalistic approach might have sufficed, but journalism itself is split by the great divide, the one I'm seeking to eliminate, between popularizing technology and denouncing its politics. Adopting the discourse of the human sciences as a master discourse was not an option, clearly, for it would scarcely be fitting to call the hard sciences into question only in order to start taking the soft ones as dogma.

Was I obliged to leave reality behind in order to inject a bit of emotion and poetry into austere subjects? On the contrary, I wanted to come close enough to reality so that scientific worlds could become once again what they had been: possible worlds in conflict that move and shape one another. Did I have to take certain liberties with reality? None whatsoever. But I had to restore freedom to all the realities involved before anyone of them could succeed in unifying the others. The hybrid genre I have devised for a hybrid task is what I call sci-entifiction.

ERIC LAURIER

Laurier, Eric, and Chris Philo. 1999. X-morphising: review essay of Bruno Latour's Aramis, or the Love of Technology. *Environment & Planning A*. 31 (6): 1047-1071. http://www.mediafire.com/?dlbkjzzwz24

There is also in the text a disassembled biography of 'someone nonhuman', italicized sections of text where Aramis is allowed to speak for and about its almost coming into being, and about its death.

Running from 1969 to 1987, Aramis went through four development phases for increasing scale and cost in which a number of 'successes' in engineering brought this particular experiment in RPT very close to gaining full reality. In 1987 Aramis was surprisingly 'terminated', and its surviving human and nonhuman actors were put to work elsewhere. Aramis thus became what an unwitting observer of events might call a gigantic waste of public resources and, in its incompletion, a costly failure. Yet Latour questions the very terms 'success' and 'failure' as a basis for examining why a technological project becomes a technological object, why a collection of 'signs, language, and texts' becomes a taken-for-granted train system that carries people to work in the morning.

DAVID HOLMES

Holmes, David. 2001. *Virtual globalization: Virtual spaces/tourist Spaces*. London, England: Routledge. http://thisshare.com/links/78d-1275165273/obalizations.%20Virtual%20Spaces_%20Tourist%20Spaces.pdf.html

By way of its ephemerality, global culture asserts its own peculiar culture system, rather than a system for connecting and serving 'fixed' regions of economic and nationally defined stability (cf. Nunes below). A consequence of this is that there can no longer be considered to be any 'natural borders', 'only ones created by socio-technical systems' (Bauman 1998: 77). Such terms as the 24-hour society (Moore-Ede 1993), time-space compression (Harvey 1989), and so-called 'technological space-time' (Virilio 1997) such as 'cyberspace time' (Nguyen and Alexander 1996; Lee and Liebenau 2000) have all been advanced to address the disjuncture between the local and the global. As Bauman points out, such division is expressed most acutely in the polarization between two classes of mobility – tourists and vagabonds.

VIRTUAL COMMUNITIES BETWEEN THE FEAST AND THE TELEPHONE

GEORG THOLEN

Tholen, Georg Christoph and Peter Krapp. 2002. Media metaphorology: Irritations in the epistemic field of media studies. *South Atlantic Quarterly*. 101 (3): 659-672. http://www.mediafire.com/?gyjwj5l5vnj

The heterotopia between real and virtual spaces, such as virtual communities, digital cities, or interactive marketplaces, is addressed by analyses of the media in terms of theater or performance. No doubt the bots, artificial constructs, and personae of those environments demonstrate that traditional ideas of identity associated with bodily presence are insufficient.[7]

Taking computer as theater, we encounter mediators and agents as metaphors of performance. On the foil of the metaphorical world-theater in which we all play our roles, virtual agents may take our roles on the World Wide Web: ''An agent is one who initiates and performs actions.''[29] In trying to decide whether artificial agents, softbots, or userbots on the net only improve the filtering of information or whether they can ''replace'' the intentionality and identity of the individual, the newest cyborg debates are not dissimilar from earlier literature on the automaton, and share with them certain prophesies of a cybernetic symbiosis of man and machine.[30]

NIKLAS LUHMANN

Luhmann, Niklas. 2000. *The reality of the mass media*. Stanford, Calif: Stanford University Press. http://ifile.it/sd-4neir/luhmann_-_the_reality_of_the_mass_media.pdf

The discussion thus far has been guided by two points of departure. The first is that the mass media, like any broadcasting system, are an operationally closed and, in this respect, autopoietic system. The second emphasize that this is also true of cognitions, because cognitions are also operations and can therefore only be produced in the system. This remains the case even when one considers that in society communication can take place with the system of the mass media from out of the latter's environment, for these communications too are possible only on the basis of the knowledge that the mass media have provided. Furthermore, the mass media understand what is uttered to them only on the basis of their own network of reproduction of information. Every communication in and with the mass media remains tied to eh schemata which are available for this purpose.

MATTHEW FULLER

Fuller, Matthew, and Roger F. Malina. 2005. *Media ecologies materialist energies in art and technoculture*. Cambridge, Mass: MIT Press. http://filefactory.com/file/defb55/n/026206247X_zip

Memetics is first used here in the discussion of hype in relation to pirate radio. The purpose in this chapter is not to develop an extended account of memetics—nor even to endorse it—but to useit, in two ways. First, it allows a certain insight into medial drives. The possibility is posed that such drives might be amenable to interpretation by the terms used to describe memes. Second, memetics is used because this approach—as a science or quasi-science at a point where it may bring new insight, be refuted, or left to drift—allows a way into talking about scale and scalar perspectivalism within media systems. As an epistemological target of the misplaced concreteness both of those attempting to refute the theory, and of those trying to develop meme theory, the meme as a conceptual device has the potential for intensifying speculation on the paradoxical consequences of reflexive mediality. The meme as a more or less fuzzily defined cultural element also provides a parallel to the flecks of identity (a term this chapter will introduce later) that are the objects of surveillance systems.

MICHEL SERRES

Serres, Michel. 1995. *The natural contract*. Ann Arbor: University of Michigan Press. http://mediafire.com/?mwi2olo2yw2

Moreover the word trait, in French, like draft in English, means both the material bond and the basic stroke of writing: dot and long mark, a binary alphabet. A written contract obligates and ties those who write their name, or an X, below its clauses. In the absence of concrete bonds, hemp yarn or iron chains, and of tightened knots, a treaty, once drafted, remains effective and functions by itself, by the fidelity of a word given or the solemn pact before a notary. We are apprehended by the contract, which in turn comprehends us: we inhabit its network, local and global, held by its system and by all the partners who have countersigned it. It can be easier to get out of a harness than out of a penstroke.

MICHEL SERRES

Serres, Michel, and Lawrence R. Schehr. 2007. *The parasite*. Posthumanities, 1. Minneapolis: University of Minnesota Press. http://mediafire.com/?hyj3kmjhnvh

The noise is a joker. It has at least two values, like the third man: a value of destruction and a value of construction. It must be included and excluded. This is both the story of the rats and that of a complex system. Computer science and anthropology are joined together. Does that amount to saying that the former, through its technical intervention, will have as great an impact as the other through its analyses? Or does that mean that science is making objective what old wives' tales have said all along? In this new type of rationalism, that takes into account both the exact and the human, everything can be said.

Where am I now? Somewhere between the feast and the telephone. I have found a spot where, give or take one vibration, moving a hair's breadth in either direction causes the noises to become messages and the messages, noises. Of course this crest is jagged, random, stochastic. Whoever watched me in my comings and goings would think that he was watching a fly. I guide myself by sound. I am on the saw's teeth of the mountain, at the edges of noise. Not an echo, not at the center of everything like a sonorous echo, but on the edges of messages, at the birth of noises. This erratic path follows the paths of invention exactly. These are also edges common to the exact and human sciences. Diode, triode, method. *

Bivalent systems get lost around here. The value of belonging passes through space, through the spectrum that separates or unites the two old values. The mathematics of the "fuzzy" explores this milieu, this means, this medium.

NATURE HIDDEN
BEHIND A CIPHER

MICHEL SERRES

Serres, Michel, Josué V. Harari, and David F. Bell. 1982. *Hermes - literature, science, philosophy*. Baltimore: Johns Hopkins University Press. http://mediafire.com/?dmyjynjykzv

Of course, the theoreticians of information theory accomplished this with means inherited directly from the physics of energies belonging to the macroscopic scale. Success confirmed their enterprise. Hence, in a parallel manner, the great stability of traditional philosophical categories but their massive application in a different area: discourse, writing, language, societal and psychic phenomena, all acts which one can describe as communication acts. It immediately became obvious, or was taken as such, that a store of information transcribed on any given memory, a painting or a page, should drift by itself from difference to disorder, or that an isolated-closed system about which we know nothing, an unknown of some sort, could be and, in certain cases, had to be a language pocket. By an act of simultaneous translation one can derive with relative ease the philosophical terms in use today. The system under consideration becomes a system of signs.

CASPER JENSEN

Jensen, Casper B. 2004. A nonhumanist disposition: On performativity, practical ontology, and intervention. *Configurations*. 12 (2): 229-261. http://www.mediafire.com/?lt3oqkz0eoq

Epistemology is generally seen to concern itself with investigating the foundations of certain knowledge. This inquiry has been almost universally premised on the idea of a split between the ideal and the concrete, and has prioritized the abstract capabilities of the mind over the inadequacies of the body. Scientific ideas are generated in the interaction with obdurate materials with unknown qualities, and a prominent concern of epistemology has been with purifying science from the many biases that could potentially invalidate its knowledge in this interaction. Epistemology thereby tries to establish an ideal relationship between the level of scientific ideas and the level of their practical validation and application, and in this project it has consistently prioritized theory over practice.13 In contemporary epistemology this purification has been typically managed by invocation of the scientific method, which, if properly applied, has been seen as the guarantee of knowledge-claims.

