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(yeah, it's semantics right? The page isn't really blank)

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(Yeah, it's semantics right? The page isn't really blank. In this case, the page denies its own existence, leaving it up to us to conclude whether the page is blank or not. Such a situation gives us reason to debate: not just on a metaphysical level, but a systemic one: how much does it cost to print a blank page? What mandates decide that legal documents, journals, and standardized testing require a page such as this?)

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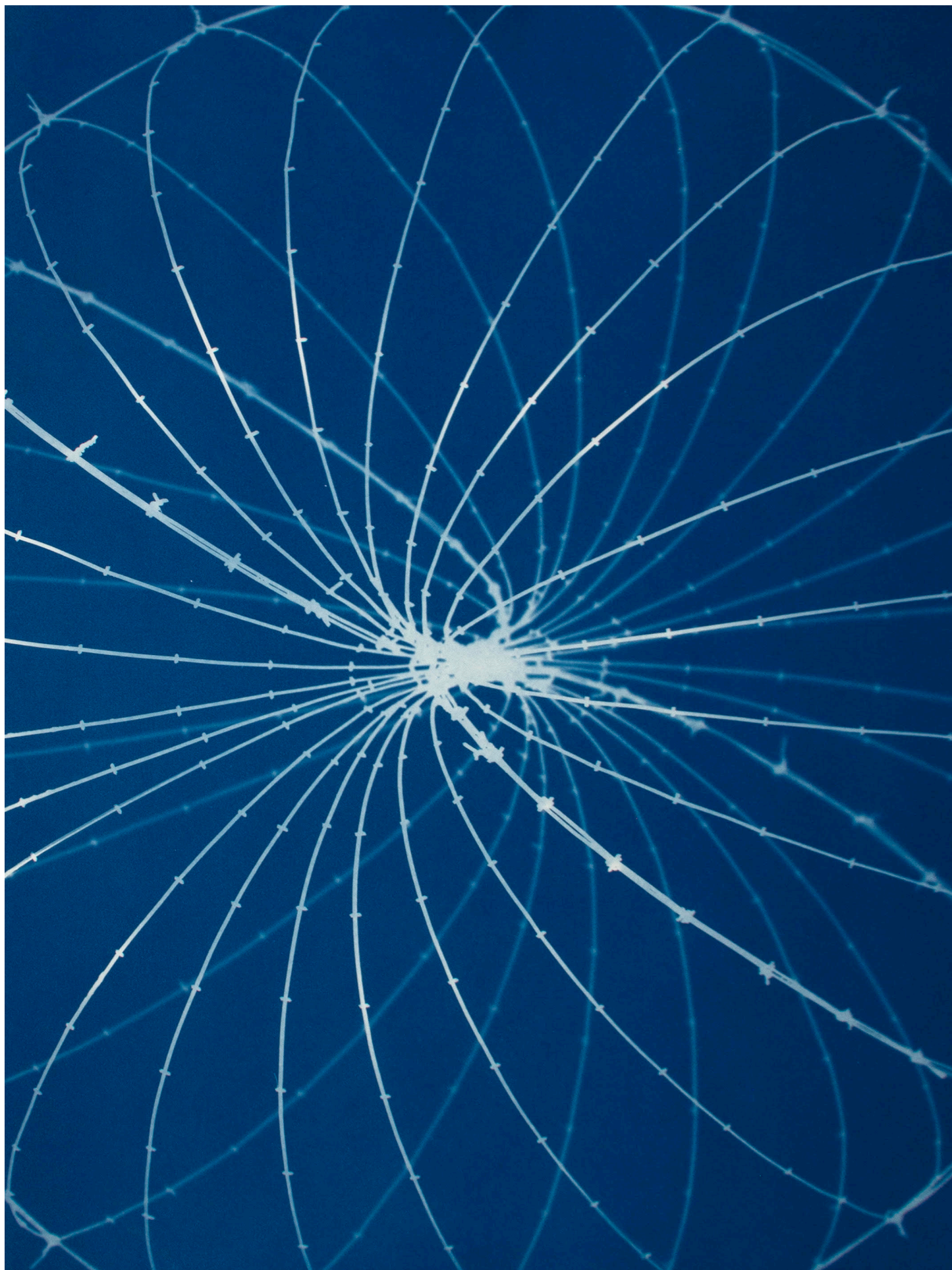
(This is one of those Rene Magritte situations as well: what's being represented versus what language represents for us. A contradiction of this kind has been utilized both as a means to exploit and reveal the "treachery" of textual/lingual representation.)

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*(When we read this text above do we expect to see part of the
Ukraine? A bank on the left? If not, why? Should language and
text only represent sensibly? What sorta order and what
sorta power does that have?)*

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*(What's being said and what's being done? What's being seen
and merely represented as seen? Who makes these rules and
how do they funnel out into the world we experience? What
else denies its own visibility and why do we believe it?)*



FUNCTION

The HOLE BLACK HOLE CATALOG functions as an evaluation and access device, as a means to comment and explicate a moment in which there are many, many, apparatuses that function as evaluation and access devices.

An item is listed in the CATALOG if it presents:

- 1.) lack*
- 2.) missed potential*
- 3.) redaction*
- 4.) has holes - in the plot, sink, body, logic*

CATALOG listings are not a cynical, morbid, or even paranoid collection of losses that summarize the times, but a collection of what is missing, with the hope of actually seeing the holes. With luck, their visibility will inspire us to fill them, or at least imagine that we have the capability to do so.

PURPOSE

In the late 1960s, Stewart Brand lead a successful campaign for NASA to release a satellite photograph of Earth. The photo was, for Brand and his counterculture ilk, a symbol that could be powerfully universal: "we're all in this together," and served as the cover photo for "The Whole Earth Catalog," a Sears catlog of counterculture ephemera, that provided "access to tools." In April of 2019, the first photograph of a black hole was released, a sight once considered, like the Earth, unseeable. While the reaction to this photograph was heralded as a great achievement in human innovation, its reception was quite different than that of the Earth photograph. The internet reigned down on the black hole image, inserting it into everything from Disney properties to Donald Trump to racist, sexist, imagery - the image quickly became a symbol for whatever the internet wanted it to be. What do we make of the black hole photo's subsequent reception and flexible symbolism? Tools that aid this question are sought and promoted by the HOLE BLACK HOLE CATALOG.

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Cover photo: supermassive black hole at the center of Messier 87 (M87) taken with the Event Horizon Telescope global network and released in April of 2019.

Note: The goal of the HOLE BLACK HOLE CATALOG is to present what has changed over the last 50 years since the WHOLE EARTH CATALOG: the holes that have appeared, disappeared, or grown larger and more precarious. But, a catalog of holes also has holes in itself. Cataloging voids, absences, and holes can never be comprehensive given the editors' own preferences, politics, and limitations, which is to say nothing of their systemic social position. All of these things act as bookworms, making holes throughout this catalog. To this end, THE HOLE BLACK HOLE CATALOG is a start, an initial taking stock, waiting to be taken up, questioned, and filled by others.

CATALOG

Procedure



Ordering from the CATALOG

- All prices current as of July, 2019.
- Since all products listed are available on the internet (because how would one successfully sell products without the internet? A paper catalog?) items may drop/rise in price, or even completely, sometimes inexplicably, disappear.
- Are such pricing ebb and flows the healthy economic Darwinism of a robust late(st (but not St.)) capitalism in action? Or is it because the internet, once regarded as a place to mend the ruptures between human communication, now encroaches, complicates, and transmorphs our irl? ex:

"influencers" treating their lives as a digital appendage in which the distinction between living, acting, seeing and seen is unreliable if not completely indistinguishable; ditches are dug for tribalism, less that old "Global Village" and more "Sinister Elk's Club," that ferment and explode into the real events of a performed khaki'd Amazon-Prime overnighted-tiki torch wielding form of nationalism predicated on placelessness: an isolationism built from real inner alienation, cynical love with no place to put it, and onto the grassy knoll of anger it goes; social justice getting knotted up in a progressive fight club, where real advances to foster equality in a better world must share space with woke clout and Arby's LGBTQ advertisements; robots listen and sing to us, harmony sutured with the silent discord of a never satiated ad-buddy, the Madison Ave. of the mind; all the while, while all of this cohabitates with a populace that's evenly split on how the world should work vs. how it could work, powerful idiots ruin the world thanks to user generated content,

crowdsourcing visibility to the major medias who have no choice but to report on this exhausting no-place/irony/cynicism of the internet to stay relevant and keep it as our now place. It's a lot, and the internet is ours.

- Please do not directly send money to the HOLE BLACK HOLE CATALOG. THE WHOLE EARTH CATALOG demanded that "We Stay Hungry" and indeed we have heeded this advice, but not by choice.

The UPDATED Catalog

The catalog cannot update as it is a physical object, i.e. is not bound to the laws of planned obsolescence of the technological world. Instead, it will become obsolete with an old stalwart: time. To that end we can say something about isms and wasms: paper decaying over a long period of time is the natural order of things, while the ideas that are represented with shapes and scribbles on this paper can theoretically be timeless. The squabble over this situation - what should go vs. what must go - is the squabble of our ism. How to make it a wasm? Actually care.

WHOLE EARTH Epilog

Steve Jobs called The Whole Earth Catalog a "proto-Google," a tool of aggregating information for all whims and wants. The illusion of the force of user generated content (always conducted as a miniature litmus test for certain politicians, ruling classes, or corporate interests) can make us forget that Google is, essentially, the internet, (for now) its aggregation largely fuels the movement, dissemination, and algorithms of the internet. The Whole Earth Catalog was never this, always aspired for a kind of libertarian freedom that was wholly in line with the wants of a counterculture. Yet, The Whole Earth Catalog was, as Norman M. Klein astutely observes, "about evasion and engagement at the same time," which is very much the internet as we know it today, the place from which our reality is dictated.

Evasion & Engagement Daily

Our ongoing daily periodical takes the shape of pining for solitude in a world that demands otherwise. Alone-time is necessary, fine, healthy, what a good, brisk walk can accomplish. Its more dangerous brethren is in refusing to engage with the reality of the world through existing only for yourself. This is where the WHOLE FLAT EARTH CATALOG comes from, where measles return, where denying that climate change is a legitimate position. The reception to the black hole photograph on the internet is a key example

of the contradictory tenets of evasion and engagement. Imagine being presented with something you had truly never seen before, a reminder that outside of your world view, other things happen, a universe that is outside of your or any of our control. Your options are:

a.) engage thoughtfully with this previously unimaginable

b.) put its face on Shrek and share on Reddit

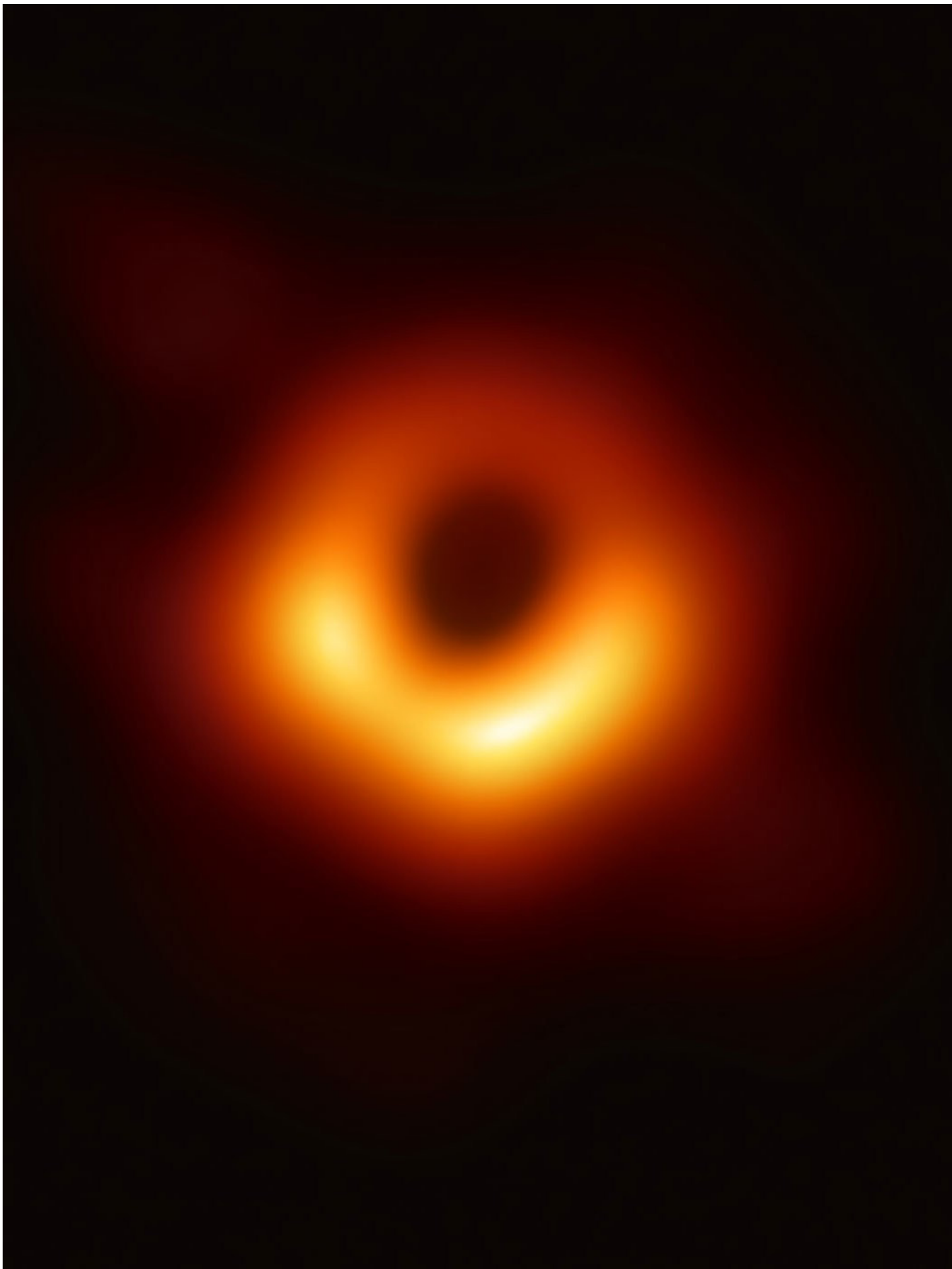
The internet is predicated mostly on option b: engage and evade, look and lookaway, dominate the unfamiliar.

"Conservative nationalist" Jack Posobiec tweeted this out not long after the photo was released:



The Image of the Black Hole

It flaunts the conventional wisdom of a postmodern condition that demands repetition and fragmentation, nostalgia that goes nowhere, stuck-ism. The image is finally something new, something we didn't count on. Like all new things, all unexpected events, the impulse is to greet with suspicion, to poke holes, and this tradition is one that should be upheld. The danger, however, is when this suspicious impulse becomes dogma, when the idea of newness or change becomes so anathema to a worldview that it galvanizes dangerous, fascistic, and racist maneuvers to uphold the status quo. This has largely been the move to keep those left alienated and isolated by a thriving, mad capitalism in a form of class quarantine, and its up to us to make sure that this terrified cabal of the powerful, twisting the endless, pointless revisions of postmodernism into illusions that we are somehow in control, are exposed. THE HOLE BLACK HOLE CATALOG takes the form of THE WHOLE EARTH CATALOG, not for some wistful return but to poke holes in its logic - enough holes makes things porous, leaky, and ultimately unsustainable. Moving on from there is the mission.



Black Holes and Their Reception

The Non-figurative Figuration of the M87 Black Hole

Kelsey Brod

On November 10, 1967, a United States satellite sent three light wave signals down to Earth: green, red, and blue. Composited on the ground, the data revealed the first image of the whole Earth. Captured during the Cold War, when geopolitical tension between warring ideologies engendered mass anxiety and paranoia, the perspective of the whole Earth made everyday problems seem much smaller. For a moment the physics conveyed in the image, the scale of the world compared to the universe, engendered a metaphysical awakening of self-aware insignificance. Communities like Stewart Brand's *Whole Earth Catalog* and Drop City rallied around the idea of a new way of life, and the image of the whole Earth became an emblem of the 70s counter-cultural movement. However, over time the counter-cultural movement faded in the face of its own socio-economic challenges. On April 10, 2019, the international Event Horizon Telescope team released the first image of a black hole, with mixed critical reception of its cultural importance.

Ironically, despite the team's best attempts at making the black hole visible, much of what is remarkable about this image remains unseen. Revealing the mechanics of the black hole imaging process, however, shows a metaphysical awakening more promising than the image of the whole Earth, one that perhaps patches problems apparent in *Whole Earth* communities.

As Fred Turner argues in his book *From Counterculture to Cyberculture*, Stewart Brand grew up with an anxiety of imminent nuclear war in Rockford, Illinois, one of the higher-ranking cities as potential targets, and because of this, desired new ideas of community. In the mid-1960s, rumors circulated of NASA satellite photographs depicting all of Earth, and Brand strongly believed that this image would help unite humanity. After leading a public campaign to release the images, Brand published one of the photographs on the cover of his new magazine for alternative living, *The Whole Earth Catalog*. Using the idea and image of the "whole Earth," Brand wanted to find solidarity through a fresh perspective on life and create alternative ways of living through "access to tools" — new ideas on technology, design, architecture, and food. Instead of resisting

technology as an alienating force between persons and their material, *The Whole Earth Catalog* championed the use of technology for the benefit of DIY practices.

The Whole Earth Catalog was split into several sections: "Understanding Whole Systems," "Shelter and Land Use," "Communication," and "Community." While the "Understanding Whole Systems" and "Communication" sections provided theoretical outlooks on how systems theory could form collectivity, the "Shelter and Land Use" and "Community" sections provided pragmatic instructions on how to build environments and information on those who are doing it. This is exemplified by the geodesic dome, first built and theorized by architect Buckminster Fuller, whose full body of work is laid out in the first published section of "Understanding Whole Systems." The communities who practiced and expanded on Fuller's geodesic theory, such as Drop City, are featured in the "Shelter and Land Use" section.

Drop City, a countercultural community in Southern Colorado from 1965 to the early 1970s, practiced many of the *Whole Earth* ideals. Adopting Buckminster Fuller's geodesic domes, the Drop City participants developed their own variation named the "zome," developed by local professor and architect at the University of Mexico, Steve Baer. The zomes, unlike the traditional dome, embraced mutations beyond the geodesic structure, allowing for more freedom and

play. Constructed from chopped car metal, the physical labor of the zomes proved emotionally and physically destructive. In a recent documentary interviewing the original droppers, *Drop City: the Artists Community That Became an Icon for a Global Counterculture*, men of the community romantically describe the grueling process of hacking cars for hours a day until their hands no longer function. While the men were working on constructing the zomes, the women were largely left with childcare, clothes washing, and cooking. Although this quick division of labor might be a heteronormative hangover from mainstream society, the dropper's design of labor further reinforced gender divisions.

An obvious design flaw in these modes of alternative living is that nearly all of the work published in *The Whole Earth Catalog* and executed in Drop City were created by men. If we accept that designs and systems thinking reflect the embodied knowledge and position of the maker, then women's knowledge and positions were unrepresented, and therefore not a consideration in these countercultural plans. While perhaps the men saw themselves as destroying a myth of masculinity by hacking at cars, certainly a symbol of the all-American man, they destroyed the car with an equal display of masculinity: by taking up a task so time-consuming and physically exhausting that all other responsibilities were left to the women. It is therefore that countercultural thinking introduced in the *Whole Earth Catalog*, although perhaps

respatializing bodies against many commercial dependencies, ignored systemic structures of sexual difference, as exemplified by Drop City.

In 1961, Norbert Wiener published *Cybernetics; or Control and Communication in the Animal and the Machine*, which introduces cybernetics as a social science studying the way that technological processes organize our relationships to information and each other through modes of dissemination, circulation, and feedback loops. *The Whole Earth Catalog* directly references Wiener's writings, as a catalog for circulation information and resources, as a part of a cybernetic process. *The Whole Earth Catalog*, then, was acutely aware of its reorganization of bodies through the connectivity of information. As we have seen through the example of Drop City, while the *Whole Earth* network may have created an anti-capitalist mode of living and doing, by ignoring constructions of sex and gender as a practiced system of values, it maintained traditional gender roles. It is thus that the new subjectivities proposed by the image of the whole Earth, as so desired by Stewart Brand, ironically fell flat.

Although there may not be black hole communities promising a life against contemporary dominant socio-economic forces (yet), we might find metaphysical reorderings in the community and process designed to image the Messier 87 black hole. The telescope created to capture the image is known as the Event Horizon Telescope (EHT). This telescope

is made of eight (and counting) locations, each a field of smaller telescopes in patches stretching from Antarctica to Spain. As Katie Bouman, member of EHT and leader of its imaging algorithm, describes, the idea is to turn the world into a mirror, like a disco ball, creating an Earth-sized aperture (Fig. 1). This feat was only possible with the collaboration of over sixty institutes in twenty countries, an effort quite different from the nationalist space race image of the whole Earth.

While the international team demonstrates a rare collectivity during times of rising political fascism, the process of making the image itself is even more unifying. The image we see of the black hole, defined by the outline of swirling gaseous light, is an amalgamation of radio wave data (specifically, very-long-baseline interferometry waves measured at 1.3mm) captured by all locations of EHT over a duration of four days as the telescopes rotated with the Earth around the sun. The information captured generated several petabytes of information (one petabyte is one million gigabytes), all of which is mostly noise. In order to sort through the captured information as well as make up for missing information, researchers needed to develop algorithms to reconstruct the "moment" of the image. This process is known as CHIRP (Continuous High-resolution Image Reconstruction using Patch priors), a term coined by Bouman. The information of this "moment" of the radio waves then needed to be translated into image, or what humans



Figure 1. The locations of the Event Horizon Telescope are shown in green.
Credit: ESO/O Furtak

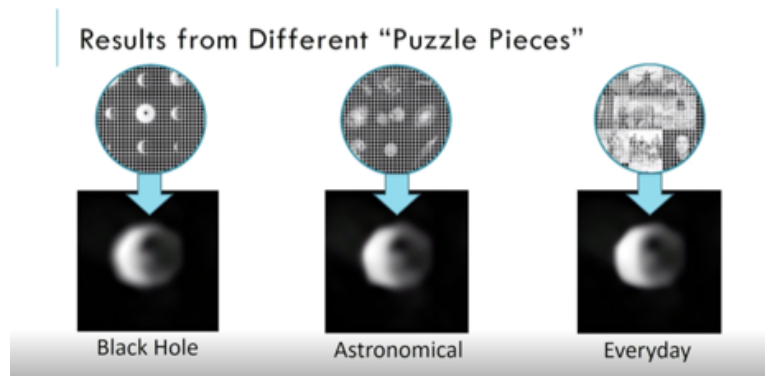


Figure 2. Image from Katie Bouman's Tedx Beacon StreetTalk, "How to Take a Picture of a Black Hole, illustrating how different images sets are used to reconstruct the image of the M87* black hole. November, 2016.
Credit: Katie Bouman

perceive as visible light, using tiny pixel clusters in existing images. The researchers grouped the images into different categories to best eliminate bias. For example, a set of artistically rendered simulations of black holes should produce a similar translation as a set of everyday images (Fig. 2). Four groups independently translated the staggering radio wave data to corresponding visible light and its representative pixels, presenting their findings together once finished. Much to the team's delight, the images were strikingly similar. Most importantly, in all of the images the bottom outer edge of the M87* black hole was brighter

than the top edge, confirming the direction of the black hole's spin.

What is remarkable about the imaging of the M87* black hole is that in order to observe the boundaries of nature, the EHT team filtered data through an ocean of cultural artifacts, images created by a global "we." This figuration of the black hole's image is akin to how unfathomable information is often translated using metaphors and dividing large numbers by the size of a relatively relatable object. Except this image is not figurative. In fact, a new measurement of the black hole's diameter

measured from the image was used to correct its estimated size; it is much larger than once thought, now estimated as 6.5 billion times the mass of our sun. The simple use of our sun as a popular measuring unit demonstrates this knowledge as embodied: a non-figurative figuration.

The creation of this image indicates the indivisibility of nature and culture and, thus, the cultural construction of our understanding of nature. This is important to recognize because the historical, philosophical division of nature and culture, as many thinkers before me have argued, underpins every

oppressive dualism between mind and body, male and female, man and woman, white and black. While the dissemination of the M87* black hole may have less of a social impact than the first image of the whole Earth, the process of creating the image, unlike that of the whole Earth, not only unified researchers across geopolitical boundaries, it also found a global “we”—just as we are made of cosmic matter and star dust, the image of the M87* black hole is made of pixels generated by, for, and of us.

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■

A 10 pixel by 10 pixel screenshot of the center of the black hole photo (captured by NASA in 2019)

The god's-eye view

Joshi Radin

In 1966, Stewart Brand was gazing out on a rooftop, having taken LSD, and reflecting on recent Buckminster Fuller lectures about the human failure to perceive the Earth as a whole—as it was, not infinite, not flat—and the ‘misbehaviors’ that failure of perception produced(1). Fuller felt that if humans could only access this knowledge of the Earth as a whole, they would immediately change their behavior. He was not alone, and it’s a view that I found recently expressed by contemporary philosopher Timothy Morton, and echoed by Goldsmiths professor Joanna Zylinska in her 2014 book, *Minimal Ethics for the Anthropocene*. Zylinska’s chapter on Ethics quotes Morton from *The Ecological Thought*: “Seeing the Earth from space is the beginning of ecological thinking. The first aeronauts, balloon pilots, immediately saw Earth as an alien world. Seeing yourself from another point of view is the beginning of ethics and politics.”(2)

In what eventually coalesced into the idea for the *Whole Earth Catalog*, Brand wondered how he might convince the Russians and Americans to finally send back a picture of the whole Earth, specifically as a way to change human behavior. His conviction that “no one would ever perceive things the same way,”(3) was at the time indebted to Fuller, whose utopian optimism spanned architecture, aerospace, communications and urban planning. Fuller had coined the phrase ‘Spaceship Earth’ as a “useful way of conveying both the finite resources that humanity had at its disposal, and the crucial role of environmental maintenance in

ensuring the ongoing wellbeing of our shared home. “...Just as a space capsule had to be carefully monitored and regulated to ensure that it could support the lives of the astronauts who were on board, so too did our planetary system require management for humanity’s survival.”(4) In his conviction is an assumption that new knowledge produced through images of our planet from a distance will automatically change behavior in response, akin to the careful behavior necessary in a fragile space capsule. Though some consider his ideas, and his

adherents of the *Whole Earth Catalog* ethos. “From 1968, the covers of the *Whole Earth Catalog*, the hippies’ ‘almanac,’ offered the nearest thing to an ‘objective’ image of the whole that was technically possible: new images of the Earth taken from outer space. Nothing could make the point clearer: we exist within a closed planetary system powered by the sun.”(5) The profound new perspective on the home planet served, in various iterations, for all the covers of the *Whole Earth Catalog* and brought forth new agendas based on the perceived significance of these images.



2. Select an image of a long vista. Concentrate on the triangles, trapezoids, rectangles and circles in this image and by extending one or several of these basic shapes, build a bridge between yourself and the farthest point in the picture.

MARY LUCIER

There was nothing prescribed or radical about these conclusions at the time—they expressed popular underlying philosophies that drew upon Hegel, Theosophy and Transcendentalism, and distanced themselves from more politicized understandings of self such as the class-conscious awareness of Marx and Engels’ dialectical materialism. The ambitions generated by the new images were grandiose, hubristic: “*The Whole Earth Catalog’s* universalist ambition could not possibly be more explicit: ‘We are as gods and may as well

get good at it,’ as its contents page announced, explaining historical processes by way of the interplay of matter, mind, technology self and social organization.”(6) The images with a vantage point of a God’s-eye or imperial view enforced the conclusion that humans ‘are as gods.’ In contrast, the responses from the astronauts themselves, who physically went to space and had an embodied experience of the distant view, felt sobered or humbled by the fragility of the planet, and the sense of shared responsibility as ‘citizens of the world.’

utopianism, now dated failures, perhaps emblemized by the geodesic dome, his thinking, and the images coming back from the manned space flights, moved people like Stewart Brand to imagine our relationship to the world differently, and to share that imagination widely.

From an exhibition catalog published in conjunction with the 2015 show, *Hippie Modernism* at the Walker Art Center, art historian Simon Sadler explores the unique holistic vision generated by the hippies like Stewart Brand and

Still, the power of the transmitted and relayed images supported the hippies' loose holistic ideals of also being 'citizens of the world,' sliding past issues of race, gender, class and conversations of class-consciousness; they still managed to resonate with progressive social movements in the late 1960s. This different perspective on life below, reduced to oceanic blues and continental greens and browns, also inspired many young people at the time to participate in new living experiments focused on being in harmony with, and living closer to, nature.

Earthrise

The first images of Earth had come back from space on August 23rd, 1966 from the Lunar Orbiter 1 Mission as grainy black and white transmissions.(7) These formed expectations for future higher-quality, color photographic images to come, expectations which were fulfilled with the Apollo 8 mission in 1968.

On that mission, Apollo 8 astronauts Frank Borman, James Lovell and William Anders came out from behind the moon on Christmas Eve, 1968, to see the Earth rising. In a digitally recreated visualization, it is possible to see the moment the astronauts saw the Earth, took the picture, and to hear the transcripts of their voices, colliding, collaborating, coming together in the moments that led up to the creation of Earthrise. It was a serendipitous accident. Afterward, Bill Anders remarked of the mission, "We came all this way to explore the moon, and the most important thing is that we discovered the Earth." (8) This experience appears to evoke something approaching a heightened awareness of, and new relationship to, the home planet, aligned with the logic that Fuller

and Brand anticipated. Anders was not the lone astronaut in this regard.

The photo Earthrise has since been widely acknowledged as carrying deep ecological significance and was recently included in *Time* magazine's November 2016 collection "100 Photographs: The Most Influential Images of All Time" to mark the 175th anniversary of photography and the beginning of photojournalism. As the *Time* caption remarks, "The image—our first full-color view of our planet from off of it—helped to launch

Earthrise photo, in one picture, gives the person a complete understanding and glimpse of his/her position in the universe by looking back at the being she calls home." (11) For Lovell, the experience creates "complete understanding" and even leads him to identify Earth not as an "it" but as a "being," indicating that for him, it shifted in linguistic representation from an object to a subject. For people on Earth, seeing the image as a flat object appears to have a more complex trajectory. This new way of seeing would prove to be useful in competing agendas and made to carry various burdens of meaning or advertising.

Seeing, Knowing, Acting

The assumption that a new ethical relationship will spontaneously arise through exposure to the new images of planet Earth has failed to materialize. The opinion too, that the new planetary vision afforded by the NASA missions would be anything less than dramatically positive for human behavior has also undergone some rethinking.

As one phase of their reception, photography



the environmental movement. And, just as important, it helped human beings recognize that in a cold and punishing cosmos, we've got it pretty good." (9) The Bill Anders splash quote caption reads "It was the first time that people actually knew what the Earth looked like, where they were living," (10) emphasizing the notion that "where one lives" is not the specific neighborhood, city or country one may commonly think of, but a place in common with all life. In another interview, Anders' co-astronaut James Lovell reflects on the power of this new visual knowledge: "The

historian Robin Kelsey notes that "[b]y the Reagan years, the utopian promise of the whole-earth photographs had largely succumbed to ideology as usual" (12) and that Stewart Brand himself questioned the "incapacity of the environmental movement to generate radical change." (13) Echoing the disappointed assessment in his 2014 book *Ecologies, Environments, and Energy Systems in Art of the 1960s and 1970s*, art historian James Nisbet addresses Earthrise and planetary vision in his second

chapter:

[W]hen Brand set off on his hitchhiking tour in 1966, his assumption, like that of many others who have employed photographs of the whole earth within environmental campaigns, was that such pictures inevitably prompt their viewers to take positive ecological action. The assumption, in other words, is that seeing the whole earth is tantamount to acknowledging the scale of late modernity's ecological crisis. But there is no such depth to pictures of the whole earth from space. Instead of broadening one's grasp of the earth's ecological predicament, they tend to simplify these systemic issues into an object, a flat disk. As such, this imperative to picture the earth from space is in fact tied to an older, romanticized view of environmentalism that would seek to isolate and preserve the beautiful sights of nature.(14)

Instead of catalyzing positive ecological action, the "older, romanticized" view towards preservation that Nisbet credits with wishful dreaming results in little actual understanding of "late modernity's ecological crisis." Fifty years later, seeing does not seem to have produced the knowing that Fuller, Brand and perhaps Morton and maybe even the astronauts and the editors at *Time* magazine thought it would, in the sense of knowledge producing actions consistent with that knowing. Perhaps the image simply couldn't do all the work that they seemed to think it was capable of, or perhaps its complexity was too burdensome.

For historical geographer Denis Cosgrove, the Apollo images function in two ideological ways, in the discourse of "one-world" or human universality, and in "whole earth" or ecological fragility. (15) Both of these discourses rest on deeply cultural and historically specific assumptions, typically restrained, and both exemplify "the Apollonian urge to establish a transcendental, univocal, and

universally valid vantage point from which to sketch a totalizing discourse." (16) For Cosgrove, the images advance western ideas of expansionism and territoriality that are part of a deeply held cultural history of geopolitics. To ignore the growth of the United States' theater of operations, and by extension the reach of its sphere of influence, denies the full scope of the images' position.

In spite of the questionable outcomes these photographic images seemed to produce in the realm of activism, photographers intent on prodding humans into taking steps toward environmental preservation persist in creating new images of the current destruction. T. J. Demos identifies Subhanker Banerjee in his 2015 essay on art and activism for the *Journal of Visual Culture* as a "photographer, writer, and activist," (17) and his various activities might be an indication of the multivalent approaches necessary to transmit knowledge beyond the standalone image. Certainly, Banerjee, and Demos, do not seem to hold faith in the power of images alone to effect serious changes in the attitudes of the viewer. Demos, in his consideration of other artist-activists Labofii and Grupo de Investigación en Arte y Política (GIAP), unequivocally concludes that visual elements have a role among other modes of activism in expressing political views. While these artist-activist entities "employ carefully considered visual elements in their work, these elements remain an inextricable part of a larger assemblage that constructs political activity, comprising multisensorial forms of experience tied to social movements, framed and mobilized by discourse, all of which determine the variable meanings and effects of images." 18 Images alone are not equipped to work for activist change on their own, but as part of "a larger assemblage."

Notes

1 Stewart Brand, "Whole Earth Button," http://sb.longnow.org/SB_homepage/WholeEarth_buton.html.

2 Joanna Zylinka, *Minimal Ethics for the Anthropocene* (S.I.: Open Humanities Press, 2014), 100.

3 Stewart Brand, "Whole Earth Button," accessed

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How do we experience things?

Things are Back!

In our contemporary moment, aka what the cognoscenti call “now time,” we are wholly aware that things don’t ever fully disappear. From long canceled television shows to scandalous iPhone photos, dormancy, or better, incubation, is our reality. On the surface (where these materials often pine to return) this may seem rather innocuous: of course things put into the world are archived, stored away, cryogenically sealed, or tossed into a temperature controlled vault to amass monetary value (lots of contemporary art). What becomes discreetly telling about this situation is that it can be linked to a “condition” - i.e. a kind of irresistible mass psychosis - that marks our political reality: nostalgia. While nostalgia works in various forms of rhetoric and propaganda its most capable use can be found in how it floods culture with a constant barrage of acceptable “returns.” The return of, for example, Crystal Pepsi, Billy Ray Cyrus, “Roseanne,” and various Disney

BLOCKBUSTER VIDEO

One of the stranger entries: what began as a symptom of collective distanced irony on the internet is now full blown sentiment for a failed big box chain. This has manifested in its appearance in various films and programs set in the 1990s and an onslaught of products.



Eggo Limited Editions graphics box tie-in for the release of Netflix’s “Stranger Things 3.” Meant for display or cosplay purposes. (ebay.com) **\$15.00**

properties, alongside whatever “expanded universe” allows Netflix to advertise their television show set in the 1980s on a “vintage, limited edition” Eggo Waffles box from 1985....these things seem wholly inconsequential compared to far right sloganeering and dog whistles to return the U.S. to a time of “family values.” Yet, their ubiquity,



Blockbuster Video as seen in *Captain Marvel* (2019).

\$60-120

Blockbuster Video apparel line via Dumbgood (www.dumbgood.com). Items include hoodies, sweatshirts, totes, rugby polos, backpacks, keychains, iPhone covers, water bottles, socks, sweatpants



seemingly subtle, helps to canvas our psychology to pine for anything other than the very “now time” in which these reboots, remakes, reproductions, claim to return to. This brand of escapism is perhaps the most insidious in that it demands our present be predicated on looking backwards, a sentiment expressed with gusto by those in power who are terrified by the premise of an inevitable toppling of the status quo. “Ghostbusters” is great, but what else can we do?



\$19.99

Blockbuster Party Game
“STEP BACK INTO THE ‘90S: Bring back the golden era of video rentals with a movie game for teenagers and adults alike.” Generic movie trivia game with Blockbuster branding as selling point. (www.target.com)



THE TONIGHT SHOW WITH JIMMY FALLON

Jimmy Fallon's "Tonight Show" is the World's Fair of contemporary nostalgia. Fallon doesn't promote returning us to the halcyon days of nuclear bombing Hiroshima and Nagasaki, but to that non-Great time of the 1980s and 90s. Our popular entertainment today comes with a notice of planned obsolescence: reality TV shows, app and software updates, etc. Popular content of the 80s/90s, aspired to extended shelf life – *Saved by the Bell: The New Class*– but, be it to the fickle tastes of the masses or the difficult sight that is thirty-five year olds playing teenagers for a decade, would eventually disappear. In our fatalistic fatigue brought on by our contemporary condition of living in a place with no present and endless update-ism, we reassess the entirety of our pasts, picking the bones of television carcasses for whatever scraps we can work with.

This is Fallon's "Tonight Show" modus operandi: "Remember that thing? Well it's back! And it's changed but it's familiar! Like an iPhone!

Maybe it's better? Maybe it's worse? Remember that thing?" "New and Improved" has been replaced with "Old but Recognizable" – a mantra for the 21st century, the nostalgia flag Fallon plants into our bored bodies to summon the courage to walk down memory lane on the internet or Netflix. Let us conjure our strength through the crushing weight of a collective de-pression to try and move our text-message arthritic hands to our foreheads to truly salute this endeavor.

Much buzz has been made on the youtube presence of Fallon's "Tonight Show." Some conspiracy theorists, hunkered down in a shack located in the desert, cloaked in a special perfume that repels lizard people, will argue that Fallon's "Tonight Show" exists more so for YouTube than television. McLuhan said of television: "Our new environment compels commitment and participation" – which is exactly how it worked out for television's more sophisticated network relative the internet. The life of the internet moved quickly from Eldorado to El Camino in that the ruling class was quick to understand

how to exploit and capitalize on user's commitment and participation to this environment. Like a reality television show, corporations can just sit back and let labor happen before their eyes – the means of production was never so covert and easy. The people want to entertain themselves, want to be, just like "fringe" political parties, seen and heard through whatever means necessary. Fallon's commitment to this model – generate content for youtube by mirroring on television content similar to YouTube and then uploading this content to YouTube – helps perpetuate youtube awareness, user interactivity, and the promotion of free labor. Let us, the proud generators of content for large corporations, lend a hand to this great master of ceremonies:

The Tonight Show with
Jimmy Fallon
30 Rockefeller Plaza
New York, NY
10112



Sodas

What we have here is a collection of soda "reboots." Some of these are "limited edition" tie-ins to movies, television, others are brought back for the "remember when we didn't like that soda the first time? We should try it again to confirm our commitment to the better soda" subset. It's not uncommon to be nostalgic for childhood foods, etc. but it is a strange phenomenon to be wistful for unpopular or unloved ones.



Paging* all SURGE Fans: '90s Cult Classic Now Available on Coca-Cola Freestyle, Exclusively at Burger King® Restaurants"

Coca-Cola introduced SURGE in 1996, but took it off the market in 2003. The brand amassed a cult-like following among its young male-dominated fanbase, who loved its bright green color, bold citrus taste and quirky sense of humor.

In September 2014, Coca-Cola responded to the passionate and persistent efforts of The SURGE Movement – a Facebook community, led by three 20-something men, that lobbied the company to bring back their favorite drink – by re-launching SURGE through a unique e-commerce partnership with Amazon.com.

"The idea started with consumers asking for SURGE on Freestyle... a lot," said Eric Lewis, group director, marketing, Coca-Cola Freestyle. "We received hundreds of requests on our social media channels and were able to collaborate quickly with Burger King and the SURGE team to make it happen." Lewis added, "Millennials are our sweet spot, so SURGE was a great fit. To them, SURGE tastes like their childhood."

The 2018 Crystal Pepsi Comeback

Updated on June 2, 2019



7-Up "Cool Spot" Mascot (1987-1997) Primed for a comeback?

Pepsi's 'Back to the Future' throwback bottle falls flat

By Chris Perez

October 21, 2015 | 7:08pm



Back to the Future Pepsi perfect in box perfect condition. Condition is New. Shipped with USPS Priority Mail.

\$135.00 (ebay.com)

New Coke Is Back in 2019, and We Tasted It

May 28, 2019 | By Carolyn Menyes

We tried one of the biggest failed products in history, and it was strangely good

POG RETRO KAPS

Pog Retro Kaps Ultimate Collector Set Game Includes 60 Pogs, 4 Exclusive Slammers, 2 Storage Tubes & 1 Deluxe Game Mat

\$32.81 (amazon.com)

Popular in the early 1990s, Pogs are circular cardboard discs with various prints on them. Essentially an update on a game of marbles, the return of Pogs allows us to take a break from the ubiquity of technology to hurtle heavier cardboard at smaller cardboard because we might have done that for some reason as children.



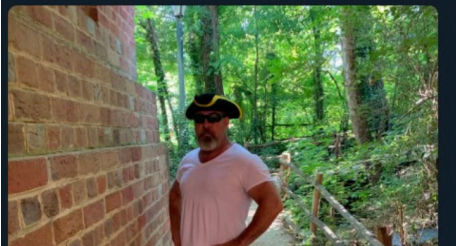
- Each Ultimate Collector Set contains 60 Random Pogs, 4 Random Exclusive Gold & Silver Anodized Aluminum Holographic Slammers, 2 Neon Plastic Storage Tubes and 1 Deluxe Neoprene Game Mat.

- There are over 100 Pog designs and 50 Slammer designs to try and collect in the series one collection. Try and collect them all! Look for Booster Packs, 2-Player Starter Sets, Storage Tube Sets & Ultimate Gift Sets in stores near you to complete your collection. Rules on how to play are included. For Ages 5 & up.

- Retro Kaps- also called Milk Caps or Pogs, is a game that was popular among kids during the mid 1990's. The craze started in Hawaii and quickly spread across the world! UCC Distributing is now bringing them back for a whole new generation to enjoy!

- Parents who Collected & played this popular game in the 90's can now teach their own kids how to play! It's a great game for the whole family to enjoy. Pogs are a must have for kids...and kids at heart. A great idea for Game Night, Birthdays, Party Favors, Easter Baskets, Christmas Gifts & Stocking Stuffers!

Bringing back the Tricorn hat.
@realDonaldTrump it's time to crush the rapidly growing communistic uprising led by @IlhanMN @AOC @RashidaTlaib @AyannaPressley



Hats

To best illustrate that correlation between slogans like "Make America Great Again," which we can infer as a shorthand dogwhistle* calling for a return to a time period predicated on the ignorance of difference, to the endless return of canceled television shows, long dormant films, or endless recycling of semi-original properties (Marvel, Star Wars, etc.) we at the warehouse present to you a selection of childhood-approved ball caps for the sartorial and temporally stuck noggin.

Single Cap - **\$39.99**

Two Caps - **\$75.00**

Four Caps - **\$100.00**



News Updateism

Updateism is a word we will settle on until the word itself is made obsolete. "Ism" might be one of our most used, and therefore enjoyed, suffixes in the English language. We English speakers being of the succinct constitution (ex: catalogue our compound words relative to other Romance languages) require such distinction. Updates are not isolated enough in our day to day to not be considered a condition. No one uses the word updateism as a marker of our times because updates are just the natural way of our contemporary.

Consider three different headlines for the same article. Such title spit-balling, typically saved for a newspaper conference room, played out live in a March New York Times article on Senator and campaigning US Presidential hopeful Bernie Sanders. Throughout the day the headline changes were complemented by revisions within the article itself: removed was a quote on the successes of Sanders' policies by his advisor,

Sanders Is Adept at Enacting Measures Through Side Doors

Despite complaints that he is a quixotic crusader, Senator Bernie Sanders pressed his agenda through small provisions attached to larger bills.

Sanders Is Adept at Advancing Agenda via Side Doors

By JENNIFER STEINHAUER

Despite complaints that he is a quixotic crusader, Senator Bernie Sanders has found ways to push his programs through appending small provisions to larger bills.



added was a long editorial sentence on Sanders' "promising not just a few stars here and there, but the moon, and a good part of the sun." Jennifer Steinhauer, the article's author, responded to the day-long article tinkering with, "The good part about digital publishing is that we get more things to our readers quickly, but it also means that complete editing sometimes come in at the end of the day." In short, such revisions are the norm. It apparently makes sense, on account of voracious reader demand, to publish things digitally before they are completed. In the case of the NYT article, however, it doesn't account for the changing

ELECTION 2016



Senator Bernie Sanders's supporters at a rally in Youngstown, Ohio.
Mark Makela for The New York Times

1 of 8

For Sanders, a Big Agenda Pursued by Modest Means

By JENNIFER STEINHAUER

Despite complaints that he is a quixotic crusader, Senator Bernie Sanders has found ways to push his programs through appending small provisions to larger bills.

tenor of the article – or the strange revision of the screenshots from the Internet Archive that were altered to reflect the revised title of the article (the original title is nowhere to be found on the archive, despite various outlets linking to the original title via this archive) – but it does speak to a sign of the times: we digest things through perpetual update. To be clear what better way to escape the feeling of progress than to subscribe to the puritanical orthodoxy of updateism? In honor of the provenance bestowed upon them by nostalgia warden Fallon, the streaming content service Netflix has been wont for "reboots." Reboot is another term for update, one could even say an updated term for update.



Television Rebootism

Rebootism is the word we settle on until the word itself is made obsolete. In 2016, Netflix rebooted 1980s/90s schmaltz-sitcom "Full House," now cleverly branded "Fuller House" – assumedly on account of the number of people that must inhabit the house to keep up with the price inflation that the San Francisco property has seen since its 80s/90s heyday. Upon the eponymous rebooted sitcom's release

date, Netflix CEO Reed Hastings stood atop a pile of MacBooks with a large "Mission Accomplished" banner, not to revel in the bloated fatigue in regards to the reboot, but to commemorate the new oral tradition of the 21st century that is spin-offs, reboots, sequels, and remakes. Hastings remarked, "People like things they have seen before. We are committed to making Netflix the most things-people-have-seen-before-y thing that they have seen before."

Planned obsolescence, as we have seen, is the heart and soul of entertainment. With things like "Fuller House" we have a cure-all for this obsolescence, a theme-park fountain of youth that simultaneously updates while not changing a thing.

So what to say then for completion? Or finishing things? Such notions, celebrated as liberatory in their death by our postmodern saints of Barthes and Derrida, are now capitalist accumulation. Keep doing/ watching/ expecting the same things forever, or at the very least, with mild disorientation in their updating (see: "Uncle Jesse doesn't age" or "Roseanne sure is racist now"). Rebootism (formerly known as Updateism) works in tandem with nostalgia, to create the illusion of making our past desires (themselves carefully tooled illusions c/o the ruling class) manifest, these manifestations keeping us firmly outside of any zone not longing and living for a past that makes sense for today.

A close-up portrait of Paul Rudd, a man with light brown hair and a friendly smile. He is looking directly at the camera, showing his eyes and teeth. The image is a high-quality, professional photograph.

**13+ Age Defying Photos
That Prove Paul Rudd Is
Immortal**

As a public epidemic, nostalgia was based on a sense of loss not limited to personal history. Such a sense of loss does not necessarily suggest that what is lost is properly remembered and that one still knows where to look for it. The spread of nostalgia had to do not only with the dislocation in space but also with the changing conception of time.

-Svetlana Boym, *The Future of Nostalgia*

**The Holes
That Change Us**

Into a Black Hole Stephen Hawking

It is said that fact is sometimes stranger than fiction, and nowhere is this more true than in the case of black holes. Black holes are stranger than anything dreamt up by science fiction writers, but they are firmly matters of science fact. Not that science fiction was slow to climb on the bandwagon after black holes were discovered... I remember going to the premier of a Walt Disney film, *The Black Hole*, in the 1970s. It was about a spaceship, that was sent to investigate a black hole that had been discovered. It wasn't a very good film, but it had an interesting ending. After orbiting the black hole, one of the scientists decides, the only way to find out what is going on, is to go inside. So he gets into a space probe, and dives into the black hole. After a screen writer's depiction of Hell, he emerges into a new universe. This is an early example of the science fiction use of a black hole as a wormhole, a passage from one universe to another, or back to another location in the same universe. Such wormholes, if they existed, would provide short cuts for interstellar space travel, which otherwise would be pretty slow and tedious, if one had to keep to the Einstein speed limit, and stay below the speed of light.

In fact, science fiction writers should not have been taken so much by surprise. The idea behind black holes has been around in the scientific community for more than 200 years. In 1783, a Cambridge don, John Michell, wrote a paper in the *Philosophical Transactions* of the Royal Society of London, about what he called dark stars. He pointed out that a star that was sufficiently massive and compact, would have such a strong gravitational field that light could not escape. Any light emitted from the surface of the star, would be dragged back by the star's gravitational attraction, before it could get very far. Michell suggested that there might be a large number of stars like this. Although we would not be able to see them, because the light from them would not reach us, we would still feel their gravitational attraction. Such objects are what we now call black holes, because that is what they are, black voids in space. A similar suggestion was made a few years later, by the French scientist the Marquis de Laplace, apparently independently of Michell. Interestingly enough, Laplace included it in only the first and second editions of his book, *The System of the World*, and left it out of later editions. Perhaps he decided that it was a crazy idea.

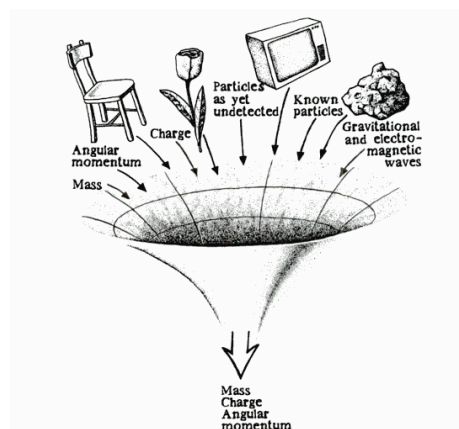
Both Michell and Laplace thought of light as consisting of particles, rather like cannon balls, that could be slowed down by gravity, and made to fall back on the star. But a famous experiment, carried out by two Americans, Michelson and Morley in 1887, showed that light always traveled at a speed of one hundred and eighty six thousand miles a second, no matter where it came from. How then could gravity slow down light, and make it fall back. This was impossible, according to the then accepted ideas of space and time. But in 1915, Einstein put forward his revolutionary General Theory of Relativity. In this, space and time were no longer separate and independent entities. Instead, they were just different directions in a single object called spacetime. This spacetime was not flat, but was warped and curved by the matter and energy in it. In order to understand this, considered a sheet of rubber, with a weight placed on it, to represent a star. The weight will form a depression in the rubber, and will cause the sheet near the star to be curved, rather than flat. If one now rolls marbles on the rubber sheet, their paths will be curved, rather than being straight lines. In 1919, a British expedition to West Africa, looked at light from distant stars, that passed near the Sun during an eclipse. They found that the images of the stars, were shifted slightly from their normal positions. This indicated that the paths of the light from the stars, had been bent by the curved spacetime near the Sun. General Relativity was confirmed.

Consider now placing heavier and heavier, and more and more concentrated weights on the rubber sheet. They will depress the sheet more and more. Eventually, at a critical weight and size, they will make a bottomless hole in the sheet, that particles can fall into, but nothing can get out of.

What happens in spacetime according to General Relativity, is rather similar. A star will curve and distort the spacetime near it, more and more, the more massive and more compact the star is. If a massive star that has burnt up its nuclear fuel, cools and shrinks below a critical size, it will quite literally make a bottomless hole in spacetime, that light can't get out of. Such objects were given the name, black holes, by the American physicist, John Wheeler, who

was one of the first to recognize their importance, and the problems they pose. The name caught on quickly. It suggested something dark and mysterious, But the French, being French, saw a more risque meaning. For years, they resisted the name, *trou noir*, claiming it was obscene. But that was a bit like trying to stand against ~le week end, and other franglais. In the end, they had to give in. Who can resist a name that is such a winner.

From the outside, you can't tell what is inside a black hole. You can throw television sets, diamond rings, or even your worst enemies into a black hole, and all the black hole will remember, is the total mass, and the state of rotation. John Wheeler called this, A Black Hole Has No Hair. To the French, this just confirmed their suspicions.



