

Tulip Hysteria Coordinating Scott Benzel Fall 2021

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 technological imaginary that gave rise to modernity.

From Daguerreotypomania to Impressionism, Wagner's *Gesamkunstwerk* to Brecht's *Epic Theatre*, the technophilia of the Futurists to the utopianism of Tatlin's tower; from the machinic works of Roussel and Duchamp to those of Nam June Paik, Lynn Hershman-Leeson, Rammellzee, and the CCRU; from Donna Haraway's *Cyborg Manifesto* to Paul Preciado's *Pharmacopornographic Era*, from the techno-cultural work of Pierre Huyghe and the Otolith Group to the bio-sculpture of Anika Yi; from early web-based art to the blockchain and NFTs, the course explores the ways in which artists have imagined and concretized modernity.

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 becomes more urgent than ever. *Tulip Hysteria Coordinating* explores artists' interactions with and approaches to technology and economy from 4 million BCE to the present, examining their increasing complexity.

Grades will be based on course participation, a presentation, and a final project. Course participants should research the subject of their choice for a solo or team presentation and create 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. Some readings are excerpts from longer texts. Screenings and Listening will largely be excerpts of longer works, most available online.

...just as the appearance is conceived as a degraded image of essence of the idea so, for Plato, the concrete is conceived of as a shadow of the abstract – Anna Greenspan

It is only shallow people who do not judge by appearances. The true mystery of the world is the visible, not the invisible. —Oscar Wilde

1. September 17 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, Tulip Hysteria; *Media, Mediation and the Artwork*- Edward Bernays, Walter Lippman, *Propaganda* and *Manufactured Consent*; The legacy of *Nude descending a Staircase*, the Armory show, *Fountain*, and *The Blind Man*; Duchamp's philosophy: Stirner, Pyrrho; *Dreamworlds*: contemporary virtuality and desire (*Fortnite*, Facebook's *Metaverse*, *Decentraland*, et al.)

Alfie Brown, from *Playstation Dreamworld*

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

Deterritorialization, reterritorialization, Art v. Law per Luhman, ossification and the state, Duchamp's Transformers per Lyotard, Desire and the Law; Duchamp's financial operations, et al.

Jean-Francois Lyotard- from *Duchamp's Transformers*
Niklas Luhmann, from *Art as a Social System*

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, Ether and the Interplanetary File System; the Gini Index, art as asset class, freeports and the hyperfinancialization of art; Deep Ecology. Political Technologists, Fintech, DeFi, and Art; *BEEPLE, KAWS, and Capitalism's Transcendental Time Machine*

Šum #10.2: *Cryptocene*
Anna Greenspan, from *Capitalism's Transcendental Time Machine*

Replicators: The first replicator, the second replicator, a 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 and “thought contagion”; mass psychogenic illness and social media; the Third Replicator and *The Machinic Unconscious*

Susan Blackmore- from *The Meme Machine*

2. September 24 Apokálypsis: Appearance, Amplification, Obfuscation, and 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*'; amplification, occultation, obfuscation; Sock puppets in art and everyday life; amygdala hijack; *Vesica Piscus*, Velasquez's *Las Meninas*, Balzac's "*Fuge, late, tace.*", Joyce's "*silence, exile, cunning*"; Bataille's '*lightning-flash image*' vs. the propaganda image; the birth of the parasocial in mass media, Barbara Carnevali, the trio of social reflexivity, social aesthetics, and life as Spectacle; 'Signature reduction', *Inside the Pentagon's Secret Undercover Army*

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

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

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

Sigmund Freud, from *Beyond the Pleasure Principle*

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 2nd law of thermodynamics; the birth of Capitalism in Zero, the Arabic numeric system, and negation; Behavioral Economics, *Picoeconomics*

Jacques Fradin, *Economy and Technical Systems*

George Bataille, from *The Accursed Share*

Hexagram to Hexcode – 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. October 1 4 million BCE – *Beyond the Valley of the Garden of Earthly Delights* – *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 Emblem; Elizabeth I, John Dee, Francis Bacon, et al., The Royal Society, Newton, Kepler, Keynes, “Universal elixir”, “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, Duchamp, Ernst, Pataphysics, Surrealism, and *L’Jeu d’Or*; early science and pseudoscience

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. October 8 *How the sun became a painter* – Daguerreotypomania; Baudelaire’s *The Painter of Modern Life*; The invention of photography and the crisis in painting: Realism, Impressionism, post-Impressionism; Mary Cassatt, Rosa Bonheur, Julia Margaret Cameron, H.P. Robinson, Oscar Gustave Rejlander, the Pictorialists, the Symbolists, and the pre-Raphaelites