MICHEL SERRES

Serres, Michel. 2000. *The birth of physics*. Manchester: Clinamen Press. http://mediafire.com/?xmwmm1mtdzv

Nature is hidden behind a cypher. Mathematics is a code, and since it is not arbitrary, it is rather a cypher.[3] Now, since this idea in fact constitutes the invention or the discovery, nature is hidden twice. First, under the cypher. Then under a dexterity, a modesty, a subtlety, which prevents our reading the cypher even from an open book. Nature hides under a hidden cypher. Experimentation, intervention, consist in making it appear. They are, quite literally, simulations of dissimulation. Experimentation is not very far from prestidigitation. And so mathematics is not a language. Locally, it is the key to a word puzzle; globally, it is the whole code. The proof is, according to Leibniz, that every calculation, arithmetical or algebraic, is never anything but a particular instance of the activity of coding.

BRUNO LATOUR

Latour, Bruno. 1999. *Pandora's hope: essays on the reality of science studies*. Cambridge, Mass: Harvard University Press. http://rapidshare.com/files/248858879/pandora.pdf

The subject-object dichotomy has lost its ability to define our humanity because it no longer allows us to make any sense of an important little adjective: "inhuman." What is inhumanity? Look at how strange it was in the modernist era. To protect subjects from falling into inhumanity—subjectivity, passions, illusions, civil strife, delusions, beliefs—we needed the firm anchor of objects. But then objects also began generating inhumanity—coldness, soullessness, meaninglessness, materialism, despotism—we had to invoke the rights of subjects and "the milk of human kindness." Inhumanity was thus always the inaccessible joker in the other stack of cards. Surely this cannot pass for common sense. It is certainly possible to do better, to locate inhumanity somewhere else: in the gesture that produced the subject-object dichotomy in the first place. This is what I have tried to do by suspending the anti-fetishist's urge. The green field of humanity is not far off on the other side of the fence, but close at hand, in the movement of the factish.

MICHEL SERRES

Serres, Michel. 1995. *Genesis*. Studies in literature and science. Ann Arbor: University of Michigan Press. http://mediafire. com/?5tahydyoznz

Of old I told the example of the cloud, I told of the concept of a nebulous set, I sketched the fringe of the flame, fluctuating with time; I never attempted to conceive of the multiple as such, directly, without ever allowing unification to come to its aid. I am trying here to raise the brackets and parentheses, syntheses, whereby we shove multiplicities under unities. That is the object of this book: the multiple. Can I possibly speak of multiplicity itself without ever availing myself of the concept? I am attempting to open up certain black boxes where it is hidden away, some of the deep freezes in which it has been frozen, a few of the soundproof rooms where it remains mute. Hopelessly, I am attempting to open up Pandora's little casket.

Whence comes the flood, or pandemonium.

JOHN LAW

Law, John. 2000. On the subject of the object: Narrative, technology, and interpellation. *Configurations*. 8 (1): 1–29.
http://www.mediafire.com/?jhl4ty00mdz

1965

This is a story about politics and an aircraft, an aircraft as seen by a young man. The young man was called John Law. But the past is at least in part a foreign country, and since they do things differently there, I will recount it in the third person.

I have made five forms of narrative, five performances of interpellation, five different subject-positions and object-positions, five modes of distributing. Some questions arise.

WRITING-MATTER & READING-MATTER

BORIS GROYS

Groys, Boris. 2008. *Art Power*. Cambridge, Mass: MIT Press. http://sharebee.com/d6d11999

The artist of the ancien régime was intent on creating a masterpiece, an image that would exist in its own right as the ultimate visualization of the abstract ideas of truth and beauty. In modernity, on the other hand, artists have tended to present examples of an infinite sequence of images--as Kandinsky did with abstract compositions; as Duchamp did with readymades; as Warhol did with icons of mass culture. The source of the impact that these images exerted on subsequent art production lies not in their exclusivity, but instead in their very capacity to function as mere examples of the sheer variety of images. They are not only presenting themselves but also act as pointers to the inexhaustible mass of images, of which they are delegates of equal standing. It is precisely this reference to the infinite multitude of excluded images that lends these individual specimens their fascination and significance within the finite contexts of political and artistic representation.

Hence, it is not to the "vertical" infinity of divine truth that the artist today makes reference, but to the "horizontal" infinity of aesthetically equal images...

LAURA RIDING

Riding, Laura. 2001. *Anarchism Is Not Enough*. Berkeley: University of California Press.

All literature is written by the old to teach the young how to express themselves so that they in turn may write literature to teach the old how to express themselves. All literature is written by mentally precocious adolescents and by mentally precocious senescents. How not to write literature, how not to be precocious: cultivate inattention, do not learn how to express yourself, make no distinction between thoughts and emotions, since precocity comes of making one vie with the other, mistrust whatever seems superior and be partial to whatever seems inferior - whatever is not literature. And then, if you must write yourself, write writing-matter, not reading-matter. People will think you brilliant only if you tell them what they know. To avoid being thought brilliant, avoid knowing what they know. Write to discover to yourself what you know. People will think you brilliant if you seem to be enjoying yourself, since they are not enjoying themselves. To avoid being thought brilliant, avoid pretending to be enjoying yourself. Make it clear that you know that they know that nothing is really enjoyable except pretending to be enjoying yourself.

L I A M
GILLICK

Gillick, Liam. 2010. The good of work. *e-flux* 16. http://www.e-flux. com/journal/view/142

The accusation…is that artists are at best the ultimate freelance knowledge workers and at worst barely capable of distinguishing themselves from the consuming desire to work at all times, neurotic people who deploy a series of practices that coincide quite neatly with the requirements of the neoliberal, predatory, continually mutating capitalism of the every moment. (Under this accusation) artists are people who behave, communicate, and innovate in the same manner as those who spend their days trying to capitalize every moment and exchange of daily life. They offer no alternative to this.

MATTHEW FULLER

Fuller, Matthew. 2003. *Behind the blip: Essays on the culture of software*. Brooklyn, NY, USA: Autonomedia. http://thisshare.com/links/828 -1274478813/%20the%20Blip.%20Essays%20 on%20the%20Culture%20of%20Software.pdf.html

If the net is already a copy, then to double it demands a constitutional heterogeneity that is nothing if not a mess. The founding statements of Romanticism demanded a radical incompleteness, a cursed restlessness against the apparent foreclosures of industrialisation. Such a 'refusal of closure' is the condition of work for all those who put bread on the table by shovelling content and code onto servers. But with grinding ambivalence it is also found realized in a reversioned form as the widely popularised conceptual device of the rhizomatic network. Such refusal of finitude is both an incomprehensible glimpse over the abyss for regulators and those in need of the reassurance of 'criical understanding' and the excuse for extending overtime into your sleep. It is inherent in the texture and dynamics of the web, and forms the swamp on which Natural Selection is grounded.

This mess sprawls out in several ways: in terms of distribution across the net and position within different server-regimes; in terms of producing work for machine readerships; in terms of working many technico-aesthetic approaches simultaneously; and clearly in terms of authorship.

X Y M

XYM. 2009. http://xym.
no/publications

XYM is a web-based project bringing you the longest short-term temporary and transient yet constant database of possibilities to download individual Portable Data Format (.pdf) Publications. Presenting a wide range of artists and connected to more than one branch of knowledge, the artist becomes the author and editor of a history making free-downloadable pdf file with a rapidly nearing best before date and conservation as its' immanent future. Activated on its' moment of release on www.xym.no, individually varying but at the same time permanent countdown periods are programmed to each publication with limitless possibilities that lie between one second and infinity. Within the given format, not exceeding the desktop-printable A4 and a download friendly 25 MB, a self-generating launching base sets the framework for a diverse number of voluminous artistic data files, literally functioning between the margins of your computer screen and the edges of your desk.

RIGOROUS PRACTICAL AND THEORETICAL APPROACHES TO THE CRAFT OF WRITING

OMEGA INSTITUTE

Omega Institute. Discovering the poem: creation and revision. *Omega Institute*. http://eomega.org/omega/workshops/649a691806269ee1da52f691928baa0e

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Creation & Revision

Two-time United States Poet Laureate Ted Kooser and renowned poet and memoirist Mary Karr invite you to this extraordinary opportunity to create poems and to practice your skills at revising them.

We begin with creative exercises so that everyone has the chance to revise with guidance a poem created in class or one brought from home in need of polish. Kooser and Karr help us peel away the layers of the poetic process as we discuss and discover what is required for the craft.

Whatever your experience in writing poetry, you'll discover new dimensions of your poem as the community of poets in the workshop brings to bear the goals of poetry and its effects.

AMERICAN
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American Management Association. Seminars: take the next step on your path to success. *American Management Association.* http://www.amanet.org/individualsolutions/seminars.aspx?SelectedSolutionType=Seminars

Sharpen skills and stay ahead of the competition with AMA's leading-edge seminars in 21 distinct subject areas. With over 140 workshops to choose from in 40 cities across the country, AMA offers training to meet every individual's needs. To locate a seminar covering a subject or area of interest, select from the list of options below.

