

***Tulip Hysteria Coordinating*** Scott Benzel Spring 2023 Monday 4-6:50 F200

At the peak of the Dutch Tulip mania of 1637, a single bulb cost more than 10 times the yearly wages of a skilled artisan; in *Extraordinary Popular Delusions and the Madness of Crowds*, Charles Mackay writes that 12 acres of land were offered in exchange for a single *Semper Augustus* bulb—Tulipmania prefigured the hyper-financialization of art and aesthetics in the 21st Century.

In her 1917 New York Sun review of the Independents Show, Jane Dixon writes: " *The artist calls It Tulips Hysteria Coordinating...Anyone who can think up a name like that ought to be put on exhibition along with the 'painting'.*" Dixon, admitting her mystification, describes a cubist work comprised of splotches of paint little resembling tulips. Even more mystifying, the work —by Marcel Duchamp— appears to have never existed. There is no mention of it in the show's catalog, no mention by Duchamp, and scarcely a mention by biographers and historians. Loosed from the necessity of actuality, the work is one of Duchamp's most radical, with the viral power of a media-amplified "Popular Delusion" not unlike the *Tulip Hysteria* of its title.

From the caves at Lascaux to medieval Scriptoria to the spires of the Gothic cathedrals; the drawings of Leonardo and Kepler to the automatons commissioned for the courts of Rudolf II and Catherine the Great; from the discovery of the binary in the hexagrams of the *I Ching* to Leibniz' *Calculus Ratiocinator* to Ada Lovelace's algorithm, Goethe's *Faust*, and Mary Shelley's *Frankenstein*, the course explores the artistic technological imaginary that gave rise to modernity. From Marx and Freud to Pierre Klossowski, Deleuze and Guattari, Lyotard, to contemporary writers like Luciana Parisi and Paul B. Preciado and voices of dissensus including Valentine de Saint-Pont, Édouard Glissant, and Sylvia Wynter, the course examines the ongoing interweave of desire, technology, political economy, and art.

Examining the dialectical and rhizomatic relationships linking Daguerreotypomania to Impressionism, Wagner's *Gesamkunstwerk* to Brecht's *Epic Theatre*, the protofascist technophilia of the Futurists to the techno-utopianism of Tatlin's tower; the machinic imaginary of Raymond Roussel to that of Nam June Paik, Lynn Hershman-Leeson, Rammellzee, and the CCRU; the biotechnics of Paul Preciado's *Pharmacopornographic Era* to the work of Pierre Huyghe and Anika Yi; early web-based art to the blockchain and NFTs; and cyberpunk dystopias to the Afrofuturist utopia of Ishmael Reed's *Mumbo Jumbo*, the course explores the ways in which artists have imagined and concretized modernity through the dual lenses of desire and technology.

With the rise and financialization of digitally and technologically-entangled art and the ever-intensifying effect of technoscience upon the social and natural world, the question concerning artists' relationship to technology is more urgent than ever. *Tulip Hysteria Coordinating* explores artists' interactions with and approaches to technology and economy from 4 million BCE to the present.

Grades will be based on course participation and a final project. Course participants should research the subject of their choice for solo or team creation of a final project, artwork, or other artifact related to the material covered by the course.

All readings are included in the PDF folder. Readings are not required. Screenings will largely be excerpts of longer works, most available online.

**1. January 23 Tulip Hysteria Coordinating** – *Because the essence of technology is nothing technological, essential reflection upon technology and decisive confrontation with it must happen in a realm that is, on the one hand, akin to the essence of technology and, on the other, fundamentally different from it...Such a realm is art. But certainly only if reflection upon art, for its part, does not shut its eyes to the constellation of truth, concerning which we are questioning.* – Martin Heidegger

*Tulip Hysteria Coordinating*– the virtual, the actual, and the real; Vanitas, Memento Mori, the Dutch Tulip mania; *Media, Mediation and the Artwork*– Edward Bernays, Walter Lippman, *Propaganda* and *Manufactured Consent*; *Nude descending a Staircase*, the Armory show, the Independents show, *Fountain*, and *The Blind Man*; *Dreamworlds*: contemporary virtuality, desire, and capital (*Fortnite*, *Meta's Metaverse*, *Cryptovoxels*, *Decentraland*, et al.)