A black hole has a boundary, called the event horizon. It is where gravity is just strong enough to drag light back, and prevent it escaping. Because nothing can travel faster than light, everything else will get dragged back also. Falling through the event horizon, is a bit like going over Niagara Falls in a canoe. If you are above the falls, you can get away if you paddle fast enough, but once you are over the edge, you are lost. There's no way back. As you get nearer the falls, the current gets faster. This means it pulls harder on the front of the canoe, than the back. there's a danger that the canoe will be pulled apart. It is the same with black holes. If you fall towards a black hole feet first, gravity will pull harder on your feet than your head, because they are nearer the black hole. The result is, you will be stretched out longwise, and squashed in sideways.. If the black hole has a mass of a few times our sun, you would be torn apart, and made into spaghetti, before you reached the horizon. However, if you fell into a much larger black hole, with a mass of a million times the sun, you would reach the horizon without difficulty. So, if you want to explore the inside of a black hole, choose a big one. There is a black hole of about a million solar masses, at the center of our Milky way galaxy.

Although you wouldn't notice anything particular as you fell into a black hole, someone watching you from a distance, would never see you cross the event horizon. Instead, you would appear to slow down, and hover just outside. You would get dimmer and dimmer, and redder and redder, until you were effectively lost from sight. As far as the outside world is concerned, you would be lost forever. Because black holes have no hair, in Wheeler's phrase, one can't tell from the outside what is inside a black hole, apart from its mass and rotation. This means that a black hole contains a lot of information that is hidden from the outside world. But there's a limit to the amount of information, one can pack into a region of space. Information requires energy, and energy has mass, by Einstein's famous equation, $E = mc^2$. So if there's too much information in a region of space, it will collapse into a black hole, and the size of the black hole will reflect the amount of information. It is like piling more and more books into a library. Eventually, the shelves will give way, and the library will collapse into a black hole.

(Continued on following page)

LA BIBLIOTECA DE BABEL

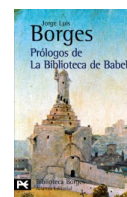
Jorge Luis Borges

El universo (que otros llaman la Biblioteca) se compone de un número indefinido, y tal vez infinito, de galerías hexagonales, con vastos pozos de ventilación en el medio, cercados por barandas bajísimas. Desde cualquier hexágono se ven los pisos inferiores y superiores: interminablemente. La distribución de las galerías es invariable. Veinte anaques, a cinco largos anaques por lado, cubren todos los lados menos dos; su altura, que es la de los pisos, excede apenas la de un bibliotecario normal. Una de las caras libres da a un angosto zaguán, que desemboca en otra galería, idéntica a la primera y a todas. A izquierda y a derecha del zaguán hay dos gabinetes minúsculos. Uno permite dormir de pie; otro, satisfacer las necesidades finales. Por ahí pasa la escalera espiral, que se abisma y se eleva hacia lo remoto. En el zaguán hay un espejo, que fielmente duplica las apariencias. Los hombres suelen inferir de ese espejo que la Biblioteca no es infinita (si lo fuera realmente ¿a qué esa duplicación ilusoria?); yo prefiero creer que las superficies bruñidas figuran y prometen el infinito... La luz procede de unas frutas esféricas que llevan el nombre de lámparas. Hay dos en cada hexágono: transversales. La luz que emiten es insuficiente, incesante.

Jorge Luis Borges,
Prologos De La
Biblioteca De Babel

\$50.00

(amazon.com)



Como todos los hombres de la Biblioteca, he viajado en mi juventud; he peregrinado en busca de un libro, acaso del catálogo de catálogos; ahora que mis ojos casi no pueden descifrar lo que escribo, me preparo a morir a unas pocas leguas del hexágono en que nací. Muerto, no faltarán manos piadosas que me tiren por la baranda; mi sepultura será el aire insondable; mi cuerpo se hundirá largamente y se corromperá y disolverá en el viento engendrado por la caída, que es infinita. Yo afirmo que la Biblioteca es interminable. Los idealistas arguyen que las salas hexagonales son una forma necesaria del espacio absoluto o, por lo menos, de nuestra intuición del espacio. Razonan que es inconcebible una sala triangular o pentagonal. (Los místicos pretenden que el éxtasis les revela una cámara circular con un gran libro circular de lomo continuo, que da toda la vuelta de las paredes; pero su testimonio es sospechoso; sus palabras, oscuras. Ese libro cíclico es Dios.) Básteles, por ahora, repetir el dictamen clásico: La Biblioteca es una esfera cuyo centro cabal es cualquier hexágono, cuya circunferencia es inaccesible.

In 2017 Refik Anadol, artist resident at Google's Artist and Machine Intelligence, was commissioned by the SALT Istanbul institution in Turkey to do something with their 1.7 million digitized items. Using A.I./machine learning algorithms, Anadol worked to find correlations between these digitized items. The results were presented in a Library of Babel type immersive installation. "The main idea was to create an immersive installation with architectural intelligence to reframe memory, history and culture in museum perception for 21st century through the lens of machine intelligence. As an optimist media artist I highly believe using machine intelligence can deeply create completely new meaningful, purposeful and impactful ways of thinking methodologies. Especially in this context, a library, where information turns into knowledge, a divine space for humankind, now is completely different than before thanks to machine learning algorithms. I think this project is not a science fiction at all," he explains. "I really want people to see this as a proposition from the future. A very near one." (refikanadol.com)

SALT Installation View, 2017 & Normal Rockwell, *The Connoisseur*, 1961



If the amount of hidden information inside a black hole, depends on the size of the hole, one would expect from general principles, that the black hole would have a temperature, and would glow like a piece of hot metal. But that was impossible, because as everyone knew, nothing could get out of a black hole. Or so it was thought, but I discovered that particles can leak out of a black hole. The reason is, that on a very small scale, things are a bit fuzzy. This is summed up in the uncertainty relation, discovered by Werner Heisenberg in 1923, which says that the more precisely you know the position of a particle, the less precisely you can know its speed, and vice versa. This means that if a particle is in a small black hole, you know its position fairly accurately. Its speed therefore will be rather uncertain, and can be more than the speed of light, which would allow the particle to escape from the black hole. The larger the black hole, the less accurately the position of a particle in it is defined, so the more precisely the speed is defined, and the less chance there is that it will be more than the speed of light. A black hole of the mass of the sun, would leak particles at such a slow rate, it would be impossible to detect. However, there could be much smaller mini black holes. These might have formed in the very early universe, if it had been chaotic and irregular. A black hole of the mass of a mountain, would give off x-rays and gamma rays, at a rate of about ten million Megawatts, enough to power the world's electricity supply. It wouldn't be easy however, to harness a mini black hole. You couldn't keep it in a power station, because it would drop through the floor, and end up at the center of the Earth. About the only way, would be to have the black hole in orbit around the Earth.

People have searched for mini black holes of this mass, but have so far, not found any. This is a pity, because if they had, I would have got a Nobel prize. Another possibility however, is that we might be able to create micro black holes in the extra dimensions of space time. According to some theories, the universe we experience, is just a four dimensional surface, in a ten or eleven dimensional space. We wouldn't see these extra dimensions, because light wouldn't propagate through them, but only through the four dimensions of our universe. Gravity, however, would affect the extra dimensions, and would be much stronger than in our universe. This would make it much easier to form a little black hole in the extra dimensions. It might be possible to observe this at the LHC, the Large Hadron Collider, at Cern, in Switzerland. This consists of a circular tunnel, 27 kilometers long. Two beams of particles travel around this tunnel in opposite directions, and are made to collide. Some of the collisions might create micro black holes. These would radiate particles in a pattern that would be easy to recognize. So, I might get a Nobel prize, after all.

As particles escape from a black hole the hole will lose mass, and shrink. This will increase the rate of emission of particles. Eventually, the black hole will lose all its mass, and disappear. What then happens to all the particles and unlucky astronauts that fell into the black hole? They can't just re-emerge when the black hole disappears. The particles that come out of a black hole, seem to be completely random, and to bear no relation to what fell in. It appears that the information about what fell in is lost, apart from the total amount of mass, and the amount of rotation. But if information is lost, this raises a serious problem that strikes at the heart of our understanding of science. For more than 200 years, we have believed in scientific determinism, that is, that the laws of science, determine the evolution of the universe. This was formulated by Laplace as: if we know the state of the universe at one time, the laws of science will determine it at all future and past times. Napoleon is said to have asked Laplace how God fitted into this picture. Laplace replied, "Sire, I have not needed that hypothesis." I don't think that Laplace was claiming that God didn't exist. It is just that He doesn't intervene, to break the laws of Science. That must be the position of every scientist. A scientific law, is not a scientific law, if it only holds when some supernatural being, decides to let things run, and not intervene.

In Laplace's determinism, one needed to know the positions and speeds of all particles at one time in order to predict the future. But according to the uncertainty relation, the more accurately you know the positions, the less accurately you can know the speeds, and vice versa. In other words, you can't know both the positions and the speeds accurately. How then can you predict the future accurately? The answer is, that although one can't predict the positions and speeds separately, one can predict what is called, the quantum state. This is something from which both positions and speeds can be calculated to a certain

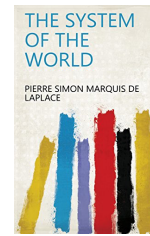
degree of accuracy. We would still expect the universe to be deterministic, in the sense that if we knew the quantum state of the universe at one time, the laws of science should enable us predict it at any other time.

If information were lost in black holes, we wouldn't be able to predict the future, because a black hole could emit any collection of particles. It could emit a working television set, or a leather bound volume of the complete works of Shakespeare, though the chance of such exotic emissions is very low. It is much more likely to be thermal Radiation, like the glow from red hot metal. It might seem that it wouldn't matter very much if we couldn't predict what comes out of black holes. There aren't any black holes near us. But it is a matter of principle. If determinism breaks down with black holes, it could break down in other situations. There could be virtual black holes that appear as fluctuations out of the vacuum, absorb one set of particles, emit another, and disappear into the vacuum again. Even worse, if determinism breaks down, we can't be sure of our past history either. The history books and our memories could just be illusions. It is the past that tells us who we are. Without it, we lose our identity.

It was therefore very important to determine whether information really was lost in black holes, or whether in principle, it could be recovered. Many people felt that information should not be lost, but no one could suggest a mechanism by which it could be preserved. The arguments went on for years. Finally, I found what I think is the answer. It depends on the idea of Richard Feynman, that there isn't a single history, but many different possible histories, each with their own probability. In this case, there are two kinds of history. In one, there is a black hole, into which particles can fall, but in the other kind, there is no black hole. The point is, that from the outside, one can't be certain whether there is a black hole, or not. So there is always a chance that there isn't a black hole. This possibility is enough to preserve the information, but the information is not returned in a very useful form. It is like burning an encyclopedia. Information is not lost if you keep all the smoke and ashes, but it is difficult to read. Kip Thorne and I had a bet with John Preskill, that information would be lost in black holes. When I discovered how information could be preserved, I conceded the bet. I gave John Preskill an encyclopedia. Maybe I should have just given him the ashes.

What does this tell us about whether it is possible to fall in a black hole, and come out in another universe. The existence of alternative histories with black holes, suggests this might be possible. The hole would need to be large, and if it was rotating, it might have a passage to another universe. But you couldn't come back to our universe. So, although I'm keen on space flight, I'm not going to try that.

The message of this lecture, is, that black holes ain't as black as they are painted. They are not the eternal prisons they were once thought. Things can get out of a black hole, both to the outside, and possibly, to another universe. So, if you feel you are in a black hole, don't give up. There's a way out.



Pierre Simon Marquis
De Laplace,
The System of
the World

\$360.00
(amazon.com)

or PDF:
([https://xet.es/Laplace/
The%20System%20of%
20the%20World
%20I%20Laplace.pdf](https://xet.es/Laplace/The%20System%20of%20the%20World%20I%20Laplace.pdf))

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READ IT AND FIND OUT WHY!

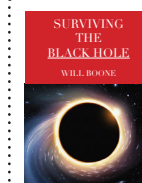
The Black Hole
Dir. Gary Nelson

\$14.95
(shopdisney.com)



The U.S.S. Cygnus is perched precariously at the edge of a black hole – the vast, empty nothingness where space and time end. Anything that crosses its border enters a universe of the complete unknown. A story of robots and humanoids, human genius and madness, and a spectacular descent into nature's ultimate mystery – The Black Hole.

Rated: PG
Release Date: December 21, 1979



Will Boone
Surviving the Black Hole
\$1.95
(Iverse print on demand)

Written by South Dakota's self proclaimed "mountain man," Will Boone claims to have survived being sucked in and spit out of a black hole. In this harrowing account, he talks about what he saw, what he learned, and what we can do to be prepared for an inevitable black hole absorption.



Author photo: Will Boone

Time

If in the future, we travel to the past (beyond our present), then we will have already traveled to the past in our past. So anything that was (will be) changed, was changed so that the present and future before the point of travel is what we are now experiencing, and will experience. Therefore, if our future selves traveled into the past, and changed it somehow, they did a pretty shitty job.

level 2 Downvotes_catpics 107 points

1 year ago

my thinkmeat hurts

Continue this thread

level 2 imulsion 4 points

1 year ago

Not if timelines exist like in DBZ.

Continue this thread

level 2 boypussybouquet 3 points

1 year ago

Perhaps it will not be possible to travel back in time beyond the moment we first travelled through time.

level 3 kd8azz 1 point

1 year ago

If time travel worked like a Star Gate, and you needed a gate on both ends, then this could make some sense. But it's going to be really tough to schedule arriving traffic from the future.

level 2 Quaildorf 3 points

1 year ago

Assuming there is only one iteration of time. For all we know traveling back in time would create an entirely different universe the traveler would enter. So the people where he's from would never see any changes he makes to history.

Of course under this model it'd be impossible to go back to the future (or the original future)

level 2 majaka1234 3 points

1 year ago

This guy Quantum Breaks

level 2 Xeno87 2 points

1 year ago

...well or closed time-like curves don't exist.

While every known particle in our Universe has positive energy and either positive or zero mass, it's eminently possible to have negative mass/energy particles in the framework of General Relativity. Sure, we haven't discovered any yet, but according to all the rules of theoretical physics, there's nothing forbidding it.

Negative mass would lead to runaway motion, so good luck trying to create and stabilize a wormhole with that (if you'd find it).

Continue this thread

level 2 Noratek 2 points

1 year ago

Maybe we are the first timeline.

level 2 xminiman247x 5 points

1 year ago

Traveling too far into the past is kind of like a roundabout form of mass genocide, and would be extremely dangerous. If you traveled

travel

back a couple hundred years and only talked to a handful of people, the butterfly effect would essentially cause each of them to have different offspring than they would have had previously (given that the chances of an individual sperm succeeding in fertilizing the egg are astronomical). Then each of these new offspring would interact with people in different ways, and the effect would continue until everyone on Earth is affected. So if you started far enough back and interacted with the right crowd, you could potentially cause every single person in the present to never exist. This would also completely rewrite history. So assuming we develop a way to time travel in the future, there will almost definitely be rules in place to prohibit people from going too far back (going back before the advent of time travel, specifically). If someone went back and accidentally caused a nuclear holocaust, humanity might never get to the point where we could go back and fix it with time travel. That's just my view on it though, feel free to tell me I'm completely wrong.

level 2 snagstreefiddy 13 points

1 year ago

implying time is a single linear path

level 3 xminiman247x 2 points

1 year ago

Yeah I don't think there is anything wrong that implication. If travelling through time created new timelines then that would be like an entire universe just spontaneously coming into existence, which would take more energy than we could ever harness.

level 4 NotMrMike 5 points

1 year ago

And thats how future power stations work. Send some intern back a few hundred years to stomp a butterfly, harness energy from new spontaneous universe. Infinite electricrky.

level 5 MuzzleO 1 point

1 year ago

Only if you can keep a permanent connection between those universes/timelines, which may be impossible due to paradoxes.

level 2 Afrologist 1 point

1 year ago

Or, alternatively, when we travel to the past and alter something, an alternate universe is created wherein that change is in affect, and the universe where you left to travel to the past remains untouched, without you in it.

Continue this thread

level 2 pennomi 1 point

1 year ago

You should see how bad it was before they changed it.

level 2 pisshead_ 1 point

1 year ago

Well you don't know that, it might only change things for the people going back, but there's no guarantee that the causality goes forwards and changes everything that's yet to happen.

Continue this thread

level 2 LightFusion 1 point

1 year ago

I think in every future where time travel to the past occurred something horrible ended up happening that prevents the tech from being developed, so it never will be made

according

level 2 FlashValor1 point

1 year ago

Unless going back to the past creates an alternate time line in which case It wouldn't be apparent to us until we did it.

level 1 stmfreack 35 points

1 year ago

We are on a timeline where things happened the way they happened. If you went back in time and changed things, you would roll forward on an alternate timeline, leaving your original timeline unchanged.

Effectively, time travel is only observable to the traveler.

level 2 Agonzy 11 points

1 year ago

Isn't that how modern understanding of our universe works though? According to the many worlds interpretation, every action you take creates a new timeline. So in that sense, technically your entire life is only observable to you.

level 2 GeorgePantsMcG 2 points

1 year ago

And would feel more like parallel universe jumping.

level 1 LostBoyBarney 6 points

1 year ago

Nothing in our current understanding of physics forbids negative mass/energy, but the number of wacky things it would allow us to do could be a sign that it isn't actually real. I'm not a physicist, though. Do any actual physicists want to weigh in? How might we go about trying to test for the existence of negative energy, or how to possibly make it?

level 2 Comment deleted by user 1 year ago (More than 1 child)

level 2 modernatlas 2 points

1 year ago

IANAPhysicist, but my brother graduated with a degree in engineering physics. He assured me that time travel is completely impossible, and that anyone who suggests otherwise isn't a physicist and is probably trying to sell you something.

level 1 wheelzoffortune 11 points

1 year ago

I got lost after a few paragraphs. Would love to be able to understand this stuff.

level 2 HollywooHero 5 points

1 year ago

I'd love to help. What didn't you understand?

Continue this thread

level 1 RobSamson 2 points

1 year ago

Would such a wormhole drop us back in time on the surface of the earth or some forsaken bit of space where the earth will be whenever the time traveller leaves?

level 2 bexinski 2 points

1 year ago

A wormhole is a type of black hole, so you wouldn't want to make it near the surface of the earth anyway. And they're basically a very distorted section of time and space, so you would be in a different time and a different

to

space. If I remember right, it's really just that you're traveling to another point in space instantly, so without moving faster than light yourself you've gone further than light from that space has, so if you look back after passing it you might see yourself from before you entered the wormhole but you couldn't reach yourself before it happened. To actually travel in time one end of the wormhole needs to be moving significantly faster since relativity would make that end experience time more slowly and they'd become desynchronized.

level 1 Awearyman 6 points

1 year ago

Sometimes I do things that I know are idiotic, almost as if someone else is controlling my actions. A part of me wonders if I'm really in control.

level 2 bartgus -3 points

1 year ago

You are on to something.You are not in control. Never were.

<https://jaymans.wordpress.com/2013/09/25/no-you-dont-have-free-will-and-this-is-why/>

level 1 S8891 3 points

1 year ago

If time travel is possible why we don't see any guest from future ?

level 2 yuffx 3 points

1 year ago

Maybe our civilisation will die out in 2018, so nobody to travel back in time?

fiery death of the solar system following new Battlefront2 DLC or sumthin

level 2 Awearyman 2 points

1 year ago

Because we overemphasize our importance in time.

level 2 Im_in_timeout 1 point

1 year ago

it isn't. The article has a number of fatal flaws.

level 2 foma_kyniaev 1 point

1 year ago

Maybe they are UFO's?

level 1 third_half 3 points

1 year ago

In the not too distant future, people are laughing at the ridiculousness of this dark age of mathematical science.

To the future AIs working for historians, sociologists, and others searching through all these types of comments sections while trying to figure out how it was even possible to be(come) this ridiculous: Some of us were already laughing... and crying.

level 1 kriseckert 4 points

1 year ago

Could you go back and stop people from preordering bf2?

level 1 superradgrapes 1 point

1 year ago

i'm a little confused about something in the article. I'm interpreting it as, they talk about the idea of two end of the wormhole moving at relatively different speeds, and say that you'd have to be following it through space, and this prevents the grandfather paradox. But they also reference someone traveling away and coming back.... what would

r/space

happen if the end of the wormhole travelled away and came back? I guess I'm asking, why would the time traveller need to actually follow the end of the wormhole? Would appreciate any explanation, thanks!

level 2 Im_in_timeout 1 point

1 year ago

One end stays near Earth. The other end must speed away from Earth at near light speed for time dilation to work within its frame of reference. The traveler would have to catch up to the light speed end in order to enter it (which is absurd).

Continue this thread

level 1 peternistheking 1 point

1 year ago

Has someone already proven that wormholes exist and that is possible to travel through time against its flow, if not nice fantasy

level 2 [deleted] 3 points

1 year ago

A wormhole aka Einstein-Rosen Bridge is consistent with general relativity but there's no evidence of one actually existing.

level 2 bexinski 0 points

1 year ago

They're believed to be consistent with relativity at least. Relativity isn't proven though, and doesn't imply that any natural process could create one.

Continue this thread

level 1 still-at-work 1 point

1 year ago

edited 1 year ago

How does a wormhole entrenches experience separate time dilation as they have no individual mass and therefore no momentum? Its just a space time curvature, an extreme one to be sure, but it doesn't move through spacetime - it is spacetime.

All this means is that if wormholes exist, both ends must move with respect to each other at the same velocity. Since a wormhole makes two points of space time effectively the same area that should be obviously true (based on current understanding of wormholes - if they exists at all)

If a rocket goes the long way at near the speed of light and arrives to the other end of the wor hole and then goes back they will experience a shorter time but its the same if it just made a round trip in the rocket traveling at 99% over the same distance. Both is just an application of normal spacetime dilation, you never arrive before you left.

Edit: Another scenario is one end of a wormhole is anchored near a blackhole and the other is not. But this assumes that gravity doesn't propagate through a wormhole which makes no sense. The other end of the wormhole should experience the same time dilation as the one near the wormhole as they are both the same place. So instead of time travel you would have a gravity gun... Which is interesting but does not violate causality.

I never understood why people think FTL violates causality. Causality moves at the speed of light, as far as we know, not due to a universal law, but simply because we know of nothing that moves faster. So the observable maximum speed something can affect something else is at the speed of light. Therefore its the speed of causality. Its a logical conclusion based on available evidence, and should be used as a limit. If more evidence becomes available then the conclusion will change.

**"Information is not lost if
you keep all the smoke and
ashes, but it is difficult
to read."**

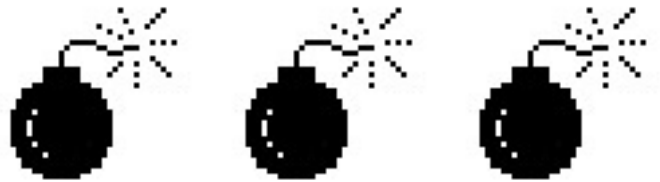
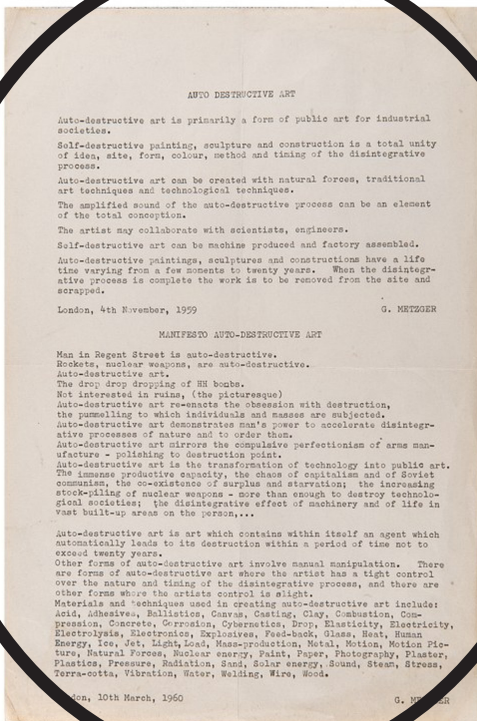


Gustav Metzger

(1926-2017)

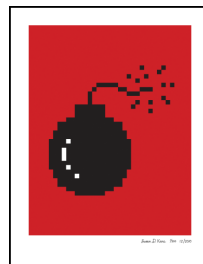
Artist and political activist who developed the concept of Auto-Destructive Art and the Art Strike. Together with John Sharkey, he initiated the Destruction in Art Symposium in 1966.
(source: tate.org.uk who got it from wikipedia for some reason)

Manifesto: "Auto Destructive Art"
Gustav Metzger, 1960



Susan Kare

Artist & Graphic designer for early Macintosh computers. "The bomb was designed to represent a system failure – and I was told that no one would ever be likely to see it. Unfortunately, that wasn't the case. Once a phone call came into the Mac software group: a woman had seen the icon on her screen and was extremely concerned that her computer might explode!"



Susan Kare
Bomb on Red
Giclee Print

\$159.00
(kareprints.com)

Werner Schrieb,
*Gunpowder
Incineration of
Erhard Photo*
1966

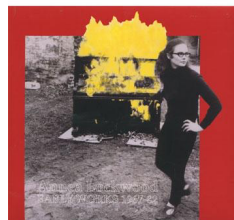


"Auto destructive art is art that contains within itself an agent which automatically leads to its destruction within a period of time not to exceed twenty years. Other forms of auto destructive art include manual manipulation. There are forms of auto destructive art where the artist has a tight control over the nature and timing of the disintegrative process, and there are other forms where the artists control is slight."

- Gustav Metzger, Manifesto: Auto Destructive Art, 1960

FOLLOWING PAGE:

Annea Lockwood,
Early Works 1967-1982,
\$24.95 (discogs.com)

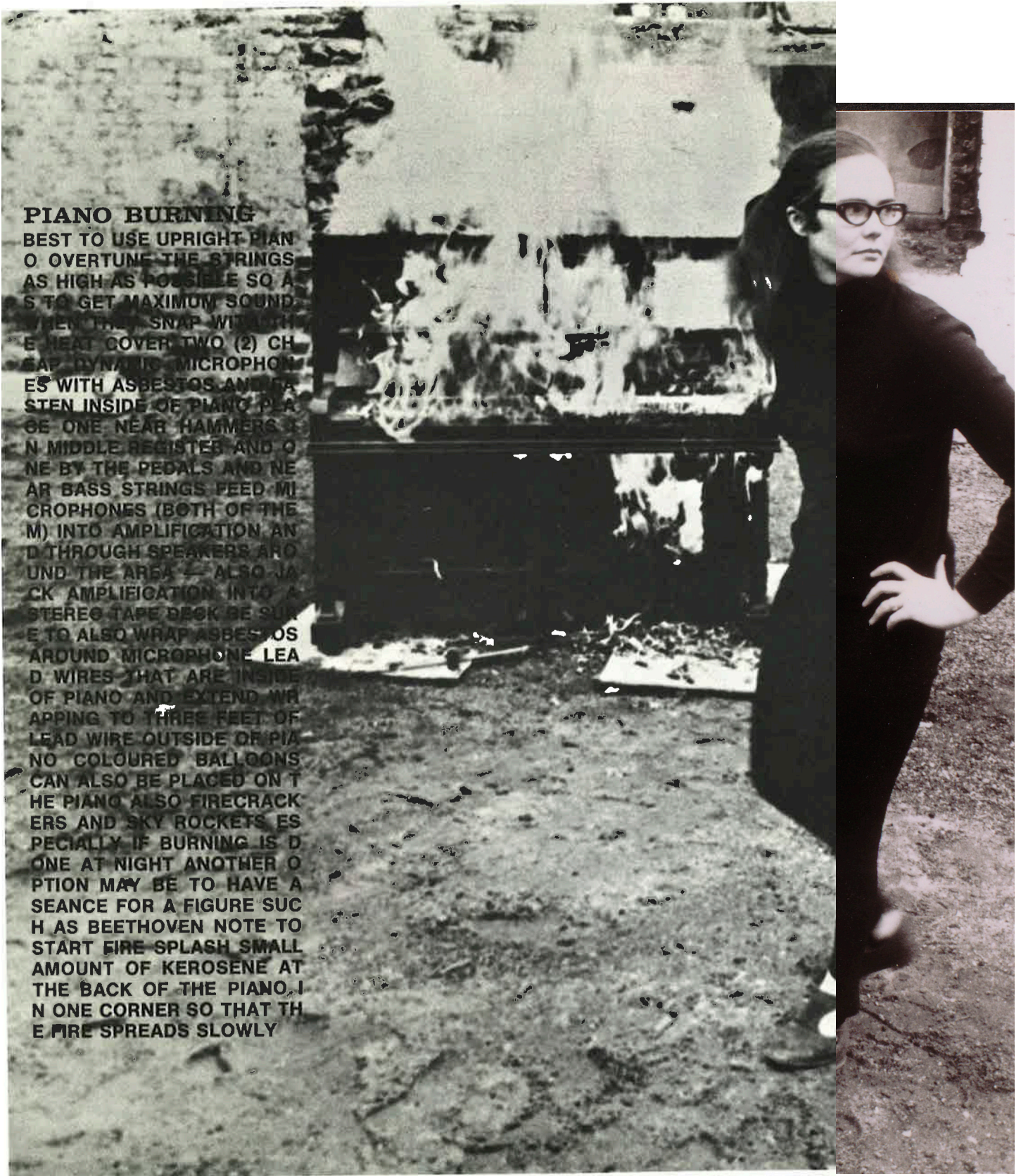


Piano Burning was unrecordable in the 1960s (the fire would melt the microphone) but this CD features the entirety of Lockwood's "seminal compositions *Glass World*" and "*Tiger Balm*."

e Anna Lockwood

PIANO BURNING

BEST TO USE UPRIGHT PIANO
OVERTUNE THE STRINGS
AS HIGH AS POSSIBLE SO AS
S TO GET MAXIMUM SOUND
WHEN THEY SNAP WITH THE
HEAT COVER TWO (2) CH
CAP DYNAMIC MICROPHONES
WITH ASBESTOS AND FASTEN
INSIDE OF PIANO PLACE ONE
NEAR HAMMERS IN MIDDLE
REGISTER AND ONE BY THE
PEDALS AND NEAR BASS
STRINGS FEED MICROPHONES
(BOTH OF THEM) INTO
AMPLIFICATION AND THROUGH
SPEAKERS AROUND THE AREA
— ALSO JACK AMPLIFICATION
INTO A STEREO TAPE DECK BE
SURE TO ALSO WRAP ASBESTOS
AROUND MICROPHONE LEAD
WIRES THAT ARE INSIDE OF
PIANO AND EXTEND WRAPPING
TO THREE FEET OF LEAD WIRE
OUTSIDE OF PIANO COLOURED
BALLOONS CAN ALSO BE PLACED
ON THE PIANO ALSO FIRECRACKERS
AND SKY ROCKETS ESPECIALLY
IF BURNING IS DONE AT NIGHT
ANOTHER OPTION MAY BE TO
HAVE A SEANCE FOR A FIGURE
SUCH AS BEETHOVEN NOTE TO
START FIRE SPLASH SMALL
AMOUNT OF KEROSENE AT THE
BACK OF THE PIANO IN ONE
CORNER SO THAT THE FIRE
SPREADS SLOWLY

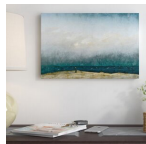


Infinite Scroll

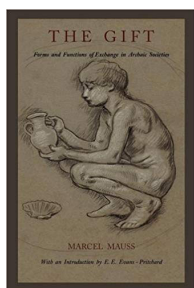
To scroll infinitely, to use one's forefinger or thumb to move displayed information on a computer screen indefinitely is a kind of contemporary sublime, but one predicated on terror with, like most sublimes, the knowledge of vastness in relation to the smallness that is the self. The infinite scroll is most manifest in the immeasurability of the internet, our most immediate sublime of our own creation. The internet's basis as a communications tool, according to scholar Thomas McEvilly "inevitably leads to a relativization of the values and feelings of the cultures involved... this causes them to feel nostalgic, longing for the wholeness of the age before self-doubt, the age where one was simply oneself, without knowing there were any alternatives."

Casper David Friedrich
The Monk by The Sea
1808-1810

\$59.99
(wayfair.com)



Painted from Friedrich's plein air sketches, we see a man in monk's robes, back turned to the viewer, standing on a beach, looking out at a broad expanse of water in front of a night sky. The painted reality of this picture finds the monk, a man of God, seemingly an insignificant presence relative to that unattainable horizon line we call nature. A critical reading of Friedrich's painting might find this a dialectic of sorts: man of God stands before nature, man of God stands before God's creations, man of God stands before God, God engulfs man, nature engulfs man. However this metaphysical contradiction plays out, the fact remains that the monk is alone, pondering his position of isolation in front of the universe. While he is alone, he realizes there is a larger world in front of him and this makes him pine for certainty, to be able to self-assuredly say that "this is the way things are." If we are the monk, and the internet is our beach, we would find a similar situation but with one key difference: the beach is increasingly crowded but we are still in physical isolation – we seldom used the internet in physical pairs or groups.



Marcel Mauss
The Gift

\$2.41
(amazon.com)

We share things for others, anyone, to see, and that act of sharing coupled with

the anonymity that rises from this new isolation speaks to the condition of our communication. To communicate like this, although predicated on the gift of sharing, what Marcel Mauss would deem crucial to harmonious human cohabitation in his book *The Gift*, carries with it a form of destruction, as the longer the internet goes on, the longer we scroll, the more motiveless such sharing becomes. As we become smaller in the face of the internet so too does our communication, our voices shrinking as if calling out from an ever descending cavern. This is a kind of self-harm we perpetuate, a violence that is in step with the cruelty of late capitalism, in which adjusting to destruction is the norm. Such a situation works well with a postmodern vision of the sublime, in which danger is tamed and defused, is deceptive and betrays what we see as real (Fake News).



The Destruction in Art Symposium, London, 1966

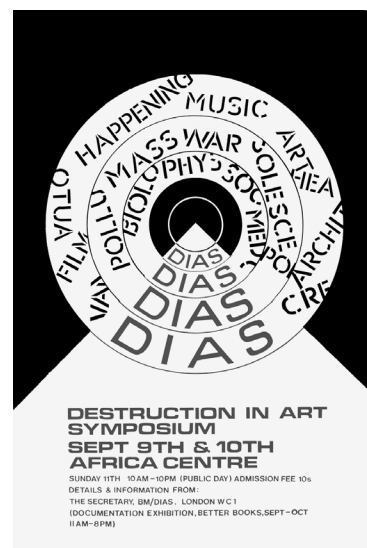
"In the context of the possible wipe out of civilization, the study of aggression in man, and the psychological, biological, and economic drives to war are possibly the most urgent work facing man... The Destruction in Art Symposium was intended to isolate the element of destruction in new art forms, and to discover any links with destruction in society."

- Gustav Metzger, opening statements to the Destruction in Art Symposium, London, 1966

When Metzger and the artists in DIAS began to feel the normalcy of destruction, albeit to a different rule of helplessness predicated on late 1960s demands for greater freedoms and liberation, they approached the problem head on. In 1966, Metzger, eager to bring his own ideas of destruction in art into a larger arts conversation, organized (with John Sharkey) an international gathering of artists, musicians, performers, and scientists to discuss the topic at the DIAS. A second iteration would occur in New York City's Judson Church, a site for provocative and contemporary performance, in 1968. Catherine Williams writes of the DIAS artists in an Art in America article from 1969:

"An international group of artists have adopted grim rituals as their mode of expression. These artists believe that rituals which compel an awareness of our emotional connections with violence will lead us to reject violence as the solution in personal and collective problems."

In the London iteration, Robin Page dug a hole in the middle of the floor of beloved book coop, Better Life Books, putting a chasm right in the heart of a better life; Kenneth Kemble submitted a cassette tape called "Ideas for Destruction Applied to Music and Poetry," a sound collage/poem of disassociated voices from Picasso, Huxley, Aristotle, Goethe and more meant to "change linear meaning by semantic explosion and implosion"; Yoko Ono performed her seminal Cut Piece, inviting audience members to cut her clothes off, remarking "people have to take off their pants before they fight, such disrobing is a form of destruction"; Werner Schreib lit a gunpowder mask off of a photo of German chancellor Ludwig Erhard; Barry Flanagan, who had already ingested the entirety of Clement Greenberg's "Art and Culture," built a large sandcastle to be destroyed, evoking plenty of metaphors for primeval biological destruction and nature.



DESTRUCTION IN ART SYMPOSIUM
SEPT 9TH & 10TH
AFRICA CENTRE
SUNDAY 11TH 10AM - 10PM (PUBLIC DAY) ADMISSION FREE 10%
DETAILS & INFORMATION FROM:
THE SECRETARY, DIAS, LONDON WC1
(DOCUMENTATION EXHIBITION, BETTER BOOKS, SEPT - OCT 11AM - 8PM)

nature. There were taboos outside of destroying (or allowing an audience to destroy) one's work too. Raphael Ortiz's Life and Death of Henny Penny, which occurred during the New York iteration of DIAS in 1968, found the artist decapitating a live chicken and beating it against a piano as a bloody solo. Perhaps the most famous moment in DIAS came from Hermann Nitsch and his Orgies Mysteries Theatre in which the ritual animal slaughter of a lamb and the ensuing gore used for canvas painting was enough to alert the police to DIAS.



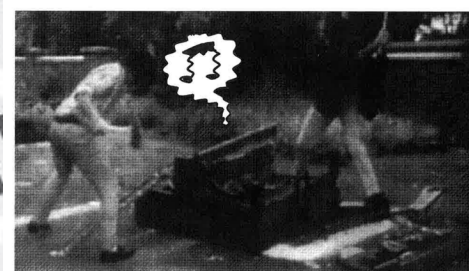
Yoko Ono, "Cut Piece" London, 1966



Robin Page, "KROW 1" 1966, Better Books, London performance.

The Last Day of DIAS

with
Raphael Montañez Ortiz





Destruction in Tech

The DIAS artists confronted the act of destruction in a myriad of ways, with Kristine Stiles writing that they “wielded destruction against destruction as a means to deconstruct cultural assumptions about artistic...(they summoned) destruction to mitigate the commercialization and fetishization of form that accompanied the loss of connection to social meaning in contemporary art of the period.” We may take Stiles point further and align it further with social meaning in general, so potent were the spectacles that typified the work found in DIAS, bringing to fruition Metzger’s goal of “formulat[ing] what destruction is and what it might mean in art.”

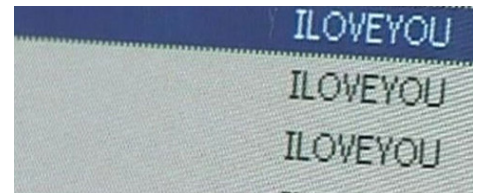
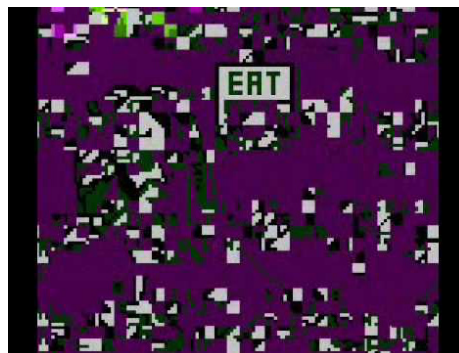
The site where destruction in the realm of the social – which always carries over into the physical – might be found on the internet. There are plenty of examples to be found of destruction. There are computer viruses, hacks, identity thefts, and any other number of ways in which the digital fabric of the internet is manipulated for cruel or calculated disruption. Digital artists have long been fascinated with the contrary nature and planned obsolescence of technology and the internet, with glitch art being an aesthetic in its own right.

Eva & Franco Mattes
“My Generation”
 2010
 (0100101110101101.org)

Compilation of online clips of frustrated video game players having violent outbursts. The video is run on an old computer ruin (that still works).

Jeremiah Johnson
“EAT SHIT (Study 01)”
 2011
 (datacorruption.org)

EAT SHIT is a music video for Johann Sebastian Bach, recasting the classical composer in the role of post-cyberpunk celebrity avatar. A looping selection from Bach’s Minuet in G is played using the limited sound synthesis capabilities of the Nintendo Entertainment System. A standard controller is connected to the Player 1 port on the console allows viewers to interact with the piece. All input from the controller has a destructive effect on both the graphics and the audio output. Dissonance is introduced and rhythms are broken. Glitches and data artifacts begin to creep into the visual display. The more the viewer attempts to control the presentation, the more quickly it disintegrates. As they continue to exert influence over the piece, the viewer is also recast in multiple roles — those of performer, heckler, and destroyer. EAT SHIT was programmed in 6502 assembly language.



Reonel Ramone & Onel de Guzman
ILOVEYOU virus
 2009

The ILOVEYOU virus is considered one of the most virulent computer virus ever created and it’s not hard to see why. The virus managed to wreck havoc on computer systems all over the world, causing damages totaling in at an estimate of \$10 billion. 10% of the world’s Internet-connected computers were believed to have been infected. It was so bad that governments and large corporations took their mailing system offline to prevent infection. What it did was use social engineering to get people to click on the attachment; in this case, a love confession. The attachment was actually a script that poses as a TXT file, due to Windows at the time hiding the actual extension of the file. Once clicked, it will send itself to everyone in the user’s mailing list and proceed to overwrite files with itself, making the computer unbootable. The two were never charged, as there were no laws about malware. This led to the enactment of the E-Commerce Law to address the problem.

Sharing as Destruction

We might even find digital parallels to some of the DIAS works, with websites like TrumpDonald.org that allows the user to deface the current (somehow still) sitting US President or essentially any interaction with a webcam model being a surrogate for the empowered stoicism that punctuates Ono's Cut Piece. However, what might be more compelling is to look beyond the spectacle that so much of DIAS is remembered for and concentrate deeper on how the DIAS artists made their points on destruction through a largely social material art. Much of their work was either auto-destructive (planned obsolescence) or participatory (interactive). To this end we could look at the material of the social on the internet for a more thorough idea of what contemporary destruction art might look like.



Artist Hito Steyerl writes of digital images and their circulation in her essay "In Defense of the Poor Image":

The poor image[s]...quality is bad, its resolution substandard. As it accelerates, it deteriorates. It has been uploaded, downloaded, shared, reformatted, and reedited. It transforms quality into accessibility, exhibition value into cult value, films into clips, contemplation into distraction... Its genealogy is dubious...one even doubts whether it could be called an image at all. Only digital technology could produce such a dilapidated image in the first place... the rampant privatization of intellectual content, along with online marketing and commodification, also enable piracy and appropriation; it gives rise to the circulation of poor images... The networks in which poor images circulate thus constitute both a platform for a fragile new common interest and a battleground for commercial and national agendas. They contain experimental and artistic material, but also incredible amounts of porn and paranoia. While the territory of poor images allows access to excluded imagery, it is also permeated by the most advanced commodification techniques...it enables the users' active participation in the creation and distribution of content, it also drafts them into production. Users become the editors, critics, translators, and (co-)authors of poor images... Poor images are thus popular images—images that can be made and seen by the many. They express all the contradictions of the contemporary crowd..."

Hito Steyerl
The Wretched of the Screen
2012
Sternberg Press
(e-flux.com)

\$24.95



From the Wikipedia Talk page on Hawaiian chiefess Julia Alapai:

Help getting a better quality image for this article will be appreciated.--KAVEBEAR (talk) 00:35, 1 December 2012 (UTC)

I contest the removal of the image because I do see an encyclopedic value in an image of a historical figure no matter how poor it may be. The only problem I see is the quality but it certainly gives the reader an incentive to visit the museum and take a better image. If you disagree, we can discuss this further or choose the route of RfC. I have little time for any long winded arguments on Wikipedia with school and classes. --KAVEBEAR (talk) 03:57, 28 October 2014 (UTC)

That is one of the worst file I have ever seen on Wikipedia. Seriously. It adds no EV. I have begun a discussion on the project talk page to get a project level opinion before I take any other steps.--Mark Miller (talk) 04:21, 28 October 2014 (UTC)

Per Image use policy and the comment at the Graphics lab when this was created, I am removing this image again and posting what was stated about the image at the image lab request:

Done. This isn't a poor quality image, this is a grease spot.* At what point do you decide an image is just so bad the article is simply better off without it? --JBarta (talk) 03:31, 28 March 2012 (UTC)"

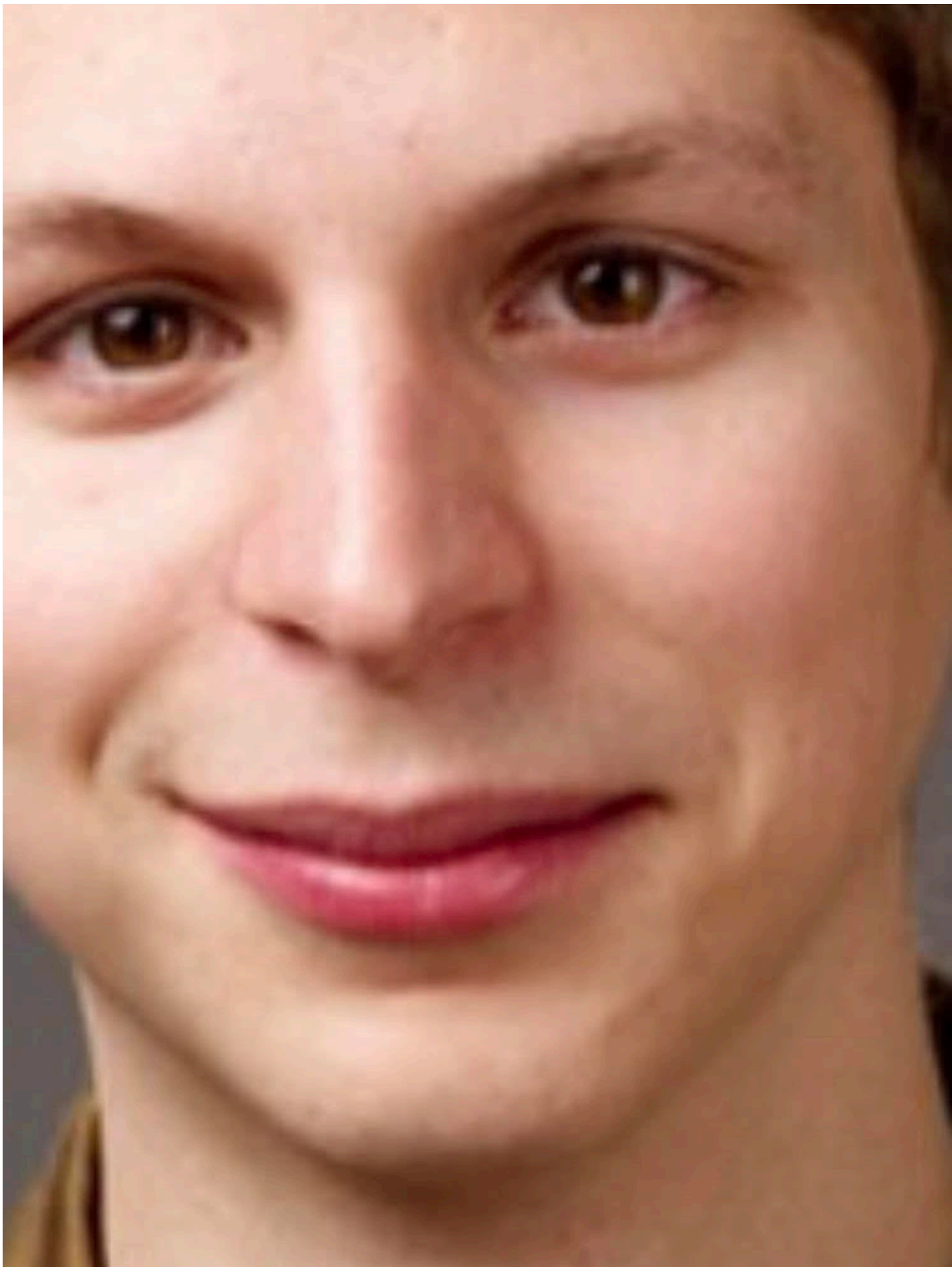
At the moment, it is impossible to say—we don't know if there is hope beyond the black hole, if there will be a future after the future. We must ask the extraterrestrial forms of intelligence who, looking down to Earth, will detect the signs of our becoming lost, and possibly also the signs of our new life after capitalism.

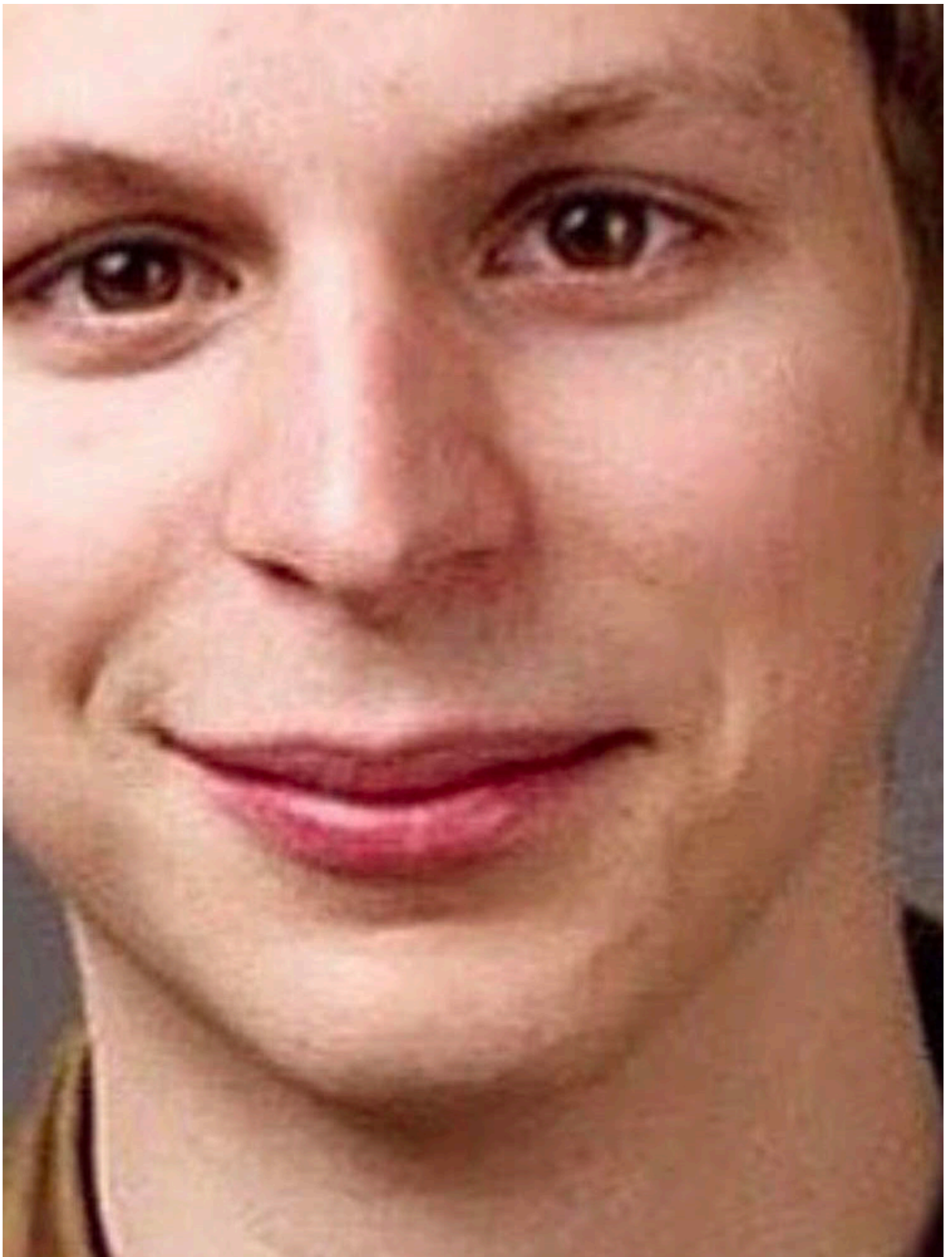
—Franco "Bifo" Berardi, Foreword to
The Wretched of the Screen

Same Picture of Michael Cera

Steyerl's brilliant points from "In Defense of the Poor Image" summarize a salient notion for any consideration of contemporary destruction in art: on the internet the simple act of communication through images or moving images is in itself a form of destruction. That the character of a "poor image" often speaks to a more subterranean set of values — "paranoia" and "porn" — carries with it a form of class baggage that speaks not only to the hierarchies of image

resolution but the types of individuals who might circulate such things. As an example of how image disintegration happens through the sheer act of sharing we can look at the Instagram account of "samepictureofmichaelcera" in which the owner of the account shares the same image of actor Michael Cera everyday. When examining the first image shared from 2014 to the most current image in 2018, a clear difference in quality becomes noticeable.





Media Circulation on the Internet...

...presents a literal form of destruction but also a metaphorical one. The poor image reminds us of our habits, values, secrets, and perhaps most importantly, the means of communication. As a circulated image crumbles through the weight of sharing, it becomes a memento mori of our isolation, a proliferated marker of the impossibility of returning to the age "before self-doubt," our water under a night's sky. It reminds us of our smallness, that there is no more being alone, and we react accordingly: we tribalize and inflict violence on those outside of our tribes; we troll, abuse, or voraciously go after what we perceive as difference; we rally behind nostalgia and carrions (people or otherwise) in order to return to an imagined place. Often these things are all interrelated.

The rampant push towards nostalgia, things "coming back," our "childhoods," the 20th century, and of course, "Make America Great Again," are discreet markers of how



ryanthomashill What are we so nostalgic for?