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Problem-solving and decision-making capabilities help a person become a more systematic and creative thinker. Extraordinary solutions challenge assumptions and call for thinking out of the box.

MICHAEL COLLIER

Collier, Michael. A letter from the director. *Bread Loaf Writers Conference | Middlebury*. http://www.middlebury.edu/blwc

The Bread Loaf Writers' Conference is one of America's most valuable literary institutions. For the past 85 years, the workshops, lectures, and classes, held in the shadow of the Green Mountains, have introduced generations of participants to rigorous practical and theoretical approaches to the craft of writing, and given America itself proven models of literary instruction.

Come prepared to join fully in the busy schedule and to enjoy the beauty of the wilderness setting. No one who has done so has failed to be inspired, encouraged, or changed by Bread Loaf.

Michael Collier
Director

CAVE CANEM

Cave Canem. Cave Canem Retreat. *Cave Canem: A Home For Black Poetry*. http://www.cavecanempoets.org/retreat

Cave Canem's week-long retreat is held annually at the University of Pittsburgh at Greensburg, Pennsylvania. Adult African American poets are eligible to apply.

Tuition, valued at $1,500, is provided free of charge. Participants are asked to pay a $500 room-and-board fee. Limited financial assistance for room-and-board fees is available on a first-come, first-served basis. In 2010, stipends are likely to range from $100 to $200; participants are encouraged to seek alternative sources of support— for example, scholarships and grants.

POETRY ALIVE!®

Poetry Alive!® Institute. Poetry Alive!: Performance Poetry Like Nothing Else. http://www.poetryalive.com/services/poetry_institute/index.html

ACCREDITED FOR 3 MASTERS CREDITS*. CAN ALSO PROVIDE 30 HOURS CONTINUING EDUCATION CREDIT. PROGRAM PRODUCED IN THE SCHOOL DISTRICT AS IN-SERVICE PROGRAM.

Even though the course is wrapped around poetry, the teaching strategies connect to all content areas. The impetus of the institute demonstrates to educators how to engage all students in learning. The institute teaches techniques that connect the dots between the class room and the standards.

"Poetry Alive! is a place or time where poems breathe, come to life, sing in our hearts and never die!"

FRANK O'HARA

O'Hara, Frank. 1995. Why I Am Not A Painter. In *The collected poems of Frank O'Hara*, O'Hara, Frank, and D. Allen. Berkeley, California: University of California Press. http://wings.buffalo.edu/english/faculty/conte/syllabi/377/Frank_O%27Hara.html

Why I Am Not A Painter
I am not a painter, I am a poet.
Why? I think I would rather be
a painter, but I am not. Well,

for instance, Mike Goldberg,
is starting a painting. I drop in.
"Sit down and have a drink" he
says. I drink; we drink. I look
up. "You have SARDINES in it."
"Yes, it needed something there."

"Oh." I go and the days go by
and I drop in again. The painting
is going on, and I go, and the days
go by. I drop in. The painting is
finished. "Where's SARDINES?"
All that's left is just
letters, "It was too much," Mike says.

But me? One day I am thinking of
a color: orange. I write a line
about orange. Pretty soon it is a
whole page of words, not lines.
Then another page. There should be
so much more, not of orange, of
words, of how terrible orange is
and life. Days go by. It is even in
prose, I am a real poet. My poem
is finished and I haven't mentioned
orange yet. It's twelve poems, I call
it ORANGES. And one day in a gallery
I see Mike's painting, called SARDINES.

A WORLD OF PURE
APPEARANCES

KURT FORSTER

Forster, Kurt W., and D. Britt. 1996. Aby Warburg: His study of ritual and art on two continents. *October*. 77:5-24. http://www.mediafire.com/?ayyuczmmzoz

Warburg sought to create, by way of experiment, a precise ordering of reified ideas that would set up a flow of thinking, like a galvanic current. The library thus becomes a battery, an accumulation of thinking in which, through books connected "in parallel" by Warburg's ordering principle, the current of ideas is induced to flow.

Mnemosyne Atlas
In this undertaking everything is idiosyncratic, starting with the method itself. Warburg was intent on tracing certain perennial motifs of motion, based on gestural and physiognomic formulas, that constantly renew their freshness of expression not least through the replication of those formulas. It was evident that in this survey of figurative formulas Warburg was allowing himself far greater latitude in the choice of material than had ever been customary in art history. Here, cheek by jowl, were late antique reliefs, secular manuscripts, monumental frescoes, postage stamps, broadsides, pictures cut out of magazines, and old master drawings.

DIETRICH SCHEUNEMANN

Scheunemann, Dietrich. 2005. Avant-garde/Neo-avant-garde. *Avant Garde critical studies*, 17. Amsterdam: Rodopi. http://ifile.it / 0mjp-db5/9042019255_Avant-garde.rar

It is no accident that both Tzara's instructions for making a Dadaist poem and Breton's for the writing of automatic texts have the character of recipes. This represents not only a polemical attack on the individual creativity of the artist; the recipe is to be taken quite literally as suggesting a possible activity on the part of the recipient. The automatic texts also should be read as guides to individual production. But such production is not to be understood as artistic production, but as part of liberating life praxis. This is what is meant by Breton's demand that poetry be practiced (pratiquer la poesie). Beyond the coincidence of producer and recipient that this demand implies there is the fact that these concepts lose their meaning: producers and recipients no longer exist. All that remains is the individual who uses poetry as an instrument for living one's life as best one can. There is also a danger here to which Surrealism at least partly succumbed, and that is solipsism, the retreat to the problems of the isolated subject. (1984:53)

JEAN-MICHEL RABATÉ

Rabaté, Jean-Michel. 2004. Duchamp's ego. *Textual Practice*. 18 (2): 221-232. http://www.mediafire.com/?zojzwjtymnt

But philosophy's time progresses indeed progresses by cycles, and in his attempt to master that field, Duchamp had to become a Beckettian cyclist and he needed a second wheel.

The apparatus of classical perpsective is requested to universalize the I/ego/eye: it is only thanks to classical perspective that one can reach the conclusion that 'egoism' may be shared by all. We share it when we recognize simultaneously how deluded we can be by the fetish of sexuality (the gaping cunt of the pig-skin woman) and the conventional nature of representation, and how easy it is to just go on living in a world of pure appearances.

We can therefore understand what Duchamp meant when he said to Katharine Kuh in 1962 about the invention of the Bride that he was not involved in artistic narcissism: 'I was never interested in looking at myself in an esthetic mirror. My intention was to get away from myself, though I knew perfectly well that I was using myself. Call it a little game between "I" and "me".'

L A R S
SVENDSEN

Svendsen, Lars Fr. H. 2005. *A philosophy of boredom*. London: Reaktion Books. http://ifile.it/hydpe74/1861892179_Philosophy_of_Boredom1.rar

Sometimes I like to be bored, and sometimes I don't – it depends on what kind of mood I'm in. Everyone knows how it is: some days one can sit and look out the window for hours and hours and some days one can't sit still for a moment. I've been quoted a lot as saying, 'I like boring things.' Well, I said it and I meant it. But that does not mean I'm not bored by them. Of course, what I think is boring can't be the same as what other people think is, since I could never stand to watch all the most popular action shows on TV, because they're essentially the same plots and the same shots and the same cuts over and over again. Apparently, most people love watching the same basic thing, as long as the details are different. But I'm just the opposite: If I'm going to sit and watch the same thing I saw the night before, I don't want it to be essentially the same – I want it to be exactly the same. Because the more you look at the same exact thing, the more meaning goes away, and the better and emptier you feel.

THE TRANSLATION OF
POETIC   SOUND

L E E V I
L E H T O

Lehto, Leevi. 2009. In the beginning was translation. In *The sound of poetry, the poetry of sound*. Ed. Perloff, Marjorie, and Craig Dworkin. Chicago: The University of Chicago Press. http://ifile.it/bqnxts0/0226657434_Sound_of_Poetry1.rar

Another, somewhat contrary, example. In Finland, it is customary to think that translating Eliot, in the wake of his winning the Nobel Prize, triggered what is known as the modernist period of Finnish poetry — a 1950s phenomenon. In fact, those early translations very much ignored Eliot's prosody, making him into a strongly textual poet writing almost exclusively in free verse. Furthermore, the Finnish modernists can be seen as having reacted against the poetics of these translations, rather than simply as having been influenced by them. A double process of misprision that again seems to fall nicely in the frame of the Benjaminian model.

As these examples suggest, I tend to see translation — and the translation of poetic sound in particular — as part of a larger dynamics of cultural development and interaction. In a sense, I don't think of translation as having anything to do with interlingual communication, and I'm all for inverting the currently dominant paradigm in which the languages are seen as something primary, translation as a secondary, ensuing "problem." To me, "in the beginning was translation."[5] Translation, not languages per se, forms the basis of cultures — meaning, among other things, that translation is always also (already) political.