Alfie Brown, from *Playstation Dreamworld*

**Transformers** – *Appearances may, one and all, vanish, but time (as the universal condition of their possibility) cannot itself be removed* – Immanuel Kant

Deterritorialization, reterritorialization, non-biological evolution, art v. law, ossification and the state, *Duchamp's Transformers*, desire, and law; Duchamp's philosophy: Pyrrho, *Mutus Liber*, Stirner, Poincaré, Munich; Duchamp's financial operations, et al.

Jean-Francois Lyotard, from *Duchamp's Transformers*

Niklas Luhmann, from *Art as a Social System*

**Replicators: the first replicator, the second replicator, the third replicator?** – *(the meme is) a unit of cultural inheritance, hypothesized as analogous to the particulate gene, and as naturally selected in virtue of its phenotypic consequences on its own survival and replication in the cultural environment* – Richard Dawkins

*Replicator 1*: Mendel, Darwin, Crick, Watson, and DNA; *Replicator 2: The Monastic Machine*: Hildegard von Bingen, *Jerome's Latin Vulgate*, et al; Cassiodorus at the Vivarium; *Incunabulae* – *Gutenberg's bible*, *Hypnerotomachia Poliphii*, et al. *Replicator 3*: The third replicator per Susan Blackmore, Richard Dawkins, et al.; memetics, “thought contagion”; mass psychogenic illness, and social media; the Third Replicator and *The Machinic Unconscious*

Susan Blackmore- from *The Meme Machine*

**2. January 30 Apokálypsis: Appearance, Amplification, Occultation** – *Real power begins where secrecy begins* – Hannah Arendt

Art, appearance, amplification, obfuscation, and occultation; Hoffman's *Interface Theory of Perception* and the '*Attention Economy*'; Sock puppets in social media, art, and everyday life; amygdala hijack; *Vesica Piscus* to Velasquez's *Las Meninas*, machines for reimagining power; Balzac's "*Fuge, late, tace*", Joyce's "*silence, exile, cunning*"; Bataille's '*lightning-flash image*' vs. the propaganda image; Barbara Carnevali's trio of social reflexivity, social aesthetics, and life as Spectacle; 'Signature reduction' and occultation, *Inside the Pentagon's Secret Undercover Army*

Barbara Carnevali- from *Social Appearances, a philosophy of display and prestige*

**Tulip** – The Dutch Tulipmania, the financialization of aesthetics, and the birth of futures contracts; *Perspective, Verisimilitude, Realism*: Alberti, Dürer to Vermeer and oil paint; Spinoza, Antonio Negri's *The Savage Anomaly*

**Hysteria** – *Hysterics suffer mainly from reminiscences* – Sigmund Freud and Josef Breuer

Freud's "Project", cybernetics, and AI; Freud's "drives"

Sigmund Freud, from *Beyond the Pleasure Principle*  
Karl Pribram, from *Freud's Project reassessed*

**Coordinating** – *The origin and essence of our wealth are given in the radiation of the sun, which dispenses energy — wealth — without any return. The sun gives without ever receiving.* —Georges Bataille

Jacques Fradin, economy, and technology; Saint-Simonianism: calculation, energy, and technology; political economy v. economics; ecological economy, bioeconomy, and carbon economy; George Bataille and general economy, *The Accursed Share*, and Solar Economy; the Inhuman/the Algorithm (surplus extraction); externalities; the Time-Crystal, perpetual motion, and the 2<sup>nd</sup> law of thermodynamics; the birth of Capitalism in Zero, the Roman to Arabic numeric system, and negation; Introduction to Behavioral Economics, *Picoeconomics*