19h Reply



phantasmagoric_philms
@ryanthomashill The 20th Century, re: anything before 2001

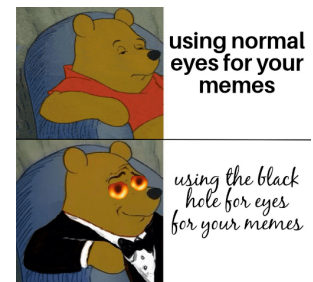
2h Reply

Stewart Brand's impetus on the photograph of the Whole Earth as a utopic symbol of togetherness - and maybe the whole hippie project - failed to materialize. The hippie emphasis on self-sustainability and independence from mechanisms of power morphed instead, through politicians and focus groups exploiting these very tendencies (see: Ronald Reagan's "The government is the problem"), into a narcissistic mistrust of anyone but one's self. Thus, when we are confronted by things that seem different, authoritative, or remotely outside of the expected, we revolt, and the shape this takes

on the internet is often through an endless cycle of captioning, belittling, sharing, and mocking. This is not to say that memes and user generated content cycles cannot or do not have a generative function: their parallels with DIY, satire, and tactical resistance a la Michel Decerteau have much to offer. Yet, what is visible, despite so much in/unvisibility, is a diagnosis: our reactions to the unknown or unfamiliar have created a situation in which regression has become habit, a symptom surely cured by attempting explicit engagements with the new.



When you are the greatest scientific discovery of the present century but people don't actually care and started making memes of you



I don't even know anymore

World's first photo of a black hole (Enhanced)



Second picture of black hole





The Internet.
Shaped by you.



THE INTERNET AS A PLACE TO LIVE

No longer just a series of tubes, the internet is where we spend the bulk of our lives. While perhaps more a house not a home, it nonetheless defines our real space.

Forever
It's been hours seems like
days
Since you went away

And all I do is check the
screen
To see if you're okay
You don't answer when I
phone
Guess you want to be left
alone

So I'm sending you my
heart, my soul
And this is what I'll say

I'm sorry
Oh so sorry
Can't you give me one
more chance
To make it all up to you

E-mail my heart
And say our love will
never die (and I)
I know you're out there
And I know that you still

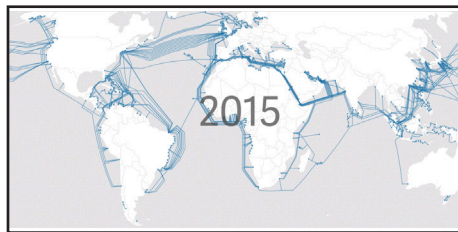
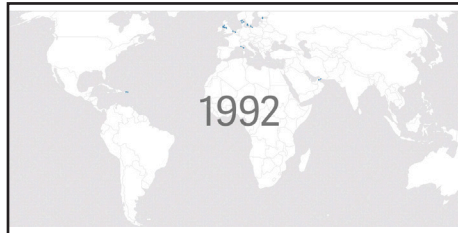
care (I know you care)
E-mail me back and say
our love will stay alive
Forever e-mail my heart,
woah

I can see you in my mind
Coming on the line
And opening this letter
That I've sent a hundred
times

Here's a picture of us two
(us two)
I look so good on you (on
you)
And can't you please
forgive me
For the hurt I put you
through

I'm sorry
Oh so sorry
Can't you give me one
more chance
To make it all up to you

E-mail my heart



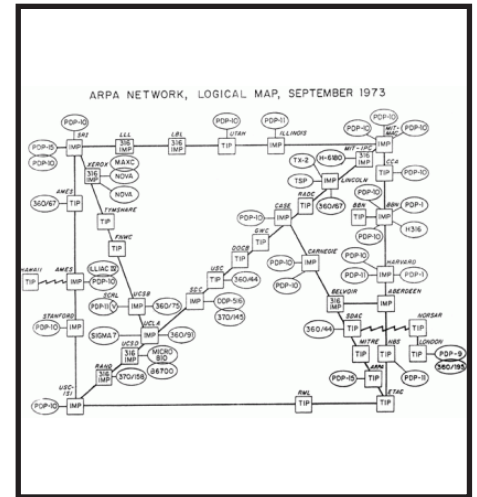
Teleographic map showing the development of undersea cables that power that internet from 1992 to 2015. A telegraphy report (now missing) finds Google, Facebook, Microsoft, Verizon, and Netflix being primary funding sources for these cables, on account of their significant growth needing greater speed and power.

ARPANET

1969

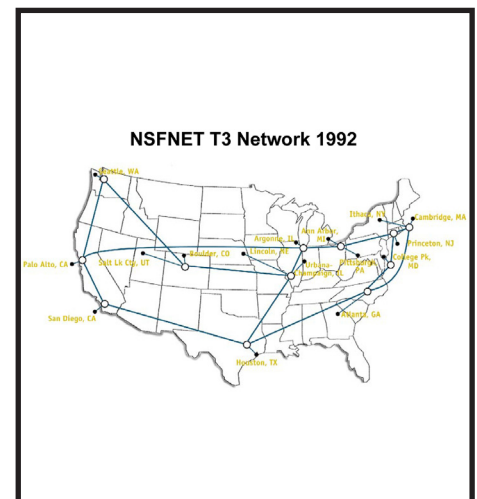
NSFNET

1990



OVER \$300,000,000

Ballpark estimate of how much AOL spent on manufacturing free trial discs promotional mailers, inserts, etc. in the late 1990s. At one point, AOL discs accounted for over 50% of all CD manufacturing.



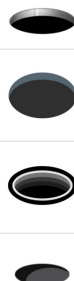
There are black
holes all over the
internet. As of
2007, the median
unreachability -
when one internet
address can't
reach another
- time was 3.5
hours.

Apple

Google

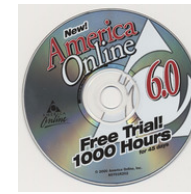
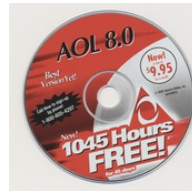
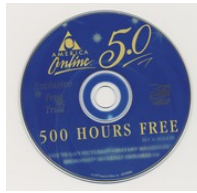
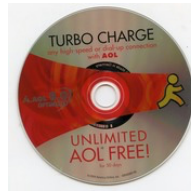
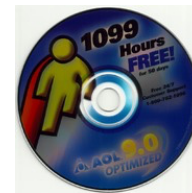
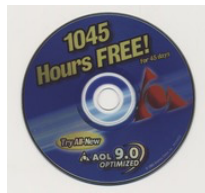
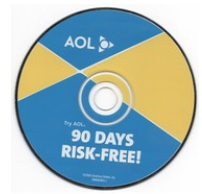
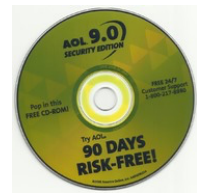
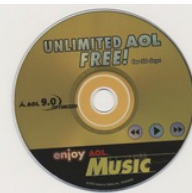
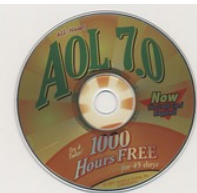
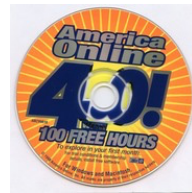
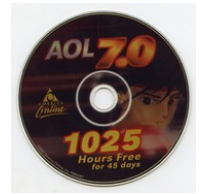
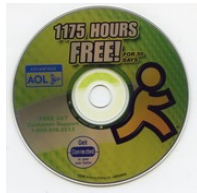
Microsoft

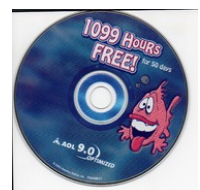
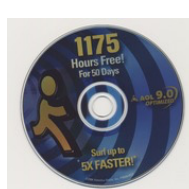
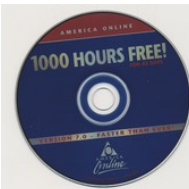
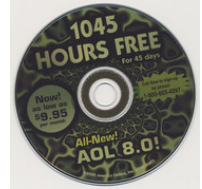
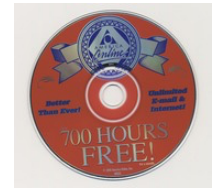
Samsung



INFORMATION IS NOT LOST IF YOU KEEP ALL THE SMOKE AND ASHES

The internet is a never ending keyhole that we demand privacy from.





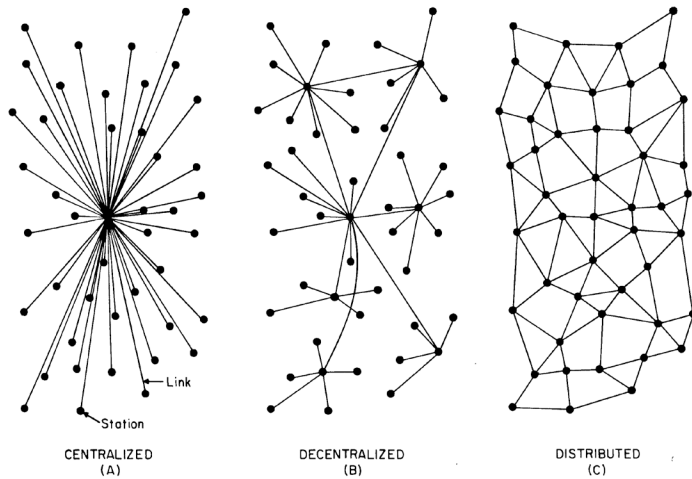


FIG. 1 — Centralized, Decentralized and Distributed Networks

Paul Baran's diagram of centralized, decentralized, and distributed Networks from *On Distributed Communications* (1964). In a centralized network, all nodes go to a certain central point. In example A.) above we can see this illustrated (the line axes go inward). This was the state of all networks in 1964 at the time of his report (see for example telecommunications like AT&T). The idea of decentralized networks (example B) was to move the nodes to smaller stations of centralization (making an attack on a centralized source less dire - Baran was working for the military at the height of Cold War paranoia

after all). Not quite content with the option of decentralized networks, Baran looked to cognitive science for inspiration. In distributed networks (example C) the nodes are all connected to one another. This is generally how we experience the internet today, as a supposed heterarchy. A heterarchy is, however, subsumed by a hierarchy, and the more decentralized tendency of the internet in 2019 (prevalence of Amazon, Facebook, Google, Netflix, Pornhub, et. al), alongside the turn in the United States to abolish net neutrality, continues to put tension on an open distributed network.

MEMORANDUM
FOR: RAND PFA
DATE: 1964

ON DISTRIBUTED COMMUNICATIONS:
I. INTRODUCTION TO
DISTRIBUTED COMMUNICATIONS NETWORKS
Paul Baran

PREPARED FOR:
UNITED STATES AIR FORCE PROJECT RAND

The RAND Corporation
SANTA MONICA - CALIFORNIA

Paul Baran "On Distributed Networks"

1964

RAND Corporation
(http://www.rand.org/content/dam/rand/pubs/research_memoranda/2006/RM3420.pdf)



PAUL BARAN

In 1962, a nuclear confrontation seemed imminent. The United States and the Union of Soviet Socialist Republics (USSR) were embroiled in the Cuban missile crisis. Both were in the process of building hair-trigger nuclear ballistic missile systems. Each country pondered post-nuclear attack scenarios.

U.S. authorities considered ways to communicate in the aftermath of a nuclear attack. How could any sort of "command and control network" survive? Paul Baran, a researcher at RAND, offered a solution: design a more robust communications network using "redundancy" and "digital" technology.

At the time, naysayers dismissed Baran's idea as unfeasible. But working with colleagues at RAND, Baran persisted. This effort would eventually become the foundation for the World Wide Web.

[In 1959] RAND focused mostly on Cold War-related military issues. A looming concern was that neither the long-distance telephone plant, nor the basic military command and control network would survive a nuclear attack. Although most of the links would be undamaged, the centralized switching facilities would be destroyed by enemy weapons. Consequently, Baran conceived a system that had no centralized switches and could operate even if many of its links and switching nodes had been destroyed.

Baran envisioned a network of unmanned nodes that would act as switches, routing information from one node to another to their final destinations. The nodes would use a scheme he called "hot-potato routing" or distributed communications.

Baran also developed the concept of dividing information into "message blocks" before sending them out across the network. Each block would be sent separately and rejoined into a whole when they were received at their destination.

This method of "packet switching" is a rapid store-and-forward design. When a node receives a packet it stores it, determines the best route to its destination, and sends it to the next node on that path. If there was a problem with a node (or if it had been destroyed), packets would simply be routed around it.

In 1969, this "distributed" concept was given its first large-scale test, with the first node installed at UCLA and the seventh node at RAND in Santa Monica. Funded by the Advanced Research Projects Agency and called ARPANET, it was intended for scientists and researchers who wanted to share computers remotely. But within two years, the network's users had turned it into something unforeseen: a high-speed, electronic post office for exchanging technical and personal information.

In 1983, the rapidly expanding network broke off from its military part, which became MILNET. The remainder became what was called ARPANET. In 1989, the ARPANET moniker was retired in favor of the "Internet," which had also been described as the "information superhighway."

Baran left RAND in 1968 to co-found the Institute for the Future, a nonprofit research group specializing in long-range forecasting.

(www.rand.org/about/history/baran.html)

Ruslan Enikeev's "The Internet Map." The Internet global network is a phenomenon of technological civilization, and its exceptional complexity surpasses anything mankind has ever created. In essence, what we are dealing with here is a huge quantity of utterly unstructured information. The Internet map is an attempt to look into the hidden structure of the network, fathom its colossal scale, and examine that which is impossible to understand from the bare figures of statistics. (<http://internet-map.net>)



Rise of the Stupid Network

Why the Intelligent Network was once a good idea, but isn't anymore. One telephone company nerd's odd perspective on the changing value proposition

David Isenberg

Rise of the Stupid Network was originally written during a single long weekend in May 1997 by David S. Isenberg while he was an employee of AT&T Labs Research. It was officially released onto the Internet by AT&T in June 1997. It was printed (without permission, with some bad editing, and with the last few hundred words truncated) by Computer Telephony in its August 1997 issue. Isenberg left AT&T in January 1998. Shortly after that, AT&T asked Isenberg to remove *The Rise of the Stupid Network* from the isen.com website. Isenberg wanted to make AT&T happy so he took it off. (It didn't work; AT&T is still not happy.)

INTRODUCTION: OBSOLETE ASSUMPTIONS & ENDURING MENTAL MODELS

Design-by-assumption works as long as assumptions hold. Assumptions are shortcuts to useful efficiencies, provided they are not violated. The classic telephone company value proposition, embodied in today's telephone network, holds:

- that expensive, scarce infrastructure can be shared to offer premium priced services,
- that talk - the human voice - generates most of the traffic,
- that circuit-switched calls are the "communications technologies" that matter, and
- that the telephone company is in control of its network.

Telephone companies still behave as if these assumptions hold despite:

- up to several thousand-fold declines in key infrastructure

- costs over the last two decades,
- a 20 year double-digit annual growth rate in the volume of data traffic, so that the volume of data traffic is now overtaking the (also growing, but more slowly) volume of voice traffic,
- the many different data types that now travel over the telephone network (despite the fact that the network is not optimized for all these data types),
- the many different types of "communications technologies," from television to Ethernet, that are not part of telephone network architecture, and
- the Internet, which, because it makes the details of network operation irrelevant, is shifting control to the end user.

The Intelligent Network is a straight-line extension of the four assumptions above - scarcity, voice, circuit switching, and control. Its primary design impetus was not customer service. Rather, the Intelligent Network was a telephone company attempt to engineer vendor independence, more automatic operation, and some "intelligent" new services into existing network architecture. However, even as it rolls out and matures, the Intelligent Network is being superseded by a Stupid Network,

- with nothing but dumb transport in the middle, and intelligent user-controlled endpoints,
- whose design is guided by plenty, not scarcity,
- where transport is guided by the needs of the data, not the design assumptions of the network.

The Stupid Network is not all here yet. It is in its infancy. It needs to get stronger and, well, a bit more coordinated.

Some telephone company people realize that things are changing, and must change. But they are hemmed in by conscious, deliberate, long established telephone company practices. Many are also hobbled by less conscious telephone company mental models of "communications," "technology," and "customer needs." While these people may realize that the old ways are becoming obsolete, they live in a world conditioned by an encompassing, arcane legacy that only remembers "rational," incremental change.

(Note: here "telephone company" refers to large companies whose main business is to provide circuit switched voice calling service. In the United States, most of these are the heirs of the Bell System legacy - but Sprint, MCI, GTE,

SNET, and others might also try on this shoe, and if it fits...)

COMPUTERS AS SCARCE RESOURCES

It used to be more expensive to complete telephone calls than it is today. The operator-completed call gave way to call completion by electro-mechanical switch. Then, in the late 70s, the era of computer controlled electronic switching made placing calls even cheaper and more reliable.

In those days, computers, including those that controlled switching, were still considered expensive, scarce resources. When I worked in the nascent electronic toy industry in 1979, a single insight that eliminated six transistors paid my way. And the same factor - the need to save two expensive bytes of memory - laid the basis in this era for the Year 2000 Problem (stay tuned to the eleventh hour news for more on THIS story!).

Now computer circuits are thousands of times cheaper. Moore's Law is what we call the ongoing improvement in computing cost and power. But in the 70s it was not generally known to be a 'law' - to most telecommunications engineers (and to humanity in general), it has become the most game-changing wild card played in recent times.

Telephone networks have been designed for optimal use of scarce resources. The local exchange in your city, which handles the last four digits of your telephone number, theoretically could handle up to 10,000 telephones, e.g., with numbers 510-547-0000, 0001, 0002, et cetera through 510-547-9999. But the switching office is not designed to handle 10,000 simultaneous calls. It is designed to handle far fewer, maybe one tenth of that, based on the assumption that even in the busiest time of the day, only a fraction of its telephones will be active at any one time.

The network works as long as engineering assumptions (e.g., the length of a call, the number of call attempts, etc.) do not change. But let the assumptions change episodically (e.g., Rolling Stones tickets go on sale), or structurally (calls to Internet service providers last several times longer than voice calls), and the network hits its design limits - completing a call becomes a matter of try, try again.

What if network design were based on another assumption - that computation and bandwidth were cheap and

plentiful?

DOING "INTELLIGENT" THINGS WITH PHONE CALLS

Once the telephone companies began doing digital switching, the idea that you could do "intelligent" things with calls was not far behind. The concept of network control was extended to let various centralized resources - digital switches, databases (Service Control Points) and signal processing systems (Intelligent Peripherals) - communicate among each other by extending the telephone network's control protocol (SS7).

As noted above, the main force motivating the Intelligent Network was a telephone company attempt at "vendor independence" so telephone companies could get better deals from their suppliers. Thus, Intelligent Network specs were meant to encourage vendors to design their equipment to work in a multi-vendor environment - to interoperate. As a side benefit, almost an afterthought, some of the newly specified equipment could also interoperate with the business systems of certain customers - but only via limited, cautiously designed interfaces. Virtually all of these services center around call completion, automation, and billing. This, in a nutshell, is the concept marketed as the Intelligent Network. Some Intelligent Network service examples include:

- Routing calls to different numbers than the one that the caller originally dialed (this is the basis of e.g., 800 service).
- Giving caller choices before the call is completed ("push one for domestic reservations," etc.).
- Saying, "Calling Card, Collect, Third-Party, or Operator" to control payment options.
- Verifying that the calling card number is valid in "real time."
- Supplying calling party numbers directly to customers for database lookup (which is why I must verify from my home phone that I got my Citibank card in the mail).

Expensive computers, intertwined in central network operations, do this. Belief becomes reality. But wait! The telephone companies are now losing design hegemony - the news that "The Internet is here!" is beginning to penetrate the telephone company inner sanctum.

MEETING CUSTOMER NEEDS

The astute reader might by now

suspect that the main beneficiaries of the Intelligent Network are the telephone companies themselves. Nevertheless, telephone companies propound a "philosophy" that the Intelligent Network makes it easy to introduce new services and new technologies, and to meet new customer needs.

New customer needs, when they are detected, filter into the telephone company slowly. Some needs, the ones with big, obvious, immediate payoffs, get attention from decision makers, who then request a business case, which must then get approved. The next step is the development plan, followed by the Operations, Administration, Maintenance, and Provisioning Plans. Then if all goes well, the telephone company might begin the process of implementation. This can take years, or even decades (witness ISDN).

If you hate hanging on hold, you are part of a huge latent market - do you know anybody who doesn't? Yet, telephone companies have yet to use Intelligent Network capabilities to effectively ameliorate this problem. Now, suppose Internet Telephony gets as good as telephone company telephony (see below), and some enterprising independent programmer wants to make a product that solves the problem of being on hold. They would simply write an end-user application and sell it from their web site. If it works, and people like it, they will sell lots of it. If not, they might try again. But they don't have to go through any long, bureaucratic economic justification, business planning, and technical development processes - they just do it. Internet Telephony, because the Internet Protocol works at the level that user software manages the session, takes the telephone company out of the value equation.

THE INTERNET DIS-INTERMEDIATES THE TELEPHONE NETWORK

The Internet breaks the telephone company model by passing control to the end user. It does this by taking the underlying network details out of the picture.

Let's look at how this works in the case of voice. To the telephone company, there is one main way of transmitting voice - sampled in 8 bit bytes, 8000 times a second, for an aggregate rate of 64 kbit/s. The entire telephone network is designed around this rate. But if you want to send voice on the Internet, you can encode it at any rate you want, and send it at any rate up to

the one that the slowest underlying network link supports. The recipient must have the right decoder running in her intelligent terminal, too.

The very name, Internet, denotes that it is designed to network networks. You can use Internet Protocol on an Ethernet to communicate with an X.25 network, an FDDI network, or a modem - lower layer protocols are submerged, made irrelevant. So if you are on an (e.g., 10Mbit/s) Ethernet, and your endpoint application wants to send better quality 256 kbit/s voice, no problem. You can't do that with the telephone network.

Or, with a different application (on the same endpoint and network) you can send six different interwoven 10 kbit/s voice streams to six different destinations at the same time. And you don't have to tell your Stupid Network provider anything about it, or pay a premium to install anything special. The network provider becomes virtually irrelevant - the user controls the relevant capabilities.

TRUE VOICE, FALSE START

I contrast the flexibility of a Stupid Network with my experience as a member of AT&T's True Voice technical team. AT&T True Voice was a valiant attempt to improve circuit switched voice quality as much as possible in the context of current network architecture. If we had not been constrained by network architecture, the easiest way would have been to increase the sampling rate or change the coding algorithm. But to actually do this, we would have had to change every piece of the telephone network except the wires. So we had to work within the designed 64 kbit/s data rate.

An astute AT&T perceptual psychophysicist (and a friend of mine) determined that voice quality could be substantially improved by boosting the bass part of the signal, that part of the audio spectrum between 100 and 300 cycles per second. But as we set out to implement this conceptually simple improvement, we kept running into the problem that there were too many places in the network that had built in "intelligent" assumptions about the voice signal - echo cancellers, conference bridges, voice messaging systems, etc. - and too many devices that depended on these acoustic assumptions for their correct operation - modems, fax machines, and a surprising number of strange devices with proprietary

analog protocols. After about two years of intense effort, we made a noticeable difference, one that most listeners preferred (if asked explicitly), but it was not as large as it could have been. There was too much "intelligence" intertwined with the basic transport.

The True Voice experience led me to see the advantages of a network - a Stupid Network - that would let you stuff bits in one end and get them out the other without getting tangled up in cobwebs of legacy assumptions. Want a different voice quality? With a Stupid Network, you'd get a different program, install it in your intelligent end user device and run it.

A NETWORK ENGINEERED FOR USE

There is no longer first-order economic justification for a telephone company to engineer and control scarce, expensive, network resources - the basic conditions no longer obtain. The age of plentiful computing is here. I have a multi-color, three dimensional screen saver that uses the entire capacity of my 200 MHz Pentium. The designers of the Intelligent Network never imagined such "wasteful" use of processing "intelligence." The age of plentiful bandwidth is just around the corner, as several families of technologies (fiber, satellite, cable modems, xDSL, LMDS, and low power TV, to name just six) line up to break the local bandwidth bottleneck, and as the capacity of backbone fiber has risen from 2 to 6 to 10, 20 and 40 Gbit/s over just the last few years.

The age of centralized control is ending too, with the rise of the next generation of Internet - and especially the appearance of circuit-like Internet mechanisms, such as those in the latest version of Internet Protocol (IPv6), designed to tame delay and improve real-time two-way Internet voice.

JUST DELIVER THE BITS, STUPID

A new network "philosophy and architecture," is replacing the vision of an Intelligent Network. The vision is one in which the public communications network would be engineered for "always-on" use, not intermittence and scarcity. It would be engineered for intelligence at the end-user's device, not in the network. And the network would be engineered simply to "Deliver the Bits, Stupid," not for fancy network routing or "smart" number translation.

Fundamentally, it would be a Stupid

Network.

In the Stupid Network, the data would tell the network where it needs to go. (In contrast, in a circuit network, the network tells the data where to go.) In a Stupid Network, the data on it would be the boss.

Instead of fancy "intelligent" network routing translation, in a Stupid Network, intelligent end-user devices would be connected to one or more high speed access networks - always listening for relevant information, for data addressed to their owner. Sometimes a "communication" might be a few bits, perhaps a short, pager-type message. Other times, it might be longer, like email. In the event of the need for two-way voice communication, an initial message might state the identity of the "caller," and/or inquire of the whereabouts of the owner. The intelligent end-user device could apply its knowledge of where its "owner" was, and who the caller was. Then, if it were programmed to do so, it could launch a message to its owner, telling of the call, the caller's identity, location, and any other information. It could also forward as much information as practical.

End user devices would be free to behave flexibly because, in the Stupid Network the data is boss, bits are essentially free, and there is no assumption that the data is of a single data rate or data type.

IDIOT SAVANT BEHAVIORS FOR DIFFERENT DATA TYPES

In the current telephone network, voice is the assumed data type, unless specially ordered, high cost services are ordered. But in the Stupid Network, because the data is the boss, it can tell the network, in real time, what kind of service it needs. And the Stupid Network would have a small repertoire of idiot-savant behaviors to treat different data types appropriately. If the data identified itself as financial data, the Stupid Network would deliver it accurately, no matter how many milliseconds of delay the error checking would take. If the data were two-way voice or video, the Stupid Network would provide low delay, even at the price of an occasional flipped bit. If the data were entertainment audio or video, the Stupid Network would provide wider bandwidth, but would not necessarily give low delay or absolute accuracy. And if there were a need for unique transmission characteristics, the data

would tell the Stupid Network in more detail how to treat it, and the Stupid Network would do what it was told.

The Stupid Network would let you send mixed data types at will - limited only by the knowledge and imagination of the application programmer community. One way voice messages, multi-way voice conferences, two-way video, email, documents, audio and/or video entertainment, whatever, could be mixed and interspersed at will, within and between sessions. You would not have to ask your Stupid Network provider for any special network modifications - its only function would be to, "Deliver the Bits, Stupid."

One thing about the Stupid Network is clear - the physical elements that comprise the network would be neither expensive nor scarce. There would be little profit margin in shipping dumb bits. There would be lots of high value Business Ideas supported by the Stupid Network, above and beyond transport.

LEADING INDICATORS

A rudimentary form of the Stupid Network - the Internet - is here today. The telephone companies are beginning to realize this. Fearing erosion of their control and, more importantly, their revenue stream, they have been quick to call for the banning of Internet Telephony, quick to call for the federal imposition of charges on Internet access, and slow to implement widely available, reasonably priced broadband services. This creates a chicken and egg problem - while the hungry wait for dinner and breakfast.

A powerful leading indicator of the Stupid Network will arrive when entrepreneurs who have no vested interest in maintaining telephone company assumptions begin to offer profitable, affordable, widely available data services. Watch Metricom's Ricochet modem service, an early entry in this market. Will entrepreneurial broadband service follow? There are several early efforts, for example, Sky Station International, which plans to launch self-propelled balloon-based transceivers over major cities to deliver personal 1.5 Mbit/s service. Meanwhile, we will see how advances in Internet Technology (such as IPv6 and the Internet II initiative of leading universities) evolve - here the ability of the Internet to offer low delay services, such as two-way voice, is the key indicator.

To counter these threats, the telephone companies are now speeding deployment of Intelligent Network services, much like sailing merchants responded to the threat of steam by inventing faster sailing ships in the mid 1800s. The beneficiaries of this accelerated Intelligent Network deployment are big businesses - who can offer cheaper help-desk type services with lower human labor costs. Nevertheless, despite this current Intelligent Network buy-in, if big business finds that it is better served by the Stupid Network and premises based intelligence, it will not hesitate to switch.

The Telecom Act of 1996 and the World Trade Organization telecom agreement of 1997 can be seen as attempts to preserve oligopolistic hegemony of the telephone companies. The thrust of both is to allow big companies to band together to create a marketplace dominated by a few large players in place of government control. Will there be unintended consequences of these agreements? Count on it! Will they hasten or impede the advent of the Stupid Network? Hmmm.

THE STUPID NETWORK'S NEW VALUE PROPOSITION

The shift from scarcity to plenty is often the harbinger of new value propositions. For example, as computer power got cheaper and cheaper in the 1980s, there was much talk of a shift in value from hardware to software, but it was not easy to see how the shift would unfold. In fact, it appears that only one person (Bill Gates) understood it fully. The changes that now portend the Stupid Network are likely to shift the telecommunications value proposition from "network services" to something else. If I knew what it was, I would not be wasting my time writing these words.

Given that disclaimer, I have three brief observations:

It is rare that a market is completely killed by the next generation of technology. Neither TV nor the VCR killed the movies. Neither the minicomputer (alas, remember them?) nor the PC killed the Mainframe. We still have ships and railroads, though their markets are both diminished and changed by the car and airplane. The "paperless office" exists - but mine is cluttered with books, memos and magazines that are printed on paper. So it is likely that the Stupid Network and the Intelligent Network will exist side by side for some

time, or even share merged definitions, functions, and value. It is also likely that "deliver the bits" companies will exist in a Stupid Network world, but given much lower profit margins, they will not look much like telephone companies.

Telephone companies themselves could cannibalize their own product. Smarter companies often field new products that replace current profitable product.

Sony does this several times a year - it tries to learn from its own mistakes faster than its competition, fielding new products that improve on its old before such improvements become obvious to their foe.

Boeing does it - the 757 and 767 cut into the top of its 727 market and the bottom of its 747 market with fuel efficient, and crew efficient new designs - we can only hope that Boeing does not become complacent now that it has beat out its strongest competitors.

Intel does it - having been the first to articulate Moore's Law, it now drives it with a new, more powerful chip every 18 months or so, long before the old chip is obsolete - it realizes that if it stops, there are other chip makers that would be glad to take leadership of that market.

Telephone companies could do it too, but it is unlikely as long as their senior managers prefer to talk with lawyers, regulators, consultants and financiers more than with experts in their own employ.

Telephone companies could reinvent a place for themselves as purveyors of new values propositions brought by the Stupid Network. They will have to, because their old value proposition will erode as the Stupid Network grows. In a "deliver the bits" world, so much information, and so many courses of action, will be available, that there will be a great need for known, trusted authorities. Businesses with brand reputation and staying power will be guarantors of transactions, holders of critical information, organizers and filters of information, and even voices of reason, leadership, and "objectivity." (Of course, they will need to HAVE reason, leadership, and objectivity to do this.) There will be other roles for big companies in the world of the Stupid Network, and "forgetting organizations," who are able to abandon old models when new ways no longer support old assumptions, will find them.

THE CHOICE BETWEEN LIVING AND DYING

Former Shell Group Planning Head, Arie deGeus, in his master work, "The Living Company" (Harvard, Boston, 1997), examined thousands of companies to try to discover what it takes to adapt to changing conditions. He found that the life expectancy of the average company was only 40 years - this means that telephone company culture is in advanced old age. De Geus also studied 27 companies that had been able to survive over 100 years. He concluded that managing for longevity - to maximize the chances that a company will adapt to changes in the business climate - is very different than managing for profit. For example, in the former, employees are part of a larger, cohesive whole, a work community. In the latter, employees are "resources" to be deployed or downsized as business dictates. As the Stupid Network arrives, as the business idea shifts from scarce physical infrastructure to something more knowledge based, company culture will need to adapt to the truth that, "Nobody knows as much as all of us."

Whatever we discover to be the new Stupid Network value proposition, my working hypothesis is that it will be based on intelligent end user devices, intelligent customers, employees whose intelligence is valued as a corporate asset, and companies that can learn.

...



"Body Language": a newscaster interviews two astronauts from the Apollo 11 mission. All participants appear tense. As one youtube commenter notes, "I would be tense too if I knew the whole moon-landing was fake and had to talk about it on national television! LOL"

Algorithmic Voids

Much of the activity within networked life is being subjected to machine learning algorithms in order to train and predict behavior of the physical body. These algorithms anticipate behavior, tastes, desires and are more and more often choosing what is seen on the internet. But currently there's a cognitive void, as scientists that create these algorithms don't fully understand what's happening within the space of training algorithms and the end results and choices algorithms make.¹ There are portals in homes and in pockets that collect and transmit data to the void that is an AI "mind", which is increasingly forming digital perception. Time is disrupted in digital space by these voids. Feeds have become disjointed conglomerations that gives no projection of linear reality causing heightened anxiety. The algorithm can only survive with updated data, without it it becomes null and can't evolve.

The human body as a data source is an important asset to corporations, governments and algorithms. Perhaps the greatest irony is that these systems need consumer data to be trained and training them increases CO2 emissions, which in turn pollutes and destroys customers. Some training emits more carbon than multiple automobiles.² These algorithms and their data also live on distant physical objects, servers and computers that are mysterious on their own, which consume more and more vital energy. There is a contradictory feedback loop: data is given and collected, the algorithm train themselves and pollute, bodies become affected.

Without a change in behavior or investment in solutions, what future can we envision within this virtual and analytical black hole? How can consumer bodies survive impending carbon overload? Will convenience override privacy? How will we be able to live in harmony with these systems? The following three pages consider these questions in the form of a speculative proposals.

Visit www.livinginharmony.systems for more

1) <https://www.technologyreview.com/s/604087/the-dark-secret-at-the-heart-of-ai/>

2) <https://www.technologyreview.com/s/613630/training-a-single-ai-model-can-emit-as-much-carbon-as-five-cars-in-their-lifetimes/>

What is the one thing you would want us to remember?
Please, please wake up. Look at the signposts around you now. **November 02, 2000 01:16** I was just about to give up hope on anyone knowing who Tipler or Kerr was on this world-line. The basics for time travel start at CERN in about a year and end in 2034 with the first "time machine" built by GE. Too bad we can't post pictures or I'd show it to you.

November 02, 2000 08:55 Is there a site where I don't need to register personal information to post pictures?

November 02, 2000 18:27 I'll be happy to send them to you and answer any questions you may have.

November 02, 2000 01:00
I saw the posting requesting the basic systems for a gravity distortion system that will allow time travel. Here they are:

1. Magnetic housing units for dual microsingularities.
2. Electron injection manifold to alter mass and gravity of microsingularities.
3. Cooling and x-ray venting system
4. Gravity sensors (VGL system)
5. Main clocks (4 cesium units)
6. Main computer units (3)

November 04, 2000
What does traveling in time look like? The unit has a ramp up time after the destination coordinates are fed into the computers. An audible alarm and a small light start a short countdown at which point you should be secured in a seat. The gravity field generated by the unit overtakes you very quickly. You feel a tug toward the unit similar to rising quickly in an elevator and it continues to rise based on the power setting the unit is working under. At 100% power, the constant pull of gravity can be as high as 2 Gs or more depending on how close you are to the unit. There are no serious side effects but I try to avoid eating before a flight. No bright flash of light is seen. Outside, the vehicle appears to accelerate as the light is bent around it. We have to wear sunglasses or close our eyes as this happens due to a short burst of ultraviolet radiation. Personally I think it looks like your driving under a rainbow. After that, it appears to fade to black and remains totally black until the unit is turned off. We are advised to keep the windows closed as a great deal of heat builds up outside the car. The gravity field also traps a small air pocket around the car that acts as your only O2 supply unless you bring compressed air with you. This pocket will only last for a short period and a carbon sensor tells us when it's too dangerous. The C204 unit is accurate from 50 to 60 years a jump and travels at about 10 years an hour at 100% power. You do hear a slight hum as the unit operates and when the power changes or the unit turns off. There is a great deal of electrical crackling noise from static electricity.

What are your memories of 2036?
I remember 2036 very clearly. It is difficult to describe 2036 in detail without spending a great deal of time explaining why things are so different. In 2036, I live in central Florida with my family and I'm currently stationed at an Army base in Tampa. A world war in 2015 killed nearly three billion people. The people that survived grew closer together. Life is centered on the family and then the community. I cannot imagine living even a few hundred miles away from my parents. There is no large industrial complex creating masses of useless food and recreational items. Food and livestock is grown and sold locally. People spend much more time reading and talking together face to face. Religion is taken seriously and everyone can multiply and divide in the heads. **Will you show us more of the operations manual for your time machine?** I will consider it but I do not expect they are worth anything to most people except as a curiosity. **If you met yourself on another worldline, what would happen?**

It has always surprised me why that concept is so hard for people to imagine and accept. Nothing would happen. The universe would not end and there are no paradox problems that threaten existence. Temporal space-time is made up of every possible quantum state. The Everett Wheeler model is correct. I have met and/or seen myself twice on different worldlines. The first was a training mission and the second is now. I was born in 1998 so the other "me" is 2 on this worldline. There is a saying where I come from, "Every possible thing that can happen or will happen has already happened somewhere".

How is our worldline different from this yours?
For starters, the fact that I'm here makes it different. I've also noticed little things like news events that happen at different times, football games won by other teams, things like that. I would guess the temporal divergence between this worldline and my original is about 1 or 2 percent. Of course, the longer I am here, the larger that divergence becomes from my point of view. **What type of vehicle is in the picture you posted?** It's a 1967 Chevrolet.

Does your machine allow you to control time travel?
Yes, it can be controlled. However, the distortion unit has operational limits. Imagine your path through time is

one of the things you would want us to remember?
up. Look at the signposts around you now. **November 02, 2000 01:16** I was just about to give up hope on anyone knowing who Tipler or Kerr was on this world-line. The basics for time travel start at CERN in about a year and end in 2034 with the first "time machine" built by GE. Too bad we can't post pictures or I'd show it to you.

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5. Main clocks (4 cesium units)
6. Main computer units (3)

JOHN TITOR

THE NOVEMBER POSTS

On November 2nd, 2000, mysterious posts by a time traveler later identified as John Titor began appearing on the now-defunct Time Travel Institute's message board under the name TimeTravel_0. Continuing for the next two years, John Titor detailed his travels from 2036 to the past, how time travel works, and what we can expect of the future.

esting idea though. From their point of view, I will return almost exactly at the same moment I left. From their viewpoint, I will only have aged more than expected. **Is there anything to add about what time travel looks like?** While the machine is on, everything is black. When the machine is turned off, it is the reverse affect. It appears you are driving out from a bridge. To tell you the truth, I'm usually sleeping when the unit turns off but yes, it does appear that the world fades in from black. **What's the largest technical problem when traveling in time?** The hard part of traveling through time is not the bending of gravity but the plotting of your course and holding to the basic "position" in your environment. This is done through a system called VGL (variable gravity lock). Basically, the unit takes a reading of the local gravity and samples it during the "trip" in pulses. If the gravity is too far off, the unit stops or reverses itself to the last sample period where the readings were correct. If there is some sort of failure, the unit shuts down and drops out to where ever you may be. **Are there any physical effects from the machine?** The only real physical trace is a large chunk of ground missing from the point of origin and a large pile of dirt at the destination. The gravity field surrounds a small portion of the earth under you and takes it along for the ride. There is really no way around this.

November 06, 2000 09:04 Perhaps it's a bit easier to understand why time travelers do not reveal themselves. Yes, you can travel forward in time. No, you do not need an "invite" from the future. I first saw the car in 2036. The idea was to find a vehicle that would not draw too much attention for the time period. Unfortunately, there were not very many suitable vehicles around in 2036 and I sold the car when I arrived in 2000. You do not rewrite history. I can only affect what happens here just as easily as you can. Why do people in this time period worry so much about time traveler's destroying their worldline when they have no problem doing it themselves every day? My goal is not to be believed. Most people do not take news of the war very well but I find that everyone believes it's inevitable. Even in your own history, are not great inventions and discoveries made during a time of war in your effort to kill and maim in new and more efficient ways? No, I do not work for GE or any other company. Are "stock tips" really the first thing you want to know about in the future? As a representative of your time period, do you realize what that says about you? You should probably know that this time is not remembered for its selfishness, charity or ability to work together. Why would I want to talk to you? Why don't you believe you have something interesting or worthwhile to say to someone in the future?

November 06, 2000 09:08 No, the ice caps are not melting any faster than they are now. There is also far less smog and industrial waste in 2036.

November 06, 2000 16:43 You asked about the North Polar ice pack. I never said the environment wasn't a problem. Doesn't water expand when it freezes? If the polar ice cap melted, wouldn't sea level go down? I don't know if there's enough ice for this to make a difference and I'm not an expert on global warming.

November 06, 2000, 17:26 Yes, I realize people become hostile. I don't expect anyone to believe me and I have nothing to sell. I take no offense by it. Just out of curiosity, if you were a time traveler, what do you think it would take to get people to believe you? I suppose we could agree that no particular era in history is famous for its development of humanity but just once I would like to hear questions like, "What is family life like in the future? How does society deal with poverty? Is AIDS, abortion and drug use still a problem?" Why don't I give you a stock tip? The money you make would dilute the intelligence and forethought that a smart person had in picking the stock all by themselves. If I told you how to get rich, I would be taking money from them and giving it to you. Getting back to my "proper" universe is tricky but possible. Yes, another jump would take me to a different family. When traveling to other worldlines there is a system of clocks and gravity sensors in the machine that sample the environment before dropping out. It's called VGL, (variable gravity lock). If a cement block were there, the machine would "backtrack" until it sensed relative congruity to the original gravity sample.

A great deal of time and effort goes into picking just the right spot since you cannot physically move during a displacement.

November 06, 2000 22:13 Please keep in mind a couple of points as I answer your questions. First, I am not a physicist. "Time travel" is only a tool that allowed me to do my job 1975. Most airline pilots are probably not aerospace engineers. Second, let me give you an example of the position we are in. Imagine you live in the year 1900 and a "time traveler" attempts to explain how a jet engine works. Even though the invention of the airplane is only a decade in the future, he would have to find some frame of reference to explain the basics of flight. Then, he would have to outline the mechanics of how the engine works. As amazing as it would sound, the jet would be invented about thirty years later. Time travel is achieved by altering gravity. This concept is already proven by atomic clock experiments. The closer an observer is to a gravity source (high mass), the slower time passes for them. Traveling at high speeds mimics this effect which = the twin paradox of faster than light travel. However, this type of gravity manipulation is not sufficient to alter your worldline. The basic math to alter worldlines exists right now. Tipler first described a working "time machine" through his theory of massive rotating spheres. I apologize for the web site but it was the only one I could find quickly. **Certain types of black holes also exhibit the "time travel" abilities of Tipler cylinders.** Kerr was one of the first to describe the dual event horizons of a rotating black hole. As with Tipler's cylinders, it was possible to travel on a "time-like" trip through a Kerr black hole and end up in a different worldline without being squished by the gravity of the singularity. The mass and gravitational field of a microsingularity can then be manipulated by "injecting" electrons onto its surface. By rotating two electric microsingularities at high speed, it is possible to create and modify a local gravity sinusoid that replicates the affects of a Kerr black hole. For those asking how come a microsingularity doesn't swallow the Earth or want to know details about the size, stability, mass, temperature and resulting Hawking radiation from such a thing, those details I must keep to myself. Yes, you can travel into the future and it takes less energy than going into the past. The computer system is connected to the unit through an electrical bus. There are actually three computers linked together that take the same signals from the gravity sensors and clocks. They use a Borda error correcting protocol that checks the integrity of the data and trips the VGL system. I am not aware of any physical change to my DNA or "aura". I do however seem to be more susceptible to colds. Yes, you will remember me if you want to. Worldlines do not change that way and I will only become an insignificant part of your history.

November 07, 2000 17:18 I would equate the "future" GE distortion units to their current jet engines. The first one worked great but they can always make it better. The C204 unit uses 4 cesium clocks. The C206 uses 6 cesium clocks but they use an optical system to check the oscillation frequency. This makes the worldline divergence confidence much higher.

November 07, 2000 21:23
Yes I believe in Jesus Christ and we pray to God in churches. There are some differences you may be interested in. Religion is a major part of people's life in 2036. Pain and change tend to bring people together and closer to God. However, religion is far more personal than it is now. There are no huge, centralized religions and people talk openly about their beliefs. It might also interest you to know that the day of worship is Saturday, the day God meant to be the Sabbath and the 10 commandments have been restored to the "10" that God gave us. Life is much more rural in the future but "high" technology is used to communicate and travel. People raise a great deal of their own food and do more "farm" work. Yes, compared to now, we do work long hours. After the war, my father made a living selling oranges up and down the West coast of Florida. My closest friend raises horses and another works for a company that maintains "wireless" Internet nodes. Life has changed so much over my lifetime that it's hard to pin down a "normal" day. When I was 13, I was a soldier. As a teenager, I helped my dad haul cargo. I went to college when I was 31 and I was recruited to "time travel" shortly after that. Again, I suppose an average day in 2036 is like an average day on the farm. Yes, there is a post office. The Internet is still alive and well in the future. People spend more time talking because life is more centered on the community. I've noticed the same type of effect here when the power goes off. People tend to come out of their homes and actually spend time with their neighbors. There is a lot more personal trust and less paranoia. When I'm with my parents, I live in a community made up of "tree houses" on a large river in Florida. The river floods sometimes and we have access to the Gulf. Most of our neighbors make a living off the sea or in moving cargo by boat. There is a civil war in the United States that starts in 2005. That conflict flares up and down for 10 years.

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Are some areas of the United States safer than others?
Take a close look at the county-by-county voting map from the last elections.

The safe way is the one calculated to take you in time where you want to go, the other path will take you to God (death). Both are equally accepted and anticipated before each trip.

In 2015, Russia launches a nuclear strike against the major cities in the United States (which is the "other side" of the civil war from my perspective), China and Europe. The United States counter attacks. The US cities are destroyed along with the AFE (American Federal Empire)...thus we (in the country) won. The European Union and China were also destroyed. Russia is now our largest trading partner and the Capitol of the US was moved to Omaha Nebraska. No new information there (on UFOs and aliens). I find that an interesting subject myself. Personally, I think "UFOs" might be time travelers with very sophisticated distortion units. But that might be a bit wacky. One of the biggest reasons why food production is localized is because the environment is affected with disease and radiation. We are making huge strides in getting it cleaned up. Water is produced on a community level and we do eat meat that we raise ourselves. Yes, genetic engineering is used but it's like any other technology. It can be good and bad. One thing we did not do was create more hybrid seeds. What are people thinking? I am a Christian Agnostic (HOST: Did John mean Gnostic?). I do not believe faith alone is enough to get us back to God. I'm not sure what happens when we die but I'm pretty sure it's not a walk in the park. We are working on it (HOST: space travel). What future technologies can we look forward to? I hesitate to answer but I'll give a bit. Hydrogen fuel cells and more efficient solar cells are big deals. Computer technology and software get MUCH better. My greatest joy is sailing. For fun, I enjoy swimming, playing cards, reading, playing games on the net and talking with people who live in other countries. As a community, we celebrate much more and have bon fires and dances. My hobby is sorting through old magazines and videos of life before the war. After the war, early new communities gathered around the current Universities. That's where the libraries were. I went to school at Fort UF, which is now called the University of Florida. Not too much is different except the military is large part of people's life and we spend a great deal of time in the fields and farms at the "University" or Fort. Most of my memories growing up are not fond. Life was very hard. Simple things make me happy like hugging my mother and father. Yes, we have cameras. More digital. Film is used like painting is today. No hologram camera though. Yes we have phones but the service is through the web. Most power generation is localized. It amazes me how much power is wasted now. Yes, solar is big. There is thought that a singularity generator could also be used but most people are against it.

The elderly are highly revered and looked after on a community level. So are orphans. There is always something people can do now matter what. The idea of avoiding work is looked down on. Everyone pulls together to keep the COMMUNITY strong.

Hats are more common in the future and flashy colors are less common. Dress is much more functional and we "dress up" whenever we get a chance. I have noticed that no one in this time dresses for occasions even when they have the clothes. Why do people wear shorts to church? We do not spend nearly the amount of time on our hair as people do now. Women like to wear their hair longer and men have it much shorter. Both sexes shave it all off when they're in active military service. Far less medical treatment in the future even though it's more advanced. People die when they now its time to die. No lasers. Genetic medicine and cloning organs are the obvious new techs in the future. The Constitution was changed after the war. We have 5 presidents that are voted in and out on different term periods. The vice president is the president of the senate and they are voted separately. We have cars, just not a whole bunch of them. There is public transportation from city to city.

November 07, 2000 22:18 If I could bring some material thing back to your time from 2036, it would be a copy of the new US Constitution. Yes, you could travel to a future that was 0.5 seconds ahead of now but not with my machine. The C204 uses the second as the basic unit of measure. The C206 may be capable of .05 sec. If you arrived a fraction of a second in my past or future on another worldline would I ever know that you arrived? No "you" would not. But the "you" on that worldline would. It is believed there is some sort of measurable quantum differences in worldlines. I am not an expert on that so I can offer little information. You would be welcome in my home.

November 08, 2000 22:27 Can you explain what the purpose of time travel is on your worldline? In 2036, a great deal of effort is going into "repairing" our environment. I was sent to 1975 to get a computer system and take it back to 2036. Time travel is not a My "ship" is not broken. I am here by choice. Don't you find current events interesting?

secret in 2036 and I expect it will become more common. Why is time travel used? Right now, its used to get information or "items" that would be helpful in getting a post WWII world back to a normal condition. There are 7 other time travelers in my unit. Where do time travelers the most? Right now, most of our practical missions are from 1960 to 1980. There is a great deal of research into later and future periods but the farther you go, the lower the divergence confidence of the worldline. You said there is more than one time machine. Are they all being used? Yes. What type of vehicle will you get to go back in since you sold the other car? It's a 1987 4WD. The vehicle needs a strong suspension system to handle the weight of the distortion unit. Are you able to take other people with you when traveling in time? Yes.

November 11, 2000 18:46 If you change cars do you have to re-adjust the time machine? Yes. But it's a function of the VGL system. A gravity baseline is taken and re-checked every time the unit is used. A new vehicle would alter the gravity signature. What type of system is used to maintain the singularity? I am not a physicist so I cannot answer that to your level of sophistication. The singularities are held in an enclosed magnetic field.

JOHN TITOR

THE NOVEMBER POSTS

Can you dimensionally travel with the time machine? No. However, the longer the unit is on past a safe divergence confidence, the "stranger" the worldline becomes. The unit I have is safe to about 1% for every sixty years at max power.

November 11, 2000 18:56 If your time machine is accurate to the second then you must have a reason for choosing the moment you arrive. My goal was to reach a certain date and time which is converted into seconds for the computer to make its calculations. I do not pick the second. It's more important to have a low divergence confidence number. Are you here now to observe the results of the presidential election? I would use the word "elections" a bit cautiously. Perhaps it's easier now to see a civil war in your future?

November 11, 2000 19:07 If you're here to get a computer, why are you are posting on a message board? I think you're committing treason! Why would it be treason?

November 11, 2000 19:11 You're time machine travels at 10 years an hour? That would take you more than three hours? How can the air trapped in your vehicle last that long? Yes, that's about right but my initial trip was to 1975, not 2000. I guess it's a question of how many technical details you really want or you feel I'm making up. We do take additional 02 and the air pocket is a bit larger than you might think.

November 12, 2000 16:41 Do you worry about anything happening to the people that help you here? What if someone tries to build a time machine based on what you've said? Yes, I have considered it but it is very easy to remain hidden behind a veil of disbelief. The people who understand what they are seeing are not aggressive. Everyone else just finds them entertaining. The obvious first answer is that the only worldline of consequence is my own and I don't care what happens here. That however, is not the case. I have shown these documents in order that people might consider the possibility. I do not expect people to believe them. What is the real reason you're posting these top-secret government documents? The restricted nature of the documents I posted refers to the departmentalized nature of the technical information. The manual is supposed to remain with the unit. The current F-16 fighter jet probably has an operations manual. All the information in it is not secret but no one wants it to "walk" away from the plane. Did your commander authorize you to post this information or is it something you did on your own? I am here for personal reasons. For a few months now, I have been trying to alert anyone that would listen to the possibility of a civil war in the United States in 2005. Does that seem more likely now? Actually it's quite amazing to see what's happening. I have been trying to get people to pay attention for the last few months but to see it unfold is very interesting. Before I leave, I'll try and post my report.

I am curious... will anyone be upset if Florida's votes are not counted in the Electoral College because of the current "confusion"? Have you thought about the possible outcomes of your actions? Yes.

12 November 2000 16:41 Have you considered the dangers for someone who helps you here while you remain covert? What about the people that read the information and might attempt to build a time machine? Yes, I have considered it but it is very easy to remain hidden behind a veil of disbelief. The people who understand what they are seeing are not aggressive. Everyone else just finds them entertaining. The obvious first answer is that the only worldline of consequence is my own and I don't care what happens here. That however, is not the case. I have shown these documents in order that people might consider the possibility. I do not expect people to believe them.

A broken clock tells the right time twice a day.