JACQUES ATTALI

Attali, Jacques. 1985. *Noise: The political economy of music*. Theory and history of literature, v. 16. Minneapolis: University of Minnesota Press. http://ifile.it/5o9p8fq/Noise.pdf

Finally, we can envision one last network, beyond exchange, in which music could be lived as composition, in other words, in which it would be performed for the musician's own enjoyment, as self-communication, with no other goal than his own pleasure, as something fundamentally outside all communication, as self-transcendence, a solitary, egotistical, noncommercial act. In this network, what is heard by others would be a by-product of what the composer or interpreter wrote or performed for the sake of hearing it, just as a book is never more than a by-product of what the writer wrote for the sake of writing it. At the extreme, music would no longer even be made to be heard, but to be seen, in order to prevent the composition from being limited by the interpretation like Beethoven, brimming with every possible interpretation, reading the music he wrote but could no longer hear. Thus composition proposes a radical social model, one in which the body is treated as capable not only of production and consumption, and even of entering into relations with others, but also of autonomous pleasure. This network differs from all those preceding it; this capacity for personal transcendence is excluded from the other musical networks. In a society of ritualized sacrifice, representational speech, or hierarchical and repetitive communication, egotistical pleasure is repressed and music has value only when it is synonymous with sociality, performance for an audience, or finally the stockpiling of "beauty" for solvent consumers. But when these modes of communication collapse, all that is left for the musician is self-communication. Here again, this network is ahead of its time and precedes a general evolution of social organization as a whole.

TAN LIN

Lin, Tan. 2008. Disco as operating system, part one. *Criticism*. 50 (1): 83-100. http://www.aphasic-letters.com/heath/Lin-Tan_Disco-as-Operating-System_Criticism_2008.pdf

In our era, unlike in Shakespeare's, all plagiarism is part of an operating system. Or to put it in terms immediately comprehensible to this essay: most writing is automated and invisible, an empty form of surface decoration where "writing" is the instantiation of a software code being transferred from one location to another in an act of self-plagiarization. And this is what disco is: technologies of sound mixing and reproduction in an era when the idea of medium-specificity and discrete mediums such as painting, photography, music, literature, and video are being supplanted by the idea of a more general operating system or generic culture of software whose purpose is to continually redistribute a range of materials across a single platform. In this sense, disco as a cultural practice is not dissimilar from varied products in the cultural field: print on demand, lean production, mass customization, and so forth. What you are now reading, originally produced in Microsoft Word, is invisible because it is built into the software and automates the writing of the text in the same way that disco automates the human.

GEOFFREY WINTHROP-YOUNG

Winthrop-Young, Geoffrey. 2002. Drill and distraction in the yellow submarine: On the dominance of war in Friedrich Kittler's media theory." *Critical Inquiry*. 28 (4): 825-854. http://www.mediafire.com/?eetwhmyezdi

In Kittler's words, "We All Live in a Yellow Submarine" sings of – and acoustically performs – "the literal chain that linked Liverpool's submarine crews to postwar rock groups."[7] Rather than of sex and drugs, "rock songs sing of the very media power which sustains them," and that media power is said to be fundamentally military in nature (GFT, p. 111). Moreover, given the diffusion of Western societies with the media in question, one could argue, as does Horisch, that the Beatles's "Yellow Submarine" not only provides a performative techno-genealogy of full frequency range recording but also amounts to a plausible societal self-description. The Y2K craze was merely the latest expression of the fear that without the most advanced technologies the media-dependent nations would simply collapse because what was once characterized as a physiologically reliable sensory perception no longer suffices for individual or collective orientation.[8] Our increased reliance on technologically mediated representations of the outside world reflects the fact that we are as unable to directly interact with the electromagnetic environment we have come to depend on as a submarine crew can access the water on the other side of the hull. We all live in a yellow submarine, and no large submarine was ever built for peaceful purposes.

D A N VISEL

Visel, Dan. 2005. A book is not a text: The noise made by people. *if:book*. Sept. 23. http://www.future-ofthebook.org/blog/archives/tags/mc-gann

[Momus's] video encourages students to listen for the environmental sounds that they can make with electronic instruments: not the sounds that they're designed to make, but the incidental noises that they make – the clicking of keys on a Powerbook, for example – that we usually ignore as being just that, incidental. We ignore the fact that these noises are made directly by people, without the machine's intercession.

Momus's remarks put me in mind of something said by Jerome McGann at the Transliteracies conference in Santa Barbara last June – maybe the most important thing that was said at the conference, even if it didn't warrant much attention at the time. What we tend to forget when talking about reading, he said, was that books – even regular old print books – are full of metadata. McGann qualified his remarks by referring to Ezra Pound's idea of melopoeia, phanopoeia, and logopoeia – specific qualities in language that make it evocative:

. . . you can still charge words with meaning mainly in three ways, called phanopoeia, melopoeia, logopoeia. You can use a word to throw a visual image on to the reader's imagination, or you charge it by sound, or you use groups of words to do this. (The ABC of Reading, p.37)

JOHN CAGE

Cage, John. 1970. *Song books*. New York, N.Y.: Henmar. http://vorlon.case.edu/~zwb2/songbooks.htm

Solo for Voice 8 (TE), 0'00"
Perform a disciplined action in a situation of maximum amplification.

Solo for Voice 15 (TE)
A sentence by Satie is typed thirty-eight times on a typewriter equipped with contact microphones.

Solo for Voice 23 (TE), 0'00" No. 2
Play a game with another person on a flat surface equipped with contact microphones.

Solo for Voice 24 (TE)
Follow the directions of #8, but perform a different action.

Solo for Voice 28 (TE)
Follow the directions of #8 and #24, but perform a different action.

LAUREN BACALL
IN "THE BIG SLEEP"
(1946, USA, DIR. HOWARD HAWKS)

HERBERT BLAU

Blau, Herbert. 2002. *The dubious spectacle: extremities of theater, 1976-2000*. Minneapolis: University of Minnesota Press. http://filefactory.com/file/e7d9e5/n/0816638128_zip

We tend to forget that Brecht's earliest plays—Baal and In the Jungle of Cities—were, with similar disenchantment, more or less contemporary with Eliot's The Waste Land, largely because Eliot subsequently made himself persona non grata to the Left by declaring himself an Anglican in religion, a Royalist in politics, and a Classicist in literature. That was in 1928, the same year he wrote the "Dialogue on Dramatic Poetry," where we can see that his interest in ritual was a matter of formalism as well as religion. There was in the "Dialogue" not only an aversion to realism and its falsifying psychology, the vice of humanism, but an appreciation of artifice, the post-Symbolist desire for a pure aesthetic. There was also the desire to ground the drama in its proper speech, not prose—the language of devaluation—but verse, which Ibsen, master of prose drama, felt compelled to abandon as the spirit world receded into bourgeois appearances. But as Eliot searched for the grounds of authority in his experiments with the drama, he eventually took his cue from Ibsen and realism, returned to prose, and tried to suggest in surreptitious rhythms the older mythic and ritual forms behind the bourgeois appearances, to reveal the Word within a word unable to speak a word, swaddled in darkness, instead of ceremony a sort of tongue-tied pantomime of the play within the play.

HANNAH HIGGINS

Higgins, Hannah. 2002. *Fluxus experience*. Berkeley: University of California Press. http://www.mediafire.com / ?mmmnggmtnan

Flicker creates an optical experience that lies beyond the realm of the visible, where visible refers to an objective world of things "out there" that can be perceived or observed by the eye "in here."

Because it occurs in this interstitial location between objective and subjective, *Flicker* works against the belief that experience is mediated by clearly delineated senders (objects) and receivers (subjects) of information, a duality that lies at the core of Western philosophical tradition.

WOLFGANG ERNST

Ernst, Wolfgang. A visual archive of cinematographical topoi: Navigating images on the borderline of digital addressability. *Suchbilder*. http://www.suchbilder.de/projekt/fareng.html

What do we mean by the notion of "excavating the archive"? The answer is media-archaeology instead of iconographical history: What is being digitally "excavated" by the computer is a genuinely media-mediated gaze on a well-defined number of (what we call) images.

Of course, a topos is a rhetorical category; rhetoric, though, is more of a technique than a question of content: The philosopher Immanuel Kant, f. e., considers the ordering art of topics to be a kind of storage grid for general notions, just like in a library the books are being distributed and stored in shelves with different inscriptions. Do we have to always group image features into meaningful objects and attach semantic descriptions to scenes, or does it rather make sense to concentrate on syntax, thus treating semantics as second-order-syntax?