Chronophotography, Shuttle systems, Greenwich mean, and the birth of universal synthetic time– Eadweard Muybridge, E.J. Marey, Alphonse Bertillon, Max Weber; GMT Greenwich Mean Time (the synthesis of clock and calendar) to Universal Mean Time; nonlinear circuits of reciprocal presuppositions; Empirical photography; Shuttle systems, punchcards, the Hollerith Tabulator to IBM; Zombie banks, Zombie formalism, and the 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, Alice through the looking glass; *Metropolis*’s Maria/Hel

5. October 15 *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*”; The 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, 19th C celebrity and the parasocial, Deepfakes 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*

Gesamtkunstwerk Stalin – from Constructivism, Productivism, and Suprematism to Socialist Realism, Stalin’s “*Engineers of Souls*”, and state aesthetics

Boris Groys, from *Gesamtkunstwerk Stalin*

6. October 22 Apparently Marginal Activities– Poincaré, 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; Dorothea Tanning; the Mexico City group: Leonora Carrington, Remedios Varo, Alejandro Jodorowsky; 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. October 29 Anarchitecture, Anartists – *Brecht contra Wagner*; Adolf Loos’ *Ornament and Crime*; The Bauhaus and its Discontents: Johannes Itten’s Zoroastrianism to Moholy-Nagy’s secularism; Mondrian’s “laboratory”; De Stijl, The International Style, and Minimalism to Corporate Modernism Bataille against architecture; *Biomemesis*, Antonio Gaudi, Simon Rodia, *Programmatic Architecture*, the Atomium, Randy’s Donuts, the Capitol Records spiral; the Integratron, Giant Rock, Paolo Soleri, Arcosanti, Gordon Matta-Clark, *Food*, Anarchitecture, et al.

Adolf Loos, *Ornament and Crime*

Gordon Matta-Clark, *Food and other writings*

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*

Solve, Coagula – Lettrism, Fluxus, Gutai, Isidore Isou, George Maciunas, Ben Patterson, Yoko Ono, Nam June Paik, Jirô Yoshihara, Kazuo Shiraga, Group Ongaku, the Situationist International, et al.

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

Jirô Yoshihara, *Gutai Manifesto*

8. November 5 “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.*”; “*Shut up and Calculate*”; Deleuze and Guattari’s “*nomad science*” versus “*royal science*” Pontus Hulten’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.; Erik Satie, *Vexations*, Serialism, Milton Babbitt, Colon Nancarrow; Steve Reich, *Pendulum Music*; Pauline Oliveros; John Cage, Terry Riley, Steve Reich, Pauline Oliveros, Structuralist, Minimalist, and Postminimalist Music

Milton Babbitt, *Who Cares if you Listen?*

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

Cybernetic Psychedelia – John and James Whitney, Stan Brakhage, Tony Conrad, Storm de Hirsch, Jordan Belson, Jud Yakult, Yayoi Kusuma, Pat O’neill, Elias Romero, Joshua Light Show, Single Wing, Turquoise Bird, Lis Rhodes, Bruce Conner, Sara Hornbacher, Stan VanderBeek, Lis Rhoades

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

9. November 12 “I want to be a Machine” – Andy Warhol “*The opportunist machine is necessarily a soft machine*”– Lyotard

Andy Warhol, the Factory, and Fordism; Warhol’s Scriptoria: *A, a novel*, and *Illuminatus: Screens, Screentests*, and the “*Inverse Hollywood*”; *Moebius-spiralling*: Sturtevant’s *Warhol Marilyn* and *Warhol Flowers*, Rauschenberg’s *Short Circuit*, 1955 and 1967

Patricia Lee, from *Sturtevant, Warhol Marilyn*

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

Joseph Cornell, *Rose Hobart*, Wallace Berman, Jack Smith, Doris Wishman, *Dementia*, Noah Purifoy, *77 signs of neon* and *Watts*; William S. Burroughs, Brion Gysin, and the Cutup; Betye Saar, David Hammons; J.G. Ballard, Philip K. Dick, John Waters, Dan Graham, Peter Saul, Cady Noland, Mike Kelley, *Samizdat*; “*Bone Music*” Soviet-era samizdat x-ray lps; *The Living with Pop – A Demonstration for Capitalist Realism* exhibition: Gerhard Richter, Sigmar Polke, Manfred Kuttner, and Konrad Lueg

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; Marcel Broodthaers, Sol Lewitt, Hanne Darboven, *Art and Language*, Joseph Kosuth, Robert Barry; Guy de Cointet *Disorder, Life/art: Viennese Actionism*; Samuel Beckett, On Kawara, Lee Lozano, Dan Graham, Bruce Nauman; the Youth International Party and the Levitation of the Pentagon; Tehching Hsieh, Linda Montano; Paul McCarthy and American Actionism