November 15, 2000 14:12 Your vehicle looks new. Thanks. I sold it when I arrived here. It attracted a great deal of attention. Perhaps that's why it was still around in 2036. You must be in the army. More or less correct. Your commanders must have larger time machines they can use to come and find you. Why would they come looking for me? I'm expected back but I will only have been gone a few seconds from their point of view. You should probably know that our government will find you. Stupidity and greed are fairly predictable for a period of time. If you're telling the truth, the last thing you should be doing is talking about the war and the government. Have you considered that your society might be better off if half of you were dead? Why don't you tell us everything about the stock market and future before you go? I'm thinking about it. I'm waiting for my family to buy up all the good stuff cheap first...(joke).

November 15, 2000 14:20 I want to believe you. In order for me to do that, I need a prediction that comes true right now. I appreciate the position you are in but you must realize that I am not affected in the least if you believe me or not. Tell me who wins the (upcoming sporting event). Off the top of your head, can you tell me if it rained in Atlanta this time last year? Do you think time travelers carry a sports reference with them? Tell me anything like that and I will believe you forever. It is a mistake to give anyone your unwavering belief...but you will find that out yourself in 2005.

November 15, 2000 14:33 Can anyone operate your time machine? Does it have a key? You would be welcome at my home. The unit has two security systems to protect it from "most" people. One, it has a code that must be entered correctly. Second, and probably more effective now, the unit cannot be used by anyone who can't add and subtract.

November 15, 2000 14:41 Why did you go to 1975? The first "leg" of my trip was from 2036 to 1975. After two VGL checks, the divergence was estimated at about 2.5% (from my 2036). I was "sent" to get an IBM computer system called the 5100. It was one of the first portable computers made and it has the ability to read the older IBM programming languages in addition to APL and Basic. We need the system to "debug" various legacy computer programs in 2036. UNIX has a problem in 2038.

November 17, 2000 09:34 It is thought that being close to a gravitational field has a biological effect on all matter including cells. The effect is to slow the movement of electrons in the orbits of their nucleus, which slows the mechanical and biological functions of the observer close to the gravity. Thus the passing of time is a local phenomenon depending on how close you are to a gravitational source. This is one example of a theory involving "time shells" progressing in size and intensity around a gravitational point from all matter. The more massive the object, the larger and more influential the time shells around it (like an onion). Another offshoot of this theory is that kinetic energy is actually the conversion of stored energy in the atom as it passes through time shells in a gravitational field.

November 20, 2000 17:16 You sold your car? How will you get back? The unit is portable between vehicles. It is very heavy and requires a "stiff" suspension. The unit is currently in a 4WD. How did you solve the normal problems of living in this time? I am currently living with my parents on this worldline. They know exactly who I am and how I got here. How did you get access to a scanner and computer? There are numerous ways to do that. Any local printing shop allows you access to a computer system. With all the things you could be doing here, why are you trying to find out about us on the Internet? What suggestions do you have? It seems like it would be hard to be from the future and fit in on this timeline. You don't think you could blend into 1970? What difficulties would you expect to have that couldn't be overcome? There are a lot of people here who think you are crazy. I have nothing to sell nor do I want anyone to believe in me or take some action.

What other people think of me does not affect me in the least.

What would you say to any world leaders who might be reading this right now? Revel in your confidence a bit shorter and is determined by sensors in the unit. Depending on whether or not you are going forward or backward, the footprint of the unit is different. I wouldn't quite say it "scoops" up the ground cleanly. It sort of vibrates it loose and takes it along for the ride. It looks like someone raked the ground an inch or so deep with a small hand hoe or shovel. The negative ergosphere "scoops" up the front and back areas of the field. The positive ergosphere leaves a longer area near the center of mass. It's about a cubic foot of dirt spread out over six square feet or so. If your device was inside a building and used, what would happen? It might not be as destructive as you think. Depending on how close any object is to the field, it might not do any damage at all except for the floor. What would happen if something touched the distortion field as it is turned on? It would be quickly spread out over the lateral length of the gravity field. Imagine being squished and stretched at the same time. I would imagine anything left after that would be vaporized and generate static electricity. What is the temperature around the time machine during operation? Very! Hot. Depending on the power setting, 100 to 120 degrees is average. What position is the car in when the time machine is being used? The car is off and the brake on. Has the time machine ever been used while it was moving? Not that I'm aware of. Its important that it remain as still as possible so the gravity sensors

November 21, 2000 10:41 All of the questions asked have been answered in one way or another. You assume I am here to start a war? Consider this: You are a time traveler who wishes to go back in time to 1941 because your grandparents live close to Pearl Harbor in Hawaii. You realize you can't stop the war but you may be able to help them prepare for it. Strangely, December 7th comes and goes with no sneak attack. As the war in Europe rages on, Japan fails to join the axis power, there is no war in the Pacific and the United States remains neutral. Then, you watch as Germany begins to develop the atomic bomb... all by themselves. For a change, I have a question for all of you. I want you to think very hard. What major disaster was expected and prepared for in the last year and a half that never happened? As far as war goes, I have faith you are quite capable of starting one all by yourself. I am hard pressed to accept any criticism on my outlook on that subject. Growing up might have been a vastly different experience for me than it was for most of you. Personal responsibility, determination, honor, friendship and self-reliance are not just words we try to live up to or fantasize about. On my worldline, life is not easy. We live in a world recovering from years of war, poison, destruction and hate. All of it, courtesy of the thinking and actions of people that live right now in the same world you do, worrying about which stocks to buy or whether or not a stranger is lying to them on the Internet. I believe that hardship and challenge develop character and community. My first experience with war came when I joined a shotgun infantry unit at the age of thirteen. In the 4 years I served as a "rebel", I watched hundreds of people get shot, burn and bleed to death. I know exactly where I was and every detail of the exact moment the first nuclear warheads began falling on Jacksonville. I know the pain and regret of not acting soon enough to enjoy a relationship as a loved one dies of brain cancer from a war that gained nothing. How can you possibly criticize me for any conflict that comes to you? I watch every day what you are doing as a society. While you sit by and watch your Constitution being torn away from you, you willfully eat poisoned food, buy manufactured products no one needs and turn an uncaring eye away from millions of people suffering and dying all around you. Is this the "Universal Law" you subscribe to?

Perhaps I should let you all in on a little secret. No one likes you in the future. This time period is looked at as being full of lazy, self-centered, civically ignorant sheep. Perhaps you should be less concerned about me and more concerned about that.

November 21, 2000 21:31 There have been a great many questions piling up that I do plan to get to. If anyone sees a question I have answered before, please feel free to repeat the answer. I do not plan on leaving this worldline for a while yet. I very much enjoy spending time with my family.

November 22, 2000 20:58 The observation of time travelers "appearing" suddenly in a worldline does not happen very often. There are two cases and two points of view to consider. In the first case, the time machine does not move as it goes from one worldline to another and then returns. The people watching on the original worldline would wave good-bye and watch as the machine is turned on. There would be a static discharge and the air would appear to "tripple" as if it were getting denser. Then, it would stop and the machine will have appeared to have disappeared. If the machine doesn't move its position from worldline to worldline, the observer would not see it disappear at all. In the second case, if the machine were moved, it would disappear from the viewpoint of the observer and return in a different location based on where it was moved and turned on from the destination worldline. In that case, the rippling seems to dissolve the machine and it disappears. If that happens while you are watching it leave and you expect it to return, you know it was moved or had a serious malfunction. It is actually quite dangerous to get too close to a distortion unit as it enters or leaves a worldline. It vents radiation and has a very strong localized gravity field. Personally, I worry about that a great deal. It can be adjusted to some degree (the gravitational fields). The CG (center of gravity) is adjustable within about 4 feet and the unit is effective about 10 to 12 feet in either direction from there. The vertical distance is quite

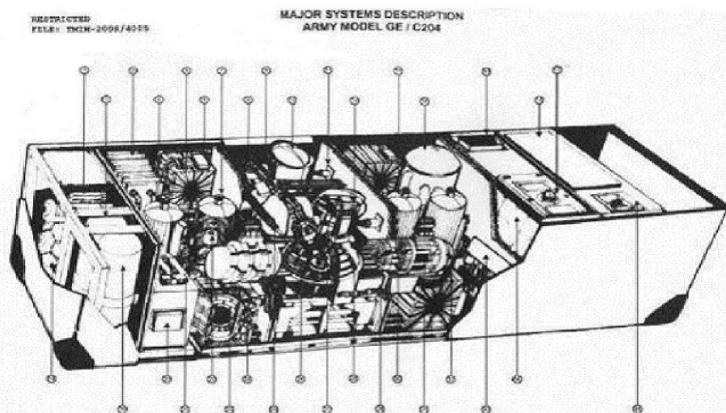
The war is a result of faulty politics

JOHN TITOR

THE NOVEMBER POSTS

can get a good lock. The divergence confidence would be way off if the vehicle were moving. Do you wear a uniform? I wear a standard civilian service uniform during instruction and training. It's sort of a cross between an army uniform and overalls. We do have a quartermaster who distributes clothing appropriate to where ever we are going. There is a patch. It is round and has a graphic of a Kerr singularity (sort of looks like an eye with gravity waves around it) with two spiral paths running through its center. One path represents the "safe" way and the other is the path to God. The bottom of the patch has my unit number along with "Temporal Recon" printed on it. However, we remove any identification and patches before we go anywhere. How long will you be on our worldline? I'll be around for a while yet.

November 25, 2000 09:10 I must apologize for the poor quality of the information. There's a running inside joke about the technical issues. If the unit has a serious problem its not as if anyone can use those drawings to take the electron manifold off the singularity housing with a flat head screwdriver. What is number seven in your drawing? That sensor detects various parameters from the singularity. Why can't we see the atomic clocks? There is another page that depicts the computer and clock systems. That technology is not new and not very interesting. There is a cut-away drawing of the entire unit that I will probably post before I leave.



November 25, 2000 13:57 UFOs are as much as a mystery to me as they are to you. Would you be surprised to know that there are a great many people who don't believe in time travel on my worldline? I do believe UFOs are a real mystery but I also know that chaos theory dictates that no matter what technology or knowledge we have, there are always unknowns.

November 25, 2000 13:59 On my worldline, it is known that the 5100 series is capable of reading all the IBM code written before the widespread use of APL and Basic. Unfortunately, there are none left that anyone can find on my worldline.

November 25, 2000 14:01 It is quite difficult to get used to some of the communication patterns I have come across here. Confusing conversational conflict for anger seems to be a common and typical problem. Why does the expression of differing emotion seem to threaten so many people? I do not feel accused nor was I trying to accuse anyone. Your opinions are as valid as anyone's and I do not suggest you change them because of anything I say. I never said I was here to start a war although I have strong opinions about what a war would do for you. I am not aggravated by words. Imagine you are Jewish and you are able to travel back in time to Germany in 1935. All around you are the patterns of thinking and action that will lead to a great deal of harm, death and destruction in just a few years. You have the advantage of knowing what will come but no one will listen to you. In fact, they think you're insane and the situations you describe could never happen.

What I feel is not anger, it is sadness that you cannot see what I see.

and desperation from Western leadership during the US civil war. Yes, I suppose you could stop it.

November 15, 2000 14:12 Your vehicle looks new. Thanks. I sold it when I arrived here. It attracted a great deal of attention. Perhaps that's why it was still around in 2036. You must be in the army. More or less correct. Your commanders must have larger time machines they can use to come and find you. Why would they come looking for me? I'm expected back but I will only have been gone a few seconds from their point of view. You should probably know that our government will find you. Stupidity and greed are fairly predictable for a period of time. What is doing is talking about the war and the government. Have you considered that your society might be better off if half of you were dead? Why don't you tell us everything about the stock market and future before you go? I'm thinking about it. I'm waiting for my family to buy up all the good stuff cheap first...(joke).

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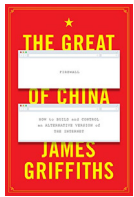
November 25, 2000 14:03 I appreciate your offer for help but I am quite all right. The responsibility for the "disaster" is your own but I do not consider it a disaster. Rebirth is often painful. My worldline is not unified under a single government but I would say it is closer to a unified purpose. Isn't that what you want anyway? No, I do not have the ability to make calculations that would affect worldlines to my advantage.

Besides the fact that manipulating people for personal gain is wrong, I am of the belief that it is best to make the worldline you are on now better.

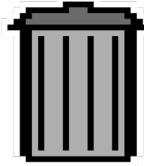
Can you tell us the foods that are unsafe now? Is there anything we can do to prepare for the war you are describing?

I tried to consolidate your questions into a basic list. I hope this helps.

1. Do not eat or use products from any animal that is fed and eats parts of its own dead.
2. Do not kiss or have intimate relations with anyone you do not know.
3. Learn basic sanitation and water purification.
4. Be comfortable around firearms. Learn to shoot and clean a gun.
5. Get a good first aid kit and learn to use it.
6. Find 5 people within 100 miles that you trust with your life and stay in contact with them.
7. Get a copy of the US Constitution and read it.
8. Eat less.
9. Get a bicycle and two sets of spare tires. Ride it 10 miles a week.
10. Consider what you would bring with you if you had to leave your home in 10 min. and never return.

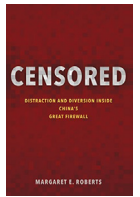


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Margaret Roberts
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March 20 2014 18:04:00

Turkey blocks Twitter, after Erdogan vowed 'eradication'

BURSA



We'll eradicate Twitter: I don't care what the international community says, Turkish PM Erdogan said at his campaign rally in Bursa. ODA Photo

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North Korea blocks Facebook, Twitter and YouTube

By Eric Talmadge The Associated Press

Comments Facebook Twitter LinkedIn Email Print



In this Monday, June 4, 2012, file photo, a girl looks at Facebook on her computer in Palo Alto, Calif.

AP Photo/Paul Sakuma

Venezuela's Maduro has been blacking out social media — and sometimes the whole internet — to stifle his US-backed opposition

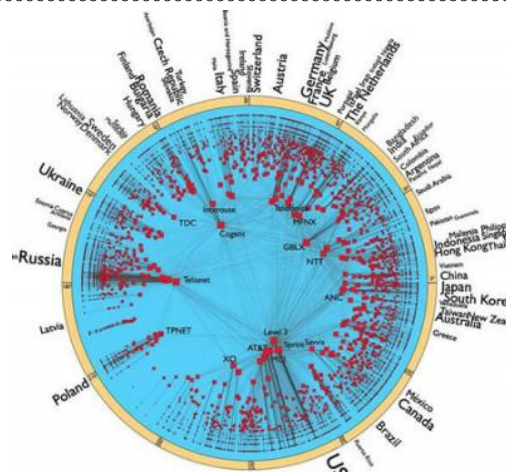
Alexandra Ma Jan 30, 2019, 6:40 AM



DELETING THE INTERNET OR MAKING BLACK HOLES?

THE INTERNET IS A DISTRIBUTED NETWORK. THE INTERNET IS A PLACE, BUT ONLY SYMBOLICALLY (OR FOR THE POETIC, METAPHORICALLY). MORE THAN ANYTHING IT IS A HANDSHAKE, DOCUMENT, NOD, OR VOTE BY GOVERNMENTS AND STATES ON HOW DATA AND INFORMATION SHOULD BE ARRANGED (I.E. PROTOCOLS). THUS, CRITICS AND WOULD-BE AUTHORITARIANS CAN "ERADICATE," "BLOCK," AND "BLACK OUT" THE INTERNET, BUT WHAT THEY ARE ULTIMATELY DOING IS ATTACKING A CABLE COMPANY. THE INTERNET DOESN'T UNDERSTAND THAT IT IS BEING ATTACKED BECAUSE IT WILL SUPPORT WHATEVER ITS ASKED TO DO. IT'S A "STUPID" NETWORK.

INSTITUTIONS, HOWEVER, ARE CENTRALIZED. CENTRALIZED INTERESTS = DIRECT INTERFERENCE TO POTENTIAL ACCESS. THIS IS WHERE INSTITUTIONS SUCH AS TURKEY, NORTH KOREA, AND VENEZUELA (AMONG MANY OTHERS) CAN CREATE A BLACK HOLE, BY CENSORING AN AREA IN THE NETWORK INFORMATION THAT THE INTERNET MUST ROUTE AROUND.



"It is very complicated, inefficient, and difficult to scale to the rapidly growing size of the Internet, which is now accessed by more than a billion people each day. In fact, we are already seeing parts of the Internet become intermittently unreachable, sinking into so-called black holes, which is a clear sign of instability." - Dmitri Krioukov

Krioukov is attempting to remedy this black hole pull by hyperbolic mapping of the world's network routers (pictured left).

Marián Boguñá, Fragkiskos Papadopoulos, Dmitri Krioukov
 "Sustaining the Internet with hyperbolic mapping" (<https://www.nature.com/articles/ncomms1063>)

Donald Trump's deleted tweets June & July 2019 (Of 561 total)

(factba.se/topic/deleted-tweets)

Donald J. Trump @realDonaldTrump · 1m
Replying to @realDonaldTrump
....Mainstream Media, which has lost all credibility, has either officially or unofficially become a part of the Radical Left Democrat Party. It is a sick partnership, so pathetic to watch! They even covered a tiny staged crowd as they greeted Foul Mouthed Omar in Minnesota, a...

Donald J. Trump @realDonaldTrump
....State which I will win in #2020 because they can't stand her and her hatred of our Country, and they appreciate all that I have done for them (opening up mining and MUCH more) which has led to the best employment & economic year in Minnesota's long and beautiful history!

♥ 849 12:06 PM - Jul 19, 2019

380 people are talking about this

Donald J. Trump @realDonaldTrump · 2m
A big subject today at the White House Social Media Summit will be the tremendous dishonesty, bias, discrimination and suppression practiced by certain companies. We will not let them get away with it much longer. The Fake News Media will also be there, but for a limited period..

Donald J. Trump @realDonaldTrump
....The Fake News is not as important, or as powerful, as Social Media. They have lost tremendous credibility since that day in November, 2016, that I came down the escalator with the person who was to become your future First Lady. When I ultimately leave office in six.....

♥ 528 11:30 AM - Jul 11, 2019

229 people are talking about this

Donald J. Trump @realDonaldTrump
People are coming from far and wide to join us today and tonight for what is turning out to be one of the biggest celebrations in the history of our Country, SALUTE TO AMERICA, an all day event at the Lincoln Memorial, culminating with large scale flyovers of the most modern.....

♥ 630 11:47 AM - Jul 4, 2019

225 people are talking about this

Donald J. Trump @realDonaldTrump
It is amazing how the Fake News Media became "crazed" over the chant "send he back" by a packed Arena (a record) crowd in the Great State of North Carolina, but is totally calm & accepting of the most vile and disgusting statements made by the three Radical Left Congresswomen....

♥ 2,086 12:06 PM - Jul 19, 2019

863 people are talking about this

Donald J. Trump @realDonaldTrump · 1m
Most of the MS-13 Gang members indicted & arrested in L.A. were illegal aliens, 19 of 22. They are said to have killed many people in the most brutal fashion. They should never have been allowed in our Country for so long, 10 years. We have arrested and deported thousands.....

Donald J. Trump @realDonaldTrump
....of gang members, in particular MS-13. Ice and Border Patrol are doing a great job!

♥ 1,229 2:46 PM - Jul 18, 2019

507 people are talking about this

Donald J. Trump @realDonaldTrump

JOBS, JOBS, JOBS!

7:27 AM - 5 Jul 2019

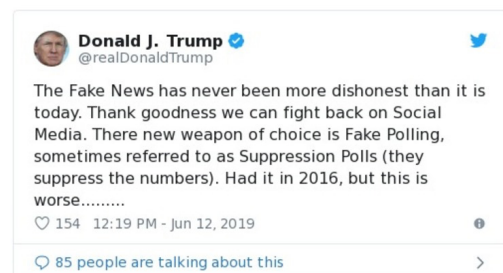
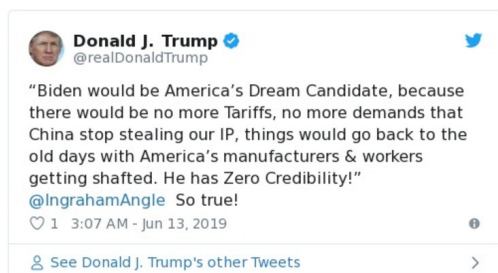
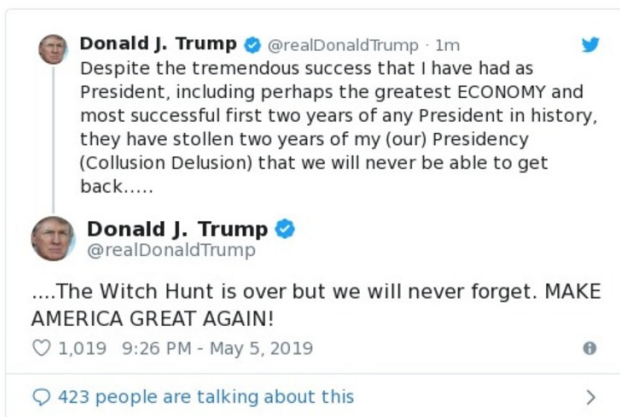
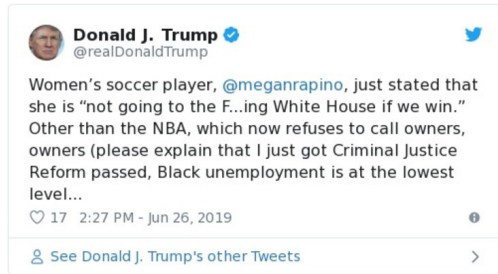
295 Retweets 829 Likes

71 295 829

Donald J. Trump @realDonaldTrump
"I completely read the entire Mueller Report, and do you know what I concluded after reading both Volume 1 and Volume 2? There is no there there. NO THERE THERE! We completely wasted everybody's time and taxpayer's money." @trishregan

♥ 892 2:24 AM - Jul 23, 2019

404 people are talking about this





Two viewers look at the remains of Raphael Ortiz's piano destroyed at the Destruction in Art Symposium (1966) at "Art Under Attack" at the Tate Museum, 2013.

What Disappears on the Internet?

Anne K. Yoder writes in her essay "On Institutional Garbage":

"Does the digital envy the analog, the haptic sense of its excesses, the paper trail's disarray? Is it nostalgic for the language and forms that filled the briefcases of bureaucracy? Does it envy the overflow of books and paper onto desks and floors and burgeoning from trash bins? This was not so many years back, that time when we would carry the physical detritus of our institutions with us, filling backpacks and briefcases and so many file drawers—the ways this impinged on our physical space."

Indeed, the internet feels limitless, a place where all things can be stored infinitely, where even things that clearly do not "spark joy," to use the language of space-help guru Marie Kondo, are carefully archived,

indexed, re-presented, or stashed away in a vault for later use/ransom/ to articulate hypocrisy. Deleted tweets, nudes, articles, typo-ridden drafts, redacted materials, diatribes, sensitive or just plain boring materials sit idly next to their sometimes just as telling or banal visible doppelgangers. An accumulation of zero that bears as much weight as trillions.

It is a clean enough mess, this digital landfill. Traceable only through seeking and thus, as easy to forget as it is to desire. Making the visual weight of the digital manifest was the impetus behind two of Kenneth Goldsmith's projects, *Printing Out the Internet* (2013) and *Hillary Clinton's Emails* (2019). These "important stacks of papers" were exhibited, played with, and in the case of the former (and likely the latter) project, the exhibition ended with the papers going into a recycle bin.

What remained of *Printing Out the Internet* were digital traces: art reviews, user photos, Wikipedia pages, and exhibition "documentation." Suffice to say, the results seem small in this context:



The "from whence it came" cyclical nature of this project shows just how pervasive the need to archive and preserve our physical to a digital landscape is and how difficult it is to go the other way.

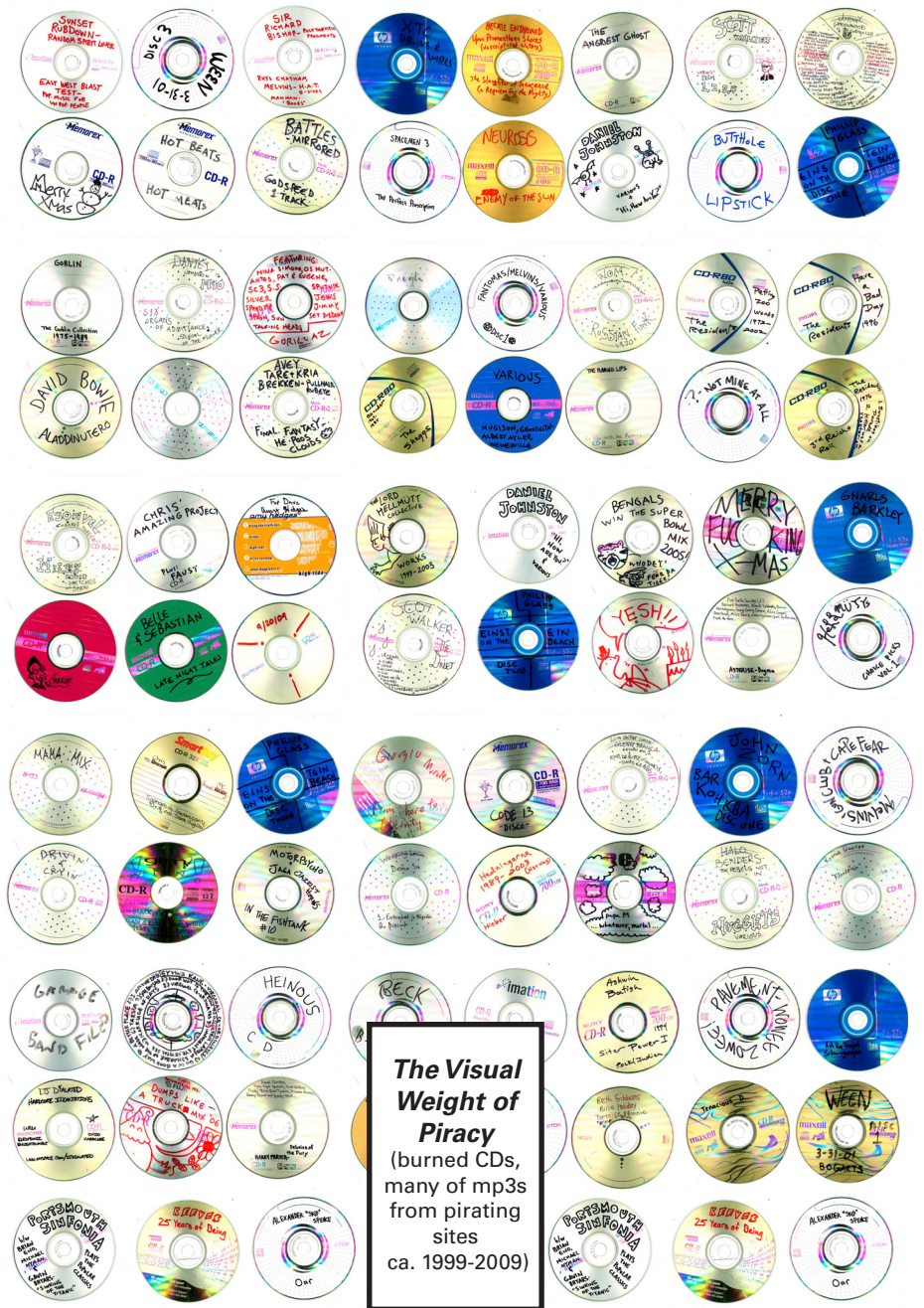
As the popularity of Marie Kondo suggests, we want things to disappear completely in the space we inhabit. Despite the all encompassing nature of the internet on our lives, we, strangely, do

not think we live on the internet. There is somehow, some way, a distinction between the digital apparatus/appendages we monitor our screen time in front of, and the sidewalks, buildings, and work spaces we inhabit.

This feels contradictory when we consider that so much of our lives are lived on the internet, that our friends, work, secrets and our histories (Goldsmith even claims our browser histories as a form of autobiography in his book, *Wasting Time on the Internet*) exist there. The pace of the internet has changed our biology, the allowance of unfiltered Id has changed our discourse, and the illusion of control has preyed on our anxieties and given us a collective complex against not knowing. How can such a thing - affecting everything in our physical space from bodies to living rooms - be at a distance from IRL?

And so it is accumulation then, the volume of things, that can be the exception. The internet allows us to seemingly have a lot, an enticing prospect when we have so little. This is the impetus behind bitcoin or other such reimaginings of the physical way of things. That things cannot disappear on the internet, even if we want them to, that there is always some reason for someone to hang onto something, is the real condition of which we must be mindful and where a psychology of the physical world persists.

What systems or structures are in play that make us continuously desire for the pleasure of infinity? What are these institutions that make us feel as if we are barely a trace? What modes of oppression or power make us feel invisible and therefore spur an insatiable need to be seen through mountains of photographs, videos, shares, retweets, likes, snaps, and any number of stages of vulnerability? Wanting and accumulation may appear different in our now time, but the story about the systems behind such impulses is an old one (older than the Space Jam website).



What stays on the Internet?

Somebody - likely a user of the internet - said in an almost Warholian bit of neologism that "The Internet is Forever." This is shorthand for, "whatever you post on a digital network is buried alive, sinking into an earth made of code and systems and more obtuse passwords and so on. As the internet is a distributive network, suppressing information becomes anathema to those who guide its networks (users), leading to a form of mass psychological reactance, a term meaning: withholding information arouses demands based on the nature of that withholding. Hiding the cookie jar on top of the fridge makes it that much more enticing.

This is also called, for the DSM disinclined, "The Streisand Effect." In 2003, singer Barbara Streisand tried to prevent photos

of her home from going on the internet. This in turn led to a voracious attempt by individuals to (successfully) put a photograph of her home on the internet. That it's an entirely unremarkable house in terms of celebrity homes was besides the point. How dare someone dictate the rules of what is seen and not seen on the internet.

A way to combat this is to dispute the tenets of what is apparent. Streisand did not think to claim "this is not my house," to redirect the conversation away from the "why" to the "what." This maneuver is largely the way of internet discourse. Demand what's not visible, dispute the evidence, claim it is actually something else. "The Internet is Forever," attention spans are not.



This is a picture of a goose.

r/conspiracy discusses a photograph of Donald Trump and Bill Clinton

level 2 PerkyTots09 31 points
9 hours ago

Well said. Ditch the theatre of the left/right paradigm and the electoral process.

level 3 NASAislyingtoyou 8 points
7 hours ago

I think people are inherently good and are capable of helping their neighbors. I don't think a lack of government would result in chaos. I think the government creates and/or exasperates most all social issues

level 4 Autoslamtronic 5 points
2 hours ago

I'm sorry, I think that's naive. And that's putting it politely. Human nature doesn't seem inherently good at all. It seems more like human nature flows naturally down to the lowest point it is allowed. I would welcome being wrong, but history tells kind of another story.

level 5 hippy_barf_day 2 points
2 hours ago

Calling someone naive because they haven't lost hope in humanity is so cliché.

level 6 Autoslamtronic 1 point
2 hours ago

There is plenty of space between thinking people are inherently good and having lost all hope.

level 6 WesleysTheory559 1 point
1 hour ago

He's not naive because he hasn't lost hope in humanity - he's being naive because he thinks that people would behave themselves without the threat of punishment from the government.

level 4 bmceowen2 2 points
1 hour ago

Wow, where to begin. Your name says you were either drunk when you created it or only think people at NASA are inherently bad. People are certainly capable of helping their neighbors, but by and large we don't. We are capable of all sorts of good things yet as near infants display every selfish, manipulative trait evident in the worst of our society. While we both agree govt isn't the answer and is likely part of the problem, the answer isn't people are inherently good. Maybe strong local govts who have the ability to empower parents and teachers to embolden their children with the knowledge that self-control is virtuous and helping neighbors helps themselves.

level 4 Pyehole 1 point
1 hour ago

I think humans can be great at the neighborhood level when you know everyone. Even at that level you can run into assholes that make peaceful coexistence difficult though. How do you get two hundred million people to organize and work with purpose? Because living room meetings to work out problems is not a good solution at that scale.

level 3 RYAN_MCDERMOTT 1 point
7 hours ago

humanity is doomed to fail.

level 3 NotYourAverageLifta 0 points
7 hours ago

I got to this conclusion myself when thinking about this. Good points.. Knowing how dense the average citizen is, I'm not sure I would want them around without some sort of hierarchy to put them in their place.

level 1 S2kbruh 39 points
10 hours ago

Two wings, part of the same bird.

level 1 nygdan 49 points
10 hours ago

And Trump was a registered Democrat his whole life. And he was a major

paign contributor to the Clintons.

level 2 jplvhp 29 points
8 hours ago

And Trump was a registered Democrat his whole life.

How does this bullshit keep getting repeated? We know Trump's party affiliation going back to 1987, and he has been a Republican for most of that time:

1987 registered as a Republican (remained for 12 years)
1999 registered as a member of the Independence Party of New York (remained for about 2 years)
2001 registered as a Democrat (remained for 8 years)
2009 registered Republican (for 2 years)
2011 registered as "no party affiliation" (for 3 months)
2012 registered Republican (remains to this day)

Based on public records, Trump has been a registered Republican for a total of 21 years, a democrat for 8 years, a member of the Independence Party of New York for 2 years, and had no party affiliation for 3 months.

level 2 armorgingll 4 points
10 hours ago

And then he became their biggest enemy. What happened? Why did Trump risk everything, including his business and name brand that he cherishes? Spare me the "he is an actor" nonsense. Trump has gotten poorer and his name is forever divisive with some of his potential customers. Did Trump see something in his elite circles that crossed the line?

level 3 TheOrangeColoredSky 9 points
5 hours ago

Spare me the "he is an actor" nonsense

He is an actor.

https://en.wikipedia.org/wiki/Donald_Trump_filmography

level 3 PerkyTots09 37 points
9 hours ago

The only reason he's even president is because he was bailed out of bankruptcy over 20 years ago by former Rothschild associate Wilbur Ross. Ross is now his secretary of commerce. Trump is a Rothschild asset, and even has Bilderberg members and Goldman Sachs reps in his cabinet. Yea, he and the rest of the modern presidents are just puppet figures dude. I don't know why you're so desperate to still believe that there's any legitimacy to the political/electoral process or why you so desperately want to believe it's real, but it's not. Tough shit.

level 4 7katalan 11 points
8 hours ago

Idk what is so hard for people to believe here. To think Trump could magically beat the occult elite at their own game is literally laughable.

Everything is preordained

level 4 raptor9999 3 points
7 hours ago

Any links for the bailed out of bankruptcy by Wilbur Ross part? Very interesting

level 5 PerkyTots09 6 points
7 hours ago

https://www.google.com/amp/s/www.latimes.com/politics/la-na-pol-wilbur-ross-commerce-20161208-story.html%3f_amp=true

level 6 IronSidesEvenKeel 0 points
1 hour ago

First of all, this article is talking about one specific property "he started missing bond payments on his — and Atlantic City's — largest casino, the Taj Mahal, in 1990. "Also, "bailed out" is not the right term here. "Ross, then an

investment banker working for Rothschild Inc., helped bondholders negotiate with Trump" Using the term bail out is completely misleading to refer to this action. Even at that, this is referring to only one single property in only one city in only one country that Trump was invested in. So even if Ross had bailed out Trump here (which he didn't) it wouldn't be such a huge deal that Trump would be indebted to him. And even after all that: "Trump himself proved to be less of a sure bet. Though the agreement allowed Trump to soldier on in Atlantic City, his casinos landed in bankruptcy court twice more." Trump continued manipulating the bankruptcy laws to profit personally while the businesses floundered. You are way off in your ridiculous opinion here that Trump owed this dude some huge favor after this. The two have known each other for years, and years prior to when Ross talked down some people for him about a big casino in Atlantic City.

level 3 2fastand2furious 15 points
9 hours ago

trump represents a new faction of technocrats, empowered by the new digital revolution, that are carving a powerbase for themselves from the waning old guard of robber barons that rose to power from the last industrial revolution who carved their powerbase from the backs of the feudal societies morality is not at play here. it's about blackmail and power vacuums.

level 3 Productpusher 6 points
8 hours ago



How is he risking his business ? Couple years of a little less money and once he gets out he is going to land so many deals with his connections and make 100x more money . Guarantee his kids when they are his age will be top 10 richest people . Billionaire + presidential connections with every country in the world is potential for Rothschild money levels

level 3 AssuredlyAShitpost 15 points
8 hours ago

Still pushing that bullshit "trumpf is a superhero fighting evil" narrative, huh?

level 4 IronSidesEvenKeel 1 point
1 hour ago

Happy cake day.

While I agree that the person you're replying to is being comically dramatic and one-sided. His view is equally likely to the counter view that Trump is some puppet. I hope you agree the truth is somewhere in the middle.

level 3 nygdan 10 points
8 hours ago

"biggest enemy" The guy ran against Hillary. I understand that for a lot of people Trump is some big tough guy out there fighting the powers that be or some nonsense, but in reality he's just some schmuck.

level 4 ShadowChicken032 Score hidden
6 minutes ago

I don't understand why people think Trump is a big tough guy out here fighting the powers that be. He's not big, he's not tough, he only likes to fight in court and even then, his lawyers do that. And what powers is he fighting? He's part of them.

level 3 WoodenBuddy 5 points
9 hours ago

Awww poor most powerful guy in the world. I feel terrible for him and all the fun he has entertaining millions of people on a daily basis.

level 3 hippy_barf_day 1 point
2 hours ago

Did Trump see something in his elite circles that crossed the line? Then why tf isn't he saying shit, why hasn't he exposed their great evil? Why is he letting more and more people suffer this evil while he is the most powerful person? How long will it take? Maybe wait till next season election.

level 4 ShadowChicken032 Score hidden
6 minutes ago

because he's part of that great evil?

level 3 WesleysTheory559 1 point
1 hour ago

Why did Trump risk everything, including his business and name brand that he cherishes?

Trump is over 70 years old. What is he risking? He saw a chance to get a legacy and be the center of attention for four years and he took it.

He's not some charitable human being (I mean, look at all the shady stuff his charity did for further proof of that).

level 3 morkman100 Score hidden
58 minutes ago

Why? Because he's a huge narcissist and what higher ego stroke could there be for a narcissist than being elected "the most powerful man in the world"?

level 3 ladystardust1847 0 points
9 hours ago

No, more likely he's a useful idiot to someone else because of his ego and the dirt people have on his finances. He's not so rich, you know.

level 1 _Because_FuckYou_ 5 points
10 hours ago

US Open 2000. Bill was still president when these were taken. The other woman is Kylie Bax an ex of trump's.

level 1 metallicadad420 19 points
11 hours ago

SS: Here is a photo of Donald Trump and Bill Clinton hanging out together. I know photos have also circulated of each of them hanging out together with Jeff Epstein. It's important so show that these elitists treat politics like pro-wrestling, at the end of the day they're all friends and hang out with the same group of people.

Report On The Investigation Into Russian Interference In The 2016 Presidential Election

Volume I of II

Special Counsel Robert S. Mueller, III

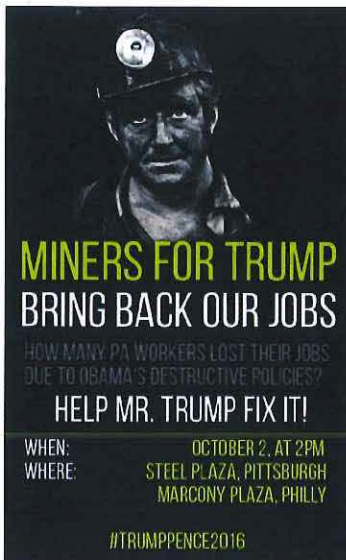
Submitted Pursuant to 28 C.F.R. § 600.8(c)

Washington, D.C.

March 2019

Harm to Ongoing Matter





*IRA Poster for Pennsylvania
Rallies organized by the IRA*

From June 2016 until the end of the presidential campaign, almost all of the U.S. rallies organized by the IRA focused on the U.S. election, often promoting the Trump Campaign and opposing the Clinton Campaign. Pro-Trump rallies included three in New York; a series of pro-Trump rallies in Florida in August 2016; and a series of pro-Trump rallies in October 2016 in Pennsylvania. The Florida rallies drew the attention of the Trump Campaign, which posted about the Miami rally on candidate Trump's Facebook account (as discussed below).⁸⁶

Many of the same IRA employees who oversaw the IRA's social media accounts also conducted the day-to-day recruiting for political rallies inside the United States. [REDACTED]
Harm to Ongoing Matter

87

6. Targeting and Recruitment of U.S. Persons

As early as 2014, the IRA instructed its employees to target U.S. persons who could be used to advance its operational goals. Initially, recruitment focused on U.S. persons who could amplify the content posted by the IRA. [REDACTED]
Harm to Ongoing Matter

Harm to Ongoing Matter

88

IRA employees frequently used **Investigative Technique** [REDACTED] Twitter, Facebook, and Instagram to contact and recruit U.S. persons who followed the group. The IRA recruited U.S. persons from across the political spectrum. For example, the IRA targeted the family of [REDACTED]
Personal Privacy [REDACTED] and a number of black social justice activists

⁸⁶ The pro-Trump rallies were organized through multiple Facebook, Twitter, and email accounts. See, e.g., Facebook ID 100009922908461 (Matt Skiber); Facebook ID 1601685693432389 (Being Patriotic); Twitter Account @march_for_trump; beingpatriotic@gmail.com. (Rallies were organized in New York on June 25, 2016; Florida on August 20, 2016; and Pennsylvania on October 2, 2016.)

⁸⁷ **Harm to Ongoing Matter**

⁸⁸ **Harm to Ongoing Matter**

while posing as a grassroots group called “Black Matters US.”⁸⁹ In February 2017, the persona “Black Fist” (purporting to want to teach African-Americans to protect themselves when contacted by law enforcement) hired a self-defense instructor in New York to offer classes sponsored by Black Fist. The IRA also recruited moderators of conservative social media groups to promote IRA-generated content,⁹⁰ as well as recruited individuals to perform political acts (such as walking around New York City dressed up as Santa Claus with a Trump mask).⁹¹

Harm to Ongoing Matter

⁹² Harm to Ongoing Matter

⁹³ Harm to Ongoing Matter

⁹⁴

HOM as the IRA’s online audience became larger, the IRA tracked U.S. persons with whom they communicated and had successfully tasked (with tasks ranging from organizing rallies to taking pictures with certain political messages). **Harm to Ongoing Matter**

⁹⁵

⁸⁹ 3/11/16 Facebook Advertisement ID 6045078289928, 5/6/16 Facebook Advertisement ID 6051652423528, 10/26/16 Facebook Advertisement ID 6055238604687; 10/27/16 Facebook Message, ID **Personal Privacy** & ID 100011698576461 (Taylor Brooks).

⁹⁰ 8/19/16 Facebook Message, ID 100009922908461 (Matt Skiber) to ID **PP**

⁹¹ 12/8/16 Email, robot@craigslist.org to beingpatriotic@gmail.com (confirming Craigslist advertisement).

⁹² 8/18-19/16 Twitter DMs, @march_for_trump & **PP**

⁹³ See, e.g., 11/11-27/16 Facebook Messages, ID 100011698576461 (Taylor Brooks) & ID **Personal Privacy** (arranging to pay for plane tickets and for a bull horn).

⁹⁴ See, e.g., 9/10/16 Facebook Message, ID 100009922908461 (Matt Skiber) & ID **Personal Privacy** (discussing payment for rally supplies); 8/18/16 Twitter DM, @march_for_trump to **PP** (discussing payment for construction materials).

⁹⁵ Harm to Ongoing Matter

Harm to Ongoing Matter



7. Interactions and Contacts with the Trump Campaign

The investigation identified two different forms of connections between the IRA and members of the Trump Campaign. (The investigation identified no similar connections between the IRA and the Clinton Campaign.) First, on multiple occasions, members and surrogates of the Trump Campaign promoted—typically by linking, retweeting, or similar methods of reposting—pro-Trump or anti-Clinton content published by the IRA through IRA-controlled social media accounts. Additionally, in a few instances, IRA employees represented themselves as U.S. persons to communicate with members of the Trump Campaign in an effort to seek assistance and coordination on IRA-organized political rallies inside the United States.

a. Trump Campaign Promotion of IRA Political Materials

Among the U.S. “leaders of public opinion” targeted by the IRA were various members and surrogates of the Trump Campaign. In total, Trump Campaign affiliates promoted dozens of tweets, posts, and other political content created by the IRA.

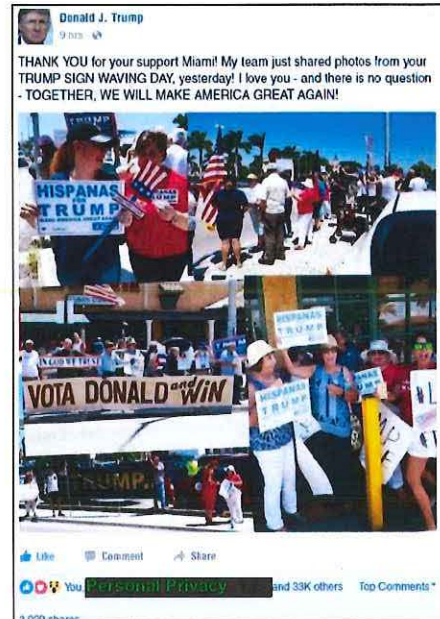
- Posts from the IRA-controlled Twitter account @TEN_GOP were cited or retweeted by multiple Trump Campaign officials and surrogates, including Donald J. Trump Jr.,⁹⁶ Eric

⁹⁶ See, e.g., @DonaldJTrumpJr 10/26/16 Tweet (“RT @TEN_GOP: BREAKING Thousands of names changed on voter rolls in Indiana. Police investigating #VoterFraud. #DrainTheSwamp.”); @DonaldJTrumpJr 11/2/16 Tweet (“RT @TEN_GOP: BREAKING: #VoterFraud by counting tens of thousands of ineligible mail in Hillary votes being reported in Broward County, Florida.”); @DonaldJTrumpJr 11/8/16 Tweet (“RT @TEN_GOP: This vet passed away last month before he could vote for Trump. Here he is in his #MAGA hat. #voted #ElectionDay.”). Trump Jr. retweeted additional @TEN_GOP content subsequent to the election.

Trump,⁹⁷ Kellyanne Conway,⁹⁸ Brad Parscale,⁹⁹ and Michael T. Flynn.¹⁰⁰ These posts included allegations of voter fraud,¹⁰¹ as well as allegations that Secretary Clinton had mishandled classified information.¹⁰²

- A November 7, 2016 post from the IRA-controlled Twitter account @Pamela_Moore13 was retweeted by Donald J. Trump Jr.¹⁰³
- On September 19, 2017, President Trump's personal account @realDonaldTrump responded to a tweet from the IRA-controlled account @10_gop (the backup account of @TEN_GOP, which had already been deactivated by Twitter). The tweet read: "We love you, Mr. President!"¹⁰⁴

IRA employees monitored the reaction of the Trump Campaign and, later, Trump Administration officials to their tweets. For example, on August 23, 2016, the IRA-controlled persona "Matt Skiber" Facebook account sent a message to a U.S. Tea Party activist, writing that "Mr. Trump posted about our event in Miami! This is great!"¹⁰⁵ The IRA employee included a screenshot of candidate Trump's Facebook account, which included a post about the August 20, 2016 political rallies organized by the IRA.



Screenshot of Trump Facebook Account (from Matt Skiber)

⁹⁷ @EricTrump 10/20/16 Tweet ("RT @TEN_GOP: BREAKING Hillary shuts down press conference when asked about DNC Operatives corruption & #VoterFraud #debatenight #TrumpB").

⁹⁸ @KellyannePolls 11/6/16 Tweet ("RT @TEN_GOP: Mother of jailed sailor: 'Hold Hillary to same standards as my son on Classified info' #hillarysemail #WeinerGate.").

⁹⁹ @parscale 10/15/16 Tweet ("Thousands of deplorables chanting to the media: 'Tell The Truth!' RT if you are also done w/ biased Media! #FridayFeeling").

¹⁰⁰ @GenFlynn 11/7/16 (retweeting @TEN_GOP post that included in part "@realDonaldTrump & @mike_pence will be our next POTUS & VPOTUS.").

¹⁰¹ @TEN_GOP 10/11/16 Tweet ("North Carolina finds 2,214 voters over the age of 110!!").

¹⁰² @TEN_GOP 11/6/16 Tweet ("Mother of jailed sailor: 'Hold Hillary to same standards as my son on classified info #hillaryemail #WeinerGate.'").

¹⁰³ @DonaldJTrumpJr 11/7/16 Tweet ("RT @Pamela_Moore13: Detroit residents speak out against the failed policies of Obama, Hillary & democrats . . .").

¹⁰⁴ @realDonaldTrump 9/19/17 (7:33 p.m.) Tweet ("THANK YOU for your support Miami! My team just shared photos from your TRUMP SIGN WAVING DAY, yesterday! I love you – and there is no question – TOGETHER, WE WILL MAKE AMERICA GREAT AGAIN!").

¹⁰⁵ 8/23/16 Facebook Message, ID 100009922908461 (Matt Skiber) to ID [REDACTED]

"As I think he made crystal clear then, you can expect him to stick as much as he can to the four walls of the Mueller report," said Popkin, pointing to his May 29 statement.

How do Things Experience Us?

HELLO WALLS


1

Words and Music by
WILLIE NELSON


With a beat




Hel - lo walls. How'd things
Hel - lo win - dow. Well, I
Hel - lo ceil - ing. I'm gon - na



go for you to - day, don't you
see that you're still here, aren't you
stare at you a - while, you know I



miss her since she
lone - ly since our
can't sleep, so won't you



up and walked a - way, and I'll
dar - lin' dis - ap - peared, well, look
bear with me a - while, we must



bet you dread to spend an - oth - er
here, is that a tear - drop in the
all _____ pull to - geth - er or

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Marina Abramović

CHARTA

Marina
Abramovic
"Seven
Easy Pieces"
\$242.69

(amazon.com)

This monograph documents seven consecutive, groundbreaking nights of monumental, solo, body-art performances by the internationally renowned artist, Marina Abramovic, during the Fall of 2005 in the famous rotunda of New York City's Guggenheim Museum. It includes a new piece created by Abramovic specifically for the project, as well as her renditions of six other seminal works (by five other artists and herself) from the formative decade, 1965-1975. The works include reenactments of Vito Acconci's *Seedbed* (1972), in which the artist occupied the space under a false floor, masturbating and speaking through a microphone to visitors above; Valie Export's *Action Pants: Genital Panic* (1969) in which Export walked through a movie theater in crotchless pants, challenging the audience to turn from the images of women on the screen to a real female body; and Abramovic's own *Lips of Thomas* (1975), in which she ate a kilogram of honey and drank a liter of red wine before breaking her glass

with her hand, incising a star in her stomach with a razor blade, whipping herself until she "no longer felt pain," then lying down on an ice cross while a space heater suspended above her caused her to bleed even more profusely. Also included, Bruce Nauman's *Body Pressure*, Gina Pane's *The Conditioning*, and Joseph Beuys' critical exploration, *How To Explain Pictures of a Dead Hare*. In this important series, Abramovic gives us the opportunity to recall, revive and preserve major historical performance pieces, all of which are inherently ephemeral, in a completely original way. With an interview by the esteemed Guggenheim curator, Nancy Spector.



Right: Joseph Beuys, *How to Explain Pictures to a Dead Hare*

Below: Vettor Pisani, *Il coniglio non ama Joseph Beuys* (The Hare Doesn't Like Joseph Beuys)



Above: Marina Abramovic reperforming Joseph Beuys' *How To Explain Pictures to a Dead Hare*, 2015

Explaining Pictures to Two Dead Hares

Art historical fact: Joseph Beuys was a gallery docent for a dead hare in one of his best known and loved works, despite the fact that no one present but the hare could hear what he was saying. Marina Abramovic re-performed this piece in her performance series, *Seven*

Easy Pieces. Why? "There's nobody to keep the history straight," Abramovic lamented in 2005, "I felt almost, like, obliged. I felt like I have this function to do it." Abramovic's compulsion to re-perform is not surprising given the amount of re-performance that happens within her own oeuvre. Maybe what is surprising is that Beuys' performance rests in the "explanation" as the gesture – something intimate and private and communal lost in Abramovic's function: retooling into canonical appropriation and spectacle via Guggenheim and Beuys' estate approval. Whose job is it to "keep the history straight" and did Abramovic do it? Each performer's dead hare can tell us nothing of the words they heard and perhaps that is more of the point than anything else. "If these walls could talk" or



Above: Gaia Riposati reperforming Vettor Pisani, *Il coniglio non ama Joseph Beuys* (The Hare Doesn't Like Joseph Beuys) 2014

(<https://www.youtube.com/watch?v=7IEaDkvK1tE>)

"to be a fly on the wall" always point us to the same unfortunate truth – to be a certain kind of receptacle is to still hear nothing despite whatever sentence we embed in them.

Rabbit Holes



noun

1. a rabbit's burrow
2. used to refer to a bizarre, confusing, or nonsensical situation or environment, typically one from which it is difficult to extricate oneself.



Wiki-Rabbit Hole

Wikipedia rabbit hole
t-shirt (men)
\$25.00

(store.wikimedia.org)

From Wikipedia, *the free encyclopedia*:

The wiki rabbit hole is the learning pathway which a reader travels by navigating from topic to topic while browsing Wikipedia and other wikis. Other names for the concept include "wiki black hole" and "wikihole". The metaphor of a hole comes from Alice's Adventures in Wonderland, in which Alice begins an adventure by following the White Rabbit into his burrow.