Jacques Fradin, *Economy and Technical Systems*  
George Bataille, from *The Accursed Share*

**Hexagram, Hexcode, Hexentexte** – Leibniz, the *I Ching*, and the binary; Charles Babbage, Ada Byron Lovelace, The Difference Engine, and The Analytical Engine; Viking I and the birth of the binary image; Hexcode and Machine Language; Pennsylvania Dutch Hex Signs; Unica Zurn's *Hexentexte*

Ada Lovelace, from *Notes on the Analytic Engine*  
Unica Zurn, from *Hexentexte*

**3. February 6 4 million BCE** – *Society, in the last analysis, is a work of art* —Georg Simmel

Turkana Basin and Rift Valley tools; Lascaux I-IV; Indus Valley chess; Zoroastrian Agiaries and the Atash Behram at Yazd, the Peacock angel; The biological automata and systems of Jheronimus Bosch, Paracelsus, Sade, and Fourier; The Academy at Florence: Gemistus Pletho, Marsilio Ficino, Pico della Mirandola, et al.

Roland Barthes, from *Sade Fourier Loyola*

**The Sophic Hydrolith and the Turing-complete** – Albrecht Dürer, Michael Maier, and the Sophic Hydrolith; Elizabeth I, John Dee, Francis Bacon, et al., The Royal Society, Newton, Kepler, Keynes, the "Mathesis Universalis" and Turing-completeness; *The Golden Game*, *Mutus Liber*, Fulcanelli's *The Dwellings of the Philosophers*; *Lanternas Magika*, Willem Gravesande, *Physices Elementa Mathematica*, Jan van Musschenbroek and his demon; Jarry, Roussel, Breton, Ernst, Duchamp, Pataphysics, Surrealism, and *L'Jeu d'Or*

Ioan P. Couliano – from *Eros and Magic in the Renaissance*

*The Court of the Peacock Clock – the clock has been the foremost machine in modern technics; and at each period it has remained in the lead: it marks a perfection towards which other machines aspire – Lewis Mumford*

Clock time, capital, and aristocracy; the verge and foliot escapement; Grigory Potemkin, Catherine the Great, and automata; Rudolf I and II, the Golem, and the automata; Leonardo's automata

**4. February 13** *How the sun became a painter, how the painter became a sun* – Daguerreotypomania, Baudelaire's *The Painter of Modern Life*, the invention of photography and the crisis in painting: Realism, Impressionism, post-Impressionism, the changing role of painting; Julia Margaret Cameron, H.P. Robinson, the composite, and the Photoshop/SFX imaginary; the Pictorialists, the Symbolists, and the pre-Raphaelites

*Chronophotography, Greenwich mean, and universal synthetic time, Shuttle systems* – Eadweard Muybridge, E.J. Marey, Alphonse Bertillon, Max Weber Empirical photography and rationalization; GMT Greenwich Mean Time, the synthesis of clock and calendar, to Universal Mean Time; nonlinear circuits of reciprocal presuppositions;; Shuttle systems and punchcards to the Hollerith Tabulator and IBM, crimonogenic banks, BCCI et al. to the crypto-ledger, BTC, and NFT

Sadie Plant, *Shuttle Systems*

*Faust/Frankenstein/Ada/Alice* – Goethe and *Naturphilosophie*, Lucio Galvani, "The Year without a Sun", Mary Shelley, *Romanticism*, and the Nightmare, *The New Prometheus*; Sade's *Justine* and *Juliette*; F.W. Murnau's *Faust*, James Whale's *Frankenstein*, Wolfgang Pauli and CERN's *Faust*; Ada Lovelace Byron, *Alice through the looking glass*; *Metropolis*'s Maria/Hel

**February 20 – NO CLASS PRESIDENT'S DAY**

**5. February 27** *A void presupposed by a demand* – Stars– spectacular representations of living human beings –project this general banality into images of permitted roles. As specialists of apparent life, stars serve as superficial objects that people can identify with in order to compensate for the fragmented productive specializations that they actually live. The function of these celebrities is to act out various lifestyles or sociopolitical viewpoints in a full, totally free manner. – Guy Debord