DIRK BAECKER

Memories of films consist more than anything else of the faces shown to express experiences. To give just a casual list, think of Marlon Brando in *Apocalypse Now* (1979, USA, dir. Francis Ford Coppola), of Gunter Lamprecht in *Berlin Alexanderplatz* (1980, Germany, dir. Rainer Werner Fassbinder), of Robert de Niro in *Taxi Driver* (1976, USA, dir. Martin Scorsese), of Harvey Keitel in *Bad Lieutenant* (1992, USA, dir. Abel Ferrara), of Giulietta Masina and Anthony Quinn in *La Strada* (1954, Italy, dir. Federico Fellini), of Marcello Mastroianni in *8 1/2* (1963, Italy, dir. Federico Fellini), of Lauren Bacall in *The Big Sleep* (1946, USA, dir. Howard Hawks) and Jean Seberg in *A Bout de Souffle* (1959, France, dir. Jean-Luc Godard), of Gert Frobe in *Goldfinger* (1964, Great Britain, dir. Guy Hamilton), of Walter Matthau and Jack Lemmon in *Buddy, Buddy* (1981, USA, dir. Billy Wilder), of Aleksandr Kaidanovsky in *Stalker* (1982, USSR, dir. Andrej Tarkovsky), of Henry Fonda in *The Wrong Man* (1967, USA, dir. Alfred Hitchcock), of James Stewart in *Vertigo* (1958, USA, dir. Alfred Hitchcock) and Anthony Perkins in *Psycho* (1960, USA, dir. Alfred Hitchcock), of Jeanne Moreau and Oskar Werner in *Jules et Jim* (1962, France, dir. Francois Truffaut), of Anthony Hopkins in *The Silence of Lambs* (1991, USA, dir. Jonathan Demme), of John Nance in *Eraserhead* (1977, USA, dir. David Lynch) and Kyle MacLachlan in *Twin Peaks* (1989-1991, USA, dir. David Lynch), of John Wayne in *El Dorado* (1976, USA, dir. Howard Hawks), of the boy Edmund Moeschke in *Germania, Anno Zero* (1949, Italy, dir. Roberto Rosselini) and Sylvester Stallone in *Rocky IV* (1985, USA, dir. Sylvester Stallone), of E.T. in *E.T.* (1982, USA, dir. Steven Spielberg),

and of all others you may be able to re-
call and you end up recalling all realities
movies were ever able to bring forth. It's
all in the faces. Or rather, it is all in certain
shots of certain faces in certain movies.
Just take one of these encyclopedias of
cinema like The Motion Picture Guide and
browse through the stills.

NICK ROMBES

Rombes, Nick. 2004. Self-theorizing media. *Braintrustdv*. http://braintrustdv.com/wordpress/essay-self-theorizing-media

In short, the theorist-professor is disappearing because media today theorizes its own ideology in fairly explicit ways, in terms of both form and content. And nowhere is this more evident than in the contradictory uses to which DV filmmaking is being put.

What does it mean today to say that many forms of new media are embedded within the very structures of critique and theory that is supposedly the province of the theorist?

Alas, are we to be tempted into nostalgia for the digital so soon after its appearance? Do we already yearn for the "good old days" of early DV and the noisy proclamations of Dogme 95 movement, or are those aesthetics yet to be found in the productions of the U.S. military? Does the cycle of incorporation and commodification come so quickly on the heels of the avant-garde today that we are left with the stultifying aura of "history" surrounding such movements as Dogme 95? In perhaps the ultimate cruelty, our ironic sense of theory and our hunger for deconstruction robs us even of the sedate pleasures of nostalgia, which, someone will no doubt remind us, is just another myth.

CHARLES BERNSTEIN

Bernstein, Charles. 1998. *Close listening: Poetry and the performed word*. New York: Oxford University Press. http://ifile.it/f3tx-qos/0195109910.zip

A poem understood as a performative event and not merely as a textual entity refuses the originality of the written document in favor of "the plural event" of the work, to use a phrase of Andrew Benjamin's. That is, the work is not identical to any one graphical or performative realization of it, nor can it be equated with a totalized unity of these versions or manifestations. The poem, viewed in terms of its multiple performances, or mutual intertranslatability, has a fundamentally plural existence. This is most dramatically enunciated when instances of the work are contradictory or incommensurable, but it is also the case when versions are commensurate. To speak of the poem in performance is, then, to overthrow the idea of the poem as a fixed, stable, finite linguistic object; it is to deny the poem its self-presence and its unity. Thus, while performance emphasizes the material presence of the poem, and of the performer, it at the same time denies the unitary presence of the poem, which is to say its metaphysical unity.

ANDREA FRASER

Fraser, Andrea. 2007. May I help you? A performance by Andrea Fraser. *Art Lies*. 54:26-31. http://www.artlies.org/article.php?id=1465&issue=54&s=0

Now this is a piece that I find wildly exciting. This piece really has it, a tremendous wallop. What a thrill. She's the real thing! She's still out there—she's really out there. And she puts everything into her work. It's the shirt on her back. It's her neighborhood bar. It's the songs her mother sang to her when she was a child. It's the man she loves. It's her life. And it's not expensive! Not expensive! It's incredible. It's a woman in a bikini at a cocktail party, it's so outrageous. Everyone thinks it's outrageous—except me, of course. I think it's funny. And it's sexy. And it's one of the ugliest smears of paint I have ever seen. It's the top. It's a Waldorf salad.

Sources (by section):
3. Langston Hughes, "Slave on the Block," The Ways of White Folks (New York, Vintage, 1933); from an interview with a lawyer whose "family belongs to the Parisian grande bourgeoisie," quoted in Pierre Bourdieu, Distinction; from interviews with Betty Parsons and Andre Emmerich, quoted in de Coppet and Jones, ed., The Art Dealers; "The Art of the Dealer: Keeping Pace with Arne Glimcher," New York (October 10, 1989); Christie Brown, "They Reflect Me: Ileana Sonnabend," Forbes (May 1, 1989); "Bit by the Collecting Bug," Newsweek (May 13, 1985)

FREDDY TELLEZ

Tellez, Freddy and Bruno Mazzoldi. 2007. The pocket-size interview with Jacques Derrida. *Critical Inquiry*. 33 (2): 362-388. http://www.mediafire.com/?ejnmzwhzmij

FT: I mean that there is a difficulty at the foundation of your work.

JD: Yes, but the difficulty is not in my work. It's [smiles] come upon by my work, right? The difficulty, as I have said somewhere, is not just a difficulty proper to my work. It's a difficulty that cannot be gotten around by anybody and that is based on the fact that, whenever we attempt to analyze, whether deconstructively or otherwise, whenever we attempt to analyze a historical and discursive set—like Western philosophy, to take a huge example, or Western culture—we cannot, we have no absolute metalinguistic overhang that would allow us, from the outside, to understand the set without utilizing elements taken from the set. Consequently, if we have no access to this position of metalinguistic overhang, we are forced to borrow from the deconstructed corpus, if you like, the instruments for its deconstruction. It's the origin of a difficulty that cannot be treated but strategically, through strategic procedures. Not all of the instruments are equally useful. All of the instruments that I borrow are not equally useful no matter what the moment, no matter what the task...And so I am quite conscious of the difficulty.

A MATERIALIZATION OF THE SPIRIT

MICHEL SERRES

Serres, Michel. 2009. *The troubadour of knowledge*. Ann Arbor: University of Michigan Press. http://mediafire. com/?yilgzwtmjzc

Though born left-handed, I write with my right hand, and the happiness of living in a body thus completed has never left me, so that I still beseech schoolmasters not to thwart, as one says today, my companions on the port side, but to give them an immense advantage and to harmonize their bodies by forcing them to hold the pencil in the right, complementary, hand. And, symmetrically, to complete right-handers in the same way. Since most contemporaries abandon the pen for the computer console, their keyboard demands conjugated fingers.

FRIEDRICH NIETZSCHE

Nietzsche, Friedrich Wilhelm, and Ian C. Johnston. 1996. *On the genealogy of morals: a polemical tract*. Arlington, VA: Richer Resources Publications. http://www.mediafire.com/?dnzmlmmnaef

The doors and windows of consciousness are shut temporarily… that is, as I said, the use of active forgetfulness, a porter at the door, so to speak, a custodian of psychic order, quiet, etiquette. From that we can see at once how, if forgetfulness were not present, there could be no happiness, no cheerfulness, no hoping, no pride, no present. The man in whom this repression apparatus is harmed and not working properly we can compare to a dyspeptic (and not just compare)—he is "finished" with nothing. . . . Now, this particular animal, which is necessarily forgetful, in which forgetfulness is present as a force, as a form of strong health, has had an opposing capability bred into it, a memory, with the help of which, in certain cases, forgetfulness will cease to function—that is, for those cases where promises are to be made. This is in no way a merely passive inability ever to be rid of an impression once it has been etched into the mind nor is it merely indigestion over a word one has pledged at a particular time and which one can no longer be over and done with. No, it's an active wish not to be free of the matter again, an ongoing and continuing desire for what one willed at a particular time, a real memory of one's will, so that between the original "I will," "I will do," and the actual discharge of the will, its action, a world of strange new things, circumstances, even acts of the will can be interposed without a second thought and not break this long chain of the will. But how much all that presupposes! In order to organize the future in this manner, human beings must have first learned to separate necessary events from chance events, to think in terms of cause and effect, to see distant

events as if they were present, to antici-
pate them, to set goals and the means
to reach them with certainty, to develop
a capability for figures and calculations in
general—and for that to occur, a human
being must necessarily have first himself
become something one could predict,
something bound by regular rules, even in
the way he imagined himself to himself, so
that finally he is able to act like someone
who makes promises—he can make him-
self into a pledge for the future!

SYDNEY SHOEMAKER

Shoemaker, Sydney. 1969. Time without change. *The Journal of Philosophy*. 66-12: 363-381. http://www.mediafire.com/?tgqmjwohymt

Consider, then, the following world. To the best of the knowledge of the inhabitants of this world all of its matter is contained in three relatively small regions, which I shall call A, B, and C. These regions are separated by natural boundaries, but it is possible, usually, for the inhabitants of this world to pass back and forth from one region to another, and it is possible for much of what occurs in any of the regions to be seen by observers situated in the other regions. Periodically there is observed to occur in this world a phenomenon which 1 shall call a "local freeze." During a local freeze all processes occurring in one of the three regions come to a complete halt; there is no motion, no growth, no decay, and so on. At least this is how it appears to observers in the other regions...Those people who were in the region during the freeze will initially be completely unaware that the period of the freeze has elapsed, unless at the beginning of the freeze they happened to be observing one of the other regions. A man who was stopped in the middle of a sentence by the onset of the freeze will resume the sentence at the end of it, and neither he nor his hearers will be aware that there has been any interruption.