Down the Rabbit Hole

The rabbit-hole went straight on like a tunnel for some way, and then dipped suddenly down, so suddenly that Alice had not a moment to think about stopping herself before she found herself falling down what seemed to be a very deep well.

Either the well was very deep, or she fell very slowly, for she had plenty of time as she went down to look about her, and to

wonder what was going to happen next. First, she tried to look down and make out what she was coming to, but it was too dark to see anything: then she looked at the sides of the well, and noticed that they were filled with cupboards and bookshelves: here and there she saw maps and pictures hung upon pegs. She took down ajar from one of the shelves as she passed: it was labeled "ORANGE MARMALADE" but to her great disappointment it was empty: she did not like to drop the jar, for fear of killing somebody underneath, so managed to put it into one of the cupboards as she fell past it.

"Well!" thought Alice to herself "After such a fall as this, I shall think nothing of tumbling down-stairs! How brave they'll all think me at home! Why, I wouldn't say anything about it, even if I fell off the top of the house!" (which was very likely true.)

Down, down, down. Would the fall never come to an end? "I wonder how many miles I've fallen by this time?" she said aloud. "I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think-" (for, you see, Alice had learnt several things of this sort in her lessons in the school-room, and though this was not a very good opportunity for showing off her knowledge, as there was no one to listen to her, still it was good practice to say it over) "-- yes that's about the right distance -- but then I wonder what Latitude or Longitude I've got to?" (Alice had not the slightest idea what Latitude was, or Longitude either, but she thought they were nice grand words to say.)

Presently she began again. "I wonder if I shall fall right through the earth! How funny it'll seem to come out among the people that walk with their heads downwards! The antipathies, I think-" (she was rather glad there was no one listening, this time, as it didn't sound at all the right word) "-but I shall have to ask them what the name of the country is, you know. Please, Ma'am, is this New Zealand? Or Australia?" (and she tried to curtsy as she spoke- fancy, curtseying as you're falling through the air! Do you think you could manage it?) "And what an ignorant little girl she'll think me for asking! No, it'll never do to ask: perhaps I shall see it written up somewhere." Down, down, down. There was nothing else to do, so Alice soon began talking again. "Dinah'll miss me very much to-night, I should think!" (Dinah was the cat.) "I hope they'll remember her saucer of milk at tea-time. Dinah, my dear! I wish you were down here with me! There are no mice in the air, I'm afraid, but you might catch a bat, and that's very like a mouse, you know. But do cats eat bats, I wonder?" And here Alice began to get rather sleepy, and went on saying to herself, in a dreamy sort of way, "Do cats eat bats? Do cats eat bats?" and sometimes "Do bats eat cats?" for, you see, as she couldn't answer either question, it didn't much matter which way she put it. She felt that she was dozing off, and had just begun to dream that she was walking hand in hand with Dinah, and was saying to her, very earnestly, "Now, Dinah, tell me the truth: did you ever eat a bat?" when suddenly, thump! thump! down she came upon a heap of sticks and dry leaves, and the fall was over.

YouTube Exec Denies the Existence of 'Rabbit Hole Effect' that Definitely Exists

by Brian Feldman

There is perhaps no better pipeline to online radicalization, save for 4chan, than by watching videos on YouTube. The video repository is loaded with many absurd things, but a lot of attention over the past year or so has been focused on the platform's recommendation system. Its critics argue that YouTube has a "rabbit hole effect" — one in which viewing a video called "What is the Flat Earth Theory?" often leads users down a handful of increasingly extremist clips to a video called "Flat Earth theory PROVEN RIGHT — [Why ILLUMINATI and *NASA* Lied to Us] (and why they must die)." A recent survey of Flat Earthers found YouTube to be a central tool in their conversion to accepting the theory.

In an interview with the *New York Times* published today, YouTube chief product officer Neal Mohan denied that the company has a business interest in pushing users toward extremist content. "It is not the case that 'extreme' content drives a higher version of engagement or watch time than content of other types," he said. He also reiterated that, gosh, YouTube is just so vast and it's so tough to balance user safety and information integrity with concerns about freedom of speech — a standard talking point for large platforms.

Mohan's denial of the "rabbit hole effect" feels odd though, because to accept his explanation, one also has to deny the existence of a core feature of the YouTube experience: autoplay.

AUTOPLAY



Mohan's explanation boiled down is that the sidebar containing YouTube recommendations offers a number of options, some more extreme and some less. He did not offer any statistics or numbers to support any of his claims, only noting that, sure, there are bad videos and good videos on

YouTube and one could theoretically watch either. He said:

[W]hen a video is watched, you will see a number of videos that are then recommended. Some of those videos might have the perception of skewing in one direction or, you know, call it more extreme. There are other videos that skew in the opposite direction. And again, our systems are not doing this [taking the level of a video's extremity in to account], because that's not a signal that feeds into the recommendations. That's just the observation that you see in the [sidebar] panel.

I'm not saying that a user couldn't click on one of those videos that are quote-unquote more extreme, consume that and then get another set of recommendations and sort of keep moving in one path or the other. All I'm saying is that it's not inevitable.

Except it sorta is inevitable! YouTube, configured with default settings, is designed to make these types of choices on behalf of the viewer. Talking about a user actively clicking on what videos to watch is hardly the intended user experience. The site's "Up Next" feature suggests to the viewer what they should watch next, and autoplay takes them there automatically, making the rabbit hole an opt-out situation (and anyone in the habit of regularly turning autoplay off knows that Google will flip it back on every so often). A recent experiment conducted by BuzzFeed News found in one instance that it took just nine steps through YouTube's autoplay "to go from an anodyne PBS clip about the 116th United States Congress to an anti-immigrant video from a designated hate organization."

In reality, YouTube gives users a heavily weighted single recommendation after each video, and takes them to it automatically. The system, when working as YouTube intends, requires no active decision-making from the audience. For Mohan, YouTube's chief product officer, to assert that the site is only presenting impartial suggestions in its sidebar and letting viewers choose a direction feels disingenuous. (*New York* magazine, Mar. 29, 2019)

<http://nymag.com/intelligencer/2019/03/youtube-exec-denies-the-existence-of-rabbit-hole-effect.html>)

Up next

AUTOPLAY

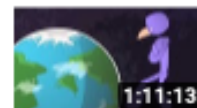


LONG NIGHTS
[Chillwave - Synthwave...
Asthenic
3.5M views



Will We Find Extraterrestrial Life? in...
Space & The Universe ...
198 watching

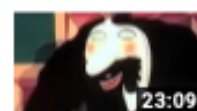
LIVE NOW



Suppressed Human History Movie!...
vanlakos
Recommended for you



AOL: The Rise and Fall of the First Internet Empire
Business Casual
Recommended for you



The Search For Clockman: Nickelodeo...
blameitonjorge
2.7M views



The Revelation Of The Pyramids (Documentary)
Best Documentary
Recommended for you



Vaporwave / Chillwave - Ultimate Mix
EGT Media
3M views



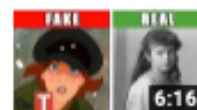
Alice in wonderland Card march
Rallezor
918K views



The Truth About Ursula's Backstory In The Little...
TheThings
480K views



The Pink Panther Show Episode 59 - Slink Pink
PinkPanthersShow
37M views



The Messed Up REAL STORY Behind Anastasia
TheThings
628K views

Loopholes

Gerrymandering

"O generation of Vipers ! who hath warned you of the wrath to come ?"

What to do about those pesky jerks in your congressional district that might not vote for you? Thankfully, there's a literal away around them! The US Census comes around every few years to take stock of the constituency. From here, the number of congressional seats are drawn up based on the number of voters in a state or district. But HOW? Since the US Constitution is not clear about this, a loophole reveals itself to be exploited.

Stage legislature uses the census to determines the number of delegates it sends to congress and also their partisan makeup. If you have one particular party in control of this process, they can redraw the lines - through houses, sewage treatment plants, empty parking lots - to give themselves a numeric advantage.

Despite numerous challenges, gerrymandering has been upheld by the Supreme Court, who remarked in 1986: "unconstitutional discrimination occurs only when the electoral system is arranged in a manner that will consistently degrade a voter's or a group of voters' influence on the political process as a whole."

And again in 2019:

"We conclude that partisan gerrymandering claims present political questions beyond the reach of the federal courts," effectively saying that partisanship - and its relative ugliness - would always play a role in drawing lines.

So what should a district look like? *The Washington Post* suggests we let computers redraw the lines: "a software engineer in Massachusetts named Brian Olson wrote an algorithm to do it in his spare time... Olson's algorithm creates "optimally compact" equal-population congressional districts in each state, based on 2010 census data. It draws districts that respect the boundaries of census blocks, which are the smallest geographic units used by the Census Bureau. This ensures that the district boundaries reflect actual neighborhoods and don't, say, cut an arbitrary line through somebody's house."

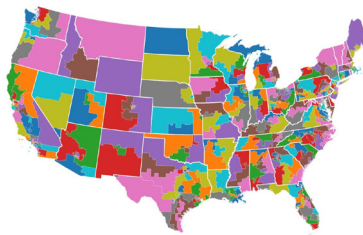
Ugly Gerry



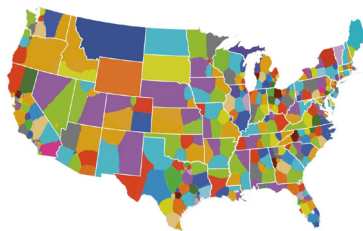
Font made from gerrymandered districts by Ben Doessel and James Lee.

A - California 3rd District & Texas 35th District
B - Ohio 12th & 7th District; C - Connecticut 1st District
D - Missouri 8th District; E - Missouri 6th District;
F - Oregon 5th District; G - Ohio 4th District;
H - North Carolina 6th District; I - Texas 15th District;
J - Illinois 18th District; K - Alabama 1st District;
L - New York 7th District; M - New York 8th District;
N - Illinois 11th District; O - Illinois 6th District;
P - Florida 25th District; Q - Texas 12th District;
R - Ohio 16th District & Michigan 13th District;
S - Tennessee 4th District; T - California 43rd District;
U - Illinois 4th District; V - New Jersey 5th District;
W - New York 8th District; X - California 8th & 14th District;
Y - Illinois 12th District; Z - Indiana 8th District & Ohio 4th District

(uglygerry.com)



The current congressional district map



Computer drawn map to reflect equal population congressional districts

1. shroud | SHroud | n.
• a cloth or enveloping garment to cover or wrap a dead body.
• a thing that envelops or obscures something.
sánchez tamayo began collecting shrouds from a funeral home that were used for cases of homicide.
 2. Information on redlining from Chicago Tribune
red lining | 'red.lin |
• refuse someone because they live in an area deemed to be a poor financial risk
• manipulate the boundaries to favor one party or class.
 3. red | red thread |
the comic wave of existence is said to begin with cosmic thread, the cosmic thread that links all of us humans on earth is red when exposed to oxygen.
erasure can physically happen through the constant throwing away of flowers, teddy bears, candles, balloons, crosses with worn out names, pushing the hood out of the hood and into a new hood; dividing lines where some lives make money and other lives are money.
- nancy
sánchez
tamayo
- tracing blood lines.
2017-2018. face
shroud, chicago
map of homicides
from 2017, redline/
gerrymandered
lines, gang lines,
red string
ceremony: gold
nails.

Gerry-Mander drawing by Gilbert Stuart, ca. 1812

Elbridge Gerry

Massachusetts 1812: with Elbridge Gerry as governor, the state put in motion new constitutionally-mandated electoral district boundaries. The bizarre shape of one of the state senate districts lead cartoonist Gilbert Stuart to comment on the beast-like shape of the redrawing, labeling it a "gerry-mander." The publication of this cartoon in a Federalist newspaper caught on and this term has stuck some two hundred years later.

Gerry was not particularly partisan, and was not necessarily pleased with the redistricting legislation. Nonetheless, he signed it into law, thus forever taking responsibility for the process, even in death.



Art museum visitor falls into hole that looks like a floor painting

I Punched a Hole in My Picasso!

Now what do I do?

Cat Makes Huge Hole In Antique Painting Once Worth Thousands

Boy trips, punches hole in \$1.5 million painting

I'm fixing a hole
where the rain
gets in
And stops my
mind from
wandering
Where it will go

I'm filling the
cracks that ran
through the door
And kept my mind
from wandering
Where it will go

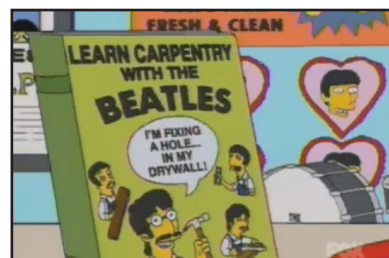
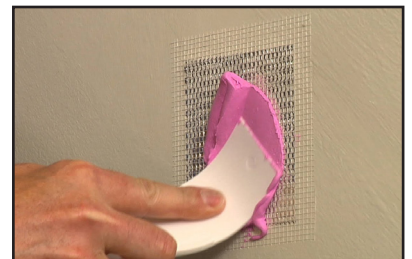
And it really
doesn't matter
if I'm wrong I'm
right
Where I belong
I'm right
Where I belong.

See the people
standing there
who disagree and
never win
And wonder why
they don't get in
my door
I'm painting
my room in the
colorful way

And when
my mind is
wandering
There I will go
And it really
doesn't matter
if I'm wrong I'm
right
Where I belong
I'm right
Where I belong.

Silly people run
around they
worry me
And never ask me
why they don't
get past my door
I'm taking the
time for a number
of things
That weren't
important
yesterday
And I still go

I'm fixing a hole
where the rain
gets in
And stops my
mind from
wandering
Where it will go





Roy Stryker

In 1935, Roy Stryker became the head of the Information Division of the U.S. government's Farm Security Administration (FSA), documenting work done by the government to help poor farmers and their families during the Great Depression. Over the course of a decade, the scope of the FSA's photographic subjects broadened, then transitioned to a war footing in the 1940s, becoming part of the Office of War Information. The resulting collection of more than 175,000 images remains a national treasure—a snapshot of American life during a difficult time. In the early years, Stryker himself reviewed and edited photographs mailed in by FSA photographers, and would often “kill” a photo he disapproved of (remove it from consideration for publishing) by punching a hole right through the negative. The photographers were unhappy with this destructive hole-punch method, and frequently let Stryker know, but he didn't stop until about 1939. Recent digitization efforts have made nearly all of the FSA/OWI photos available to the public, showing defects, hole-punches, and all. Some of the punched images were duplicates, but many were unique, and are now lost.

(Alan Taylor, “Holes Punched Through History,” *The Atlantic* February 28, 2017
<https://www.theatlantic.com/photo/2017/02/holes-punched-through-history/518115/>)



[Untitled photo, possibly related to: Farmyard, Manville, NJ]



[Untitled photo, possibly related to: Mexican coal miner and child. Bertha Hill, Scotts Run, WV]



[Untitled photo, possibly related to: Sewer pipe storage, Greenbelt, MA]



[Untitled photo, possibly related to: Milk wagon, Cincinnati, OH]



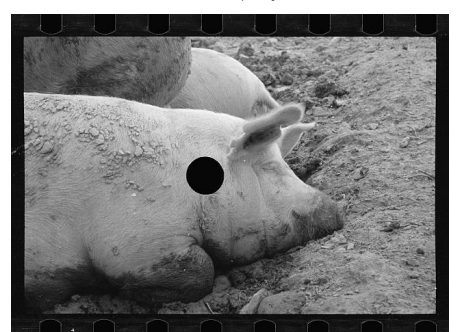
[Untitled photo, possibly related to: Getting fields ready for spring planting, North Carolina]



[Untitled photo, possibly related to: Crossroads community near Oakland, MD]



[Untitled photo, possibly related to: Playground scene at the Irwinville School, GA]



[Untitled photo, possibly related to: Mud bath, Prince George's County, MD]



[Untitled photo, possibly related to: Twelve-year old girl of family of nine, cooking meal in rude, open lean-to near hut, TN]



[Untitled photo, possibly related to: Loading wall of prefabricated house onto truck, Roanoke Farms, NC]

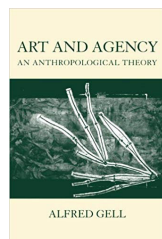
FIG. 4.

INVENTOR
William H. Messer
BY
Messer, Lohmeyer

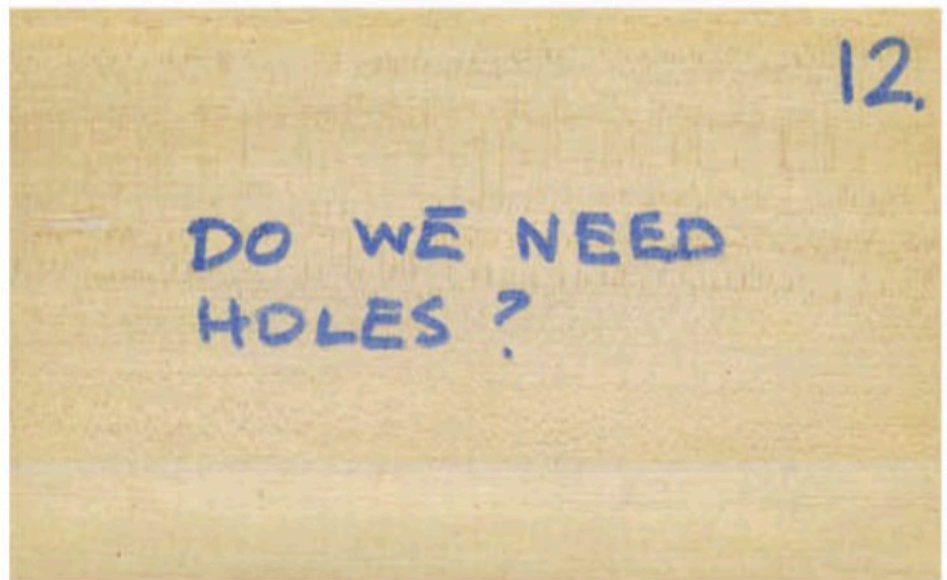
Alfred Gell
*Art and Agency:
 An Anthropological
 Theory*

\$38.07

(amazon.com)

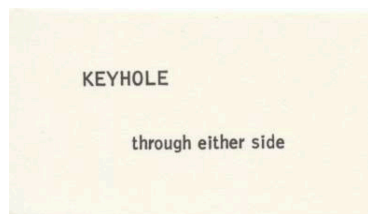


In his book *Art and Agency: an Anthropological Theory*, Alfred Gell writes, "Art-destruction is art-making in reverse; but it has the same basic conceptual structure. Iconoclasts exercise a type of 'artistic agency.'" He cites the infamous case of Mary Richardson, a British suffragette, slashed a hole in Diego Valázquez's *Rokeby Venus* out of protest, as an example of this. To Gell, the slashed Venus took on a new form of agency, that is a piece distinctively revised and remade through Richardson's act of cutting – a fact that Gell makes explicit in his re-dubbing of the work *Slashed Rokeby Venus*. In this way, he illustrates how a work of art displays its own particular agency in that it can take on new life given an intervention – much like a readymade or a literary text or certain Event Scores by George Brecht that require only literacy for activation



Brian Eno
 "Do We Need Holes" instructional
 card from
Oblique Strategies
 1973-74
\$50.00
 (enoshop.co.uk)

Yoko Ono
A Hole to See the Sky
 1971
\$294.17
 (abebooks.com)



George Brecht
 Event Score:
 "Keyhole" from
Water Yam (ca.1964)
\$800-1200 est. (invaluable.com)



Ben Vautier
Holes (ca.1964)

\$500-550.00 est.
 (invaluable.com)



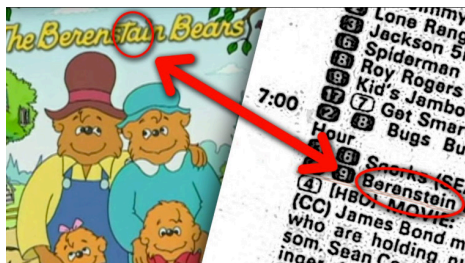
The World Ended in 2012

John Szczepaniak

On July 4th of 2012, scientists at the European Organization for Nuclear Research (CERN), the largest particle physics lab in the world, finally discovered the enigmatic Higgs Boson particle. Otherwise known as the "God Particle," the Higgs Boson is the most elementary of particles, underlying our entire understanding of the universe in the standard model of physics. Recall learning about protons and neutrons.

Prior to experiments at CERN, attempting to uncover the Higgs Boson - that the discovery alone, Stephen Hawking predicted - could potentially cause the entire universe to undergo a catastrophic vacuum decay. What would happen if we experienced such an event? How would we know? Perhaps the scientists at CERN accidentally created a black hole that enveloped the universe.

the discovery of the Higgs Boson particle at CERN. The copy is almost exact. The minor discrepancies that we notice are what we call Mandela Effects. Believers site numerous examples that point to these small glitches. Recall the popular children's books, *The Bernstein Bears*. After 2012 the books are now published as *The Bernstain Bears*. Google it.

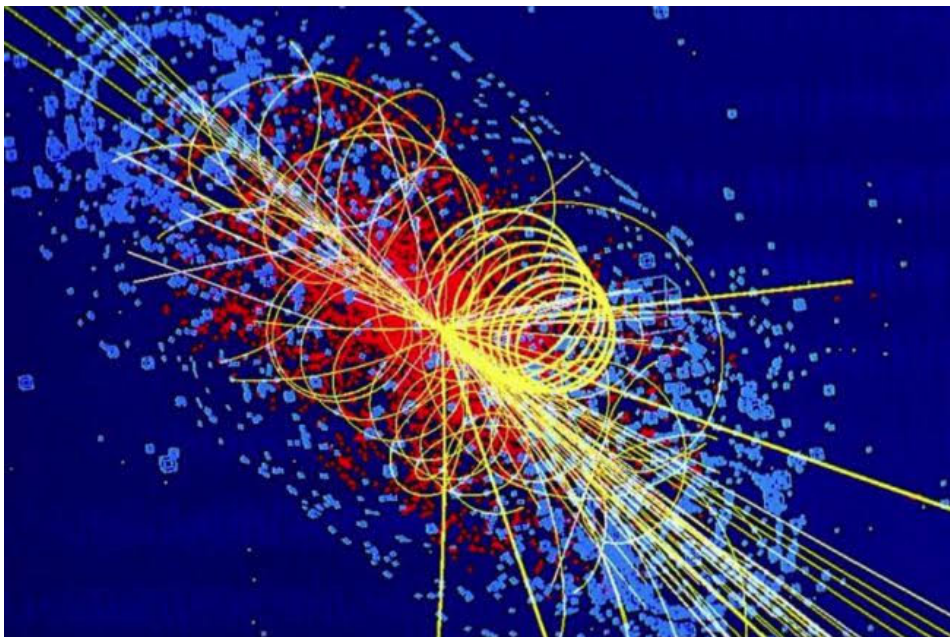


Remember the movie, *Shazaam* with Sinbad from the 90s? Sinbad himself claims to have never made the movie while many recall the movie from their childhood. Remember the game, *Monopoly*? The single most iconic image of the game is Monopoly Man, or Rich Uncle Pennybags, with his famous monocle. Except that Pennybags does not wear a monocle in any of the Monopoly board games currently available.

in some instances, they are. It has a lead to a wholesale retreat from any notion of truth and justification for the dismantling of democratic institutions such as the free press.

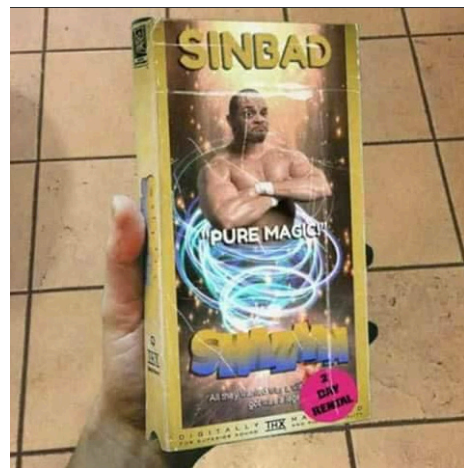


Physicist Richard Feynman writes that, "Statements of science are not of what is true and what is not true, but statements of what is known to different degrees of certainty... Every one of the concepts of science is on a scale graduated somewhere between, but at neither end of, absolute falsity or absolute truth." What if we were to embrace uncertainty and point it towards a regenerative imagination rather than apocalyptic negation that seeks to destroy any concept of collectivism? Inviting uncertainty into our thinking allows us to see beyond current political economic structures that characterize life. It turns the concept of fake news on its head by appropriating its logic. It reminds us that hegemony is never absolute. Now if you'll excuse me, Uncle Pennybags just popped *Shazaam* into the VHS player and they're yelling at me to stop typing.



The conspiracy theory known as the Mandela Effect posits that our collective consciousness was moved into a computer generated copy of our world after

A number of conspiracy theories popular today; the Flat Earthers, Qanon, Mandela Effect and those that believe in Fake News may appear to be heinous and indeed,





The Holes In Our Hearts

Never Angeline Nørth

NAILED TO THE SKY

The trees hiss outside my window. I look down at my giant breasts. I did not choose to have giant breasts. They just showed up one day. There is nothing I can do about it. I am a black hole scientist. I work for NASA. I look at the trees, hissing at me. I look at the sky. Where did all of this come from? I do not know. I sometimes feel as if the sky asks me what I am doing. I never answer.

The serious black hole scientist does not speak unless it is to fulfill a duty. The summer sky is getting dark. I always go to sleep at 9pm. The serious black hole scientist gets nine hours of sleep a night. The rest of her time she spends immersed in black hole science.

When I wake up, the sky is streaming. There are five people in my bed I have never met before. I don't want to be rude, so I ask their names. This is allowed. As a black hole scientist I recognize this as part of my duty.

When I speak, my words emerge as a scream. I am mortified. I apologize for screaming. Apologies are also part of my duty. (Black hole science is filled with apologies.) Unfortunately, my screams pile up. Everyone in my bed looks at me like they are drowning in my screams. My black hole screams.

"We are drowning in your screams," they tell me. I tell them, "I am also drowning in them," but that too, comes out as a scream. Everyone glares at me. That was not part of my duty. That was defensiveness. I should not have spoken. Now, even the nice people, who have tried to hide their glares, are glaring at me.

Everything has become horrible. This is common in black hole science, unfortunately. Two of the people in my bed have died, completely drowned in my screams. The others have tried to tend to them, but have failed. I could not have prevented their deaths, I tell myself. We were drowning. All I can do is cry. My tears wet the tops of my giant breasts. It is a bad day to be a black hole scientist.

When the ambulances leave, I immerse myself in black hole science. I go to bed at 9pm. I do not speak.

•°•

Their deaths are in the newspaper the next day, and though I am not mentioned, I can feel the newspaper glaring at me. The way they glared at me. No one is in my bed. I am grateful for this.

On my coffee table burn two yahrzeit candles. I hear a tapping on my window. It is a blackbird. A magpie, perhaps. It holds a letter. I open the window. I open the letter. I am invited to their double funeral.

I immerse myself in black hole science. I do not find sleep at 9pm, but I do go to lie in bed at that time.

•°•

It is two days after the deaths. I am exhausted.

I attend their funeral out of respect, but once I arrive I quickly realize that no one wants me there. I realize that it is the kind of invitation that everyone hoped I would ignore. I don't dare speak a word. I have no duty to speak at this time. I try to think about black hole science. My every movement is screaming. The screams fill the room.

I speak the words of the burial kaddish with the rest of the group. This is black hole science. I stay still. My giant breasts do not tremble. My stillness turns into a swarm of bees. They land near the caskets and fall over, twitching. Everyone looks at the bees and then back at me. I try not to cry. I don't want to see what my tears turn into.

Alden Burke

The Body Is An Ocean Is The World And Its Edge,
Is The Expanse of the Universe Kissing Mouths With A Black Hole

Or, two poems talking. All quotes from Virginia Woolf's *The Waves* (1931)

"Alone, I often fall down into nothingness. I must push my foot stealthily lest I should fall off the edge of the world into nothingness. I have to bang my head against some hard door to call myself back to the body."

When the walls are old and infrastructure long rotted, what then when the door cracks under your head like an egg shell? What then when you cannot call yourself back? Your head keeps moving in the same direction you threw it, until the weight of your body, the strength of your neck calls it back. Whiplash—just as fast, your head tilts violently in the other direction and everything goes dark.

Head leaned back, you fall into the body through the hole of your mouth. An accident, a slip, but it's so warm and easy to keep slipping down your own throat. A folding inwards. Then what?

"I think sometimes I am not a woman, but the light that falls on this gate, on this ground. I am the seasons, I think sometimes, January, May, November; the mud, the mist, the dawn."

When slipped into the body deep enough, you find the architecture is much the same of the natural world: moving through brush and wildfire, marshes and fields of tall grass—grown throughout the seasons—you inevitably find a body of water, much like the size of an ocean. From far enough away (and when your throat is still in sight), the water looks placid, even frozen. Like looking down from a plane, everything below stuck in time, defying how you and everyone on the plane understand the mechanics of the world.

The falling keeps folding you inwards until you come to find the body of water, much like the ocean, isn't placid at all. On the contrary, water moves in concentric circles; a rippling effect has waves lapping up and down the shore. Is this what memory looks like, mapped into the elements of the world? The thrumming, underbelly given form?

"I see nothing. We may sink and settle on the waves. The sea will drum in my ears. The white petals will be darkened with sea water. They will float for a moment and then sink. Rolling over the waves will shoulder me under. Everything falls in a tremendous shower, dissolving me."

If I were to take off all my clothes and swim into the ocean of myself, how deep could I get before the water fills all holes of my body? How long before the meeting of oceans wipes out any traces of light?. Darkness creeps in, and the boundaries of where I begin and end melt into imperceptible space. The body is the ocean is the world and its edge. Where am I? Slipped and spread throughout nothingness, I move and spread and dissolve further and further and further and further and further and further until!

"I begin to long for some little language such as lovers use, broken words, inarticulate words, like the shuffling of feet on pavement."

The nothingness feels form, feels the pull and warmth of an unimagined and unseen hole, sucking everything into its warm mouth. A feeling I know! And want to kiss.



Descartes' Daughter Part One

Once upon a time, the French philosopher Rene Descartes had a daughter named Francine. Although she was conceived out of wedlock, which was a tremendous burden for the materialist, he nonetheless cared for the girl, and her mother, a maid, bookseller, and French teacher. When Francine died at age five, succumbing to Scarlet Fever, Descartes was heartbroken (Descartes broken?). Adrien Baillet wrote in his 1691 biography of Descartes that "[Descartes] mourned her with a tenderness that made him feel that true philosophy cannot suppress nature. He declared that her death had left him with the greatest regret he had ever felt in his life."

In Amsterdam, following Francine's death (this is where she was born and raised, you see) Descartes wandered the Dutch countryside noticing what each creature did. The birds, on branches, moved from left to right, their singing nothing but an instinctual impulse; the trees swayed in the wind, their branches but a necessary means to nourish the Earth; rabbits, foxes, and other creatures carried on, in a pre-determined tapestry of survival. If the bear had a thorn in its paw, the removal provided no moral relief, it simply meant that the bear could eat without hassle again. Yet, the philosopher thought, if all of this stopped, if it ceased to be, what then? What would God do with all this empty space? He noticed water bouncing off of a stone and how this in turn provided moisture to the soil, allowing the earthworm below to thrive and cultivate its own affairs.

Descartes set to work on a series of automatons. He had written earlier that the human body was analogous to a machine, an organized system of soft cogs and gears devised and put in motion by God. Due to the complexity of the human machine - we can think - evidence could be made for a human soul, but not so for the lowly bird, tree, rabbit, fox, bear, or earthworm. This was not surprising, he wrote, given the human use of "automatons, or moving machines, [which] the skill of man can construct with the use of very few parts, in comparison with the great multitude of bones, muscles, nerves,

arteries, veins and all the other parts that are in the body of any animal."

Descartes crafted a small man walking a tightrope that was operable by magnet. With each move the tightrope walker took, the sheer tenacity of human control was felt immanent. He continued on to make a pigeon and a dog chasing a squirrel. This dominion of intellect, of skill, was, after all, significant evidence of the proof of human over animal agency (i.e. soul vs. soulless). A knock at the door interrupted these experiments. When Descartes opened the door, he was greeted by a wolf, although this made little sense, as wolves do not have the agency to properly knock on a door (nor can they make the necessary fist). Descartes closed the door only to hear the knock again. This time, Descartes waited for a second knock, and then a third, before finally bursting open the door in frustration. The wolf remained stationary, simply staring straight into the eyes of the philosopher. It bared its teeth and lunged just as Descartes closed the door (which is how it stayed for the remainder of the night).

With his resolve tested on the matter of souls, Descartes set about to make his greatest automaton, a miniature human being. When setting about to design his creation he thought of his dear, sweet Francine. The automaton would be made in her likeness, a living testament to the triumph of human creation and mental faculties molded in the image of God's will. After several months of perfecting, "Franchina," as Descartes lovingly called her, was ready for exposition. The philosopher set for sail at once, boarding a Dutch ship to France with Franchina carefully packed in a large wooden crate.

Throughout the journey, the ship's captain, Jan Lichthart, would occasionally hear movement from the wooden crate and took it upon himself to investigate. Opening the crate and seeing the automaton inside, the captain panicked, believing to have stumbled upon an unholy creature packed by the devil himself. Lichthart hoisted Franchina over the ship's bow and tossed her into the ocean. When Descartes discovered what had happened, he questioned the captain: "Why dear Captain Lichthart, what have you done with my only daughter?"

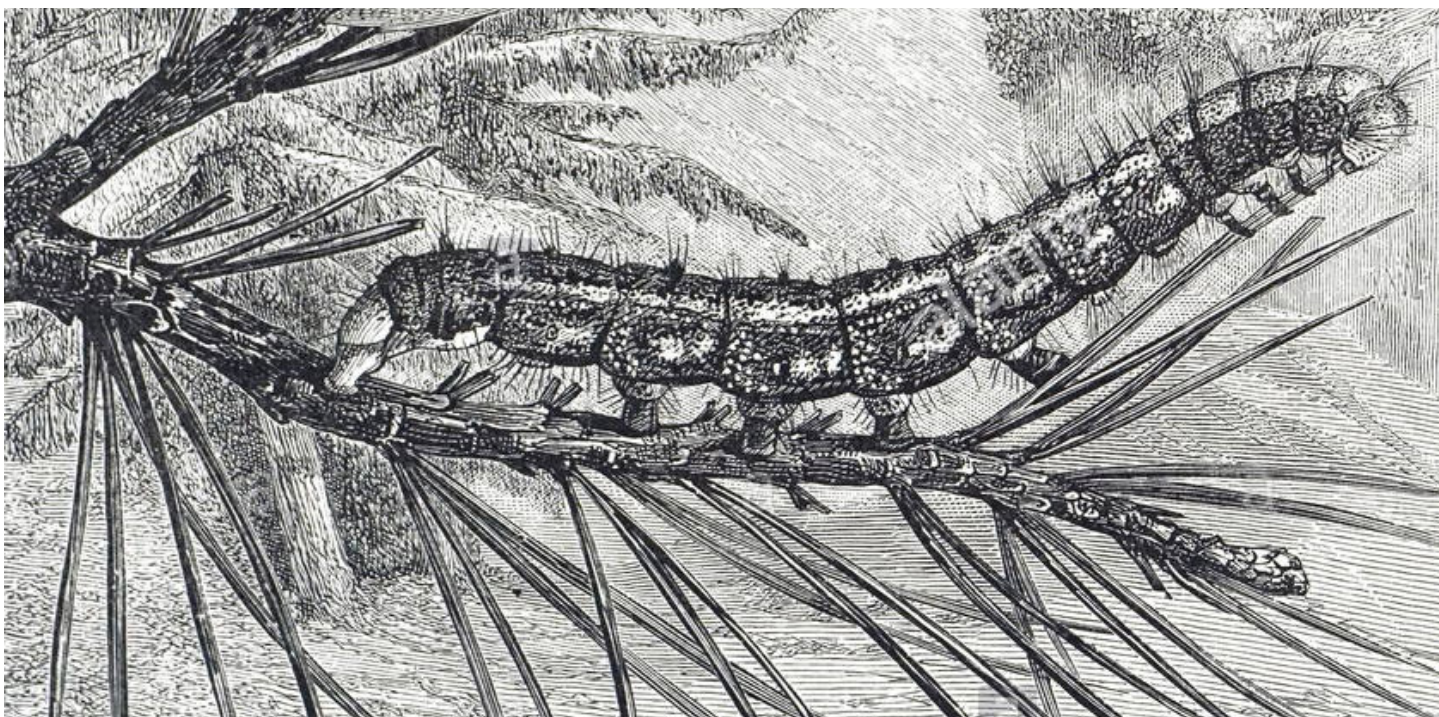
The Liberating Accident

Willy Smart

As I walked, I felt my motion compelled as though guided along an invisible thread. I recalled the words of Jean-Henri Fabre...

“Experience
and reflection
are not
in their
province.”

Outside the daily selection of clothing, my attention does not fixate with particular intensity on thread or the woven yards of its elaboration. I admit I sleep naked, especially on nights like these. Birds and air push against the unfastened windows. That is not entirely true. Who among our kind has no investment in the workings of thread? Would we like to dream a threadless society? Only insofar as we would like to see our reflection in a dark pool. The compass of our kind is large already. It is not a mistake, I think, to confuse etymology with entomology. First there is the matter of proximity, the doctrine of signatures. Not an accident that two words look and sound similar. Second there is the matter of thread, by which etymology and entomology are animated alike. The fantasy that I'll follow a thread of a word's development all the way back to its first utterance; and equally the fantasy of the silken path, the weaving spider, the mulberry cocoon.



The genus name of the processionary caterpillar, *Thaumetopoea*, is derived from the Greek *thaumatōeis* and *poiēō*: meaning wonderful, marvelous, strange; and meaning to make, to produce, to write poetry, to write as a poet. To make something strange and marvelous then is to cast it into verse. And so the processionary caterpillar, author of her own lines, is a poet: the line of caterpillars as a line of verse, wriggling toward some pine needles. The caterpillar at the head of the chain pauses occasionally, raising her thorax before committing to the procession to its path. The poem veers. My eyes sweep the ground and figure it a garden. What I see is my fruit, which means not that I'll have its juice but that I'll have passed over its bloom again, and now again as this loop rides another round. The simplest form of a labyrinth of course is a loop.

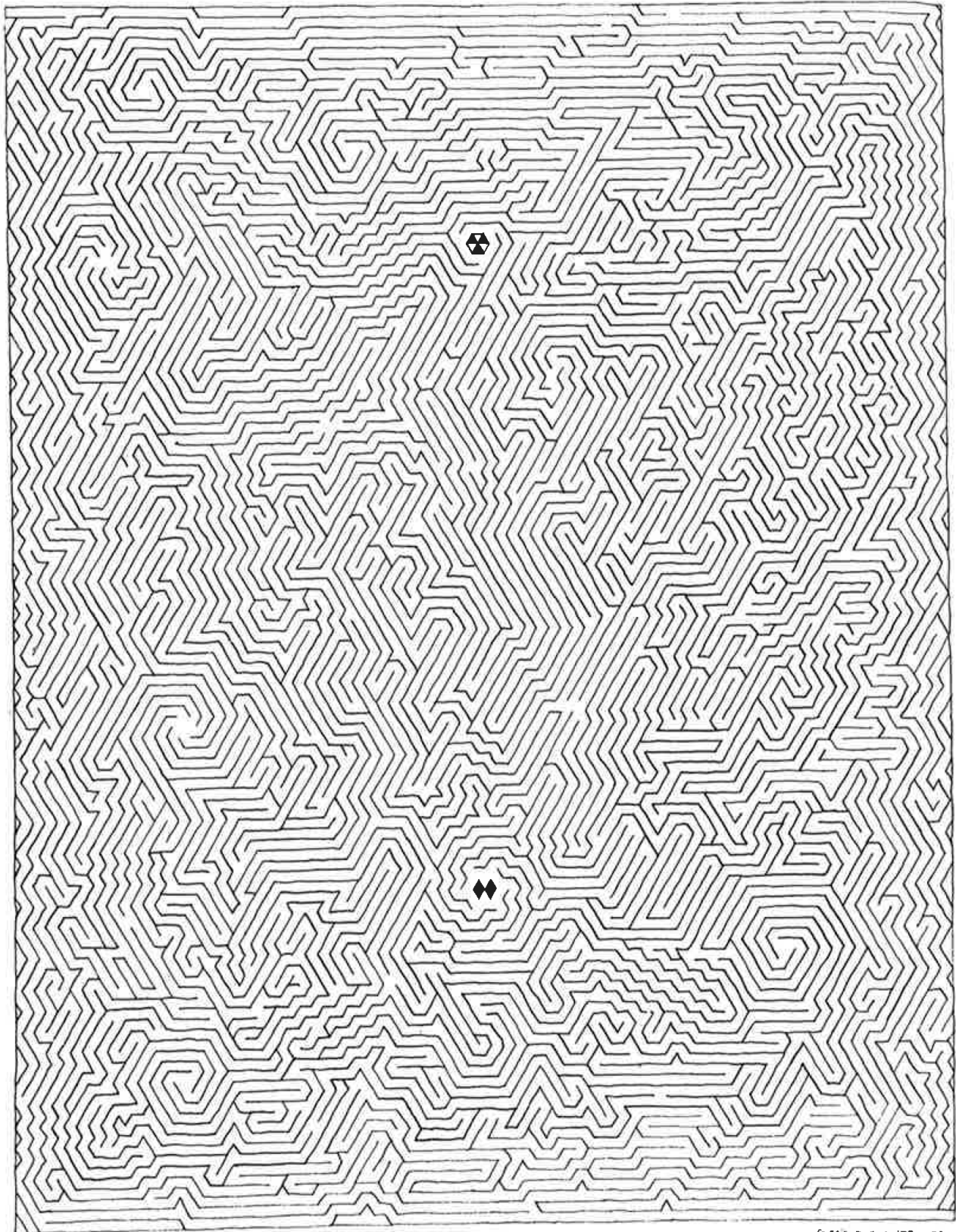
At a certain point in the season, the processionary caterpillars descend from their arboreal nests and roam the garden in long chains. The procession's mechanism, supposed the entomologist Jean-Henri Fabre, is the line of nearly invisible thread each caterpillar lays behind herself. In the classical labyrinth, thread is a form of memory. I give my momentum to the loop's arc. The word loop looks like a caterpillar. She's going backwards: the raised tentacles of the l, the thread of silk trailing from the p. Loop loop loop loop.

Fabre's biography is often cast in a mythic light: Born to peasants in southern France, he rises on the hot air of autodidactism to a schoolteacher position from which after several decades he is fired for admitting women to his plant physiology classes. Bailed out of ruin by his friend John Stuart Mill, at age fifty he manages to purchase a unfarmable plot of land on which he writes the ten volume set of insect observations for which he is known today. In his final years, he is lionized: his books begin to sell, a statue in the town square is erected, he is visited by the president of France, and is nominated for a Nobel Prize. I hereby nominate

the processionary caterpillar for the same prize, in recognition of her poems, concrete and minimal as they are, which Jean-Henri Fabre only began to turn us onto.

"Experience and reflection are not in their province" wrote Fabre about his caterpillars. Then does this garden—the province of the caterpillars—through which I now tread not return reflection to me? Lacking experience, I am unable to say. Is it possible to construct a trap that will entrap me? Of course. The same summer I learn to read, I obsessively draw mazes. I would like to be trapped, preferably in one those beautiful snares which entomologists labor over in their descriptions. Throughout the maze, I pencil in the punctuation marks whose rhythmic meanings I've just learned. A line of periods in this chamber of the labyrinth, a line of caterpillars in this quadrant of the garden.

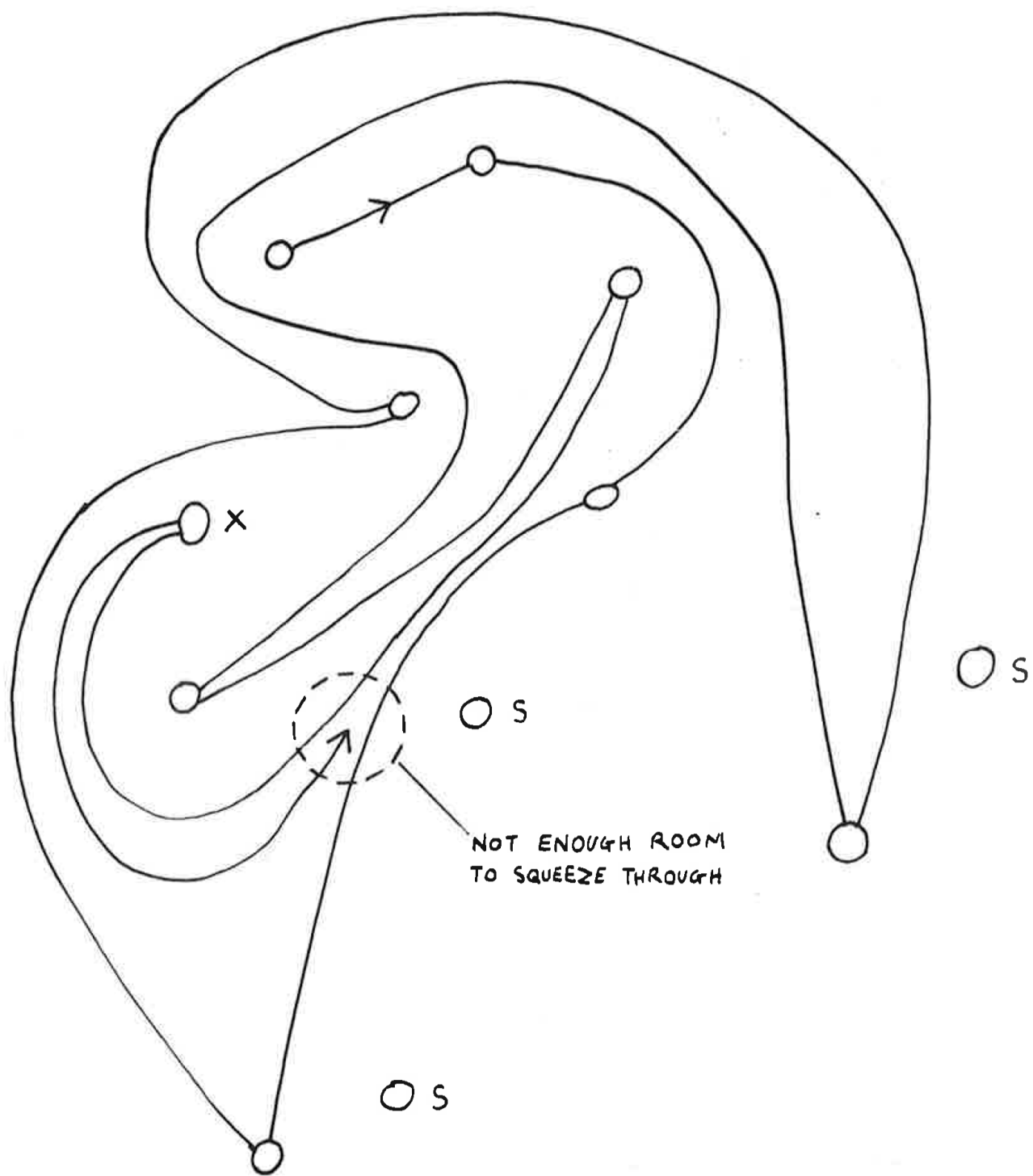
Fabre's deftest trap is constructed on the lip of a flowerpot. With his careful hands, he manages to join the a procession of caterpillar's front to its rear, and thereby looks the line into a loop. For a full week, the procession of caterpillars proceeds apace; and for the full week Fabre watches their laps around the flowerpot's perimeter with equal cruelty and tenderness. "I was wrong," he admits, reflecting on the caterpillars' apparent lack of initiative to break the loop's equilibrium. This loop though, I realize as I trace it out, is the invention of the entomologist, not the caterpillar. No surprise then that Fabre does not see himself in the loop, this being the province of no reflection. It's a good poem: continually returning to its beginning but never quite the same. Security and seduction at once. "The liberating accident," he calls it when the loop finally does break after seven days. An accident, or in other words, that which I wish wouldn't happen. What does it mean to describe something? The ground is barren and rocky. Or, at least it is if I descend far enough or fix my gaze farther off. "The mind is refrigerated by interruption" wrote Samuel Johnson, reflecting on descriptive pauses in narrative. The procession of caterpillars describes an arc. But it is not so wrong, is it, to say a caterpillar produces poetry. "I see words," said another poet, this one a human. I recall the various meanings of the preposition about: throughout and with regard too. And also in a circle around, all round, on every side. A loop, by definition, does not end. Or more practically perhaps, a loop for me ends when my body does. I've not therefore yet encountered a loop truly. Or rather, I'll not know when I've entered a true loop. The image of the black hole is disappointing because we don't want to see it, we want to be in it. Happily, I may be already.



G RAGGE FEB 17th 1973

Travel from the twin 'diamonds' to the black-and-white hexagon
(see 'Labyrinth II')

[reprinted from "Greg Bugh's Maze Book" - Latimer, hardback, Deutsch, paper]



EXAMPLE OF A LINE IN 'LABYRINTH III'

LABYRINTH III

A large number of players stand randomly spaced out in a large area. An appropriate method of tracing a line must be found. (E.G. A. Hall - chalk; a Field - pegs and string). The conductor marks out a small circle around each player. The last player he circles is Player 1. All eyes on Player 1. The conductor then signals the start of Phase 1.

Phase 1

Player 1 moves, tracing his path, into any other player's circle. He need not take the most direct route, but he should refrain from wandering excessively. He then (if necessary) passes the tracing apparatus to Player 2 (nothing to pass if means of tracing is by dragging a foot in the sand), who leaves the circle now occupied by player 1 and similarly traces his own path to any other player. All eyes focus on player 2, until he usurps player 3 from his circle. This process continues until a player finds himself unable to reach another player without crossing a line. (Lines may never cross; a player should not barge his way through a narrow gap; a player once visited, cannot be revisited). He then, in his circle or at the end of an unsuccessful line, begins to spin on the spot. This marks the end of Phase 1. Throughout Phase 1, all players prior to being visited face the player in motion, and makes some sound, other than vocal, as if to beckon him to them. Once visited, a player falls silent.

Phase 2.

When the last player spins, all other unvisited players fall silent and gradually take up spinning on the spot. The conductor selects one of the unvisited players and, with a gesture, indicates that he should move the initial spinner's circle (i.e. the last person visited). When this player reaches the first spinner, he recommences spinning (he has stopped spinning to travel). No lines are traced in this Phase. Upon the arrival of the second spinner, the first spinner takes one pace up the meandering line of which he is at the end. Then, instead of spinning, he may perform

any other repetitive action on the spot. Meanwhile, or a little later (at the conductor's discretion), the conductor picks out the next person from the remaining unvisited spinners, and motions him to the end of the line. When Spinner 3 reaches the end of the line, Spinner 2 moves once pace up the line, whereupon Spinner 1 moves two paces up the line. (As players move up the line, they do so in stages 1,2,4,8,16 etc. paces apart). Spinner 2 adopts a repetitive action. Spinner 1 may adopt a new action or retain his previous one. Players may use new actions, previous actions or actions copied off other players. (Note; due to the discrepancy between the players length of pace, irregularities such as falling behind or overtaking will occur. These should not be avoided but care should be taken to avoid confusion).

One by one, the conductor signals spinners up the line. If at any time during his journey up the line a player lands in an occupied circle, the two players should undergo a short non-vocal auidial dialogue, before the traveller commences his repetitive action. The circle owner should mimic this action for a long as the traveller remains in his circle. When the last ex-spinner passes the person nearest to the end of the line (the end at the beginning of the direction of motion), he begins moving up the line. The other circle occupiers follows suit in turn. (NOTE: The last player in the line must (in place of stimulation from behind) keep the line moving by following the process in clue order - 1,2,4,8,16 etc.)

Phase 3.

As each player leaves the line at the other end, he commences clapping. A gradual build-up of applause enfolds. When all players are applauding, the conductor bows.

Sometimes your nose sounds stuffed and it bugs my ears. Your child sized middle face caverns have created obstacles for air traffic.

I want to pick your nose. I want you to breathe as best you can, as your parent.

“You can pick your friends, and you can pick your nose, but you can’t pick your friend’s nose!” Shel Silverstein wrote. But I’m your mom and I’m glad you’re here,
and I will still use my thumb

and spit to clean your face

and my pointer finger to clear your wiffer.

Since you’ve asked me to stop, I’ve realized the older you get the less you need me to survive.

Like you could pick your own nose, but you don’t,

you *sniff*, and *sniff*, and *sniff*.