Marx's "Fragment on Machines"; Machine as Trap; Klossowski's *Living Currency*; Lyotard's *Libidinal Economy*; Lacan's *petit objet a*, the psychoanalytic or subjective unconscious, the machinic unconscious; Ambivalence, the nullification of political economy, and the ascendance of code, virus v. code; "The May Irwin Kiss", Sarah Bernhart, 19<sup>th</sup> C celebrity and the parasocial, deepfakes, desire, and parasociality

Karl Marx, the 1858 "Fragment on Machines"  
Jean Francois Lyotard, from *Libidinal Economy*

*Circumambient peripherization: Zaum, Merzbau, Constructivism, Action féminine* – "Circumambient peripherization" – Ezra Pound on James Joyce's *Ulysses*

Schwitters' *Merzbau*, Zaum, Tatlin, Malevich, Stalin; Rodchenko, Stepanova, Dziga Vertov; Velimir Khlebnikov, Aleksei Kruchenykh, Luigi Russolo, Valentine de Saint-Pont, *Métachorie*, and *Action féminine*; Fernand Leger and George Antheil's *Ballet Mechanique*; George Antheil and Hedi Lamarr's *Spread Spectrum Technology*; *Asignifying semiotics: Aragon's Suicide, Man Ray's Poem, Mallarmé's Un coup de Des*

Valentine de Saint-Pont, *The Futurist Manifesto of Lust*

Alexander Rodchenko and Varvara Stepanova, *Programme of the First Working Group of Constructivists*

***THCY2K (Tulip Hysteria Coordinating Y2K) Chronos, Aeon, and the Rebirth of Tragedy*** – “Like the replicants in the film *Bladerunner*, transcendental philosophy thus torments the subject with the taunting refrain ‘you are not what you think you are’” – Anna Greenspan

The “*straight labyrinth of time*”, cosmic horror, science, and cosmology; 00hrs. 01/01/001 (Y2K); Anthropocene, Ecocene, Cryptocene? Hyperfinancialized aesthetics, ETH and the Interplanetary File System; the Gini Index, art as asset class, freeports and the financialization of art; Deep Ecology. Political Technologists, Fintech, DeFi, NFTs and *Capitalism's Transcendental Time Machine*

Šum #10.2: *Cryptocene*

Anna Greenspan, from *Capitalism's Transcendental Time Machine*

**6. March 6 *Apparently Marginal Activities***– Marey to Duchamp; *Diagrams*: Duchamp, Picabia, Apollinaire, and Raymond Roussel; unart(ists) and externalities; Laszlo Moholy-Nagy, *Telephone Pictures* and *Light Space Modulator*; W.E.B. Dubois' diagrams

Elena Filipovic, from *The Apparently Marginal Activities of Marcel Duchamp*

Whitney Battle-Baptiste, from *W. E. B. Du Bois' Data Portraits: Visualizing Black America*

***The Paranoiac–Critical Method, the Anagram, Gift-exchange, and Death*** Dali and Millet's *Angelus*; Saussure against Saussure, Mauss against Mauss, and Freud against Freud

***From the Occultation of Surrealism to Surrealist Insurrection*** – *Acéphale* and the *College of Sociology*, Andre Breton and the Occultation of Surrealism; Max Ernst, Dorothea Tanning, Kurt Seligmann, Man Ray, Duchamp, and the American West, the Mexico City group: Leonora Carrington, Remedios Varo, Alejandro Jodorowsky; Isidore Isou, Lettrism to the Situationist International; Disoccultation, Anarchosurrealism, *The Platform of Prague*, and Chicago, 1968,

Marina Galletti, from *The Secret Society of Acéphale: "A Community of the Heart"*