HANS
GUMBRECHT

Gumbrecht, Hans U. 1996. Form without matter vs. form as event. *MLN*. 111 (3): 578–592. http://www.mediafire.com/?gzjmjwxn1dw

Multiple effects of the most important technologies developed and institutionalized during the past two centuries may converge in a "materialization of the spirit."41 These technologies seem to undo the opposite-i.e., spiritualizing-effect attendant, since the fourteenth century, on the habit of "reading" and "interpreting" the world as a book of signifiers in which "deep" meanings had to be detected.

MICHEL DE CERTEAU

de Certeau, Michel. 1988. *The Practice of Everyday Life*. Trans. Steven Randall. Berkeley: University of California Press. http://mediafire.com/?fedd3zcbmem

The activity of reading has on the contrary all the characteristics of a silent production; the drift across the page, the metamorphosis of the text effected by the wandering eyes of the reader, the improvisation and expectation of meanings inferred from a few words, leaps over written spaces in an ephemeral dance…he insinuates into another person's text the ruses of pleasure and appropriation: he poaches on it, is transported into it, pluralizes himself in it like the internal rumblings of one's body…reading thus introduces an 'art' which is anything but passive

A way of using imposed systems constitutes the resistance to the historical law of a state of affairs and its dogmatic legitimations. A practice of the order constructed by others redistributes its space; it creates at least a certain play in that order, a space for maneuvers of unequal forces and for utopian points of reference…Innumerable ways of playing and foiling the other's game (jouer/dejouer le jeu de l'autre), that is, the space instituted by others, characterize the subtle, stubborn, resistant activity of groups which, since they lack their own space, have to get along in a network of already established forces and representations.

"FLAUBERT'S BOOK ABOUT NOTHING"

ROLAND BARTHES

Roland Barthes, *Writing degree zero*. Trans. Annette Lavers and Colin Smith (New York: The Noonday Press, 1953), 50. http://www.scribd.com/doc/6160074/Barthes-Poetic-Writing

Nature becomes a fragmented space, made of objects solitary and terrible, because the links between them are only potential. Nobody chooses for them a privileged meaning, or a particular use, or some service; nobody imposes a hierarchy on them, nobody reduces them to the manifestation of a mental behavior, or of an intention…nature becomes a succession of verticalities, of objects, suddenly standing erect and filled with all their possibilities.

JACQUES DERRIDA

Derrida, Jacques. 1978. *Writing and difference*. Chicago: University of Chicago Press. http://www.mediafire.com/?mm2n2zdyjmd

The pure book, the book itself; by virtue of what is most irreplaceable within it, must be the "book about nothing" that Flaubert dreamed of-a gray, negative dream, the origin of the total Book that haunted other imaginations. This emptiness as the situation of literature must be acknowledged by the critic as that which constitutes the specificity of his object, as that around which he always speaks….To these voices should be added that of Antonin Artaud, who was less roundabout: "I made my debut in literature by writing books in order to say that I could write nothing at all. My thoughts, when I had something to say or write, were that which was furthest from me. I never had any ideas, and two short books, each seventy pages long, are about this profound, inveterate, endemic absence of any idea. These books are *l'Ombilic des limbes* and *le Pèse-nerfs*."[2]

To write is not only to know that the Book does not exist and that forever there are books, against which the meaning of a world not conceived by an absolute subject is shattered, before it has even become a unique meaning;…it is also to be incapable of making meaning absolutely precede writing: it is thus to lower meaning while simultaneously elevating inscription.

GILLES DELEUZE

Deleuze, Gilles. *Difference and repetition*. London, UK: Continuum Books, 1997. http://sendspace.com/file/7ifbr1

Difference is not and cannot be thought in itself, so long as it is subject to the requirements of representation. The question whether it was 'always' subject to these requirements, and for what reasons, must be closely examined. But it appears that pure disparates formed either the celestial beyond of a divine understanding inaccessible to our representative thought, or the infernal and unfathomable for us below of an Ocean of dissemblance. In any case, difference in itself appears to exclude any relation between different and different which would allow it to be thought. It seems that it can become thinkable only when tamed — in other words, when subject to the four iron collars of representation: identity in the concept, opposition in the predicate, analogy in judgment and resemblance in perception.

ROLAND BARTHES

Barthes, Roland, and Stephen Heath. 1977. *Image, music, text*. New York: Hill and Wang. http://rapidshare.com/files/52046825/Barthes__Roland_-_Image_Music_Text.pdf

We know now that a text is not a line of words releasing a single 'theological' meaning (the 'message' of the Author-God) but a multi-dimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centres of culture. Similar to Bouvard and Pecuchet, those eternal copyists, at once sublime and comic and whose profound ridiculousness indicates precisely the truth, of writing, the writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them. Did he wish to express himself, he ought at least to know that the inner 'thing' he thinks to 'translate' is itself only a ready-formed dictionary, its words only explainable through other words, and so on indefinitely; something experienced in exemplary fashion by the young Thomas de Quincey, he who was so good at Greek that in order to translate absolutely modern ideas and images into that dead language, he had, so Baudelaire tells us (in Paradis Artificiels), 'created for himself an unfailing dictionary, vastly more extensive and complex than those resulting from the ordinary patience of purely literary themes'. Succeeding the Author, the scriptor no longer bears within him passions, humours, feelings, impressions, but rather this immense dictionary from which he draws a writing that can know no halt: life never does more than imitate the book, and the book itself is only a tissue of signs, an imitation that is lost, infinitely deferred.

BRUNO LATOUR

Latour, Bruno. 2004. Why has critique run out of steam? From matters of fact to matters of concern. *Critical Inquiry*. 30 (2): 225-248.
http://www.mediafire.com/?3oqdxytmzny

Is it enough to say that we did not really mean what we said?

Do you see why I am worried?

The whole rather poor trick that allows critique to go on, although we would never confine our own valuables to their sordid pawnshop, is that there is never any crossover between the two lists of objects in the fact position and the fairy position. This is why you can be at once and without even sensing any contradiction (1) an antifetishist for everything you don't believe in – for the most part religion, popular culture, art, politics, and so on; (2) an unrepentant positivist for all the sciences you believe in – sociology, economics, conspiracy theory, genetics, evolutionary psychology, semiotics, just pick your preferred field of study; and (3) a perfectly healthy sturdy realist for what you really cherish – and of course it might be criticism itself, but also painting, bird-watching, Shakespeare, baboons, proteins, and so on.

$$\lambda m\, hm(e, f),$$

**WHERE {hm (e, f)}
IS A SET OF M FEATURE
FUNCTIONS AND {λm}
A SET OF WEIGHTS.**

JOHN PIERCE

Pierce, John R. 1980. *An introduction to information theory: symbols, signals & noise*. New York: Dover Publications. http://mediafire. com/?agwo2igny3x

If we once had such rules, we would be able to make a new estimate of the entropy of English text, for we could see what part of sentence structure is a mere mechanical following of rules and what part involves choice or uncertainty and hence contributes to entropy. Further, we could transmit English efficiently by transmitting as a message only data concerning the choices exercised in constructing sentences; at the receiver, we could let a grammar machine build grammatical sentences embodying the choices specified by the received message.

Even grammar, of course, is not the whole of language, for a sentence can be very odd even if it is grammatical. We can imagine that, if a machine capable of producing only grammatical sentences made its choices at random, it might perhaps produce such a sentence as "The chartreuse semiquaver skinned the feelings of the manifold." A man presumably makes his choices in some other way if he says, "The blue note flayed the emotions of the multitude." The difference lies in what choices one makes while following grammatical rules, not in the rules themselves. An understanding of grammar would not unlock to us all of the secrets of language, but it would take us a long step forward.

Proof. Consider any regular Markov source with alphabet $\Gamma = \{b_1, \ldots, b_t\}$. By Theorem 6.3.2, there is a source state a^* and an integer k such that a^* is reachable from any initial state in k steps. In particular, a^* may be reached starting from a^*; hence it is possible for the source to proceed through a sequence of states of the form $a^*a_{i(1)} \cdots a_{i(k-1)}a_{i(k)}$ with $a_{i(k)} = a^*$.

Assume that the input corresponding to $a_{i(j)}$ is $b_{i(j)} \in \Gamma$. Let $M = M_{i(1)}M_{i(2)} \cdots M_{i(k)}$; by hypothesis, M is regular, and consequently there is an integer n such that M^n has a positive column. But

$$M^n = M_{i(1)} \cdots M_{i(k)}M_{i(1)} \cdots M_{i(k)} \cdots M_{i(1)} \cdots M_{i(k)};$$

hence there is some channel state s^* such that s^* is reachable in nk steps from any initial state under the sequence of source states

$$a_{i(1)} \cdots a_{i(k)}a_{i(1)} \cdots a_{i(k)} \cdots a_{i(1)} \cdots a_{i(k)}.$$

Finally, given any source-channel state pair (a, s) we may in k steps reach (a^*, s_i) for some i; but for any i, (a^*, s^*) is reachable from (a^*, s_i) in nk steps. Thus (a^*, s^*) is reachable in $k + nk$ steps from any initial state, so that if Q is the source-channel matrix, the column of $Q^{(n+1)k}$ corresponding to (a^*, s^*) is positive. The proof is complete.