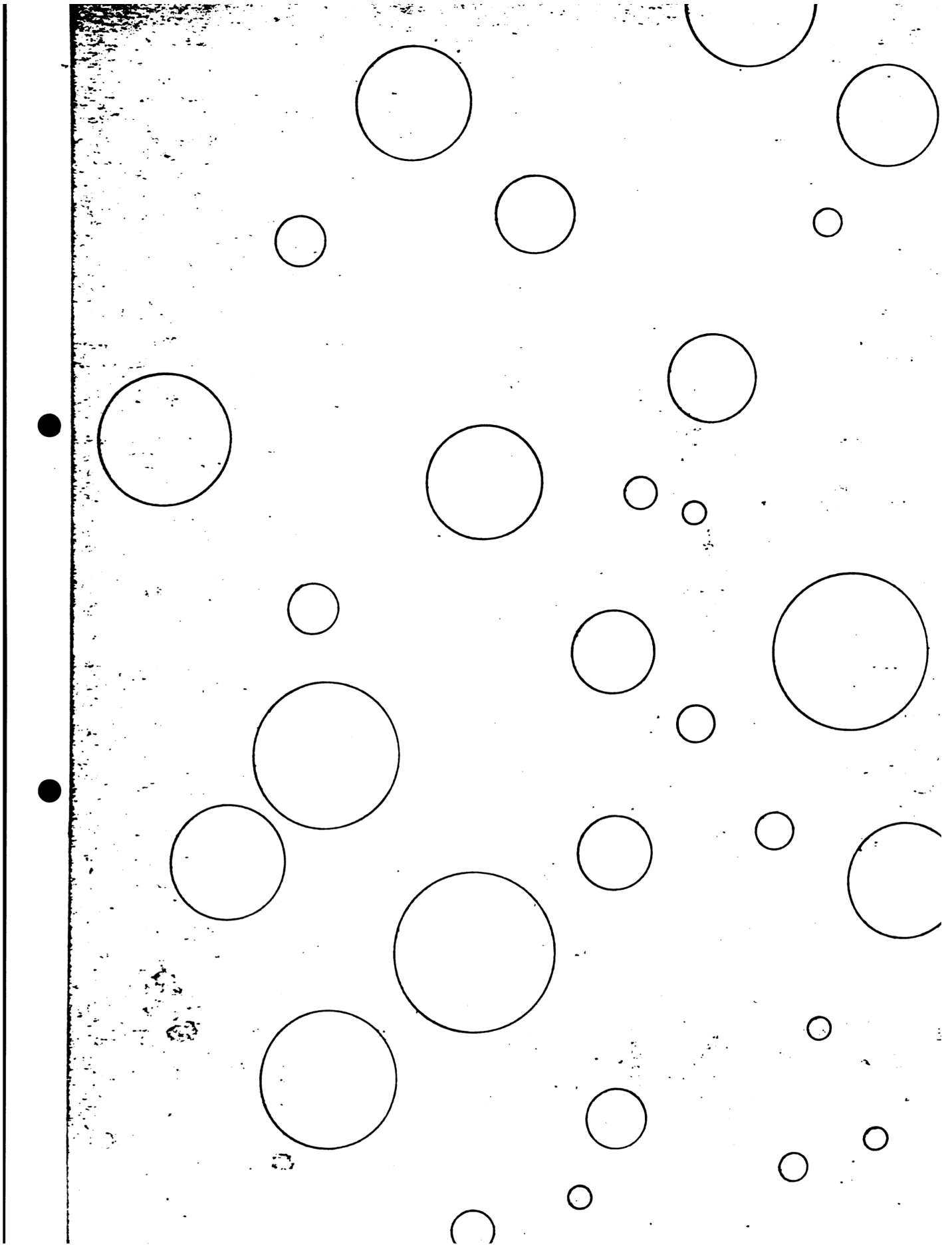
I don’t know where the dry old mucus is going, and it really freaks me out, because I can’t see what’s in there and I can’t see where it’s going. I don’t mind when you get bloody noses, (and you’re just one of those kids that get bloody noses), but I can see it...you got it because the weather conditions are dry, you’re sensitive, you’re a water sign, ~~baby~~, kid, you’re a cancer,

and I should retire, as *Air Traffic Controller*.

one dot is
mouth

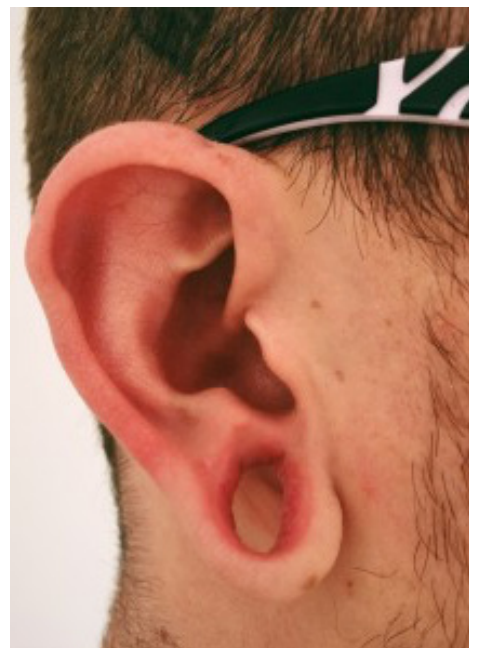
two dots are
eyes

three dots are
absence





The Holes in Our Brains



[illegible]

"FIRST ANALYSIS"

INDIVIDUAL RESULTS RECORD

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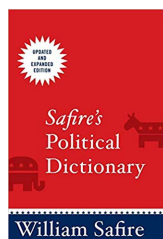
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place name and address here to request copy of
final report

Mistakes Were Made

Safire's Political
Dictionary
William Safire
Oxford University
2008
836 pages

\$13.83
(amazon.com)



"Mistakes were made" A passive-evasive way of acknowledging error while distancing the speaker from responsibility for it.

Politicians have had frequent occasion to lean on this crutch, a linguistic construction creatively described by William Schneider, at the American Enterprise Institute as the past exonerative.

President Ronald Reagan took general responsibility in his 1987 State of the Union address for selling weapons to Iran in order to obtain the release of hostages, but side-stepped the rest of the Iran-contra scandal (using profits from the arms sales in an effort to overthrow the government of Nicaragua), saying 'we did not achieve what we wished, and serious mistakes were made in trying to do so.' Lt. Col. Oliver North, convicted of ordering the destruction of documents in trying to conceal this activity, had his conviction overturned because Congress had given him limited immunity. The bemedaled Marine said later: 'I'm not ashamed of it. People say 'Mistakes were made.' But I'll also tell you lives were saved.'

President Bill Clinton resorted to the same passive, impersonal admission of January

1998, replying to questions about improper Democratic fundraising activities with the bland 'Mistakes were made here by people who did it either deliberately or inadvertently.' In March of 2007, Attorney General Alberto Gonzales tried to defuse complaints about the firing of eight U.S. prosecutors saying "I acknowledge that mistakes were made here."

The unapologetic apology can be softened even further by prefacing it was a hypothetical 'if.' Anonymous aides to Secretary of State Condoleezza Rice denied in 2005 that she had admitted to German Chancellor Angela Merkel that the U.S. had abducted a German citizen by mistake. Instead they insisted that Ms. Rice 'had said only if mistakes were made, they would be corrected.'

A blame spreading refinement is to cast the apology in the more distant present perfect tense. PLO leader Yasir Arafat took this tack when fending off criticisms in 2004 by Palestinian legislators conceding that some mistakes have been made by our institutions." Connecticut's ex-governor John Rowland downplayed his admission of guilt to a federal corruption charge the same way, telling the press that 'Obviously mistakes have been made throughout the last few years and I accept responsibility for those.'

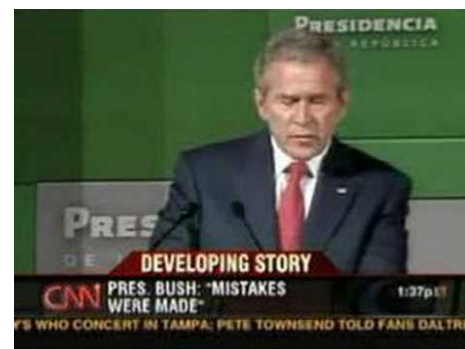
A skillful further refinement is the subordinate clause admission or error, compounding passivity and present-perfection with a conditional 'whatever,' as in this sentence of a George W. Bush speech urging Americans weary of war in the fall of 2006 to stay the course: 'Whatever mistakes have been made in Iraq, the worst mistake would be to think that if we pulled out, the terrorists would leave us alone.'

The artful dodge of the impersonal apology

has roots. President Ulysses S. Grant, fondly remembered by grammarians for his activist self-description, 'I am a verb,' appended a note to his final annual report to Congress on December 5, 1876, acknowledging the scandals that had plagued his two terms in office with the words, 'Mistakes have been made, as all can see and I admit.'

A disarmingly honest way of admitting error was shown by New York Mayor Fiorello La Guardia, criticized in the 1940s for closing the elite Townsend Harris High School: 'I don't make man mistakes, but when I make one it's a beaut!' It takes the wind out of the sails of criticism.

When the lexicographer admonished a political figure for using the much-ridiculed 'mistakes were made,' he replied, not attribution, 'lessons were learned.'



Note:
In Safire's original text "stay the course" was 'STAYTHE COURSE,' the all capital text being a referral to the phrase in his political dictionary. This effect has been lost in the transcription process from his book to this one. We call these types of edits "silent changes," in which the change would be otherwise unknown or non-controversial.

Transcript of Reagan's Speech: 'I Take Full Responsibility for My Actions'

Following is a transcript of President Reagan's address to the nation last night on the Iran arms affair, as recorded by The New York Times:

My fellow Americans, I've spoken to you from this historic office on many occasions and about many things. The power of the Presidency is often thought to reside within this Oval Office. Yet it doesn't rest here; it rests in you, the American people, and in your trust.

Your trust is what gives a President his powers of leadership and his personal strength, and it's what I want to talk to you about this evening.

For the past three months, I've been silent on the revelations about Iran. And you must have been thinking, "Well, why doesn't he tell us what's happening? Why doesn't he just speak to us as he has in the past when we've faced troubles or tragedies?" Others of you, I guess, were thinking, "What's he doing hiding out in the White House?"

Well, the reason I haven't spoken to you before now is this: You deserve the truth. And, as frustrating as the waiting has been, I felt it was improper to come to you with sketchy reports, or possibly even erroneous statements, which would then have to be corrected, creating even more doubt and confusion. There's been enough of that.

I've paid a price for my silence in terms of your trust and confidence. But I have had to wait, as have you, for the complete story.

That's why I appointed Ambassador David Abshire as my special counselor to help get out the thousands of documents to the various investigations. And I appointed a special review board, the Tower board, which took on the chore of pulling the truth together for me and getting to the bottom of things. It has now issued its findings.

I'm often accused of being an optimist, and it's true I had to hunt pretty hard to find any good news in the board's report. As you know, it's well-stocked with criticisms, which I'll discuss in a moment, but I was very relieved to read this sentence,

"... The board is convinced that the President does indeed want the full story to be told."

And that will continue to be my pledge to you as the other investigations go forward.

Praise for Panel Members

I want to thank the members of the panel — former Senator John Tower, former Secretary of State Edmund Muskie, and former National Security Adviser Brent Scowcroft. They have done the nation, as well as me personally, a great service by submitting a report of such integrity and depth. They have my genuine and enduring gratitude.

I've studied the board's report. Its findings are honest, convincing and highly critical, and I accept them. And tonight I want to share with you my thoughts on these findings and report to you on the actions I'm taking to implement the board's recommendations.

First, let me say I take full responsibility for my own actions and for those of my Administration. As angry as I may be about activities undertaken without my knowledge, I am still accountable for those activities. As disappointed as I may be in some who served me, I am still the one who must answer to the American people for this behavior. And as personally distasteful as I find secret bank accounts and diverted funds, well, as the Navy would say, this happened on my watch.

Let's start with the part that is the most controversial. A few months ago I told the American people I did not trade arms for hostages. My heart and my best intentions still tell me that is true, but the facts and the evidence tell me it is not.

As the Tower board reported, what began as a strategic opening to Iran deteriorated in its implementation into trading arms for hostages. This runs counter to my own beliefs, to Administration policy and to the original strategy we had in mind. There are reasons why it happened but no excuses. It was a mistake.

I undertook the original Iran initiative in order to develop relations with those who might assume leadership

in a post-Khomeini Government. It's clear from the board's report, however, that I let my personal concern for the hostages spill over into the geopolitical strategy of reaching out to Iran. I asked so many questions about the hostages' welfare that I didn't ask enough about the specifics of the total Iran plan.

Let me say to the hostage families, we have not given up. We never will, and I promise you we'll use every legitimate means to free your loved ones from captivity. But I must also caution that those Americans who freely remain in such dangerous areas must know that they're responsible for their own safety.

Now, another major aspect of the board's findings regards the transfer of funds to the Nicaraguan contras. The Tower board wasn't able to find out what happened to this money, so the facts here will be left to the continuing investigations of the court-appointed independent counsel and the two Congressional investigating committees. I'm confident the truth will come out about this matter as well.

As I told the Tower board, I didn't know about any diversion of funds to the contras. But as President, I cannot escape responsibility.

'My Management Style'
Much has been said about my management style, a style that's worked successfully for me during eight years as governor of California and for most of my presidency. The way I work is to identify the problem, find the right individuals to do the job and then let them go to it. I've found this invariably brings out the best in people. They seem to rise to their full capability, and in the long run you get more done.

When it came to managing the

N.S.C. staff, let's face it, my style didn't match its previous track record. I've already begun correcting this. As a start, yesterday I met with the entire professional staff of the National Security Council. I defined for them the values I want to guide the national security policies of this country. I told them that I wanted a policy that was as justifiable and understandable in public as it was in secret. I wanted a policy that reflected the will of the Congress as well as the White House. And I told them that there'll be no more freelancing by individuals when it comes to our national security.

You've heard a lot about the staff of the National Security Council in recent months. I can tell you, they are good and dedicated Government employees, who put in long hours for the nation's benefit. They are eager and anxious to serve their country.

One thing still upsetting me, however, is that no one kept proper records of meetings or decisions. This led to my failure to recollect whether I approved an arms shipment before or after the fact. I did approve it; I just can't say specifically when. Rest assured, there's plenty of record-keeping now going on at 1600 Pennsylvania Avenue.

For nearly a week now, I've been studying the board's report. I want the American people to know that this wrenching ordeal of recent months has not been in vain. I endorse every one of the Tower board's recommendations. In fact, I'm going beyond its recommendations, so as to put the house in even better order.

I'm taking action in three basic areas — personnel, national security policy and the process for making sure that the system works.

First, personnel. I've brought in an accomplished and highly respected

new team here at the White House. They bring new blood, new energy, and new credibility and experience.

Former Senator Howard Baker, my new chief of staff, possesses a breadth of legislative and foreign affairs skills that's impossible to match. I'm hopeful that his experience as minority and majority leader of the Senate can help us forge a new partnership with the Congress, especially on foreign and national security policies. I'm genuinely honored that he's given up his own Presidential aspirations to serve the country as my chief of staff.

'Proper Management Discipline'

Frank Carucci, my new national security adviser, is respected for his experience in government and trusted for his judgment and counsel. Under him, the N.S.C. staff is being rebuilt with proper management discipline. Already, almost half the N.S.C. professional staff is comprised of new people.

Yesterday I nominated William Webster, a man of sterling reputation, to be Director of the Central Intelligence Agency. Mr. Webster has served as Director of the F.B.I. and as a U.S. District Court judge. He understands the meaning of "Rule of Law."

So that his knowledge of national security matters can be available to me on a continuing basis, I will also appoint John Tower to serve as a member of my Foreign Intelligence Advisory Board.

I am considering other changes in personnel, and I'll move more furniture as I see fit in the weeks and months ahead.

Second, in the area of national security policy, I have ordered the N.S.C. to begin a comprehensive review of all covert operations.

I have also directed that any covert activity be in support of clear policy objectives and in compliance with American values. I expect a covert policy that if Americans saw it on the front page of their newspaper, they'd say, "That makes sense."

I have had issued a directive prohibiting the N.S.C. staff itself from un-

dertaking covert operations — no if's, and's or but's.

I have asked Vice President Bush to reconvene his task force on terrorism to review our terrorist policy in light of the events that have occurred.

Adapting Report's Model

Third, in terms of the process of reaching national security decisions, I am adopting in total the Tower report's model of how the N.S.C. process and staff should work. I am directing Mr. Carucci to take the necessary steps to make that happen. He will report back to me on further reforms that might be needed.

I've created the post of N.S.C. legal adviser to assure a greater sensitivity to matters of law.

I am also determined to make the Congressional oversight process work. Proper procedures for consultation with the Congress will be followed, not only in letter but in spirit.

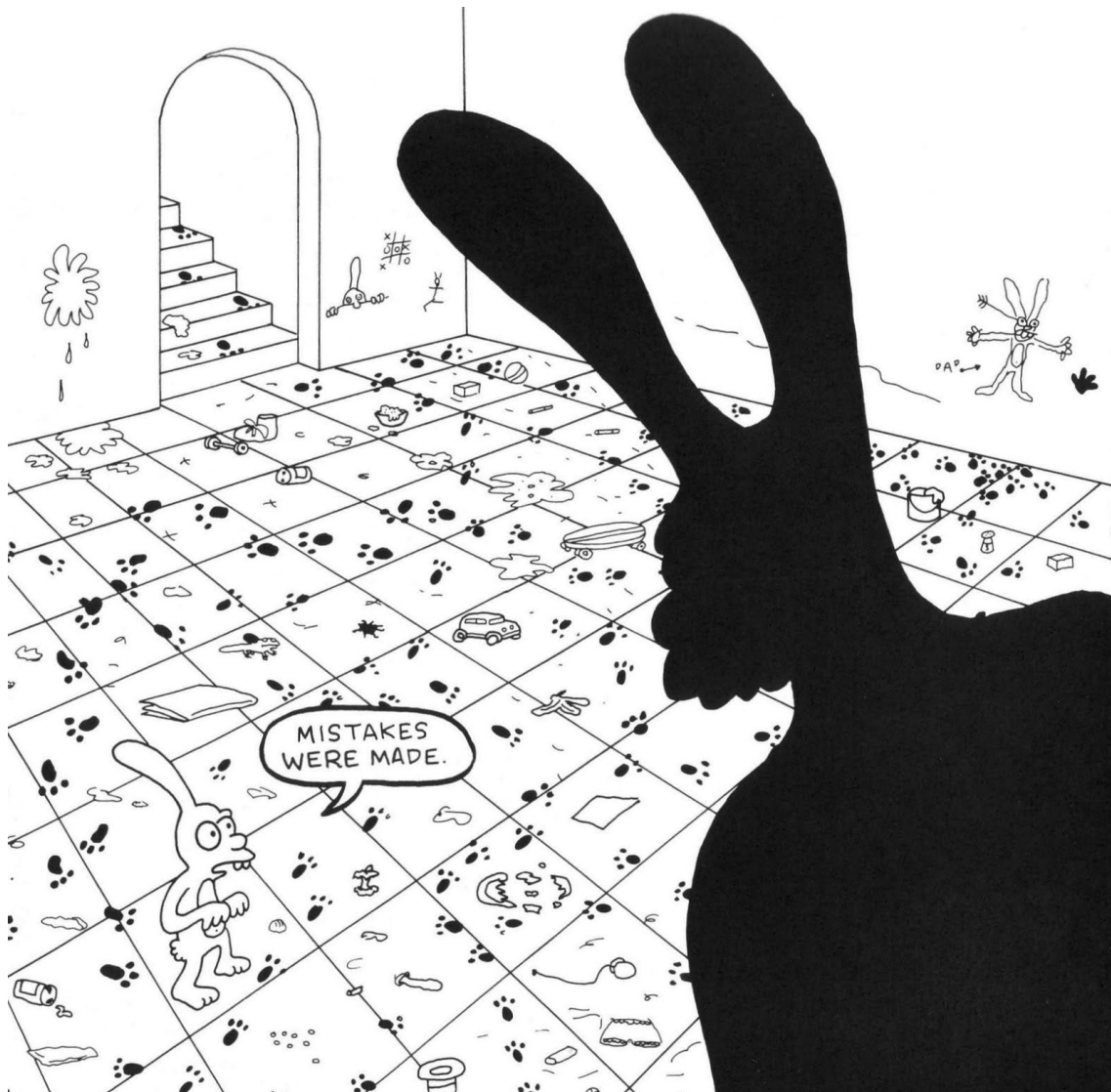
Before the end of March I will report to the Congress on all the steps I've taken in line with the Tower board's conclusions.

Now what should happen when you make a mistake is this: You take your knocks, you learn your lessons and then you move on. That's the healthiest way to deal with a problem. This in no way diminishes the importance of the other continuing investigations, but the business of our country and our people must proceed. I've gotten this message from Republicans and Democrats in Congress, from allies around the world — and if we're reading the signals right, even from the Soviets. And, of course, I've heard the message from you, the American people.

You know, by the time you reach my age, you've made plenty of mistakes, and if you've lived your life properly, so you learn. You put things in perspective. You pull your energies together. You change. You go forward.

My fellow Americans, I have a great deal that I want to accomplish with you and for you over the next two years, and, the Lord willing, that's exactly what I intend to do. Goodnight and God bless you.

'I've paid a price for my silence in terms of your trust and confidence. But I have had to wait, as have you, for the complete story.'





On the Ambivalent Position of the Utopian in Society

Isaac Hand

For the neurotic who inhabits unpopular political positions, it is easy to fall prey to a particular sort of macho heroic self-mythologizing. "My positions are born from a self-sacrificing ethical rigor," they might think, "while everyone else debases themselves with mediocre and half-honest positions because they are cowards who cannot shoulder the burden of serious contemplation or action." Yet this neurotic, in moments of reflexive honesty, must wonder whether or not it was their politics that drove them to the myth or the desire to inhabit the myth that shaped their politics.

This neurotic hero/ine is at heart a romantic and a utopian who restlessly conjures grand theories about how else things could be, or in more modest moods, satiates themselves by imagining simply the possibility of another state of things without getting mired in specifics. They harbor an intuitive skepticism about daily behaviors or social mores that most people are quite capable of negotiating without a second thought. However, this collective nonchalance is proof enough for the neurotic hero/ine to hold such behaviors up to an inviolable scrutiny. The fact that the utopian ramblings of the neurotic hero/ine grow up stubbornly untethered to life as its practiced are read by others as the source of these ideas' baselessness or, untainted as they are by the fashions and vicissitudes that give most ideas social currency, a sign of their integrity. Perhaps both in turn.

The neurotic hero/ine's battles with life-as-it-is-currently-practiced inevitably take on mythic gravity (after all, the very possibility of community or ethics or something else of existential proportions are at stake!) and appear in many guises.

Take the seemingly mundane pursuit of academic study. The neurotic

hero/ine watches with disdain as their graduate-student friends and colleagues carefully mold their previously more amorphous curiosity so that it maps perfectly onto extant debates taking place in the academy between scholars inflated with institutional power and intelligibility. In a world that is effervescent with possible meanings, the neurotic hero/ine bristles with disappointment at those who gaze upon the vast abstraction of the sayable and respond unblinkingly: "Yes, what I have to say pretty much affirms the debate that is currently happening among scholars with good standing at important institutions." At best, this strikes the neurotic hero/ine as a kind of laziness, at worst, sycophancy and cowardice.

The neurotic hero/ine's detractors might say that such symmetry between the sayable and the said is pragmatic, even if at times a bit cynical. Does it not make sense to frame your research in ways that map onto the work of scholars whose work you enjoy because such rhetorical positioning guarantees interlocutors and interlocutors, of course, are necessary for debate of any kind? Why run off into some epistemological cavern where someone might never find you, except for some vain self-sabotaging mythology?

We might imagine the neurotic hero/ine answering with conviction: that the real epistemological darkness is the oppressive weight of convention; the jockeying for positions within a highly circumscribed field of limited maneuverability. Should we be surprised, the hero/ine might add triumphantly, that this enclosed rhetorical space conforms exactly to the fortified dimensions which keep academic knowledge production nearly bereft of social or political relevance?

Yet the neurotic hero/ine gains little ground in these debates and succeeds only in alienating themselves from their peers and their field more broadly. All the while they remain begrudgingly beholden to

the institutions which are the object of their critiques, not to mention dependent upon their similarly-entrenched peers for an audience. To the extent that this neurotic hero/ine-scholar manages to continue their work at all, it is thanks to fleeting glimpses of subtle liberatory subversions within the existing order or through hopes pinned upon what might someday be altogether different.

The neurotic hero/ine's utopian zeal is met with similar ire within the field of the political. Finding it cluttered with ossified and hoary platitudes, distorted by nostalgic reenactments of past glory, and debased by vulgar attempts to garner social capital, the neurotic hero/ine recoils from most prevailing modes of political organization, commensurate though their goals may seem. The neurotic hero/ine detests the backwards-looking fealty their peers hold to battles that have already been fought and lost (or fleetingly won) and yearns instead for an incendiary new political vernacular; one which promises to dethrone the old gods (and future ones!) and plot forward new constellations of sociality and futurity. Is it really the case, the neurotic wonders with tangible incredulity, that the modes of collective resistance that we have inherited have really been passed down to us only because they are the most effective? Might it not more likely be the case that the tools with which we've been equipped perhaps made sense in some past era but now only impotently linger thanks to a dutiful reverence for their past utility? Or perhaps these tools triumphed precisely and only because they are now useless, or rather because their use is that they allow their practitioners to believe that they are preserving some past greatness all the while changing little or nothing, thus enabling them to continue this grim reenactment ad infinitum.

Needless to say, however well-intentioned, such portentousness does little to lure the neurotic hero/ine's peers away from the social

intelligibility (meager though it may be) gained through the reproduction of existing political and social forms. And the neurotic hero/ine's detractors might seriously wonder: "Lured towards what, exactly?" For, when pressed about how their activism might depart from extant modes, the neurotic hero/ine is prevented from doing much more than gesturing (albeit quite passionately) in a variety of directions, owing to the inherently speculative nature of their emancipatory aspirations.

There is perhaps no line of questioning more treacherous than that which seeks out the roots of one's enjoyment in things. The neurotic hero/ine knows this too well. Their fastidious utopianism prevents them from merely accepting the good things that befall them and instead drives them to scrutinize and to wonder at their provenance. Consider their approach to friendship and the interpersonal. The neurotic hero/ine prods suspiciously at the kindness shown to them and inquires: "Why this kindness? On

what basis? What forces dictate the forms of my relationships?" While doing their best to not overburden their patient friends with tedious levels of reflexivity, the neurotic hero/ine struggles to resist the urge to ponderously imagine a braver form of companionship; one untethered by subtle or overt social dictates and conventions.

Conversely, at their most paranoid, the neurotic hero/ine has to fight away doubts about the integrity of their relationships that fit too neatly within the constellation of social-intelligibility-imbuing forces like class, occupation, and the like. In these instances, the neurotic hero/ine worries that such relations cohered merely as a sort of provisional solution to the problem of care in contexts of late capitalist anomie – a social precipitate of one's investment in power-imbued structures. What does a friendship mean when it is underwritten by and tethered to its proximity to a particular institutional configuration? Much as with academia or in the realm of the

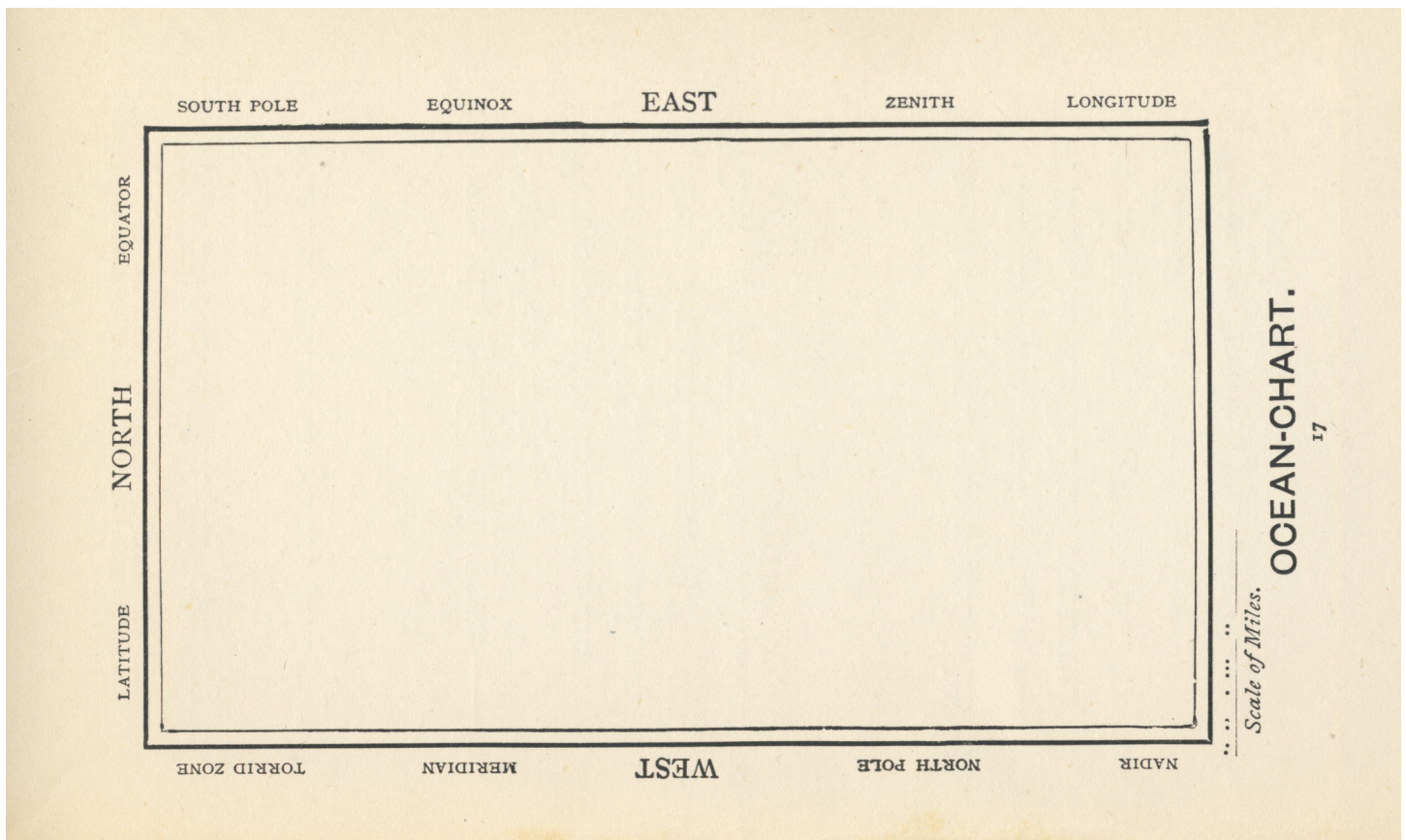
political, this calculation leads the neurotic hero/ine to the perverse conclusion that only the relationships which perform a kind of social sacrifice or defiant uselessness are to be trusted. Only the ones which stand in defiance to social expectation and utility operate with enough independent structural integrity to stand outside of hegemonic power's life-giving and denying force. However, even the neurotic hero/ine knows that this is too much to ask of any one person, yet paradoxically they find themselves awestruck at what world it might be if we all demanded this much from one another.

And so the neurotic hero/ine continues, inextricably bound to the orbit of that which exists with its dull self-reproducing momentum, all the while outstretched and yearning towards some sublime alterity, alienating and inspiring, frustrating and emboldening those along the way.

Sounds of Utopia

Musica reservata is the music of Sir Thomas More's book, *Utopia*. More describes the music of his island inhabitants as "far ahead of us (musically). All their music whether played on instruments or sung by the human voice, so renders and expresses the natural feelings, so suits the sound to the matter (whether the words be supplicatory or joyful or propitiatory or troubled or mournful or angry) and so represents the meaning by the form of the melody that it wonderfully affects, penetrates, and inflames the souls of the hearers." All the better for a work of political philosophical fiction dealing with a proposed paradise is that there is no clear consensus on what Utopia's music) – as good and progressive as it clearly is described – actually sounds like. Musicologists and enlightenment scholars theorize Netherlandish organ music or something similar to works by Josquin de Prez, given





Lewis Carroll, Empty Map from *The Hunting of the Snark*, 1876

*He had bought a large map representing the sea,
without the least vestige of land.
And the crew were much pleased when they found it to
be a map they could all understand.*

*"What's the good of Mercator's
North Poles and Equators,
Tropics, Zones, and Meridian Lines?"
so the Bellman would cry,
and the crew would reply:
"They are merely conventional signs!"*

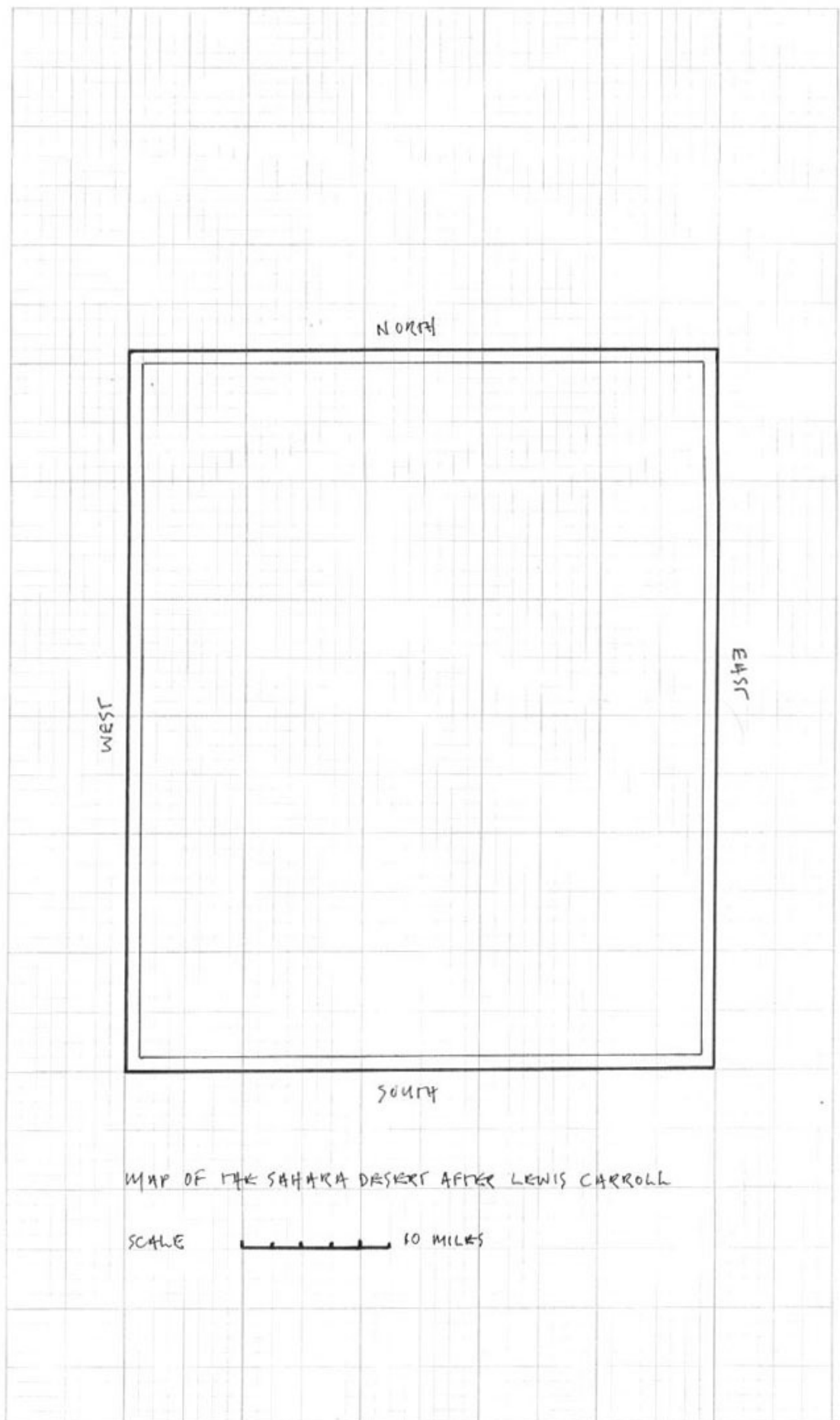
*"Other maps are such shapes,
with their islands and capes!
But we've got our brave Captain to thank,"
(so the crew would protest)
"that he's bought us the best –
a perfect and absolute blank!"*

More's geographical points of access around the time he wrote *Utopia*. What is agreed upon, however, is that the music of *Utopia* is highly expressive. Indicative of More's and the Renaissance impulse towards humanism, *musica reservata* finds sounds tethered to human expressiveness and vice versa.

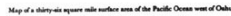
For the secular and contemporary minded, or the conditional postmodernist, born into an opulence of a different sort: the bronze spoon that is individualism, the pin on the map typically directs us back to the 1960s when we think of utopic music and ideas – Fullerism, LSD, Ginsburg, Beatles n' Stones, Love-ins, communes, guitar smashing, civil rights marches, black panther parties, Guru-ism, bra burnings and god love the art: performance, happening, pop, Warhol's factory...these were supposed to be the things that brought the young country of the United States the utopia it thought it earned as an infinite warfare superpower. Before we get to 1969,

we remember that it was not 1959 anymore – lyrical content was far more transparent in the 60s – thus the sounds of these words being sung had their own brand of “now sound” – a kind of pleading earnestness in Janis Joplin’ singing of giving her heart away. But the 50s had their own particular artfulness, one that is arguably as expressive as anything found on the island of Utopia.

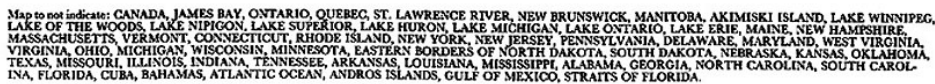
The Silhouettes “Get a Job” begins with a dissonant “yip yip yip yip yip” and then proceeds to say very little in regards to poetry that’s not penned by Hugo Ball. The value of the logatome – nonsense syllables – in music is its phonotacticness – the standard consonant vowel rhyme scheme – tutti frutti, shang-a-lang, etc. – makes it rife for expressive singing, almost in the way of automatic writing or phonetic to sound lyrics in something like the pop songs of Brian Eno. On the other hand, there can be a subtext to nonsense syllables: when Little Richard sings “a wop bop a loo bop a lop bom bom”



The band Sha Na Na pilfered their name from the logatome heard in "Get a Job," perhaps being one of the few bands in the history of U.S. pop music to christen themselves a lyrical jabberwocky that they themselves didn't concoct. Sha Na Na was a pastiche but perhaps one of the most important bands in the history of American music, not for their content, but for their brazen masquerading – a nomenclature of 1950s repressed American sexual gibberish re-performing said sexual gibberish at a little "Aquarian Exposition" concert that would be a time-capsule apex for the American hippie, and their potential for utopia: they played at 7:30AM in the morning on the final day of Woodstock, just an hour or so before Jimi Hendrix would make an aural equivalent to the healthiness of state dissent with

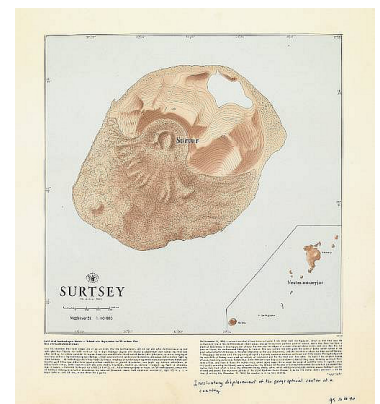
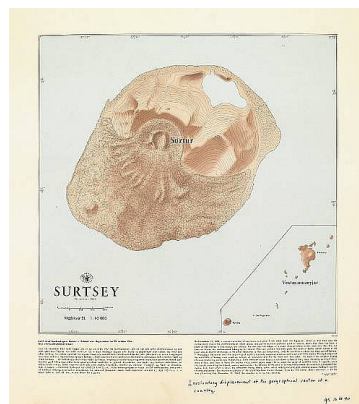
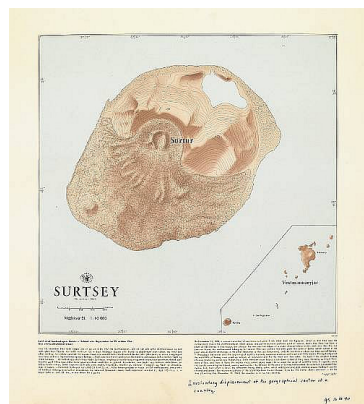
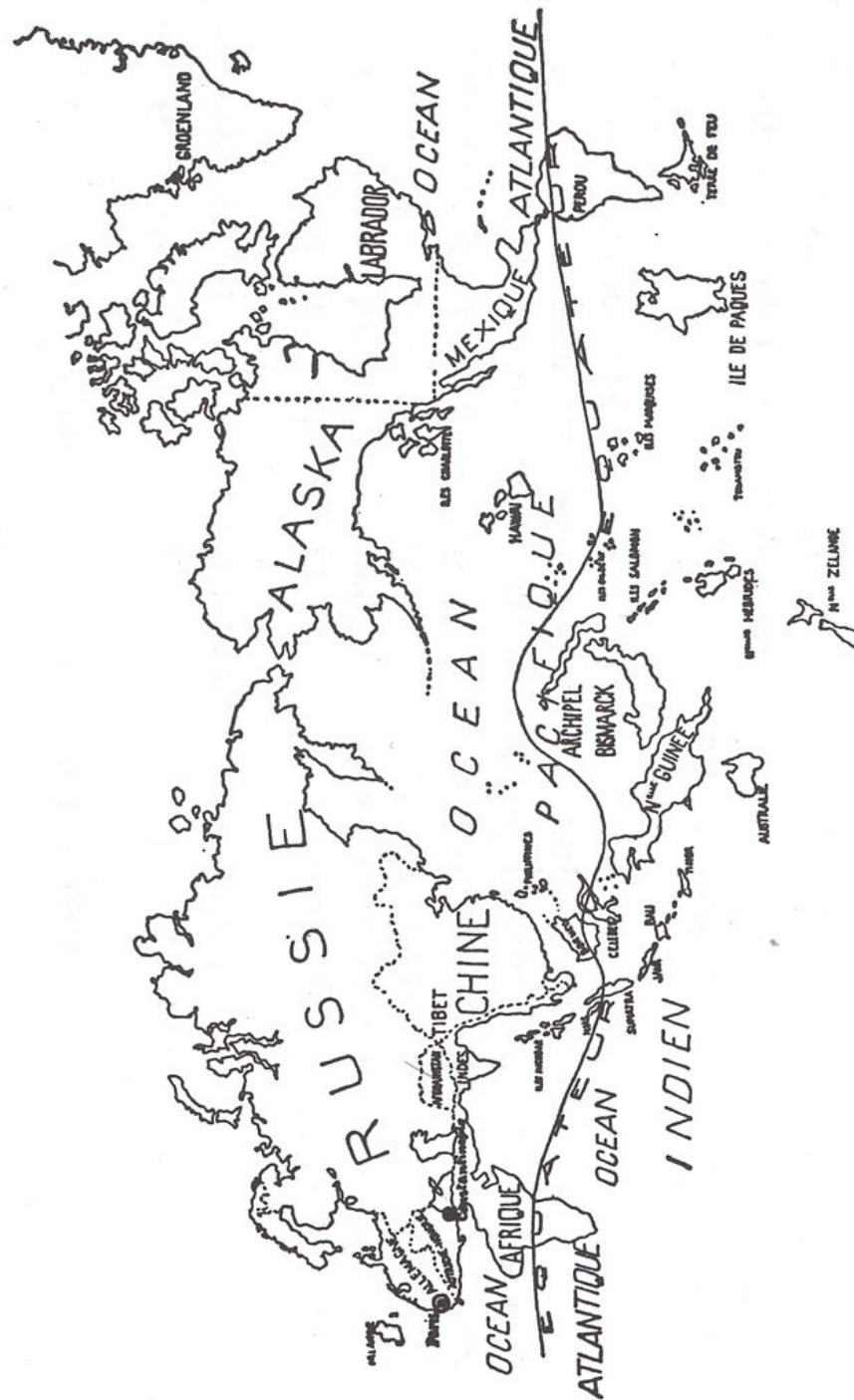


Scale 3 inches : 1 mi.



his take on the Star Spangled Banner. Sha Na Na playing Woodstock shows just how impossible utopia might be in the USA: the penultimate act for a culture cementing concert – which is to say, a historical monument for the potential of freedom in 1960s America – was a proud anachronism.

When “folk music” returned in the early naughts, there was something of a belaboring of this return in general: the inauthenticity of beards and mandolins while technocrats run the world is what opened the cage on whatever fascism dictates the word “hipster.” (The same scorn greets “popular” punk music as antithetical to any real proposal of honesty). Of course the folk movement of the 1960s was considered dead and buried following the 1965 Newport Folk Festival. The myth is that Bob Dylan’s eponymous “going electric” at this festival ended the parochial folkie reign. Their waterloo was at the hands of their torchbearer and none other than Pete Seeger tried to take an axe to the P.A. system. Seeger actually just wanted to axe the sound because he couldn’t hear Dylan clearly.



The man who sang “if i had a hammer” didn’t want to hammer out anything other than a better sounding Dylan. This myth persists because it firmly holds into account the idea of a sea change: the strums of Dylan’s stratocaster moved “hippie” as a prototype within the folk movement and made it a model – out with the old through a bold stand against the conventions that boxed you in. This makes for a better story in that it typifies and normalizes 1960s experimentation as simply rebellious fodder. We can account the permeation of enlightenment thinking such as More’s – the strive for perfection that communicates a universal language for mankind – as the quest for forward movement – perhaps counters the counter in order to market a healthy suspicion in anything that sticks around for too long. At the very least the ruling class blindsides the utopic into commercial potential, spinning all of the efforts to rally for freedom from the imposed and oppressive dictates of culture and society, that seemed, for a fleeting moment, a possible reality, into a jingle on the cultural healing power of a soda that will strip away corrosion off of a car battery: cue: “I’d like to the buy the world a coke.”-



In 1970 Funkadelic released their album *Free Your Mind...and Your Ass Will Follow*. The title track, ten minutes in length, summons the door that Altamont and Charles Manson wedged shut on the dawning of the age of Aquarius. Funkadelic’s helter skelter heavy – both literally and metaphorically – psychedelic jaunt is a crystallized interval of the times. If Scott MacKenzie beckoned the counterculture to pack their bags and their floral headgear and head to San Francisco (and these residents, where are they now?), Funkadelic, despite their invocation of mother ships and space travel, promised that the best travel was of an internal sort: heaven is a place inside the soul; the mind is a gatekeeper to freedom (and your ass). “freedom is free of the need to be free,” might be one of the chilliest lines in a Funkadelic song. Freedom, certainly not a living black reality as evidenced by the systemic murdering of its proponents in the 1960s - and by the police last week - was only possible in the mind. Freedom must swallow itself up to be free. Somewhere is right there in nowhere, if you can get there... How can we get there? Funkadelic’s modus was a reaction to white violence against black existence that is forever an american reality. Our utopias are always predicated on this violence – which makes any critique of individualism something inherently privileged. Thus, to point at the 1960s championing individualism as the problem is the problem and that is also the problem.

John Cage got close to utopia , but enlightening the world towards awareness while simultaneously conceding to its short attention span proved impassible. The critic Kyle Gann wrote, “At age 16, I was so enwrapped in Cage’s ideas that I began to feel guilty listening to records when I could be outside listening to traffic.” Cage’s legacy is arguably more his ideas that pushed for potential freedom, than the sounds he created that reflected them – which could account for why his most famous work, *4’33’* is his most-simple and, by traditional standards, quiet. Even Charlotte Moorman, who spent much of her life publicly championing Cage’s music and ideas, knew to resort to the spectacular to round everything out. Can it matter what sounds are being played on a cello by a

performer suspended in the air by helium balloons?

The sounds of utopia beg a reflection into what an "Event" that spurs a utopia could be. Our postmodern saint Giles Deleuze says, "events always involve periods when nothing happens...they're part of the event itself: you can't for example, extract the instant of some terribly brutal accident from the vast empty time in which you see it coming, staring at what hasn't yet happened, waiting for ages for it to happen." Any given event is thus either too early or too late. Too late in the sense that the past as a whole has its own existence that allows the present to pass in the first place. Too early in the sense that the future is the selection of a subset of the totality of the past, a selection which determines what we might call a lived present. This lived present is our maybe place:

Maybe we can conceive of complicity without cynicism at some point

Maybe we are savvy enough to recognize utopia as abolishing what normal is supposed to entail

Maybe we know a campaign song promising to "don't stop thinking about tomorrow" speaks more to Mick Fleetwood's penis than Bill Clinton's.

Maybe we can remember to dream and realize dreams sincerely through approaching empathy as not totalizing – utopia as a hologram or a projection of an Event – the sounds of utopia will follow.



Charlotte Moorman performing Jim McWilliams' 'Sky Kiss,' 1976

YA I'M AN ALTER EGO OF EVERYONE I FOLLOW ON INSTAGRAM ALSO OF MY NEIGHBOR WHO CONSISTENTLY HAS 2.6 MORE PEOPLE SLEEP OVER A MONTH THAN I DO

I DO A POETRY READING ON A THURSDAY AT 9PM AT THE OPEN CONTAINER OF COTTAGE CHEESE LOUNGE AND IT'S TRANSFORMATIVE

I LINT ROLL THE PEELING SUNBURN SKIN OFF MY SHOULDERS

I SPEND HOURS DISGUIISING EVERY ELECTRICAL CORD IN MY HOUSE AS A VINE BY PAINTING THEM GREEN AND AFFIXING FAKE LEAVES WITH A GLUE GUN

I MAKE PLANS TO BEGIN A PROJECT WHERE I TELL PEOPLE I'M WORKING ON A SERIES OF CONCEPTUAL TALKS DURING WHICH I TELL PEOPLE I AM MOVING A CHAIR AROUND A LECTURE HALL

I DISTRIBUTE SOUR PEACH RINGS THREADED ONTO FLOPPY CACTUS SPINES TO MY COWORKERS ON MY FIRST DAY OF MY NEW JOB

I START A MONTH LONG CHALLENGE OF CUTTING BACK ON CUTTING BACK, I TRACK MY PROGRESS IN MY BULLET JOURNAL

GREEN JUICE GREEN JUICE GREEN JUICE GREEN JUICE GREAT JOINTS

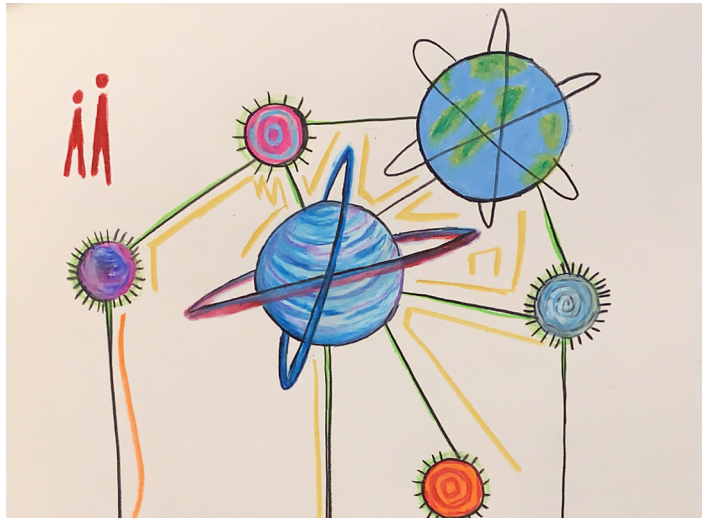
I KEEP A TALLY ON A NOTEPAD IN MY KITCHEN OF HOW OFTEN I THINK ABOUT WINDCHIMES AND CHANDELIERS

I WRITE A NOVEL ABOUT A PERSON WHO HAS A CERAMIC BOWL-MAKING PRACTICE AND HOUSES SEVERAL DUCKS IN A KIDDIE POOL

I GO DANCING, AND MY FRIENDS GIVE ME MANY COMPLIMENTS ON THE SNAKES POPPING OUT OF MY POCKETS AND MY ABILITY TO CATCH MYSELF BEFORE FALLING

I WRITE DOWN MY GOALS AND ACHIEVE THEM ALL WITHIN A REASONABLE AMOUNT OF TIME





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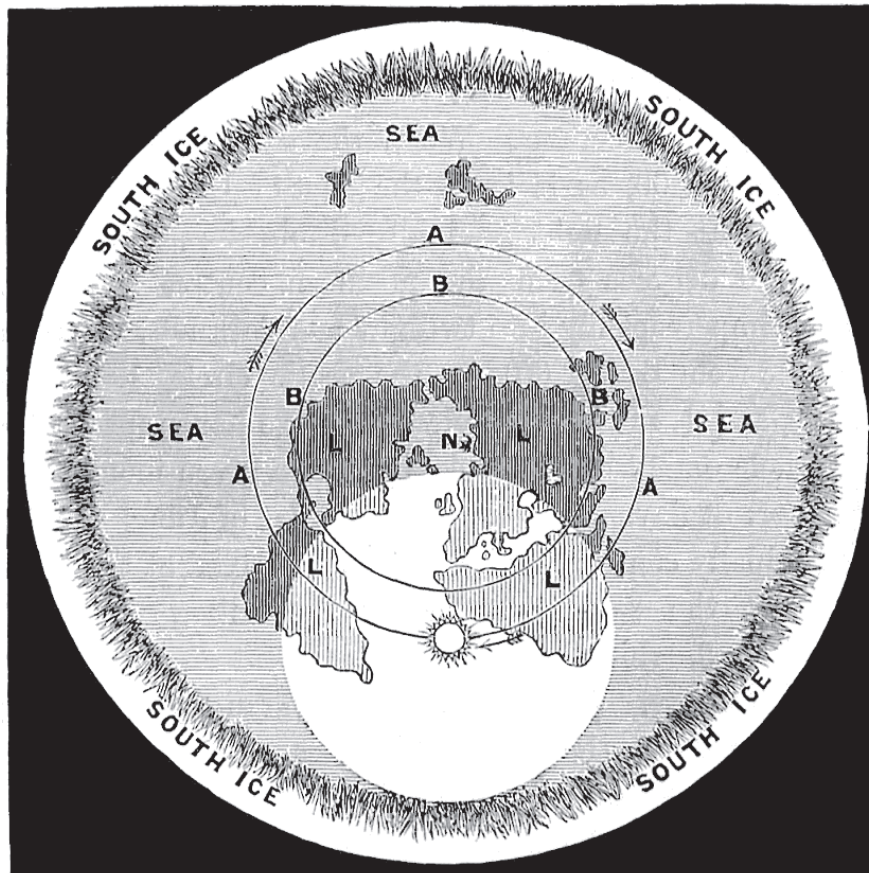
1976

CHARLES K. JOHNSON, PRESIDENT

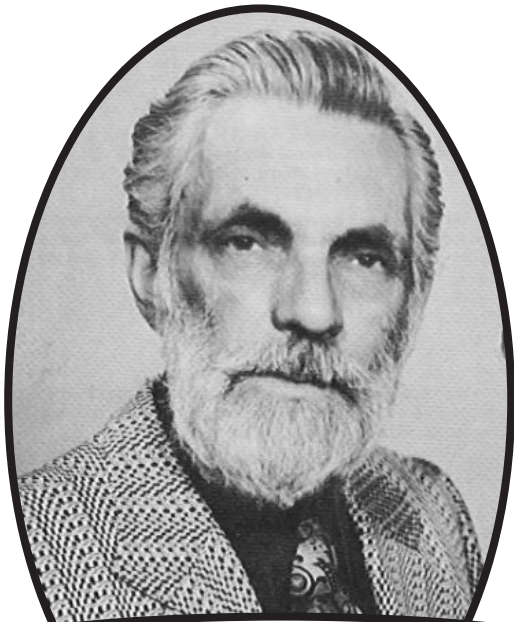
OF COVENANT PEOPLE

I.F.E.R.C. JULY 4, 1976

EXTRA EARTH PROVED FLAT



World IS Flat... And That's That



Charles K. Johnson
former head of the Flat Earth Society, United States

AUSTRALIA NOT DOWN UNDER A Compass Always Points North

THE EARTH NOT A GLOBE.