Ill Will Editions, *Anarchosurrealism in Chicago*

**7. March 13 *Anarchitecture, Anartists*** – *Brecht contra Wagner*; Adolf Loos' *Ornament and Crime*; The Bauhaus and its Discontents: Johannes Itten's Zoroastrianism to Moholy-Nagy's modernism; Mondrian's “laboratory”; De Stijl, The International Style, Corporate Modernism; Bataille against architecture; *Biomimesis*, Antonio Gaudi, Simon Rodia, *Programmatic Architecture*: the Atomium, Randy's Donuts, the Capitol Records spire; Fluxus, George Maciunas, Ben Patterson, Yoko Ono, Nam June Paik; Gutai, Jirô Yoshihara, Kazuo Shiraga, Group Ongaku *Deserts*: the Integratron, Giant Rock, Paolo Soleri, Arcosanti, Gordon Matta-Clark, *Food, Anarchitecture*, et al.

Gordon Matta-Clark, *Food and other writings*

Alison Knowles, Yoko Ono, Nam June Paik, excerpts from *Fluxus Workbook*

Jirô Yoshihara, *Gutai Manifesto*

***Do artifacts have politics?***– Langdon Winner, Gilbert Simondon; Alan Turing, cryptography, computation, chemistry, and complexity; The Enigma Machine and Turing’s Bombe; Norbert Wiener’s *Cybernetics* and *The Human Use of Human Beings*; John von Neumann, Stanislaw Ulam, Monte Carlo, Game Theory, Cellular Automata, and Self-replication; *Abstract Expressionism, Weapon of the Cold War*

Langdon Winner, *Do Artifacts have Politics?*

Gilbert Simondon, from *On the Mode of Existence of Technical Objects*

Eva Cockcroft, *Abstract Expressionism, Weapon of the Cold War*

***Incomputability: The Halting Problem, Opacity, Omega Numbers, Oracle Machines***

Hilbert’s Problems, Gödel, Church, Turing, and Édouard Glissant’s Opacity; Gregory Chaitlin’s Omega Numbers, Oracle Machines; Halting: CLODO, Unabom

Édouard Glissant, *For Opacity*

Luciana Parisi, *Instrumental Reason, Algorithmic Capitalism and the Incomputable*

Anonymous, *Memory Loss- Collected Communiqués From CLODO*

**8. March 20 “Science does not think”** – Royal science is inseparable from a “hylomorphic” model implying both a form that organizes matter, and a matter prepared for the form; it has often been shown that this schema derives less from technology or life than from a society divided into governors and governed... – Deleuze and Guattari

Heidegger’s “Science does not think.”, D.O.E.’s “Shut up and Calculate”; Deleuze and Guattari’s “nomad science” versus “royal science” Pontus Hultén’s “Le Mouvement” exhibition, J.G. Ballard and the “This is Tomorrow” exhibition; Jean Tinguely, Julio Le Parc, Yvonne Rainer, Hans Haacke, Nam June Paik, Jack Burnham, Roy Ascott; Billy Klüver and E.A.T.; *Vexations* Erik Satie, Serialism, Milton Babbitt, Colon Nancarrow; Steve Reich, *Pendulum Music*, John Cage, Terry Riley, Steve Reich, Pauline Oliveros, Structuralist, Minimalist, and Postminimalist Music

Milton Babbitt, *Who Cares if you Listen?*

***Influencing Machines***– James Tilly Matthews’ *Air Loom*, Louis Wain, Artaud’s self-portraits, Unica Zurn, Guattari, *Schizoanalysis, and art*

***Sinapia, the Semi-Periphery, and Cybernetic Psychedelia*** – Sylvia Wynter’s *A Utopia from the Semi-Periphery*, Professor Cro, and Sinapia; John and James Whitney, Stan Brakhage, Tony Conrad, Storm de Hirsch, Jordan Belson, Jud Yakult, Yayoi Kusuma, Owsley, Pat O’neill, Elias Romero, Joshua Light Show, Single Wing Turquoise Bird, Lis Rhodes, Bruce Conner, Stan VanderBeek