THORSTEN BRANTS

Brants, Thorsten, A. C. Popat, P. Xu, F. J. Och, and J. Dean. 2007. Large language models in machine translation. *Proceedings of the 2007 Joint Conference on Empirical Methods in Natural Language Processing and Computational Natural Language Learning* (EMNLP-CoNLL): 858-867. http://www.media-fire.com/?jdznthcwjk4

Given a source-language (e.g., French) sentence f, the problem of machine translation is to automatically produce a target-language (e.g., English) translation ê. The mathematics of the problem were formalized by (Brown et al., 1993), and re-formulated by (Och and Ney, 2004) in terms of the optimization

$$\hat{e} = \arg \max_{e} \sum_{m=1}^{M} \lambda_m h_m(e, f) \quad (1)$$

where {$h_m(e, f)$} is a set of M feature functions and {λ_m} a set of weights. One or more feature functions may be of the form $h(e, f) = h(e)$, in which case it is referred to as a language model.

JULES VERNE

Verne, Jules. *Twenty thousand leagues under the sea*. Trans by Philip Schuyler Allen. New York, NY: Rand McNally, 1922. http://ifile.it/uhn475t/twentythousandleaguesunderthesea.pdf

I'll finish up this catalog, a little dry but quite accurate, with the series of bony fish I observed: eels belonging to the genus Apteronotus whose snow–white snout is very blunt, the body painted a handsome black and armed with a very long, slender, fleshy whip; long sardines from the genus Odontognathus, like three–decimeter pike, shining with a bright silver glow; Guaranian mackerel furnished with two anal fins; black–tinted rudderfish that you catch by using torches, fish measuring two meters and boasting white, firm, plump meat that, when fresh, tastes like eel, when dried, like smoked salmon; semired wrasse sporting scales only at the bases of their dorsal and anal fins; grunts on which gold and silver mingle their luster with that of ruby and topaz; yellow–tailed gilthead whose flesh is extremely dainty and whose phosphorescent properties give them away in the midst of the waters; porgies tinted orange, with slender tongues; croakers with gold caudal fins; black surgeonfish; four–eyed fish from Surinam, etc.

This "et cetera" won't keep me from mentioning one more fish that Conseil, with good reason, will long remember.

THESE INCLUDE
"CIRCUIT NETWORKS,"
"FEEDBACK AND
PURPOSIVE ACTIVITY,"
"SIGNALS AND MESSAGES,"
"INFORMATION AND PROBABILITY,"
AND "COMMUNICATION."

MICHEL SERRES

Serres, Michel. 2008. *The five senses: a philosophy of mingled bodies*. Athlone contemporary European thinkers. London: Continuum. http://www.mediafire.com/?gijy4gyhjnk [Note: rename file to .pdf to view]

Broken down into tiny fragments, each rush feeling just like the first one, quickly becoming monotonous, and just as quickly outdated, subject to inflation rather than actual growth, the knowledge that comes to us through articles, theses and academic journals has taken the same form as the information thrust at us by the media in general, newspapers, radio and television; the same form as a wad of banknotes or a packet of cigarettes, divided into units and sorted at the data bank, encoded. We no longer live addicted to speech; having lost our senses, now we are going to lose language too. We will be addicted to data, naturally. Not data that comes from the world, or from language, but encoded data. To know is to inform oneself. Information is becoming our primary and universal addiction.

The aforementioned intellectual activity is the same as a drug fix: be careful not to miss your regular information fix or you will lose touch. The latest announcement renders all preceding announcements outdated. Such is the law of drug-taking: the next fix is the only one that counts. Neither information nor a drug fix ever gives any happiness when you have it, but will make you miserable when you don't. Science no longer teaches detachment from the worst of our evils — competition, mimicry, envy, hatred and war — but instead presents itself in a guise which worsens and exasperates them.

Cutting-edge knowledge quickly devalues all the rest: this edge cuts deep, causes pain, subjugates.

Knowledge gives. Quickly, abundantly. In the form of data, it becomes the given.

Knowledge says. Quickly, abundantly. In the form of code, it replaces language.

It replaces the given, it becomes language.

It gives, it says. Approves, sentences and subjugates.

Exit the praetor. Enter the oracle. The praetor, the first man; then the oracle at the real beginning. Before even the praetor.

Exit the oracle. Enter the scholar.

In turn, the scholar says: *Do, dico, addico.*

I am doped on knowledge.

RANULPH GLANVILLE

Glanville, Ranulph. 1996. Communication without coding: Cybernetics, meaning and language (How language, becoming a system, betrays itself)." *MLN*. 111 (3): 441-462. http://www.mediafire.com/?qzxjayyrmyz

Take it that there are two participants in the act of communication.[6] Take it that one (the represener) begins, expressing the meaning he has in mind. Take it that this meaning is of some object (in the generalised sense described above). Let the act of representation consist of two elements brought together into a (temporary) identity, called the representation, initially by the represener, remembering, always, that to say two things are the same is to insist they are different (otherwise there would only be one thing and could be no identity).[7] Call these two elements the represented and the representing.

In the universe we have described, the universe of representation, there is only one way we can check our communication. That is, to repeat the process in the retrograde. In cybernetics, this is, of course, called feedback. Thus, the representee must become the represener, the represener the representee. Name the two participants, regardless of their roles: Me (I, My, Mine) and You (Your, Yours). Then, where I was initially the represener, I am now the representee. You, having been the representee, are now the represener. You, (now) the represener, take the meaning you have constructed from the representation (which may be of the representation, or of the represented or the representing, since they are all, as has been indicated, the subject of identity) as the meaning of (your new) represented, and construct a new identity with the meaning of (your new) representing to make a new representation.

LYDIA LIU

What Lacan would later call the "rendezvous" with the real is first and foremost a comment on the game of chance that scientists play with their symbols. For Shannon and Wiener as well as Guilbaud and the other "cyberneticians," the stochastic processes of written letters presuppose a set of combinatorial rules in the machine or in the unconscious mind that equally produce gibberish or make sense.[65] In Guilbaud's comprehensive digest of cybernetic theory in What Is Cybernetics? the author devotes a good number of chapters to discussing the relationship between language and machine in view of symbolic logic. These include "circuits and networks," "feedback and purposive activity," "signals and messages," "information and probability," "communication," and so on. Guilbaud argues that the task of the cybernetician is to apply a rigorous mathematical method to the analysis of stochastic processes of language while acknowledging that language in the ordinary sense of the word "makes use of only a small fraction of the combinatorial fabric which serves as its support" among the other symbolic systems such as numerals and binary code. What cybernetics or information theory can offer us is the possibility of analyzing "actual linguistic processes . . . [and] reveal the structures implicit in the apparatus which produces it, whether this is a machine in the usual sense, or a subconscious human mechanism [un subconcient humain]."

DIRK BAECKER

Baecker, Dirk. 2001. Niklas Luhmann in the society of the computer. *Cybernetics and Human Knowing*. 13 (2): 25–40. http://www.mediafire.com/?hzdymd4gmni

Niklas Luhmann did not trust computers even as far as the other side of the street.

If computers sever the connection between information and message, which is still recognizable in writing and print via paratexts (Gerard Genette), through idiosyncratic and invisible calculating processes making intentions just as inaccessible as informative contexts, communication becomes empirically incomprehensible and theoretically impossible. Communicative behavior reduces down to itself, as this previously was only possible for lunatics and the violent. And information calculates peculiar circumstances from peculiar circumstances, without having any teleological, causal, or cybernetic rules of limitation at its disposal. Every disturbance suffices to pitch it into upheaval anew. That is the reason why we regard robots' new forms of intelligence so suspiciously and, if in doubt, opt rather for madness and violence.

CARY WOLFE

Wolfe, Cary. 1995. In search of post-humanist theory: The second-order cybernetics of Maturana and Varela. *Cultural Critique*. (30): 33-70. http://www.mediafire.com/?omnmjnzrjg3

In light of the post-humanist imperative I have been invoking thus far, systems theory has much to offer as a general epistemological system. Unlike feminist philosophy of science, it does not cling to debilitating representationalist notions. And unlike Enlightenment humanism in general, its formal descriptions of complex, recursive, autopoietic systems are not grounded in the dichotomy of human and nonhuman. Indeed, in the post-humanist context I have sketched above, the signal virtue of systems theory is, as Dietrich Schwanitz puts it, that it has "progressively undermined the royal prerogative of the human subject to assume the exclusive and privileged title of self-referentiality (in the sense of recursive knowledge about knowledge)" (267). Hence, systems theory promises a much more powerful and coherent way to describe the complex, intermeshed networks of relations between systems and their specific environments of whatever type, be they human, animal, ecological, technological, or (as is increasingly the case) all of these.