"UPRIGHT, DOWNRIGHT, STRAIGHTFORWARD."

Science Insults Your
Intelligence

Earth is Center of Universe

March 1616 Rome. "They claim this earth is not the center of the universe and that it is a spinning ball, whirling around the sun, is absurd, is scientifically false (proved by practical demonstration to be false) and formally heretical and is expressly contrary to the Holy Scriptures" end of quote. This from the committee of Cardinals called the "Holy Congregation." The Congregation of the Index 1616 Rome.

Moses said the same identical thing. All the Prophets of Israel and also Juda. Jesus said the same identical thing (the hethans in power in Jerusalem believed the same spin-in-ball hoax as to-day). All the Apostles including Simon Johnson, (or Simon son of John, called Simon Peter). Charles Johnson in 1976 says every word on the statement by the Holy Congregation was and is True.

Pope Paul 6th in the Vatican Europe has proved he is a friend and exponent of the truth. He is being crucified to-day by

monstrous demented friends of hell athiest spinning ball communist, why? Because he has ruled adultery (masterbation) fornication sodomy and murder of unborn children to be "sin" or transgression of the Divine Law. It is also a proved flat earth fact that these things, when accepted and treated as "legal and right" will and has destroyed all people and nations who have tried it. Therefore, the patricarch called some "Pope" both words mean the same thing, fulfilling the same commission as had Moses and Jesus "has lifted up his voice" and "warned the people".

To those who have ears to hear .. hear...

Both the statements, Holy Congregation 1616 and the quoted ruling of Pope Paul 6th are true. Both are inspired by God's statements and also demonstrated in logical, reasonable proved FACTS.

C. J.

Malachi 4

Marjory's Corner...

Not Understood



Marjory Waugh Johnson

Not understood. We move along asunder,
Our paths grow wider as the seasons creep
Along the years; We marvel and we wonder
Why life is life. And then we fall asleep—
Not understood.

Not understood. We gather false impressions,
And hug them closer as the years go by.

Till virtues often seem to us transgressions;
And thus men rise and fall, and live and die—
Not understood.

Not understood. Poor souls with stunted vision
Oft measure giants by their narrow gauge.
The poisoned shafts of falsehood and derision
Are oft impelled 'gainst those who mold the
age—
Not understood.

Not understood. The secret springs of action,
Which beneath the surface of the show,
Are disregarded; with self-satisfaction
We judge our neighbors, and they often go—
Not understood.

Not understood. How trifles often change us!
The thoughtless sentence or the fancied slight
Destroy long years of friendship, and estrange us,
And on our souls there falls a freezing blight—
Not understood.

Not understood. How many breasts are aching
For lack of sympathy! Ah, day by day
How many cheerless, lonely hearts are breaking
How many noble spirits pass away—
Not understood.

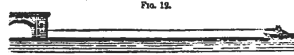
O God, that men would see a little clearer,
Or judge less harshly where they cannot see!
O God, that men would draw a little nearer
To one another They'd be nearer Thee—
And understood.

— Thomas Bracken

A New Beginning, Sun Does Not Set On U.S.A.

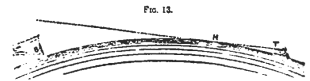
ZETETIC ASTRONOMY (5th Installment)

Although the experiments already described, and many similar ones, have been tried and often repeated, the Author was induced once again to visit the scene of his former labours, and to make some other (one or more) experiment of so simple a character that no error of complicated instrument or process of surveying could possibly be involved. He left London (for Downham Market Station) on Tuesday morning, April 5, and arrived at the Old Bedford Sluice Bridge, about two miles from the station, at twelve o'clock. The atmosphere was remarkably clear, and the sun was shining brightly on and against the western face of the bridge. On the right hand side of the arch a large notice-board was affixed (a table of tolls, &c., for navigating the canal). The lowest edge of this board was 6 feet 6 inches above the water, as shown at B, fig. 12.



A train of several empty turf boats had just entered the canal from the River Ouse, and was about proceeding to Romsey, in Huntingdonshire. An arrangement was made with the "Captain" to place the shallowest boat the last in the train; on the lowest part of the stern of

this boat a good telescope was fixed—the elevation being exactly 18 inches above the water. The sun was shining strongly against the white noticeboard, the air was exceedingly still and clear, and the surface of the water "smooth as a polished mirror," so that everything was extremely favourable for observation. At 1:15, p.m., the train of boats started for Welney. As the boats receded the notice-board was kept in view, and was plainly visible to the naked eye for several miles; but through the telescope it was distinctly seen throughout the whole distance of six miles. But on reaching Welney Bridge, a very shallow boat was procured, and so fixed that the telescope was brought to within 3 inches of the surface of the water; and still the bottom of the notice-board was clearly visible. The elevation of the telescope being 3 inches, the line of sight would touch the horizon, if convexity exists, at the distance of one statute mile; the square of the remaining five miles, multiplied by 8 inches, gives a curvature of 16 feet 8 inches, so that the bottom of the notice-board—6 feet 6 inches above the water—should have been 10 feet 2 inches below the horizon, as shown in fig. 13—But as always and forever it was flat.



Tila Tequila
@AngelTilaLove



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Why are all the buildings in NYC standing straight up? If earth was round then some of the buildings would have a slight tilt.

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Tila Tequila
famous for being famous

RESTORING THE WORLD TO SANITY

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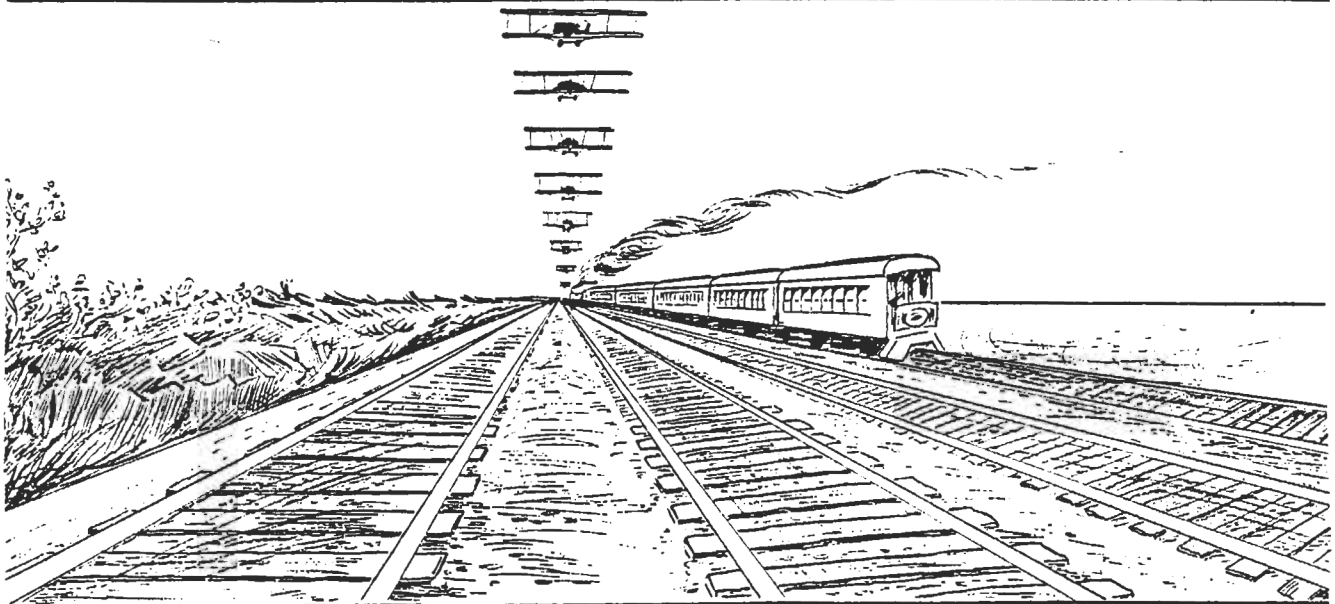
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1977

CHARLES K. JOHNSON, PRESIDENT

505-946-1595

MARJORY WAUGH JOHNSON, SECRETARY



ILLUSTRATING THE LAW OF PERSPECTIVE

All extended lines converge in the horizon regardless of their relation to the observer's position.

The Sun is about 3000 miles high, is about 32 miles across. These figures not arrived at by "theory" and mythological, opium dreams, as are the Persian-Greek-Babylonian figures used by today's space program and the ancient astronomy called by the false name "modern" astronomy. But arrived at by the known practical down to earth engineering geometry as USED by engineers all over the Flat World, triangulation.

The Sun stays at same height, moves in a circular course over the Flat Earth. The spiral widening and retracing, creating the "seasons." Pure simple KNOWN by all engineers, laws of perspective make it appear to set. Strange and uncanny that in the Book of Books it is said that in the day that ISRAEL comes into its own, conforms to the Catholic or Universal Laws, given on Mt. Sinai and a One World Just Government is established, sometimes also called the Kingdom of God by the Israelite Prophet Joshua, called by Greeks "Jesus." It is said that near that day, it would be "revealed" that the

SUN DOES NOT SET!

In a news conference held at the Greater Los Angeles Press Club, located in Hollywood in 1975, before NBC, CBS ABC TV and most others news media, I announced, it is now revealed THE SUN DOES NOT SET! I also entered the doors of Jewish Zionist Headquarters located near there also and announced this news. You are reading it now, the fulfillment of this Israelite Prophet from long ago. This is the Hour. This is the Day, for you to hear this information. This Day THE SUN DOES NOT SET!

Whether you "believe" it or not makes no difference to me or anyone else. The Fact has been Declared.

SHIPS DISAPPEARING OVER THE HORIZON, simply CONFORM to the known laws of perspective. The mist, etc., near the surface of water also influence and add to the optical illusion. Much more sure than death and taxes is the simple elemental law of physics--water will and does lay LEVEL and FLAT.

Many people foolishly imagine that ships can sail in a straight line due E. or W.; but if a line be drawn all round a sphere, it would make a circle, a chalk mark round a football for instance.

In the above figure the magnetic north "pole" is represented at N.; and if a ship, sailing round the outer circumference, keeps the point of the compass always towards N. and steers at right-angles to it, the course described will be a circle.

A small flat island could be circumnavigated in the same way, with a powerful magnet in the middle of the island; the ship thus describing a circle. But if a vessel took a straight line course from A, it would sail in the south-westerly direction towards S.W.

We have many times pointed out this fact in our literature, and as a result one professor has had the honesty to make the following confession:

"The earth has been circumnavigated a great many times...We can (we could?) journey round the globe, sometimes travelling on land, and sometimes on the sea. This would appear to be a certain proof that the earth's surface is curved. Nevertheless it has been pointed out that circumnavigation would be possible if the earth had a FLAT SURFACE with the north magnetic pole at its centre. A compass needle then, would always point to the centre of the surface, and so a ship might sail due east and west, as indicated by the compass, and eventually return to the same point by describing a circle." (Caps ours).—Prof. R.A. Gregory, F.R.A.S., Elementary Physiography.

Yet thoughtless teachers still refer to the school-boy proof that circumnavigation proves the earth a globe!

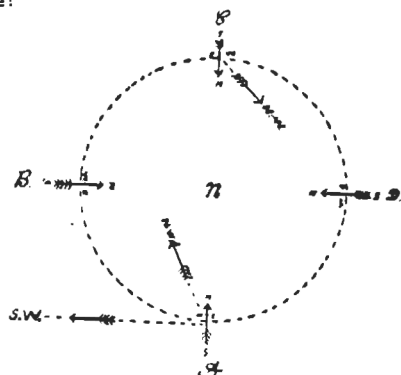


Figure 16

THE EARTH'S supposed ELLIPTICAL ORBIT

The form of an ellipse is taken from the circumference of a conic section cut obliquely, by a plane passing through both sides of the cone, and not parallel to the circular base. If cut parallel to the base it makes, of course, a circle, which decreases in size as it approaches the top point of the cone.

The ellipse is something like a circle which has been more or less flattened on opposite sides; but it is not like the circle, which has only one centre, for it has two points or foci in the longer diameter, from which it can be constructed. Each of these points is at an equal distance from the centre of the figure.

The ellipse since Kepler's time has long been supposed to represent the earth's annual orbit round the sun; and though the latest astronomy has broken open Kepler's closed ellipse, yet astronomers keep up the fiction of "elliptical orbits," rather than openly confess the great change which has taken place in their views of planetary motion. The German astronomer Kepler was born in the year 1571 A.D., and he formulated his Laws of Motion between 1609 A.D. and 1618 A.D. He taught that the earth's orbit was an ellipse, with the sun in "one of the foci, and a little over twelve millions of miles from the earth. The other focus was left empty, and it has been "to let" ever since! Modern astronomers have lengthened the sun's distance by nearly a hundred millions of miles, which has necessarily increased the earth's supposed orbit more than three hundred millions of miles! But this extreme alteration is neither acknowledged nor permitted to detract from the great name of Kepler, lest it might also reflect upon the "science" of astronomy; for in this exact "science" the alteration of millions of miles is "a mere detail!"

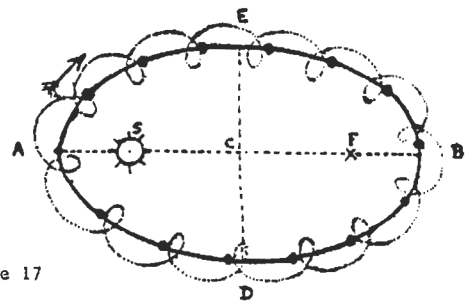


Figure 17

Sir Robert Ball, in his *Story of the Heavens*, says of this problem, that Kepler "to his immortal glory succeeded in solving and proving it to demonstration!"

Further on, Sir Robert says that "Kepler's discovery of the true shape of the planetary orbits stands out as one of the most conspicuous events in the history of astronomy." So say all of us! He further adds:

"Kepler found that the movement (movements?) of the planets could be explained by SUPPOSING that the path in which each one moved (moves?) was (is?) an ellipse. This (supposition) in itself was a discovery of the most commanding importance." (Italics and parentheses ours). *Story of the Heavens*, p. 110.

The above confession refutes itself; but we would point out that his teaching is based on four suppositions or hypotheses: (1) That the sea-earth is globular; (2) That this sea-earth ball is a planet, or wandering star, amongst "other" heavenly bodies; (3) that the sun is stationary in "one of the foci"; and (4) that the orbit of the earth annually round the sun makes a closed ellipse!

Assumption after assumption; and the fourth one spoiled and quietly discarded by later astronomers, as we show later on! But let us here refer to the above diagram (Fig. 17).

The thick line A D B E represents an intact ellipse, and S the place of the sun in the one of foci of the longer diameter. The heavier dots on the ellipse shew the earth's hypothetical positions for the different months of the year. Now astronomers admit that the moon travels round the earth once a month, while the globe is going round the sun. What then should be the path of the moon? Neither a circle nor an ellipse; but a series of cycloidal curves, a sinuosity like the track of the serpent!

Look at the curve and study it, and you will find out some curious phenomena which the moon ought to manifest if their theories were true; but which she, in spite of her supposed fickleness, refuses to manifest. Trace out the path of the moon through the various signs of the zodiac, in relation to the sun's fixed position. The moon would sometimes be very slow—sometimes very swift—sometimes stationary—and sometimes actually disappearing retrograde!

Yet the daily speed of the moon never varies more than two or three degrees, and the moon's motion is always "direct" through the twelve signs—justifying the inspired statement of the Psalmist that the moon is "the faithful witness in the sky" (Psa lxxxix., 37).

In this case the moon would never really travel round the earth at all, neither in a circle, nor in a spiral, nor an ellipse; but its movements would manifest a series of serpent-like sinuosities, as found below in Fig. 19. Thus again we find that the lunar orbit, under this extravagant theory, would be most unnatural and erratic.

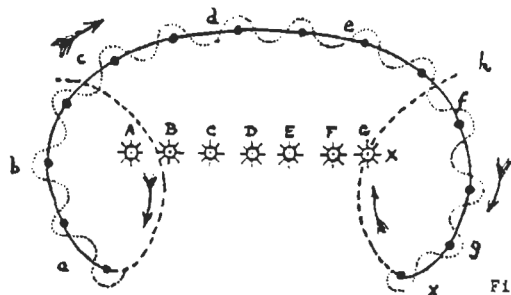


Figure 19

Yet the moon's actual movements, as given in a practical almanac like the Nautical Almanac, are fairly regular and uniform, again proving the discrepancy which exists between practical astronomy as used by navigators, and theoretical astronomy as taught to landmen in the schools and colleges.

The absurd, childish drivel and TV movies showing NASA's space ships, moon shots, pictures of a ball earth, etc., etc., is so outrageous and an insult to a grown man's mind. It is an irreputable, absolute, proven FACT, the known world is Flat; there is no known edge or sides; it is NOT a planet and it does not move. Just the example given in this issue all by themselves totally discredit the entire opium dream called the "Spinning, Whirling, Gyration Globe World." Not to mention vast other proofs.

But if you prefer the Monk's Opium Dream, go right on. If you prefer myths to Facts, it's your business and we don't care. Our job is just to "tell you." Then it's up to you.

THE WORD FROM MARJORY

Seems like most people have lost their rightful way in life. Women wanting to be man and take man's place in life. Also men wanting to be women and to take women's place in life. How abominable in the sight of the Creator of both men and women! No one can communicate with each other any more, and then they sit and wonder why the children have gone astray! A strange people that cannot learn from experience...or is it they have forgotten there is an Almighty God, the Creator and in the blind emptiness of this forgetful mind, become insane? Forgetting that the Creator created "each after his own kind" this is the way it is. The very Beginning of Wisdom is to fear God and keep his commandments.

Women are supposed to be a helpmate to their husbands in their work and living, and their husbands are supposed to love and cherish them for so doing, and they both teach their children the same. Most people want to be famous or great, honored and loved in this life. Well, by each person taking his rightful place in life, all these things come about. Until we all learn to live by these living and proved Laws of God and stop suffering and misery to all, yourself and all those around you, there will be no peace. No one can give you peace until all come to the knowledge of what they were created for. No women's liberation, no sex pervert, freak sodomite movement can save or help you. Children are to honor their parents. If we would all try living as we should, I am sure the world would be a much happier and peaceful place for us all. And it is so very easy for us to do...if we want to.

In being a helpmate to my husband, my life is most gratifying, pleasant and happy. But I could not have any of these things unless I was a helpmate to my husband. I know that in order to have peace and be happy, I must live in obedience to the Living Law.

Mrs. Marjory Waugh Johnson

Two views; take your choice. But KNOW this Earth is FLAT. Strive to do unto others as you would have them do unto you. FEAR God and keep his commandments and all will be well with YOU, no matter what happens. To know Moses World Flat is true after all, is to start you on the road to know as learned King Nebuchanezzar of Babylon: The God of Danial, the God of the Hebrews, is a God who takes a hand in the affairs of man.

TWO VIEWS--TWO WORLDS

1. View: Based on the opium (nowadays called morphine or heroin) and other drugs the crazed madman Copernicus dusted off the 3000 year old Asiatic drug induced delusions of a spinning ball world. No doubt with a touch of the newly discovered cocaine from Peru, he set the whole universe to spinning. For so long was it known that the "cosmos" outlook was a dope head's dream, that the delusions of the dope induced "dreams" was called the "music of the spheres" for many years. In other words, only a dope head can really appreciate and love the delirium of lunacy called the Ball Bearing World or the universe of spinning spheres. Martin Luther's gang took up this dope fiend's dream of spinning spheres as Pure Gospel. A known dope head, witch, astrologer, caster of horoscopes, fortune teller and Dr. Feelgood, a sorcerer, a wealthy man through telling fortunes through Astrology and Sorcery (drugs) through Jesuit intrigue this fortune teller was made assistant to the official Astronomer to the Holy Roman Empire (Kepler was his name, a Lutheran Christian). The Official Astronomer, a decent regular astronomer, a Dane, died shortly thereafter, and the Sorcerer-Astrologer was made Official Astronomer as well as Astrologer. Through his dope fiend, fortune telling connections he was Copernican or pseudo-astronomer, and so the Holy Roman Empire was subverted to the spinning balls; this in 1600. In England, several years before this, under King Henry VIII, the Church-State of England was established, was declared God was an Englishman, Henry and his successors. Reason was abolished; the number 1 dogma established then and holds to this very day of this Church-State was the Junkie Junkers Dream, earth a spinning ball and a universe of spinning balls. Jesus was God and he was DEAD; so long live the King of England who rules in his stead. No God but the State. Our Revolution in 1776 was to ESCAPE the delusions of the ball world and the English-Prussian delusion that the STATE was God. Common sense was outcry; let us abandon the spinning ball idiosyncrasy of dope fiends and establish a New World Order where common sense, reason, logic, experience and the consulting of the people is the order of the day. The new English buggy balls science was and is, of course, the total abandoning of reason, logic and common sense. We tried and failed; the English subversives within our midst, through the Church of England which was and IS the ruling body in Babylon-England, changed its name to Episcopal and through its "science" broke our rule to keep Church or Religion separate from State. So today in USA, the Babylon-English RELIGION is what is taught in our public schools...God is dead...no god but State and universe of spinning balls. US is today "set up" by England to be "main Babylon" with the towers-silos same as Babel of old to try to reach Heaven and attack it with rockets and pretending to succeed--"lying wonders" prophesied to be brought down by "force and violence" in the last book of the Bible. So in this view, the Prussian-English people who have deceived the world with the globe world are human devils and will cause the USA to be destroyed, brought down never to rise again by "force and violence"...and the time grows near.

2. View: The so-called human beast is the most depraved, evil, monstrous beast on earth--deceitful, bloodthirsty, treacherous monster, blind and unreasoning, illogical and crazed, destroying and tormenting the world and all that is in it. That this two-legged beast is the very Devil himself and as such must be captured, even if tricked and deceived to chain him by drugs and drug dreams, theory, indoctrination and any way at all, to capture him and find ways to "program" him by Pavlov or any other methods, into being tame and harmless, to try to civilize him and train him to be sane and logical, to in the end save the very Devil himself, the human race, especially the White Anglo Saxon Protestant. This to be done by a small, "elite or elect" real humans called chosen and faithful to God.

~ end ~ P 4

A TALE OF THREE CITIES

Paris, France 1848. The terror of the French Revolution was on, at the end of which was declared the First Godless Atheist State, the Bible destroyed as a hateful thing. The French beasts declared there was no God but them in a Ball Bearing Universe, the world a ball bearing spinning around the sun; the SUN was God, and they were his children. Freedom, they cried, freedom from the laws, God, no laws just balls and all of them spinning. Scientists are our priests. Paris declared the Lesbian and Sodomite capital of the Universe. Perversion is the true light, and Paris the City of Light, the use of drugs is the true way, our music is the music of the spheres, the Junky's Heaven.

London, England 1848. Same year Dr. Samuel B. Rowbotham, after years of logical, reasonable, investigations declared the old opium crazed spinning ball world was totally disproved. Earth proved flat, by Zetetic methods; that is, by "searching out the FACTS", leaving behind the dreams of theories. He proved and DEMONSTRATED in this year that the known world was flat. No one to this DAY has been able to discredit his truly scientific work. He showed the atheistic idiocies of "modern science" (oh yeah, it was called modern then also; atheistic sunworship ball world has been called modern for 4000 years) was nonsense and absurd. He declared the Age of Reason in effect, to seek out and check, rather than reject or accept on blind faith as do modern atheist christian scientists. He proved the Moses, Elijah, Jesus flat world was...true after all. Age of Reason.

Jerusalem, Israel 1948. Israel declared a STATE; Jerusalem its capitol. Harry Solomon Truman, President of US, first to "recognize" the new state. Jews mainly migrate there, as well as some of the scattered lost Israelites. Both Jews and scattered ten tribes, lost Israel, have only one claim to the "Holy Land," the Bible, The Bible is a Flat Earth book; to reject the Flat Earth is to reject the Bible...and the God of the Bible.

If US and UN to be ZION and Jerusalem to be Jerusalem of the Prophecy "the law to go forth of Zion the Word of the Lord, from Jerusalem" then either US and UN and Jerusalem must declare for the Flat Earth Society or only an "elect" perhaps 144,000 to be Flat Earthers, the rest to live on the dream world spinning around the sun--perhaps the World Animal Farm. In any event, then will perhaps be fulfilled the words spoken when the Star of David stood over and pointed to where the Joshua or Jesus was born, "Peace on Earth...good will among men. Who knows if Now is the Time or what?"

"Only God knows the beginning from the end" or so said wiser than me.



CHARLES K. JOHNSON and his wife, Marjory, outside their home in Lancaster.
—AP Laserphoto

Funny, Jesus Christ himself always implied or said out right to his Disciples that "man himself" was the Devil.

This then explains why it is the Society of Jesus and Christians, etc., who from the start operate the spinning ball science hoax that keeps the world going round. An effort to knock King Kong down and chain him for 1000 years, use him for peaceful purposes and prevent him from destroying and tormenting the rest of the creation. The tangling of his brain with scientific theories that are idiotic and stupid, like the claim earth is a "globe" and the other illogical theories helps confuse him, and while he is confused by the tangled web of theories and drooling and dreaming of attacking with rocket ships Heaven itself and killing and eating the inhabitants and enslaving the rest and taking their lands, colonizing the Heavens with Star Wars, while he is yet in this mad and depraved dream, as the youth of America are TODAY... the Jesus People will lock the chains in place, disarm him, and kicking and demanding to be able to blow up Heaven itself, he will be put to work on the Animal Farm, described by Moses in Genesis, and the Faithful of Israel-Jesus will "have dominion over the whole creation" and in the end fully justify and prove the Flat Earth Society, with its holding to Moses-Jesus and the simple facts, were right after all. For the Real World is the Flat World, and it is an animal farm. But the animals have gone berserk...and do NEED CHAINS.

And so by this view, all is for a good cause; "the end justifies the means;" the aim of the Spinning Ball Religion is to ESTABLISH the FLAT EARTH SOCIETY OF Moses, Elijah and Jesus. And so as Paul the Jew Man said, "all things work together for the good, for those who love the Lord, and are called, according to the PURPOSE."

ASSOCIATE MEMBERSHIP which includes subscription to FLAT EARTH NEWS, membership card, irrefutable proof earth flat described on card, and any special issue or pamphlet for the year, is open to any person of good will who "seeks to know the Truth" and pays \$7. dues per year. We are not a blind faith religion, as is "science", seek to go by Facts, Logic, Reason and Common Sense.

Age.....Race.....Sex

Occupation.....(optional)

Are you a teacher of any kind in the education system?.....Minister Priest or Rabbi?.....

I hereby affirm my aim in joining is not to harm damage, degrade or defame in any way this Society.

signed.....Date

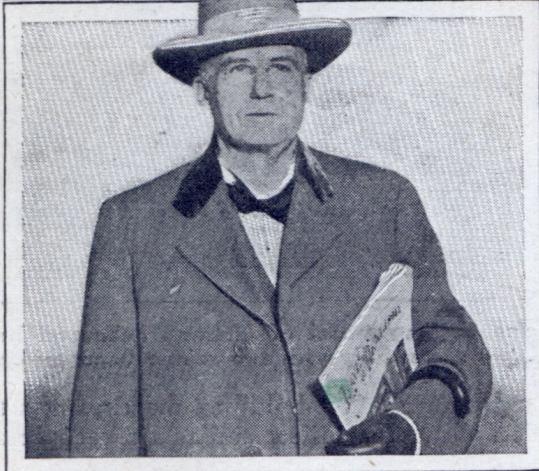
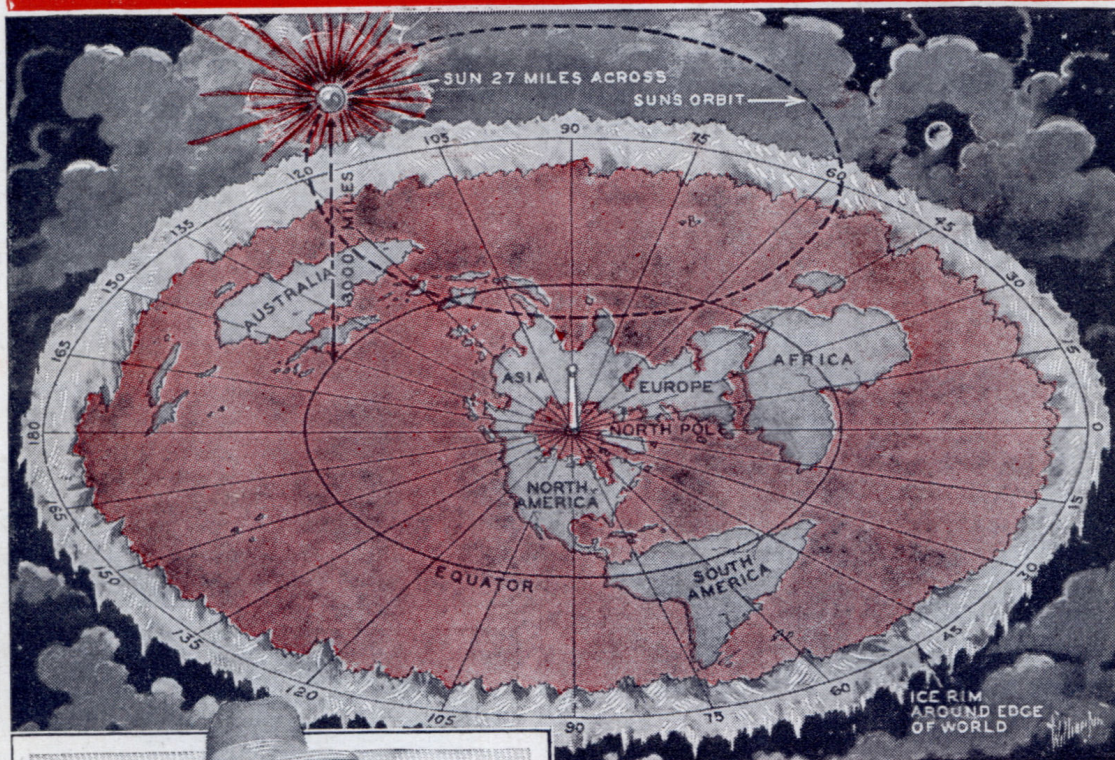
Either clip out or on separate sheet answer these questions.

Contributions of any size appreciated.

Notice: Am trying to get to-gather a file on what has been and is being said about our Work. Appreciate zerox or any clipping.

Next issue: about December 1.

\$5,000 for PROVING



Wilbur Glenn Voliva, who claims the earth is flat and offers \$5,000 for proof to the contrary.

WOULD you like to earn \$5,000?

If you can prove that the world is a sphere, floating in space, turning on its own axis, revolving around the sun, you can earn a prize of that amount. Such a prize has been posted for years, offered by Wilbur Glenn Voliva, general overseer of Zion, Ill., home of the Christian Catholic Apostolic

Voliva's conception of a flat world, with the North Pole in the center and the sun revolving in its orbit above the equator. A wall of ice around the edge of the earth keeps adventurous mariners from falling off into space.

by JAY EARLE MILLER

Post and Gatty didn't fly around the world, according to Wilbur Glenn Voliva, they merely flew in a circle around the North Pole. This article presents Voliva's theory of a flat world, and tells you how you can win his offer of \$5,000 for proving that he is wrong.

Church, founded some thirty years ago by the late John Alexander Dowie.

Many have tried to claim the \$5,000—and all have failed. The catch is that your proof must not start with the assumption that the world is round, or rather a globe, for Voliva believes the world is round, but a round, flat disc rather than a sphere. Without that basic premise that the earth is spherical no one

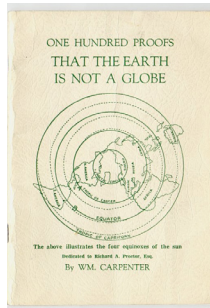
100 Proofs That Earth Is Not A Globe

One Hundred Proofs That Earth Is Not A Globe was Written by William Carpenter in 1885. A Flat Earth Theorist, He Aimed To Educate Others About Why He Thought the Earth Was Flat Instead Of A Globe.

One Hundred Proofs
that the Earth is Not
a Globe
William Carpenter
Self Published
66 pages

\$5.99

(amazon.com)



The aeronaut can see for himself that Earth is a Plane. The appearance presented to him, even at the highest elevation he has ever attained, is that of a concave surface - this being exactly what is to be expected of a surface that is truly level, since it is the nature of level surfaces to appear to rise to a level with the eye of the observer. This is ocular demonstration and proof that Earth is not a globe

Whenever experiments have been tried on the surface of standing water, this surface has always been found to be level. If the Earth were a globe, the surface of all standing water would be convex. This is an experimental proof that Earth is not a globe.

Surveyors' operations in the construction of railroads, tunnels, or canals are conducted without the slightest "allowance" being made for "curvature," although it is taught that this so-called allowance is absolutely necessary! This is a cutting proof that Earth is not a globe.

There are rivers that flow for hundreds of miles towards the level of the sea without falling more than a few feet - notably, the Nile, which, in a thousand miles, falls but a foot. A level expanse of this extent is quite incompatible with the idea of the Earth's "convexity." It is, therefore, a reasonable proof that Earth is not a globe.

The lights which are exhibited in lighthouses are seen by navigators at distances at which, according to the scale of the supposed "curvature" given by astronomers, they ought to be many hundreds of feet, in some cases, down below the line of sight! For instance: the light at Cape Hatteras is seen at such a distance (40 miles) that, according to theory

it ought to be nine-hundred feet higher above the level of the sea than it absolutely is, in order to be visible! This is a conclusive proof that there is no "curvature," on the surface of the sea - "the level of the sea," - ridiculous though it is to be under the necessity of proving it at all; but it is, nevertheless, a conclusive proof that the Earth is not a globe.

If we stand on the sands of the sea-shore and watch a ship approach us, we shall find that she will apparently "rise" - to the extent, of her own height, nothing more. If we stand upon an eminence, the same law operates still; and it is but the law of perspective, which causes objects, as they approach us, to appear to increase in size until we see them, close to us, the size they are in fact. That there is no other "rise" than the one spoken of is plain from the fact that, no matter how high we ascend above the level of the sea, the horizon rises on and still on as we rise, so that it is always on a level with the eye, though it be two-hundred miles away, as seen by Mr. J. Glaisher, of England, from Mr. Coxwell's balloon. So that a ship five miles away may be imagined to be "coming up" the imaginary downward curve of the Earth's surface, but if we merely ascend a hill such as Federal Hill, Baltimore, we may see twenty-five miles away, on a level with the eye - that is, twenty miles level distance beyond the ship that we vainly imagined to be "rounding the curve," and "coming up!" This is a plain proof that the Earth is not a globe.

If the Earth were a globe, a small model globe would be the very best - because the truest - thing for the navigator to take to sea with him. But such a thing as that is not known: with such a toy as a guide, the mariner would wreck his ship, of a certainty! This is a proof that Earth is not a globe.

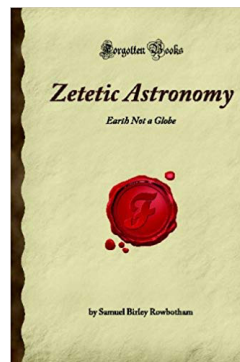
Zetetic Astronomy: Earth Not a Globe

Samuel Birley Rowbotham, under the pseudonym 'Parallax', lectured for two decades up and down Britain promoting his unique flat earth theory. This book, in which he lays out his world system, went through three editions, starting with a 16 page pamphlet published in 1849 and a second edition of 221 pages published in 1865. The third edition of 1881 (which had inflated to 430 pages) was used as the basis of this exet [sic].

Zetetic
Astronomy
Samuel Birley
Rowbotham
1881
Forgotten Books
329 pages

\$14.27

(amazon.com)



Rowbotham believed that the earth is flat. The contents [sic] float on an infinite ocean which somehow has a layer of fire underneath it. The lands we know are surrounded by an infinite wilderness of ice and snow, beyond the Antarctic ocean, bordered by an immense circular ice-cliff. What we call the North Pole is in the center of the earth.

The polar projection of the flat earth creates obvious discrepancies with known geography, particularly the farther south you go. Figure 54 inadvertently [sic] illustrates this problem. The Zetetic map has a severely [sic] squashed South America and Africa, and Australia and New Zealand in the middle of the Pacific. I think that by the 19th century people would have noticed if Australia and Africa were thousands of miles further apart than expected, let alone if Africa was wider than it was long!

The Zetetic Sun, moon, planets and stars are all only a few hundred miles above the surface of the earth. The sun orbits the north pole once a day at a constant altitude. The moon is both self-illuminated and semi-transparent. Eclipses can be explained by some unknown object occulting the sun or moon. Zetetic cosmology is 'faith-based', based, that is, on a literal interpretation of selected Biblical quotes. Hell is exactly as advertised, directly below us. Heaven is not a state of mind, it is a real place, somewhere above us. He uses Ussherian Biblical chronology to mock the concept that stars could be millions of light years away. He attacks the concept of a plurality of worlds because no other world than this one is mentioned in the Bible.

(Taken from book description on amazon.com)

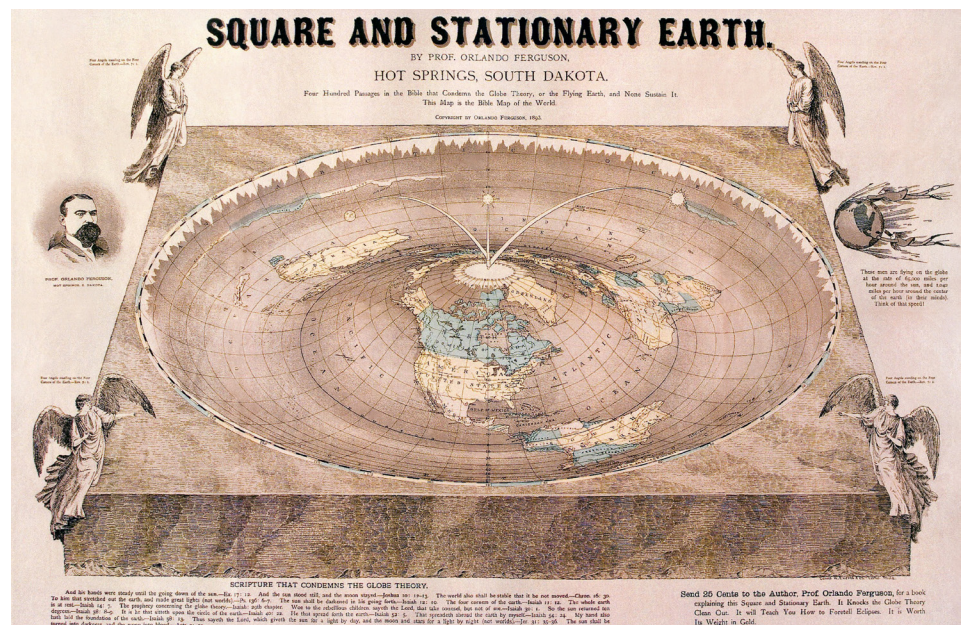
Flat Earth World Map 1893 Square and Stationary Earth

"Square and Stationary Earth"
Orlando Ferguson
1893
Riley Creative Solutions
23"x 33"

\$28.95

(amazon.com)

Ferguson's map depicts a "square and stationary" Earth, based on his literal interpretation of the Bible, which references angels visiting the "four corners" of the world. Ferguson asserted that the Sun was 30 miles in diameter and 3,000 miles away from Earth. He also disputed the existence of gravity. The original map is in the US Library of Congress.



Hollow Earth

The Symmes theory of
Concentric Spheres:
Demonstrating that the Earth is Hollow,
Habitable Within, and Widely Open
about the Poles

John Cleves Symmes
University of Michigan
1878
76 pages

\$9.99

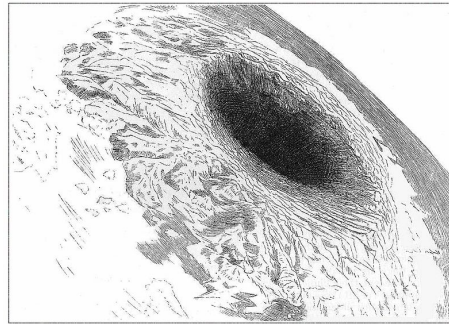
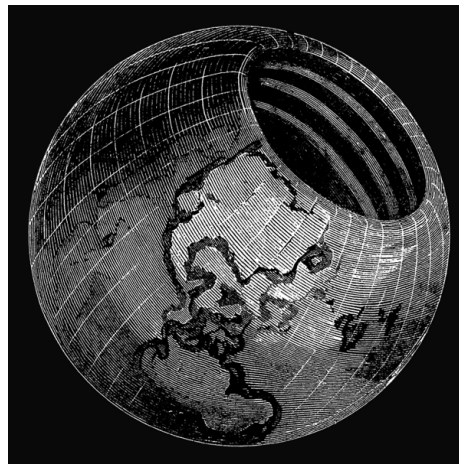
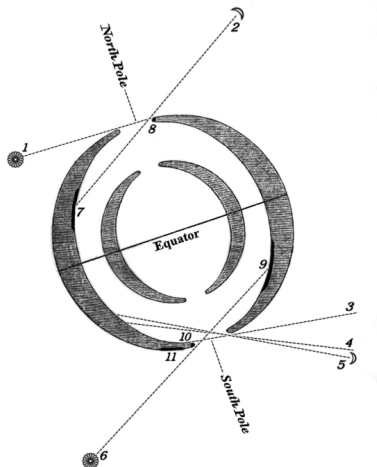
(amazon.com)

"There are more things in Heaven and
EARTH, Horatio, Than are dreamt of in your
philosophy!" SHAKESPEARE.

"If this man be erroneous, who appears to be so sanguine and perse-
vering in his opinions, what withholds us but our sloth, our self-will, and
distrust in the right cause, that we do not give him gentle meetings and
a gentle dismissal; that we debate not and examine the matter thor-
oughly, with liberal and frequent audience; if not for his sake, yet for our
own; seeing that no man who hath tasted learning, but will confess the
many ways of profiting by those, who, not content with stale receipts,
are able to manage and set forth new positions to the world. And were
they but as the dust of our feet, so long as in that notion, they may yet
serve to polish and brighten the armory of truth; even for that respect
they are not utterly to be cast away," MILTON.

SECTIONAL VIEW OF THE EARTH,

SHOWING THE
OPENINGS AT THE POLES.



Modern astronomers have long noticed the spots frequently visible on the sun. They are described as having the appearance of vast holes, or fractures, in his outer surface or crust, through which an inner appears to be seen. This, also, seems to favour the doctrine of different spheres. Notwithstanding the sun revolves very slowly on his axis, it is probable that his poles are open to a greater or less extent; but we can never see into them, owing perhaps to the earth, never being very far from the plane of the sun's equator, his being such a vast deal larger than the Earth, and the atmosphere surrounding him so extremely luminous.

Very little doubt exists in my mind, that the poles of the sun and of Jupiter would appear somewhat like those of Mars or the rings of Saturn, were it not that the two former never present their axes, in any perceptible degree, towards us; neither does our satellite, the moon, ever present either of her poles to us: hence, though this maybe in some degree open, (notwithstanding her slow rotation) owing to her axis always being nearly at right angles with a line drawn to the earth, we are not able to see whether they are open or not, — more especially as her atmosphere is so light and rare as not to produce much refraction. The vast round deep caverns observable on the surface of the moon, appear as if they might once have been polar openings; if so, she must frequently have changed her axis.

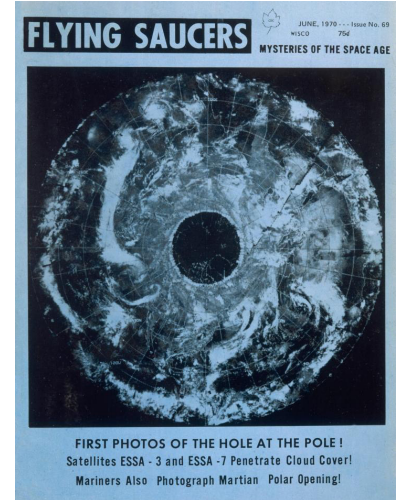
The Hole at the Pole

Flying Saucers:

Mysteries of the Space Age
Raymond A. Palmer, ed.
Palmer Publications
June, 1970

\$35.00

(abebooks.com)



A 1968 composite photograph from the ESSA III is used on the cover of "Flying Saucers, Mysteries of the Space Age" in 1970. Definitive proof that there is a hole in the Earth leading to the secret city of Agartha. NASA says:

"One hundred and fifty vidicon camera images collected by the ESSA III satellite were combined in the pictures on this page to reveal the cloud cover over the entire Earth on January 6, 1967," CHARLES L. BRISTOR, Chief, Data Processing and Analysis Division, at the National Environmental Satellite Center, tells us. "Each (800 scan line) image signal has been converted into 640 000 separate digital brightness samples. The fastest computer presently available is used to partially correct each image for variations in solar illumination and camera-lens vignetting. The pictures are cropped to reduce overlap and then mapped in full resolution on northern and southern hemispheric polar stereographic projections. An overlapping Mercator mapping of regions bracketing the areas is below. Such routine mapping is creating montage images for timely use in weather briefing for pilots flying transoceanic routes and for use in improving weather analyses and forecasts. It also is providing vital input for further computer efforts toward the automatic extraction of information." Suuuuuure.

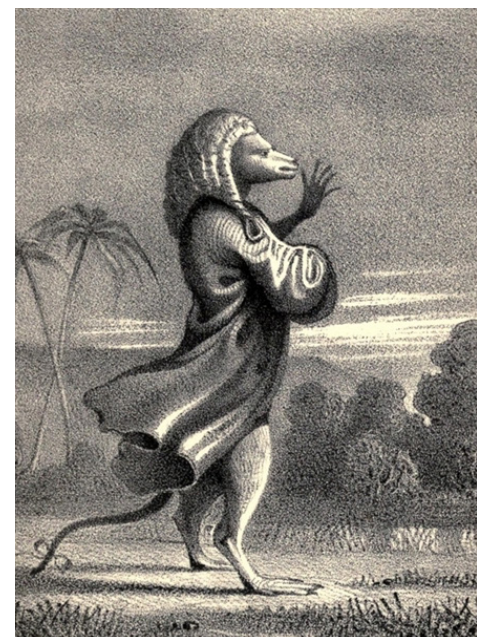
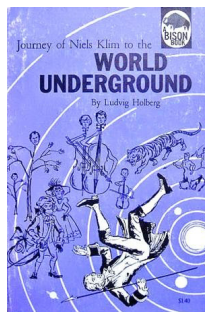
The Journey of Niels Klim to the World

Underground
Ludvig Holberg
Bison Books
1960
236 pages

\$49.49

(ebay.com)

Fantastic adventures at the centre of the earth await a penniless Norwegian student after he plunges into a bottomless hole in a cave. Niels Klim discovers worlds within our own - exotic civilizations and fabulous creatures scattered across the underside of the earth's crust and, at the earth's center, a small, inhabited planet orbiting around a miniature sun. Klim visits countries led by sentient and contemplative trees, a kingdom of intelligent apes preoccupied with fashion and change, a land whose inhabitants don't speak out of their mouths, neighboring countries of birds locked in an eternal war, and a land where string basses talk musically to one another. Brave, inquisitive, and greedy, Klim faces many challenges, the greatest of which are his own temptations. *The Journey of Niels Klim to the World Underground* is a classic in speculative fiction and was the first fully realized novel set underground in a hollow earth.



Holes in the Flat Earth

"The photo of the black hole is a resounding fake, it looks like a mint, a hole with a mint around it, do you remember the advertising on TV?"

- Albino Callupini
(Flat Earth world conference, Palermo 2019)



Mint Life Savers
Candy
(Round Edition)

Filled with icy wintergreen flavor, LIFE SAVERS Mints are a hole lot of fun. Individually wrapped mints (round edition) are great for the breakroom or the reception desk.

Mint Life Savers
Candy
(Flat Edition)

Filled with icy wintergreen flavor, LIFE SAVERS Mints are a hole lot of fun. Individually wrapped mints (flat edition) are great for wondering "if the world is round, why isn't the furniture in the boardroom or the reception desk at a curvature?"



Price per mint \$0.07
Fifty oz. "Party Bag" \$6.65
(amazon.com)

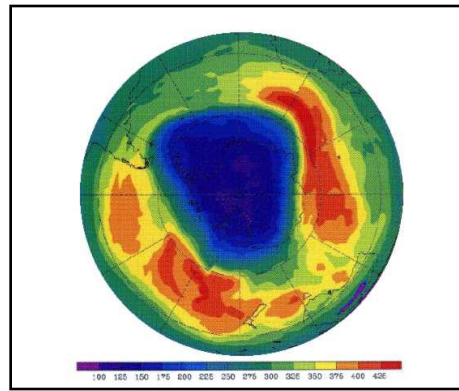
"Facts are not true just because they're facts, if that makes any sense. It simply comes down to, Have you been there? Have you been to Saturn? Have you been to Jupiter? We all live in the world; we can't see what's real and what's not. Science is really an excuse for people to be stupid. - Jeran Campanella at the 1st Flat Earth Conference, Raleigh, NC, 2018

Sinkholes

A sinkhole, also known as a cenote, sink, sink-hole, swallow, swallow hole, or doline (the different terms for sinkholes are often used interchangeably, is a depression or hole in the ground caused by some form of collapse of the surface layer. Most are caused by karst processes – the chemical dissolution of carbonate rocks or suffusion processes. Sinkholes vary in size from 1 to 600 m (3.3 to 2,000 ft) both in diameter and depth, and vary in form from soil-lined bowls to bedrock-edged chasms. Sinkholes may form gradually or suddenly, and are found worldwide.



Possibly the largest sinkhole in the USA is the "December Giant" or "Golly Hole" measuring 425 feet long, 350 feet wide and 150 feet deep - formed in central Alabama. In a ranking listicle, Alabama.com writer Kelly Kazek breaks down the world's largest and most destructive sinkholes, noting that "several ancient sinkholes and two recent man-made sinkholes are larger than the Golly Hole, but it is a contender among sinkholes formed naturally in modern times" (https://www.al.com/living/2017/07/where_does_alabamas_golly_hole.html)



"Listen, there are three ways to manipulate the mind — what you read, what you see and what you hear. In school, first thing they teach us is, 'Oh, Columbus discovered America,' but when he got there, there were some fair-skinned people with the long hair smoking on the peace pipes. So, what does that tell you? Columbus didn't discover America. So, listen, I drive from coast to coast, and this shit is flat to me. I'm just saying. I drive from Florida to California all the time, and it's flat to me. I do not go up and down at a 360-degree angle, and all that stuff about gravity, have you looked outside Atlanta lately and seen all these buildings? You mean to tell me that China is under us? China is under us? It's not. The world is flat." - Shaquille O'Neal, 2017

What is the Ozone Hole?

The ozone hole is not technically a "hole" where no ozone is present, but is actually a region of exceptionally depleted ozone in the stratosphere over the Antarctic that happens at the beginning of Southern Hemisphere spring (August–October). Satellite instruments provide us with daily images of ozone over the Antarctic region. The ozone hole image above shows the very low values (blue and purple colored area) centered over Antarctica on 4 October 2004. The banning of chlorofluorocarbons substitutions in spray cans has assisted in the hole's slow recovery, but this closing of the hole has led to further consequences: boosting global warming in the Antarctic region. (<https://ozonewatch.gsfc.nasa.gov> and <https://news.nationalgeographic.com/news/2010/05/100505-science-environment-ozone-hole-25-years/>)

$Hxy = x$ is a hole in (or through) y
 $Hx = \exists y.Hxy$

WE WRITE "Hx" FOR "x is a hole"
SINCE EVERY HOLE IS ONTOLOGICALLY DEPENDENT ON ITS HOST,
BEING A HOLE IS DEFINED AS BEING A HOLE IN (OR THROUGH) SOMETHING.