Sylvia Wynter, *A Utopia from the Semi-Periphery: Spain, Modernization, and the Enlightenment*

Zabet Patterson, *From the Gun Controller to the Mandala, The Cybernetic Cinema of John and James Whitney*

## MARCH 27 NO CLASS SPRING BREAK

**9. April 3** *The opportunist machine is necessarily a soft machine* – Lyotard *I want to be a Machine* – Andy Warhol

Andy Warhol, The Factory, Fordism; Warhol's Scriptoria: *A, a novel; Screens, Screentests*, and Warhol's "Inverse Hollywood"; *Moebius-spiralling negativity*: Sturtevant's *Warhol Marilyn* and *Warhol Flowers*, Rauschenberg's *Short Circuit*, 1955 and 1967

Patricia Lee, from *Sturtevant, Warhol Marilyn*

**'Trashitas', the Trash Stratum** – *The symbols of the divine initially show up at the trash stratum.*  
– Philip K. Dick

Joseph Cornell's *Rose Hobart*, Wallace Berman's *Aleph*, Jack Smith, and Doris Wishman, *Dementia*, John Waters William S. Burroughs, Brion Gysin, and the Cutup; Noah Purifoy, *77 signs of neon* and the Watts uprising, Betye Saar, David Hammons, et al.; *Samizdat, "Bone Music"* Soviet-era samizdat x-ray lps; *Living with Pop – A Demonstration for Capitalist Realism* exhibition: Gerhard Richter, Sigmar Polke, Manfred Kuttner, and Konrad Lueg, Peter Saul, Cady Noland, Mike Kelley, et al.

J. Hoberman, *Jack Smith and His Secret Flix*

**Symbolic Disorder** – *Only symbolic disorder can bring an interruption in the code* – Jean Baudrillard

Lucy Lippard's *'Numbers'* exhibitions and *Six Years*, Seth Siegelaub's catalogues and exhibitions, Kynaston McShine's *'Information'* exhibition, Jack Burnham's *'Software'* exhibition; *Symbolic Disorder*: Marcel Broodthaers, Robert Barry, Hanne Darboven, Art and Language, Guy de Cointet *Disordered life*: Samuel Beckett, Viennese Actionism, Lee Lozano, On Kawara; the Youth International Party and the Levitation of the Pentagon; Tehching Hsieh, Linda Montano; Paul McCarthy and American Actionism

Benjamin H.D. Buchloh, *Conceptual Art 1962-1969- From the Aesthetic of Administration to the Critique of Institutions*

**10. April 10** *from Can it think to Does it enjoy? ...the individual lives his repression 'freely' as his own life: he desires what he is supposed to desire; his gratifications are profitable to him and others; he is reasonably and often exuberantly happy.* – Herbert Marcuse

Otto Gross, Wilhelm Reich, Herbert Marcuse, and "surplus repression"; Reich's *Sex-Pol*; commodity-desire; Kusama's *Orgy*, Actionism, Coum Transmissions, et al. Foucault, capital's production of desire and its discursive regime of sexuality; The Feminist Art Program, *Womanhouse*, Valerie Solanas; the 2nd *Love and Sex with Robots* conference; *The psychoanalysis of artificial intelligence*

Hope Reese, *Academic conference on 'Love and Sex with Robots' abruptly cancelled, declared illegal*  
Isabel Millar, from *The psychoanalysis of artificial intelligence*

**Atelier Populaire** – *Detournement*, the Situationist International, Atelier Populaire, Cildo Meireles, Valie Export, Martha Rosler, Dorfman and Mattelart, The Black Panther Party for Self-Defense, Emory Douglas, The Art Worker's Coalition, Adrian Piper, Pope L.