Sol Lewitt, *Sentences on Conceptual Art*

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

10. November 19 Sex-Pol – *...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”; the commodity and desire; Kusama’s *Orgy*, Actionism, Coum Transmissions, et al. Foucault, capital’s production of desire, and its discursive regime of sexuality; Calarts’ Feminist Art Program, *Womanhouse*, Valerie Solanas; COUM, Cooney

Can Dialectics Break Bricks? – *Detournement*, the Situationist International, Hans Haacke, Cildo Meireles, Valie Export, Martha Rosler, The Art Worker's Coalition, Emory Douglas, Atelier Populaire, Dorfman and Mattelart, Adrian Piper, Pope L.

The Situationist International, *A User's Guide to Detournement*

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

Simulationism, Hannah Hoch’s *Media Scrapbook*, Sturtevant, Sherrie Levine, Jack Goldstein, Richard Prince, Barbara Bloom, Jeff Koons, Mark Kostabi, Laurie Parsons, Gretchen Bender; *Mimic Functions*, Guy de Cointet, AFX; Facebook’s (and *Snowcrash*’s) *Metaverse* and Nick Bostrom et al., *The Simulation Hypothesis*

November 26 No Class Fall Break

11. December 3 *Honey Pump in the Workplace* – *I decided a long time ago that the less I do, the more an artist I am.* – David Hammons

Three social theories of art: Bourdieu, Lyotard, Luhmann; Ilya Prigogine, Gregory Bateson, Humberto Maturana and Francisco Varela, and *second-order* cybernetics; *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; 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, the Pharmacopornographic, Behavioral Economics and Picoeconomics; precarity and gambling*

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 profession of almost every man, even that of the artist, begins with hypocrisy, with an imitation from without, with a copying of what is most effective. 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

Parasociality: Vito Acconci, Sophie Calle, Roberta Breitmore; *Bioart and Crime: The Critical Art Ensemble*, Karl Sims, Paul B. Preciado, Anicka Yi, Eduardo Kac, Toshio Iwai: *neo-Parasociality:* Hito Steyerl, Frances Stark, Mark Leckey, Wafaa Bilal, and Suzanne Treister; *Two Lizards*; *Crazy Days and Nights*, *Idoru*, *the Attention Economy*, *Public Relations*, and the parasocial celebrity- representative-democracy complex; instrumentalized “self-cultivation” and the neoliberal subject

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

12. December 10 ‘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*”; Cypherpunk, Black Bloc, Anonymous, Lulzsec, Wikileaks, Tor, the Onion, and the Dark Net, the Silk Road, People's Drug Market, Assassination Markets, and their discontents; Stuxnet, SEAS VIS; *Transcendental Materialism: CCRU and Abstract Culture*; Lynn Hersman Leeson and the Fundamental Fysiks Group; 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, the Undercommons, Jubilee – Hell is truth seen too late – Hegel

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

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 econ; guru economics

13: December 17 N3©r0p011t@nz [i]n 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

Necro-temporalities, deathworlds, and empire; exogeny, externalities, and egress; “letting die” in biopolitics, N3©r0p011t@nz, Nulzsec

Achille Mbembe from *Necropolitics*

Caroline Alphin, from *Neoliberalism and cyberpunk science-fiction*

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 and Zell's *Church of All Worlds*, Unicorn breeding; *Discordianism, the Church of the Subgenius, Jediism, Matrixism*, and the *Church of the Flying Spaghetti Monster*; *No Sleep*, legendtripping, and Reality-shifting online, the elevator game and the Cecil Hotel

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– situating the future not as a possibility on the horizon but as the implicit structure of the present. There is, in other words, no future to realize except to accede to the exigencies that are already written into the ruling capitalist system. The point of critique is not promissory, not futural, but wholly immanent.” Todd McGowan

The image and the mask at the end of capitalism; the Fashion Potlatch, the Cocaine Potlatch; Ancestoring, Assymmetric (a)Symbolic, Threat Economics, the imaginary of Retrocausal-Anticipatory Lawfare, the physics of capital, and Cli-Fi; redefining Ecoterror; Posting = Praxis, Kunst = Kapital, etc. *Dissocultation of the Machinic Unconscious, Imperceptibility and Counter-hegemony*; The big algorithm, Surplus extraction. Felix Guattari's *The Machinic Unconscious, Chaosmosis*, and Art; Alienization, *Transmetropolitan*, et al.

Felix Guattari, from *The Machinic Unconscious*

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