FROM GOD TO THE MACHINE: THE IMAGINATION OF AN AUDIENCE

JONATHAN FLATLEY

Flatley, Jonathan. 2008. *Affective mapping: melancholia and the politics of modernism*. Cambridge, Mass: Harvard University Press. http://ifile.it/yw92tu3/0674030788.rar

It may be, in other words, that therapy is therapeutic not because it enables one to narrativize and make conscious un-mourned losses but because it creates the space where one can turn a melancholic relation to one's past into an emotional tie. This space—one shaped and enacted by one's-filled speech—allows for the imagination of an audience, the knowledge that someone is seeing you and reading into you, and thus identifying with you, confusing his or her self with yours. Thus, it is the affective interaction and emotional tie thereby established in the space of analysis that enables us to live with the return of the ghostly, melancholic memories, to survive through them, rather than to "slay them," as Freud at times suggests it is the role of analysis to do.

NIKLAS LUHMANN

Luhmann, Niklas. 1998. *Love as passion: the codification of intimacy*. Stanford, Calif: Stanford University Press. http://ifile.it/ pvgrcf3/luhmann_-_ love_as_passion.pdf

As in the case of all generalized symbolic media of communication, the question arises of whether it is possible to differentiate corresponding social systems and what consequences this has? Can intimate relationships be left open to autonomous self-regulation? Can they exist in themselves, without social supports, linked with the environment by processes that do no correspond to the nature or to the particular mode of information processing in intimate relationships?

VIII

I have now run through a number of essays that are united by their covering the entire theme of creative activity, from God to the machine, under one set of concepts. The machine, as I have already said, is the modern counterpart of the Golem of the Rabbi of Prague. Since I have insisted upon discussing creative activity under one heading, and in not parceling it out into separate pieces belonging to God, to man, and to the machine, I do not consider that I have taken more than an author's normal liberty in calling this book

GOD AND GOLEM, Inc.

[95]

B R I A N
MASSUMI

Massumi, Brian. 1993. Everywhere you want to be: Introduction to fear. In *The politics of everyday fear*. Ed. Brian Massumi. 3-38. Minneapolis: University of Minnesota Press. http://www.mediafire.com/?xxnmzwfmnty

BERLIN DISCO • MOGADISHU • MUNICH OLYMPICS • ACHILLE LAURO • MCDON-ALD'S

The identity of these model consumers is defined by an external event. The event is the accident, or its avoidance. The exact nature of the accident, even whether it happened, is not terribly important. What is important is a general condition, that of being on uncertain ground. Taking the cue from Lynn's and Hank's overdetermination of the experience, falling can be taken as the exemplary accident or event founding the consumers' identity. It would be more precise to say that their generic identity—their belonging to the class of remarkable people—is defined by the condition of groundlessness. Their specificidentity is defined by a commodity and a price tag: what individuates Lynn is her fancy ("women's dress") watch with a secure buckle ($45); Hank has a most masculine "Zulu" timepiece ($60—he's a top earner in an exciting profession requiring multiple time zones); plain Helen has a merely "civilized" watch weighing in at a rock-bottom $40 (evidently she's a homebody when she's not out staring down polar bears). Timex philosophy (axiom 1): identity is an act of purchase predicated on a condition of groundlessness.

BUDDY HOLLY • OTIS REDDING • JAMES DEAN • JAYNE MANSFIELD • LYNYRD SKYNYRD

BABBAGE'S ANALYTICAL ENGINE CAN DO WHATEVER WE KNOW HOW TO ORDER IT TO PERFORM.

ALEXANDER GALLOWAY

Galloway, Alexander R. 2004. *Protocol how control exists after decentralization*. Cambridge, Mass: MIT Press. http://mediafire.com/?jynlmnfnnyh [Archive password: gigle.ws]

A few months later, in his "Postscript on Control Societies," Deleuze says much the same thing: "It's easy to set up a correspondence between any society and some kind of machine... The old sovereign societies worked with simple machines, levers, pulleys, clocks; but recent disciplinary societies were equipped with thermodynamic machines...; control societies function with a third generation of machines, with information technology and computers."[32] In Deleuze, therefore, computers are historically concurrent with control societies.

Kittler agrees roughly with this periodization in his book *Discourse Networks, 1800/1900*. Reminiscent of Foucault's genealogies, Kittler's book is a history of knowledge over the last two hundred years. Kittler looks at two years—1800 and 1900—and shows how the state of knowledge changed from a "kingdom of sense" (in 1800) based on understanding and meaning to a "kingdom of pattern" (in 1900) based on images and algorithms.

He defines a discourse network as "the network of technologies and institutions that allow a given culture to select, store, and process relevant data."[33] Discourse networks change, as disciplinary networks changed for Foucault, and it is this transformation that so interests Kittler. He writes:

In the discourse network of 1900, discourse is produced by RANDOM GENERATORS. Psychophysics constructed such sources of noise; the new technological media stored their output.. . The discourse network of 1900 was the first to establish a treasury of the signifier whose rules were entirely based on randomness and combinatorics.. . The discourse network of 1800

played the game of not being a discourse network and pretended instead to be the inwardness and voice of Man; in 1900 a type of writing assumes power that does not conform to traditional writing systems but rather radicalizes the technology of writing in general.[34]

ALAN TURING

Turing, Alan. 2002. Can digital computers think? In *The essential Turing*. Ed. Copeland, B. Jack. 476-486. Oxford: Oxford University Press. http://www.mediafire.com/?eezjvntziwg

Digital computers have often been described as mechanical brains. Most scientists probably regard this description as a mere newspaper stunt, but some do not…Their outlook was well summed up by Lady Lovelace over a hundred years ago, speaking of Babbage's Analytical Engine. She said, as Hartree has already quoted, "The Analytical Engine has no pretensions whatsoever to originate anything. It can do whatever we know how to order it to perform."

It is customary, in a talk or article on this subject, to offer a grain of comfort, in the form of a statement that some particularly human characteristic could never be imitated by a machine. It might for instance be said that no machine could write good English, or that it could not be influenced by sex-appeal or smoke a pipe. I cannot offer any such comfort, for I believe that no such bounds can be set.

MATTHEW FULLER

Fuller, Matthew. 2008. *Software studies a lexicon*. Cambridge, Mass: MIT Press. http://ifile.it / vgj5a9l / 130590___0262062747. rar [Archive password: giftfromfatherxmas]

Words bind thinking and acting together, providing a means for the conjunction and differentiation of work and other dynamics between persons, across groups of ideas, and ways of doing things. Collections of words build up a consistency, becoming a population teeming with the qualities that Ronald Sukenick ascribes to narrative: "agonistic, sophistic, sophisticated, fluid, unpredictable, rhizomatic, affective, inconsistent and even contradictory, improvisational and provisional."25 At the same time, in the case of software studies, words work in relation to another set of dynamics, a technical language that is determined by its relation to constants that are themselves underpinned by a commitment to an adequately working or improved description. That is, at a certain, software demands an engagement with its technicity and the tools of realist description. As software becomes an increasingly significant factor in life, it is important to recognize this tension and to find the means for doing so.

WARREN WEAVER

Weaver, Warren. 2003. Translation. In *Readings in machine translation*, ed. Sergei Nirenburg, Harold L. Somers, and Yorick A. Wilks. Cambridge: MIT Press. http://www.mediafire.com/?iyj2mmazkou

On March 4, 1947, after having turned this idea over for a couple of years, W. W. wrote to Professor Norbert Wiener of Massachussettes Institute of Technology as follows:

"…Recognizing fully, even though necessarily vaguely, the semantic difficulties because of multiple meanings, etc., I have wondered if it were unthinkable to design a computer which would translate. Even if it would translate only scientific material (where the semantic difficulties are very notably less), and even if it did produce an inelegant (but intelligible) result, it would seem to me worth while.

Also knowing nothing official about, but having guessed and inferred considerable about, powerful new mechanized methods in cryptography – methods which I believe succeed even when one does not know what language has been coded – one naturally wonders if the problem of translation could conceivably be treated as a problem in cryptography."

Mr. Zeldner points out that a great Hebrew poet once said that translation ''is like kissing your sweetheart through a veil.''

FRANZ
JOSEPH OCH

Och, Franz Josef. 2010. Franz Josef Och, Google's translation uber-scientist, talks about Google Translate. *Los Angeles Times Technology Blog*. March 11. http://latimesblogs.latimes.com/technology/2010/03/the-web-site-translategooglecom-was-done-in-2001-we-were-just--licensing-3rd-party-machine-translation-technologies-tha.html

Franz Josef Och leads the machine translation (MT) team at Google, and has been the driving force behind much of the company's progress on the technology.

When we started, there were standard test sets provided by the Linguistic Data Consortium, which provides data for research and academic institutes. Then there are places like the United Nations, which have all their documents translated into the six official languages of the United Nations. And there's a vast pool of documents available there in the database, which has been very useful because the translation quality has been very good...Our algorithms basically mine everything that's out there.

PHILLIP LENSSEN

Lenssen, Phillip. 2005. Google Translator: the universal language. *Google Blogoscoped*. May 22. http://blogoscoped.com/archive/2005-05-22-n83.html

At the recent web cast of the Google Factory Tour, researcher Franz Och presented the current state of the Google Machine Translation Systems. He compared translations of the current Google translator, and the status quo of the Google Research Lab's activities. The results were highly impressive. A sentence in Arabic which is now being translated to a nonsensical "Alpine white new presence tape registered for coffee confirms Laden" is now in the Research Labs being translated to "The White House Confirmed the Existence of a New Bin Laden Tape."