**Mimic Functions** – *Pastiche is, like parody, the imitation of a peculiar mask, speech in a dead language: but it is a neutral practice of such mimicry...devoid of any laughter...Pastiche is thus blank parody...*  
Fredrick Jameson

Hannah Hoch's *Media Scrapbook*, Sturtevant, Jack Goldstein, Barbara Bloom, Gretchen Bender; *Mimic Functions*, Guy de Cointet, AFX; Meta's (and *Snowcrash*'s) *Metaverse*, Oculus; *Extropianism to Longtermism by way of Effective Altruism*: Max More et al., Nick Bostrom, William Macaskill, et al., *The Simulation Hypothesis*, 'Ethical AI', EA, and Longtermism

Émile P. Torres, *Understanding "longtermism": Why this suddenly influential philosophy is so toxic*

**11. April 17 Honey Pump in the Workplace** – *I decided a long time ago that the less I do, the more an artist I am* – David Hammons

*Cybersyn*; Joseph Beuys's *Honey Pump in the Workplace*; Marta Minujin, Wolf Vostell, and Allan Kaprow's *Instantaneous Invasion*; Robert Filliou's *The Eternal Network*; John Conway's *Game of Life*; *Arpanet*: the birth of the Internet in the military-industrial-academic complex, Geert Lovink and the Critical Internet; *Three social theories of art*: Bourdieu, Lyotard, Luhmann; *Second-order cybernetics*: Ilya Prigogine, Gregory Bateson, Humberto Maturana and Francisco Varela; Donna Haraway's *Cyborg Manifesto* to Laboria Cuboniks' *Xenofeminist Manifesto*; David Hammons, *Wolf Tix, Bliz-aard Ball\$*

Niels Albertsen and Bülent Diken, *Artworks' Networks: Field, System or Mediators?*  
Laboria Cuboniks, *Xenofeminist Manifesto*

**An Algebra of Need** – *Addiction maximizers, precarity and gambling; the Pharmacopornographic Era; Behavioral Economics to Picoeconomics*

The Critical Art Ensemble, Karl Sims, Paul B. Preciado, Anicka Yi, Eduardo Kac, Toshio Iwai, George Ainslie

Paul B. Preciado, *The Pharmacopornographic Era*  
George Ainslie, from *Picoeconomics: The Strategic Interaction of Successive Motivational States within the Person*

**Crazy Days and Nights** — *the disinfotainment scan*

*Parasocial art*: Sophie Calle, Lynn Hershman Leeson/Roberta Breitmore Frances Stark, Wafaa Bilal, and Suzanne Treister; micro-to-macro celebrities, influencers, and the celebrity/representative-democracy complex; nepo-babies and the nepo-verse; instrumentalized "self-cultivation" and the neoliberal subject; *Crazy Days and Nights*, *Idoru*, *the Attention Economy*, and parasocial disinfotainment; deepfake

Chris Rojek, from *Presumed Intimacy, Parasocial Interaction in Media, Society and Celebrity Culture*



**12. April 24 ‘Whatever’ Singularities – ...the term ‘subject’ does not seem particularly relevant here, and Agamben speaks instead of “singularities that are no longer characterised either by any social identity or by any real condition of belonging: singularities that are truly whatever singularities – Tom McDonough**

Arakawa and Gins “*We have decided not to die*”; Cypherpunks, anons, Lulzsec, Antisec, Wikileaks, the Onion Router/Dark Net, the Silk Road, the People’s Drug Market, Counterfeit Library, Shadow Crew, Assassination Markets, et al.; *Dark power*: Promis, SEAS VIS, Stuxnet, Nitro Zeus, Academi, et al. ; *Transcendental Materialism*: Fundamental Fysiks Group, CCRU, Cicada, Vexsys, et al; Agamben’s “Whatever’ Singularities, inoperativity, signatures, and signs; Tiqqun, The Invisible Committee, and Clare Fontaine

Tom McDonough, *Unrepresentable Enemies: On the Legacy of Guy Debord and the Situationist International*  
CCRU, from *Abstract Culture, Digital Hyperstition*

***Fusion Paranoia, Undercommons, and Jubilee – Hell is truth seen too late – Hegel***

Fusion Paranoia, mobius-spiralling negativity, debt, and jubilee; *King Mob* to Derek Jarman’s *Jubilee*, Vivienne Westwood’s *Open t-shirt to Derek Jarman*, King Mob, punk/postpunk, and the dole; C. Wright Mills’ *The Power Elite*, deHaven Smith’s *Conceptualizing High Criminality*, Aaron Good’s Tripartite state; W.E.B. Dubois’ *Darkwater*, Sun Ra, Parliament-Funkadelic, Detroit Techno, Rammellzee, Kodwo Eshun and the Otolith Group; Stefano Harney, Fred Moten, Debt and the Undercommons; Tyler the Creator, Odd Future, Loiter Squad, Golfwang/Golf Le Fleur

King Mob, *King Mob Echo 1*  
Stefano Harney and Fred Moten, from *The Undercommons: Fugitive Planning & Black Study*

***Scamworlds, Guruspheres The gurusphere devours – Decoding the Gurus***

Rugpulls, tokenburns, exit scams, memecoins, shitcoins, et al. MLM, reflexive Ponzis, yield farms, greater fools; SBF’s gurunomics

**13: May 1 N3©r0p011t@nz Forget the Labyrinth/Blood jet is poetry –Sylvia Plath ; In its ideal form there is no outside to the world market: the entire globe is its domain...the world market might serve adequately (even though it is not an architecture; it is really an anti-architecture) as the diagram of ...the society of control. – Michael Hardt**

*Modernist cryptopoetics*: Yeats’ *A Vision*, HD, Sylvia Plath, James Merrill, Ouija, and EVP; Mbembe, Necro-temporalities and deathworlds; externalities, exogeny, and egress; “letting die” in biopolitics, N3©r0p011t@nz, Nulzsec, the necropoetics of cyberpunk; Alondra Nelson, *Introduction (Future Text)*, and Ishmael Reed’s *Mumbo Jumbo*

Achille Mbembe from *Necropolitics*  
Caroline Alphin, from *Neoliberalism and cyberpunk science-fiction*  
Alondra Nelson, *Introduction (Future Text)*

***Moebius-spiralling Therianthropy*** Embodiment, Metaphysics, Ethics: *Therianthropy and online becoming, Theory of the Gimmick, Aesthetic Judgment and Capitalist Form*; Goethe’s *Sorrows of Young Werther*, Heinlein’s/Zell’s *Church of All Worlds*, Unicorn breeding; *Discordianism, Subgenii, Jediism*,

*Matrixism, and the Church of the Flying Spaghetti Monster; No Sleep, Legendtripping and Reality-shifting online*

Venetia Laura Delano Robertson, *The Beast Within- Anthrozoomorphic Identity and Alternative Spirituality in the Online Therianthropy Movement*

Sianne Ngai, from *Theory of the Gimmick, Aesthetic Judgment and Capitalist Form*

***Maskenfreiheit, Alienization***— “He who is always wearing a mask of a friendly countenance must finally acquire a power over benevolent moods without which the impression of friendliness cannot be obtained—and finally these acquire power over him, he is benevolent.” —Nietzsche

The image and the mask at the end of capitalism; Whatever Potlatch; Assymmetric (a)Symbolic Threat Economics, the imaginaries of Retrocausal-Anticipatory Lawfare, the (pata)physics of capital; CliFi; Posting = Praxis, Kunst = Kapital, et al., *Dissocultation of the Machinic Unconscious*, Imperceptibility and Counter-hegemony v. the big algorithm, externalization, and surplus extraction. Felix Guattari’s *The Machinic Unconscious, Chaosmosis, and Art; Transmetropolitan, Alienization, et al.*

Felix Guattari, from *The Machinic Unconscious*

Elycia Rubin, *Plastic Surgeons Sound the Alarm Against the New “Alienized Look”*

## **Projects**