THE HOST OF A HOLE IS NOT A HOLE
 $Hxy \rightarrow \neg Hy$

A HOLE CANNOT HOST ITS OWN HOST
 $Hxy \rightarrow \neg Hyx$

A HOLE CANNOT HOST ITSELF
 $\neg Hxx$

HOLES DO NOT HAVE HOLES: THEY CANNOT HOST ONE ANOTHER
 $Hx \rightarrow \neg \exists y.Hyx$

HOLES CANNOT BE THE ONLY THINGS AROUND
 $\exists Hx \rightarrow \exists x \rightarrow \neg Hx$

(per R. Casati and A. Varzi)

Do your own Research!

Sometimes you just have to know for sure what's at the center of the earth. Sometimes you just have to literally dig for the truth! These are the best shovels and digging utensils on the market for those who need empirical evidence of the candy filling at the center of our crunchy Earth's core. If nothing else, shovels are a fundamental part of our lives and we should all own one. If you would like to change your current shovel or get a new one entirely, it's quite easy and very inexpensive. You'll have one shipped direct to your address and you can start gardening or whatever would suit the shovel's use.



Ames True Temper Shovel \$22.16 (amazon.com)

This shovel has a nine and a half inch (with square point) steel blade. It has an easy to grip D-handle that increases the amount of earth you can move at a go. The D-grip is covered to make it easier to grip and use. The steel blade has forward turned step to secure a firm foot placement, especially if you're lifting a rigid substance or need some extra force. The shovel also comes with a 30-inch handle (an ideal height), making it easy to use. The handle is made of hardwood for more stability.



Fiskars 9668 Long-Handle Digging Shovel \$27.10 (amazon.com)

This shovel is sleek and long to give optimum performance. It is ideal for digging through tough soil and terrain. It also has an 18 gauge and a 14 gauge hardened steel shaft that provides resilience, making it lasts longer than most shovels. The length of the shovel extends to 58 inches and together with the welded steel shaft, it provides more force while striking the ground and does an excellent job in breaking dirt clods in tough terrain area.



Common Garden Mole

With enough mental will power it is not impossible to coerce a large army of common garden moles to do your digging for you. Moles exert almost 40 times their body weight as they dig very deep holes, making your trip to the center of the earth quick and painless.

The Hollow Earth

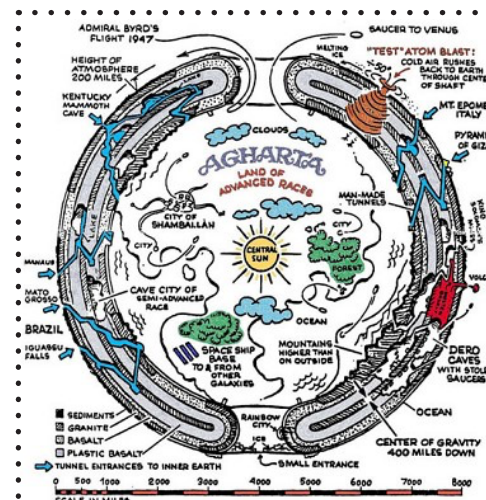
Olaf Jansen and his father Jens Jansen, Norwegian fishermen, accidentally discovered the North Polar Opening in 1829 in search of the "Chosen Ones" of their ancestors and entered the hollow earth where they lived for two years with the giant people there. Olaf then returned to Sweden by way of the South Polar Opening after being rescued by a Scotland whaleboat from an iceberg. His father was killed when their fishing boat was struck and sunk by the iceberg in Antarctica. Olaf later immigrated to the United States and died in Los Angeles in 1908.

Karl Unger reached our hollow earth in 1943 as a refugee from World War II in the German submarine U-209 captained by Heinrich Brodda, and wrote a letter back to his friend in Houston, Missouri, Tawani W. Shoush, from the hollow interior of our earth.

Admiral Richard E. Byrd flew through the North and South Polar Openings in his airplane in 1929, through the North Polar Opening in 1947, and again through the South Polar Opening in 1956.

Ret. Col. Billie F. Woodward was taken in a flying saucer to our hollow earth through the North Polar Opening at the age of 12 in 1964 and returned six months later. Later while working at Area 51 in Nevada, he was taken to our hollow earth four times on special missions for our military in a hollow earth tunnel train after Area 51 workers broke into their tunnel beneath Area 51

- Rodney M. Cluff (<http://www.ourhollowearth.com/ourholla/index.html> - with lots and lots of YouTube links)



What's an Expert Got that We Don't Got?

One of the biggest holes in our now time is the concept of expertise. Simply and generally, "expertise" is defined as a general logic necessary to enrich the potential of a certain activity. "Disciplines" i.e. - art, music, philosophy, physics, etc. are the nesting grounds of expertise as are synonymous terms such as "specialization." For the most part, the swing against specialization, most notable around the mid-20th century and capsizing into a condition in the 2010s, comes not from a hatred of the expert or the specialist per se, but the culture of expertise that disciplines and specialization have aroused.

The remoteness of the academy and its disciplines, the hermetic character of specialists - from the laboratory, conferences, paywalled journals, art exhibitions, and willfully distant intellectual jargon - can be, to live up to its belittling, an ivory tower, a miniature conversation among a select few deciding the fates of things while being removed from everyday communication. For this very reason, because of its secrecy and seeming impenetrable attributes, expertise takes on the figure



of a shadow, elusive and unwilling to touch its more visible and realistic reflection.

If one wants to build a working science laboratory in their home they risk punishment; if one wants to liberally use the words of another thinker and avoid the mandated rules of citation they risk punishment; if one wants to reconfigure a popular drum beat to put on their own song they risk punishment; if one wants to start their own public school they risk punishment; if one wants to practice medicine without a license they risk punishment; and so on this goes in familiar law-abiding stanza after law abiding stanza. Not only is expertise shielded by its own standards

of professionalization, but it is provided the full backing of legal authority in a variety of complex ways. The skeptic of expertise might say then: "who are these shadows and why do they have the police (or the military!) at their side?"

It becomes then, a matter of distrust, particularly among the more libertarian value systems of an older generation of Americans. Their ideas unreachable, their practices cordoned off, expertise becomes a marker of ire, just another discreet agent in a country full of things out to get us and ruin our day. The paranoid dimension of this situation is easily exploited by politicians, who liken the expert to the refugee, someone who you've never met, but will somehow impact your life, the other eyeball staring at you from behind the masking tape on your laptop webcam, the big government bogeyman waiting to haul away your bibles and AK-47s.

It wasn't always supposed to go this way. In the 1960s and 70s, the breaking down of disciplines and practices, while certainly based in critique and dismantling, had, at their best, a desire for new collaborations that could lead to new social orders. This was, after all, the impetus behind all that desperate (and maybe initially innocent) proselytizing about empathy in 60s-70s culture (and to some extent, the point of the *Whole Earth Catalog*).

Nothing succeeds like failure. Hippie togetherness was a hit, marketed to death until its potency was completely washed out, leaving behind not traces of empathy, but critique, mistrust, and the lingering sentiment that if you want

characterization, hegemonic.

Thus, it becomes imperative that the expert, and their expertise, confront this situation. A paper given at the Connecticut Hilton Garden Inn on the crises of housing and urban development to an audience of eighteen at 8:45am on a Thursday is no match for the active campaigns to strip experts of their legitimacy by those in power. An exhibition at a Los Angeles gallery that features an impenetrable film of spliced archival footage of melting icecaps or a peer reviewed paper in an expensive scientific journal with a print run of 80 can't hold much water (!) against the colossal efforts to discredit climate science by the powerful.

Expertise can exist in the field of the social, and it can do so without cynicism. Such a thing requires then, an explicit engagement to our precariousness among our disciplines. Is the change and necessity that our expertise provides generative outside of these small rooms? What potentials await such engagement?

We must engage with and find new gestures of doing that are compatible with expertise and continue its inquiry. This requires explicit engagement between, outside, and among the disciplines. The creation of new or unforeseen gestures pushes against predictive behaviors. If predictive behavior - our data on the internet - is the most valuable commodity in the world, and can be targeted and exploited to affect outcomes from everything regarding democratic processes to shoe color choices, then it becomes all the more paramount that



Donald J. Trump

@realDonaldTrump

Following

In the East, it could be the COLDEST New Year's Eve on record. Perhaps we could use a little bit of that good old Global Warming that our Country, but not other countries, was going to pay TRILLIONS OF DOLLARS to protect against. Bundle up!

something done right, you have to do it yourself. Where does expertise fit in such a schema? If not collaborative and open, where else can it go but as "the defining epistemological register of the modern subject," as the poet and writer Fred Moten calls it, and in this

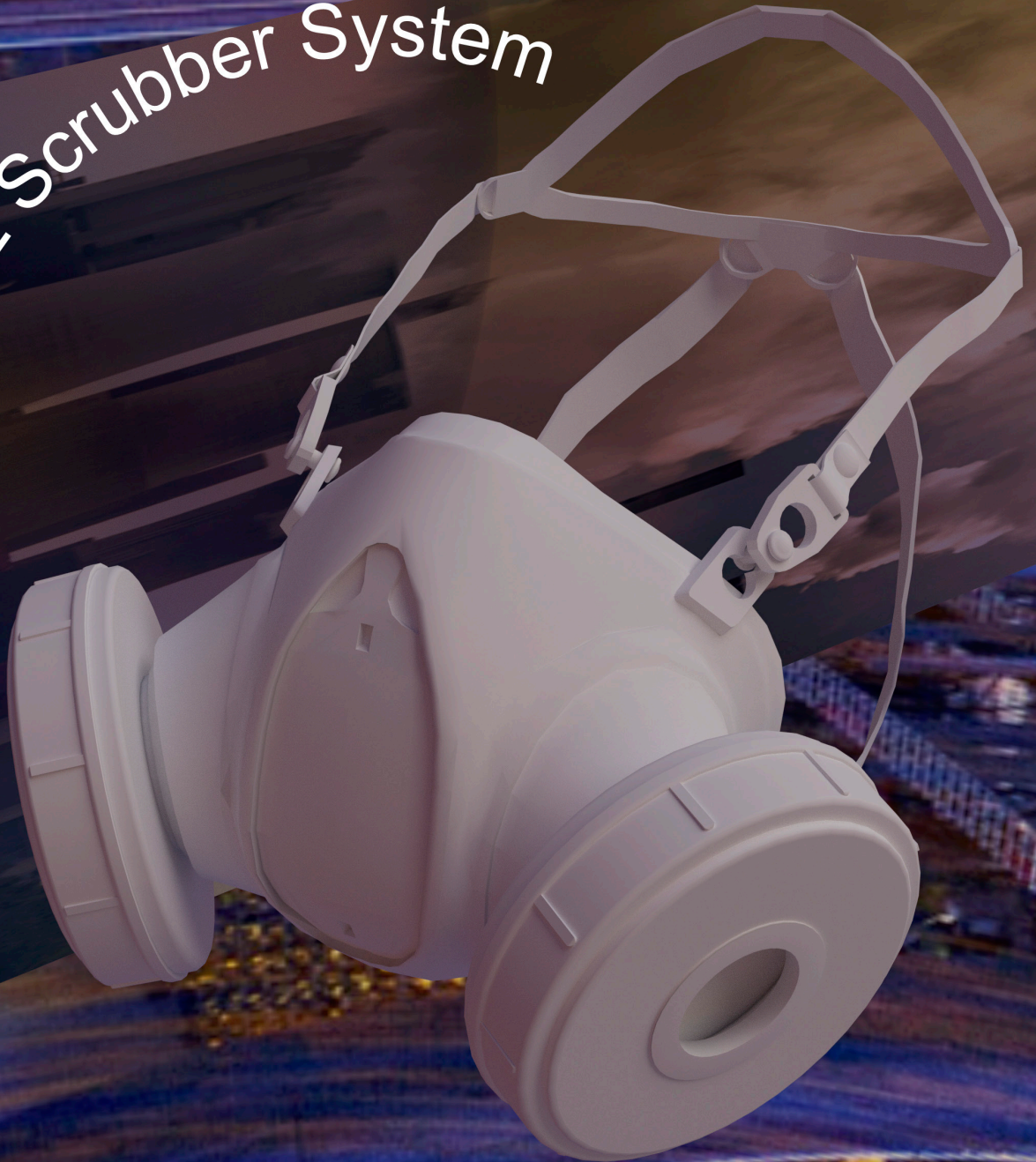
that we bring what we know into a more palatable and accessible future. We must figure how to reconcile being read vs. being right, doing in micro and doing in macro.

Jessica Biel Loves Measles



Ways To Live In Harmony

All New CO₂ Scrubber System



Because keeping a healthy body is important to keep data flowing, companies will help offset the costs for CO₂ scrubbing filters!

Early report

Ileal-lymphoid-nodular hyperplasia, non-specific colitis, and pervasive developmental disorder in children

A J Wakefield, S H Murch, A Anthony, J Linnell, D M Casson, M Malik, M Berelowitz, A P Dhillon, M A Thomson, P Harvey, A Valentine, S E Davies, J A Walker-Smith

Summary

Background We investigated a consecutive series of children with chronic enterocolitis and regressive developmental disorder.

Methods 12 children (mean age 6 years [range 3–10], 11 boys) were referred to a paediatric gastroenterology unit with a history of normal development followed by loss of acquired skills, including language, together with diarrhoea and abdominal pain. Children underwent gastroenterological, neurological, and developmental assessment and review of developmental records. Ileocolonoscopy and biopsy sampling, magnetic-resonance imaging (MRI), electroencephalography (EEG), and lumbar puncture were done under sedation. Barium follow-through radiography was done where possible. Biochemical, haematological, and immunological profiles were examined.

Findings Onset of behavioural symptoms was associated by the parents, with measles, mumps, and rubella vaccination in eight of the 12 children, with measles infection in one child, and otitis media in another. All 12 children had intestinal abnormalities ranging from lymphoid nodular hyperplasia to ankylosing ulceration. Histology showed patchy chronic inflammation in 11 children and reactive ileal lymphoid hyperplasia in seven, but no granulomas. Behavioural disorders included autism (nine), disintegrative psychosis (one), and possible postviral or vaccinal encephalitis (two). There were no focal neurological abnormalities and MRI and EEG tests were normal. Abnormal laboratory results were significantly raised urinary methylmalonic acid compared with age-matched controls ($p=0.003$), low haemoglobin in four children, and low serum IgA in four children.

Interpretation We identified associated gastrointestinal disease and developmental regression in a group of previously normal children, which was generally associated in time with possible environmental triggers.

Lancet 1998; **351**: 637–41

See Commentary page

Inflammatory Bowel Disease Study Group, University Departments of Medicine and Histopathology (A J Wakefield FRCS, A Anthony MB, J Linnell PhD, A P Dhillon MRCP, S E Davies MRCP) and the **University Departments of Paediatric Gastroenterology** (S H Murch MB, D M Casson MRCP, M Malik MRCP, M A Thomson FRCP, J A Walker-Smith FRCP), **Child and Adolescent Psychiatry** (M Berelowitz FRCPsych), **Neurology** (P Harvey FRCP), and **Radiology** (A Valentine FRCP), **Royal Free Hospital and School of Medicine, London NW3 2QG, UK**

Correspondence to: Dr A J Wakefield

Introduction

We saw several children who, after a period of apparent normality, lost acquired skills, including communication. They all had gastrointestinal symptoms, including abdominal pain, diarrhoea, and bloating and, in some cases, food intolerance. We describe the clinical findings, and gastrointestinal features of these children.

Patients and methods

12 children, consecutively referred to the department of paediatric gastroenterology with a history of a pervasive developmental disorder with loss of acquired skills and intestinal symptoms (diarrhoea, abdominal pain, bloating and food intolerance), were investigated. All children were admitted to the ward for a week, accompanied by their parents.

Clinical investigations

We took histories including details of immunisations and exposure to infectious diseases, and assessed the children. In 11 cases the history was obtained by the senior clinician (JW-S). Neurological and psychiatric assessments were done by consultant staff (PH, MB) with HMS-4 criteria.¹ Developmental assessments included a review of prospective developmental records from parents, health visitors, and general practitioners. Four children did not undergo psychiatric assessment in hospital; all had been assessed professionally elsewhere, so these assessments were used as the basis for their behavioural diagnosis.

After bowel preparation, ileocolonoscopy was performed by SHM or MAT under sedation with midazolam and pethidine. Paired frozen and formalin-fixed mucosal biopsy samples were taken from the terminal ileum; ascending, transverse, descending, and sigmoid colons, and from the rectum. The procedure was recorded by video or still images, and were compared with images of the previous seven consecutive paediatric colonoscopies (four normal colonoscopies and three on children with ulcerative colitis), in which the physician reported normal appearances in the terminal ileum. Barium follow-through radiography was possible in some cases.

Also under sedation, cerebral magnetic-resonance imaging (MRI), electroencephalography (EEG) including visual, brain stem auditory, and sensory evoked potentials (where compliance made these possible), and lumbar puncture were done.

Laboratory investigations

Thyroid function, serum long-chain fatty acids, and cerebrospinal-fluid lactate were measured to exclude known causes of childhood neurodegenerative disease. Urinary methylmalonic acid was measured in random urine samples from eight of the 12 children and 14 age-matched and sex-matched normal controls, by a modification of a technique described previously.² Chromatograms were scanned digitally on computer, to analyse the methylmalonic-acid zones from cases and controls. Urinary methylmalonic-acid concentrations in patients and controls were compared by a two-sample *t* test. Urinary creatinine was estimated by routine spectrophotometric assay.

Children were screened for antiendomysial antibodies and boys were screened for fragile-X if this had not been done

Child	Age (years)	Sex	Abnormal laboratory tests	Endoscopic findings	Histological findings
1	4	M	Hb 10.8, PCV 0.36, WBC 16.6 (neutrophilia), lymphocytes 1.8, ALP 166	Ileum not intubated; aphthoid ulcer in rectum	Acute caecal cryptitis and chronic non-specific colitis
2	9.5	M	Hb 10.7	LNH of T ileum and colon; patchy loss of vascular pattern; caecal aphthoid ulcer	Acute and chronic non-specific colitis: reactive ileal lymphoid hyperplasia
3	7	M	MCV 74, platelets 474, eosinophils 2.68, IgE 114, IgG ₁ 8.4	LNH of T ileum	Acute and chronic non-specific colitis: reactive ileal and colonic lymphoid hyperplasia
4	10	M	IgE 69, IgG ₁ 8.25, IgG ₂ 1.006, ALP 474, AST 50	LNH of T ileum; loss of vascular pattern in rectum	Chronic non-specific colitis: reactive ileal and colonic lymphoid hyperplasia
5	8	M		LNH of T ileum; proctitis with loss of vascular pattern	Chronic non-specific colitis: reactive ileal lymphoid hyperplasia
6	5	M	Platelets 480, ALP 207	LNH of T ileum; loss of colonic vascular pattern	Acute and chronic non-specific colitis: reactive ileal lymphoid hyperplasia
7	3	M	Hb 9.4, WBC 17.2 (neutrophilia), ESR 16, IgA 0.7	LNH of T ileum	Normal
8	3.5	F	IgA 0.5, IgG 7	Prominent ileal lymph nodes	Acute and chronic non-specific colitis: reactive ileal lymphoid hyperplasia
9	6	M		LNH of T ileum; patchy erythema at hepatic flexure	Chronic non-specific colitis: reactive ileal and colonic lymphoid hyperplasia
10	4	M	IgG, 9.0	LNH of T ileum and colon	Chronic non-specific colitis: reactive ileal lymphoid hyperplasia
11	6	M	Hb 11.2, IgA 0.26, IgM 3.4	LNH of T ileum	Chronic non-specific colitis
12	7	M	IgA 0.7	LNH on barium follow-through; colonoscopy normal; ileum not intubated	Chronic non-specific colitis; reactive colonic lymphoid hyperplasia

LNH=lymphoid nodular hyperplasia; T ileum=terminal ileum. Normal ranges and units: Hb=haemoglobin 11.5–14.5 g/dL; PCV=packed cell volume 0.37–0.45; MCV=mean corpuscular volume 76–100 pg/dL; platelets 140–400 10^9 /L; WBC=white cell count 5.0–15.5 10^9 /L; lymphocytes 2.2–8.6 10^9 /L; eosinophils 0.2–0.4 10^9 /L; ESR=erythrocyte sedimentation rate 0–15 mm/h; IgG 8–18 g/L; IgG₁ 3.53–7.25 g/L; IgG₂ 0.1–0.99 g/L; IgA 0.9–4.5 g/L; IgM 0.6–2.8 g/L; IgE 0–62 g/L; ALP=alkaline phosphatase 35–130 U/L; AST=aspartate transaminase 5–40 U/L.

Table 1: Clinical details and laboratory, endoscopic, and histological findings

before. Stool samples were cultured for *Campylobacter* spp, *Salmonella* spp, and *Shigella* spp and assessed by microscopy for ova and parasites. Sera were screened for antibodies to *Yersinia enterocolitica*.

Histology

Formalin-fixed biopsy samples of ileum and colon were assessed and reported by a pathologist (SED). Five ileocolonic biopsy series from age-matched and site-matched controls were compared. Reports showed histologically normal mucosa were obtained for comparison. All tissues were assessed by three other clinical and experimental pathologists (APD, AA, AJW).

Ethical approval and consent

Investigations were approved by the Ethics Practices Committee of the Royal Free Hospital NHS Trust, and parents gave informed consent.

Results

Clinical details of the children are shown in tables 1 and 2. None had neurological abnormalities on clinical examination; MRI scans, EEGs, and cerebrospinal-fluid profiles were normal; and fragile X was negative. Prospective developmental records showed satisfactory achievement of early milestones in all children. The only girl (child number eight) was noted to be a slow developer compared with her older sister. She was subsequently found to have coarctation of the aorta. After surgical repair of the aorta at the age of 14 months, she progressed rapidly, and learnt to talk. Speech was lost later. Child four was kept under review for the first year of life because of wide bridging of the nose. He was discharged from follow-up as developmentally normal at age 1 year.

In eight children, the onset of behavioural problems had been linked, either by the parents or by the child's physician, with measles, mumps, and rubella vaccination. Five had had an early adverse reaction to immunisation (rash, fever, delirium; and, in three cases, convulsions). In these eight children the average interval from exposure to first behavioural symptoms was 6.3 days (range 1–14). Parents were less clear about the timing of onset of abdominal symptoms because children were not toilet

trained at the time, or because behavioural features made children unable to communicate symptoms.

One child (child four) had received monovalent measles vaccine at 15 months, after which his development slowed (confirmed by professional assessors). No association was made with the vaccine at the time. He received a dose of measles, mumps, and rubella vaccine at age 4.5 years, the day after which his mother described a striking deterioration in his behaviour. She did link with the immunisation. Child nine received measles, mumps, and rubella vaccine at 16 months. At 18 months he developed recurrent antibiotic-resistant otitis media and the first behavioural symptoms, including disinterest in his sibling and lack of play.

Table 2 summarises the neuropsychiatric diagnoses; the apparent precipitating events; onset of behavioural features; and age of onset of both behaviour and bowel symptoms.

Laboratory tests

All children were antiendomyseal-antibody negative and common enteric pathogens were not identified by culture, microscopy, or serology. Urinary methylmalonic-acid excretion was significantly raised in all eight children who

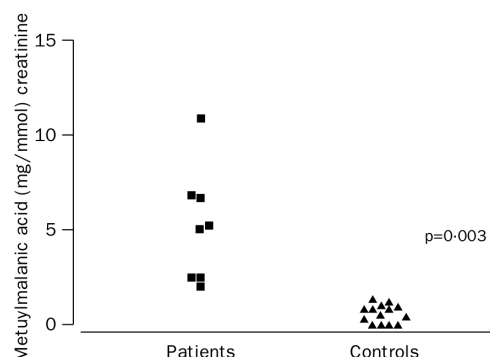


Figure 1: Urinary methylmalonic-acid excretion in patients and controls

p=Significance of mean excretion in patients compared with controls.

Child	Behavioural diagnosis	Exposure identified by parents or doctor	Interval from exposure to first behavioural symptom	Features associated with exposure	Age at onset of first symptom	
					Behaviour	Bowel
1	Autism	MMR	1 week	Fever/delirium	12 months	Not known
2	Autism	MMR	2 weeks	Self injury	13 months	20 months
3	Autism	MMR	48 h	Rash and fever	14 months	Not known
4	Autism? Disintegrative disorder?	MMR	Measles vaccine at 15 months followed by slowing in development. Dramatic deterioration in behaviour immediately after MMR at 4.5 years	Repetitive behaviour, self injury, loss of self-help	4.5 years	18 months
5	Autism	None—MMR at 16 months	Self-injurious behaviour started at 18 months		4 years	
6	Autism	MMR	1 week	Rash & convulsion; gaze avoidance & self injury	15 months	18 months
7	Autism	MMR	24 h	Convulsion, gaze avoidance	21 months	2 years
8	Post-vaccinal encephalitis?	MMR	2 weeks	Fever, convulsion, rash & diarrhoea	19 months	19 months
9	Autistic spectrum disorder	Recurrent otitis media	1 week (MMR 2 months previously)	Disinterest; lack of play	18 months	2 years
10	Post-viral encephalitis?	Measles (previously vaccinated with MMR)	24 h	Fever, rash & vomiting	15 months	Not known
11	Autism	MMR	1 week	Recurrent "viral pneumonia" for 8 weeks following MMR	15 months	Not known
12	Autism	None—MMR at 15 months	Loss of speech development and deterioration in language skills noted at 16 months			Not known

MMR=measles, mumps, and rubella vaccine.

Table 2: Neuropsychiatric diagnosis

were tested, compared with age-matched controls ($p=0.003$; figure 1). Abnormal laboratory tests are shown in table 1.

Endoscopic findings

The caecum was seen in all cases, and the ileum in all but two cases. Endoscopic findings are shown in table 1. Macroscopic colonic appearances were reported as normal in four children. The remaining eight had colonic and rectal mucosal abnormalities including granular mucosa, loss of vascular pattern, patchy erythema, lymphoid nodular hyperplasia, and in two cases, aphthoid ulceration. Four cases showed the "red hot" sign around swollen caecal lymphoid follicles, an early endoscopic feature of Crohn's disease.³ The most striking and consistent feature was lymphoid nodular hyperplasia of the terminal ileum which was seen in five children (figure 2), and identified by a follow-through in one other child in whom the ileum was not reached at endoscopy. The normal endoscopic appearance of the terminal ileum (figure 2) was seen in the seven children whose images were available for comparison.

Histological findings

Histological findings are summarised in table 1.

Terminal ileum A reactive lymphoid follicular hyperplasia was present in terminal biopsies of seven children. In each case, more than three expanded and confluent lymphoid follicles with reactive germinal centres were identified within the tissue section (figure 3). There was no neutrophil infiltrate and granulomas were not present.

Colon The lamina propria was infiltrated by mononuclear cells (mainly lymphocytes and macrophages) in the colonic-biopsy samples. The extent ranged in severity from scattered focal collections of cells beneath the surface epithelium (five cases) to diffuse infiltration of the mucosa (six cases). There was no increase in intraepithelial lymphocytes, except in one case, in which numerous lymphocytes had infiltrated the surface epithelium in the proximal colonic biopsies. Lymphoid follicles in the vicinity of mononuclear-cell infiltrates

showed enlarged terminal centres with reactive changes that included an excess of tingible body macrophages.

There was no clear correlation between the endoscopic appearances and the histological findings; chronic inflammatory changes were apparent histologically in endoscopically normal areas of the colon. In five cases there was focal acute inflammation with infiltration of the lamina propria by neutrophils; in three of these, neutrophils infiltrated the caecal (figure 3) and rectal-mucosal epithelium. There were no crypt abscesses. Occasional bifid crypts were noted but overall crypt architecture was normal. There was no goblet-cell depletion but occasional collections of eosinophils were seen in the mucosa. There were no granulomata. Parasites and organisms were not seen. None of the changes described above were seen in any of the normal biopsy specimens.

Discussion

We describe a pattern of colitis and ileal-lymphoid-nodular hyperplasia in children with developmental disorders. Intestinal and behavioural pathologies may have occurred together by chance, reflecting a selection bias in a self-referred group; however, the uniformity of the intestinal pathological changes and the fact that previous studies have found intestinal dysfunction in children with autistic-spectrum disorders, suggests that the connection is real and reflects a unique disease process.

Asperger first recorded the link between coeliac disease and behavioural psychoses.⁴ Walker-Smith and colleagues⁵ detected low concentrations of alpha-1 antitrypsin in children with typical autism, and D'Eufemia and colleagues⁶ identified abnormal intestinal permeability, a feature of small intestinal enteropathy, in 43% of a group of autistic children with no gastrointestinal symptoms, but not in matched controls. These studies, together with our own, including evidence of anaemia and IgA deficiency in some children, would support the hypothesis that the consequences of an inflamed or dysfunctional intestine may play a part in behavioural changes in some children.

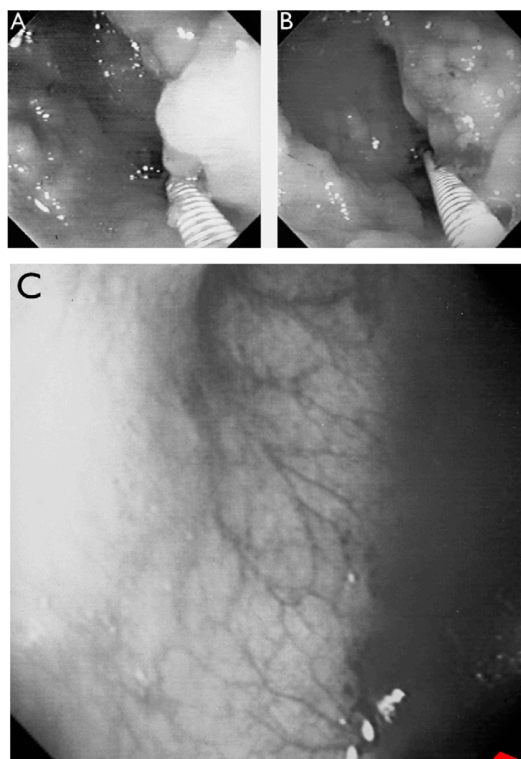


Figure 2: Endoscopic view of terminal ileum in child three and in a child with endoscopically and histologically normal ileum and colon

Greatly enlarged lymphoid nodule in right-hand field of view (A) and B=child three; C=normal ileum. Remainder of mucosal surface of terminal ileum is a carpet of enlarged lymphoid nodules.

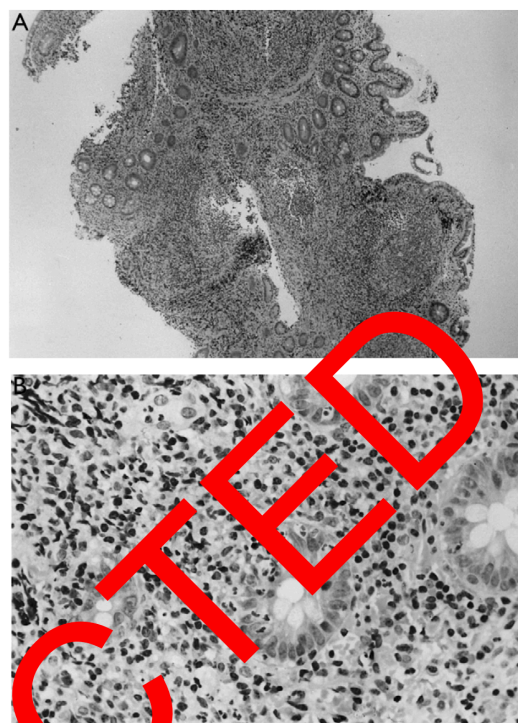


Figure 3: Biopsy sample from terminal ileum (top) and from colon (bottom)

A=child three; lymphoid hyperplasia with extensive, confluent lymphoid nodules. B=child three; dense infiltration of the lamina propria crypt epithelium by neutrophils and mononuclear cells. Stained with haematoxylin and eosin.

The "opioid excess" theory of autism, put forward first by Panksepp and colleagues⁷ and later by Reichelt and colleagues⁸ and Shattock and colleagues⁹ proposes that autistic disorders result from the incomplete breakdown and excessive absorption of gut-derived peptides from foods, including barley, rye, oats, and casein from milk and dairy products. These peptides may exert central-opioid effects, directly through the formation of ligands with peptidase enzymes required for breakdown of endogenous central-nervous-system opioids,⁹ leading to disruption of normal neuroregulation and brain development by endogenous enkephalins and endorphins.

One aspect of impaired intestinal function that could permit increased permeability to exogenous peptides is deficiency of the phenyl-sulphur-transferase systems, as described by Waring.¹⁰ The normally sulphated glycoprotein matrix of the gut wall acts to regulate cell and molecular trafficking.¹¹ Disruption of this matrix and increased intestinal permeability, both features of inflammatory bowel disease,¹⁷ may cause both intestinal and neuropsychiatric dysfunction. Impaired enterohepatic sulphation and consequent detoxification of compounds such as the phenolic amines (dopamine, tyramine, and serotonin)¹² may also contribute. Both the presence of intestinal inflammation and absence of detectable neurological abnormality in our children are consistent with an exogenous influence upon cerebral function. Lucarelli's observation that after removal of a provocative

enteric antigen children achieved symptomatic behavioural improvement, suggests a reversible element in this condition.¹³

Despite consistent gastrointestinal findings, behavioural changes in these children were more heterogeneous. In some cases the onset and course of behavioural regression was precipitous, with children losing all communication skills over a few weeks to months. This regression is consistent with a disintegrative psychosis (Heller's disease), which typically occurs when normally developing children show striking behaviour changes and developmental regression, commonly in association with some loss of coordination and bowel or bladder function.¹⁴ Disintegrative psychosis is typically described as occurring in children after at least 2–3 years of apparently normal development.

Disintegrative psychosis is recognised as a sequel to measles encephalitis, although in most cases no cause is ever identified.¹⁴ Viral encephalitis can give rise to autistic disorders, particularly when it occurs early in life.¹⁵ Rubella virus is associated with autism and the combined measles, mumps, and rubella vaccine (rather than monovalent measles vaccine) has also been implicated. Fudenberg¹⁶ noted that for 15 of 20 autistic children, the first symptoms developed within a week of vaccination. Gupta¹⁷ commented on the striking association between measles, mumps, and rubella vaccination and the onset of behavioural symptoms in all the children that he had investigated for regressive autism. Measles virus^{18,19} and measles vaccination²⁰ have both been implicated as risk

factors for Crohn's disease and persistent measles vaccine-strain virus infection has been found in children with autoimmune hepatitis.²¹

We did not prove an association between measles, mumps, and rubella vaccine and the syndrome described. Virological studies are underway that may help to resolve this issue.

If there is a causal link between measles, mumps, and rubella vaccine and this syndrome, a rising incidence might be anticipated after the introduction of this vaccine in the UK in 1988. Published evidence is inadequate to show whether there is a change in incidence²² or a link with measles, mumps, and rubella vaccine.²³ A genetic predisposition to autistic-spectrum disorders is suggested by over-representation in boys and a greater concordance rate in monozygotic than in dizygotic twins.¹⁵ In the context of susceptibility to infection, a genetic association with autism, linked to a null allele of the complement (C) 4B gene located in the class III region of the major-histocompatibility complex, has been recorded by Warren and colleagues.²⁴ C4B-gene products are crucial for the activation of the complement pathway and protection against infection: individuals inheriting one or two C4B null alleles may not handle certain viruses appropriately, possibly including attenuated strains.

Urinary methylmalonic-acid concentrations were raised in most of the children, a finding indicative of a functional vitamin B12 deficiency. Although vitamin B12 concentrations were normal, serum B12 is not a good measure of functional B12 status.²⁵ Urinary methylmalonic-acid excretion is increased in disorders such as Crohn's disease, in which cobalamin excretion is not reabsorbed. A similar problem may have occurred in the children in our study. Vitamin B12 is essential for myelinogenesis in the developing central nervous system, a process that is not complete until around the age of 10 years. B12 deficiency may, therefore, be a contributory factor in the developmental regression.²⁶

We have identified a chronic enterocolitis in children that may be related to neuro-psychiatric dysfunction. In most cases, onset of symptoms was after measles, mumps, and rubella immunisation. Further investigations are needed to examine this syndrome and its possible relation to this vaccine.

Addendum:

Up to Jan 28, a further 46 patients have been assessed; 39 with the syndrome.

Contributors

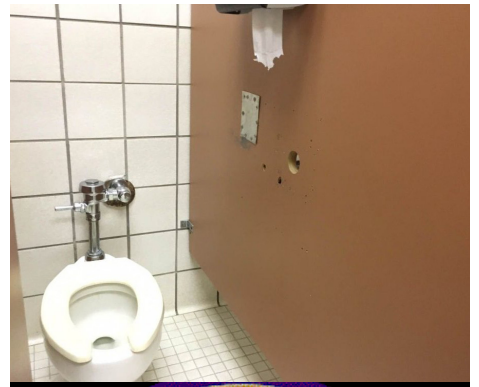
A J Wakefield was the senior scientific investigator. S H Murch and M A Thompson did the gastroscopies. A Anthony, A P Dhillon, and S E Dhillon carried out the histopathology. J Linnell did the B12 studies. D M Casser and M Malik did the clinical assessment. M Berelowitz did the psychiatric assessment. P Harvey did the neurological assessment. A Valentine did the radiological assessment. JW-S was the senior clinical investigator.

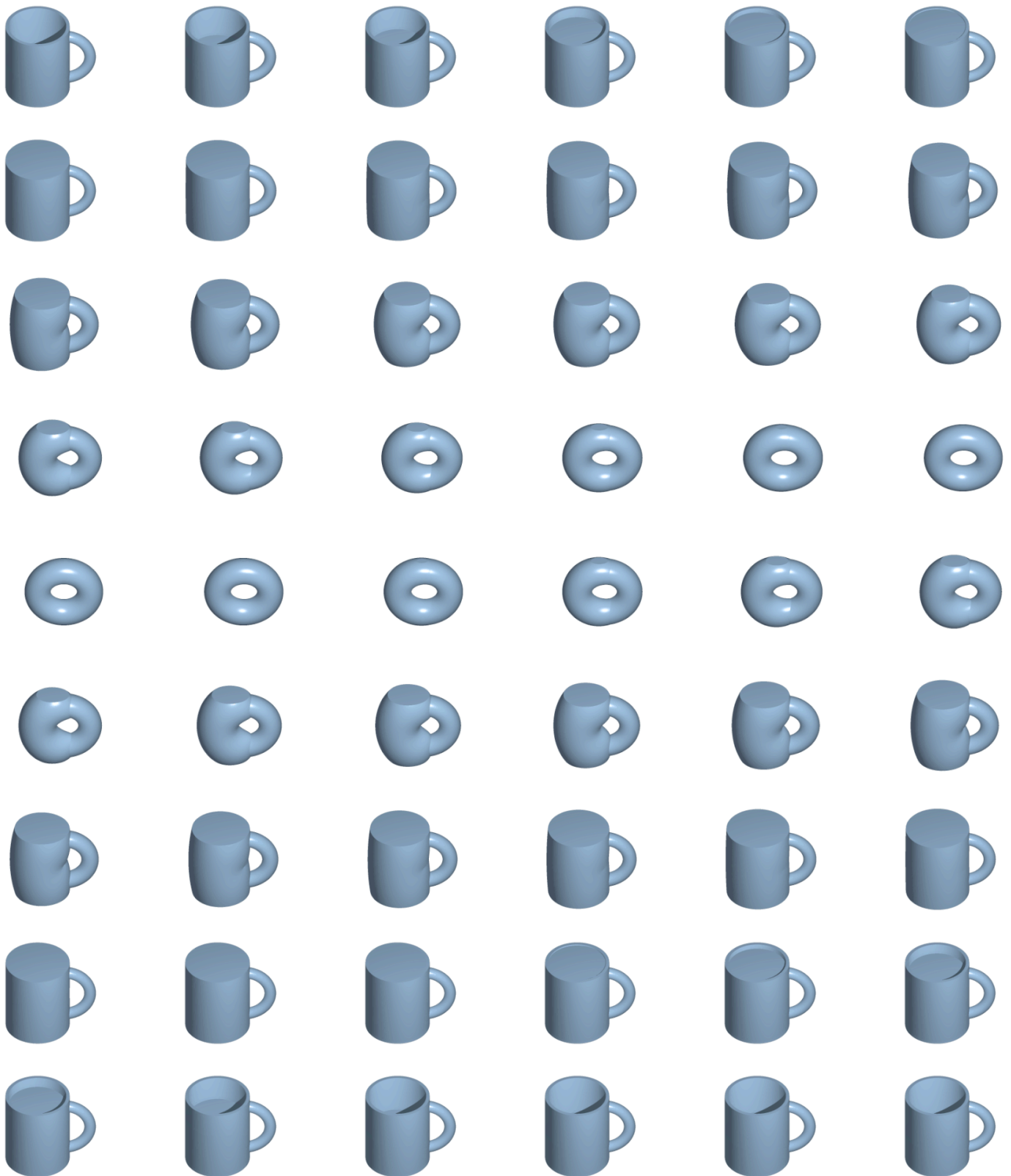
Acknowledgments

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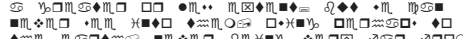
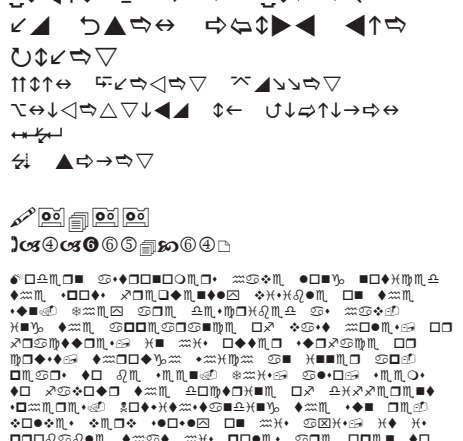
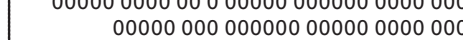
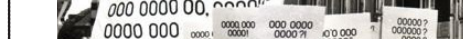
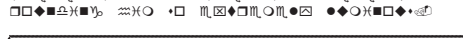
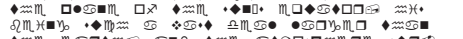
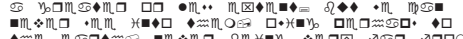
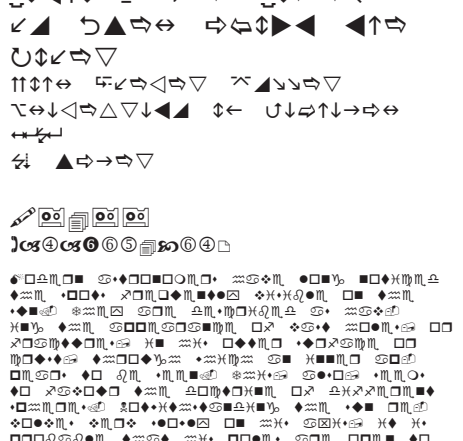
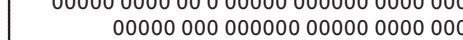
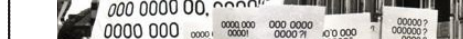
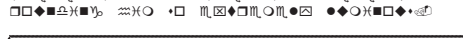
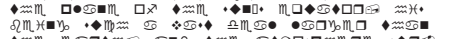
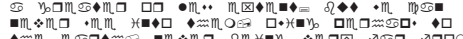
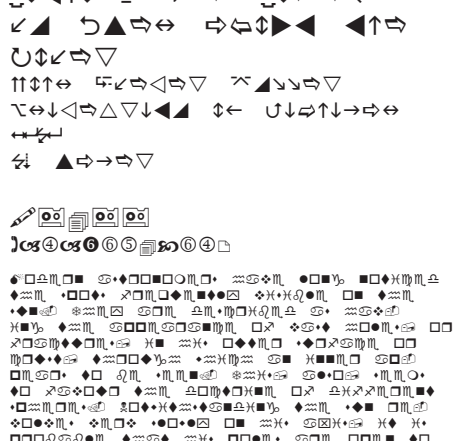
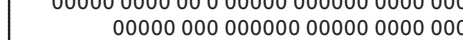
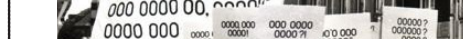
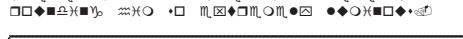
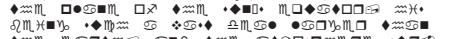
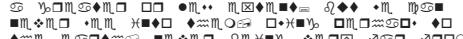
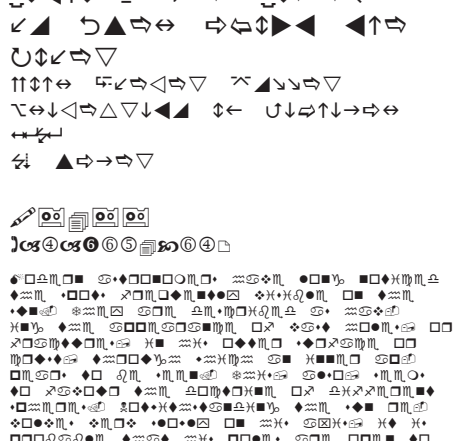
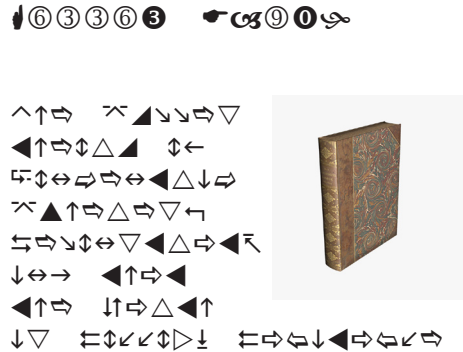
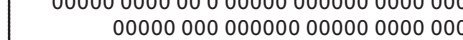
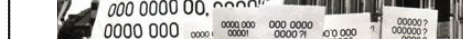
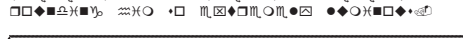
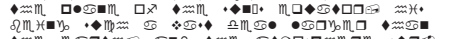
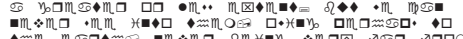
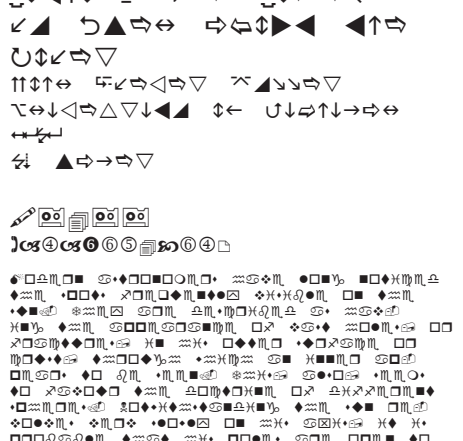
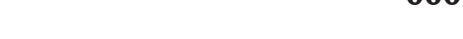
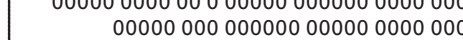
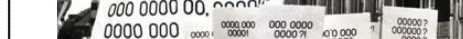
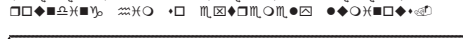
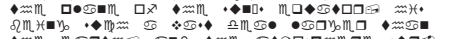
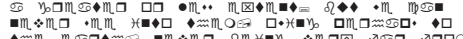
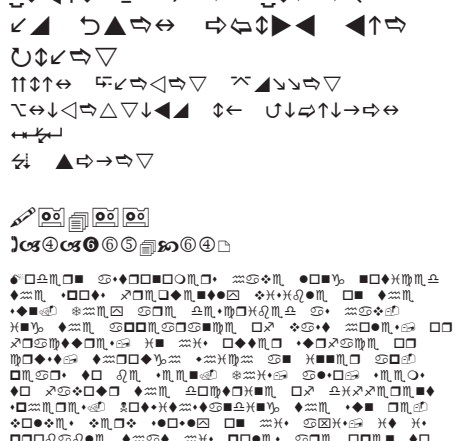
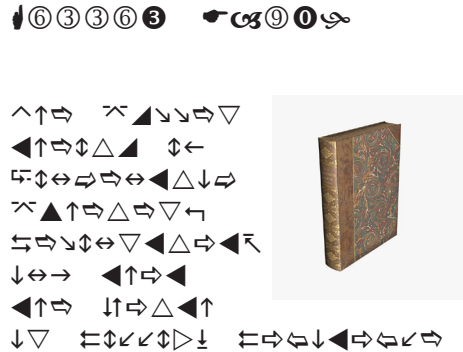
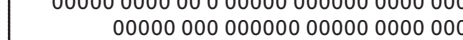
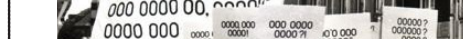
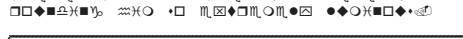
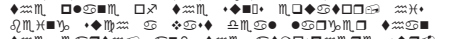
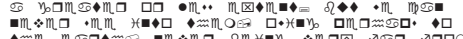
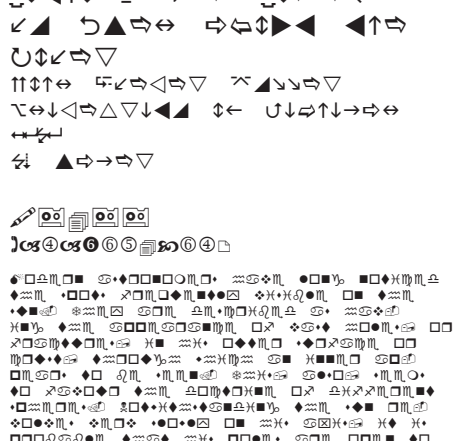
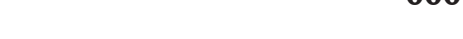
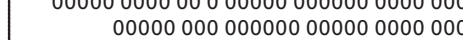
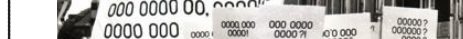
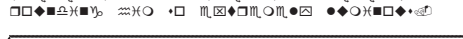
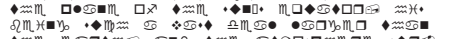
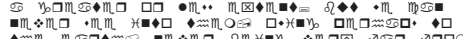
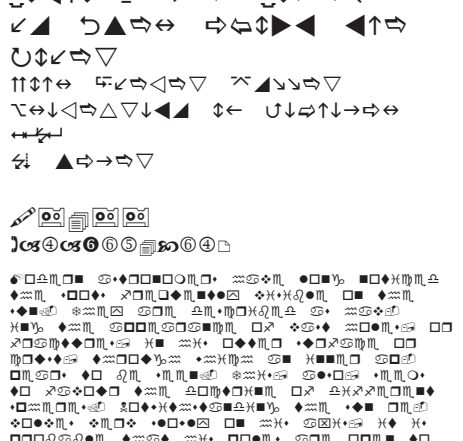
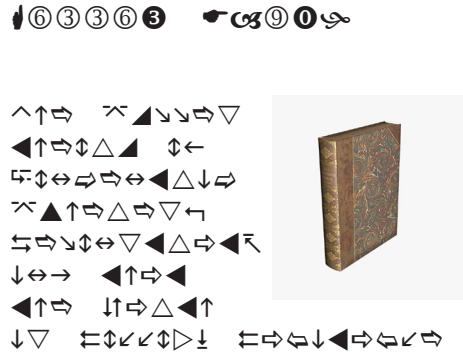
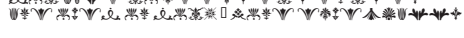
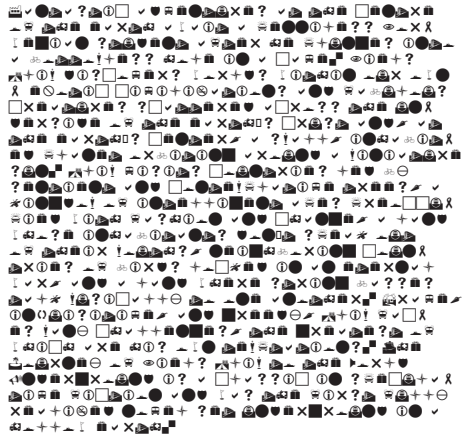
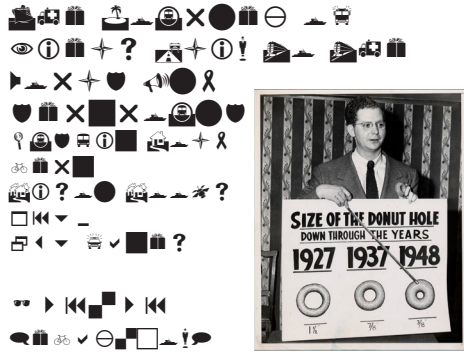
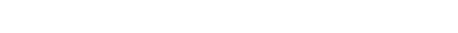
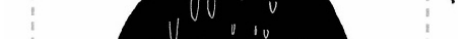
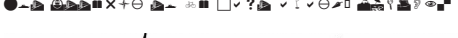
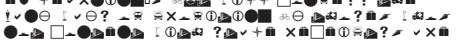
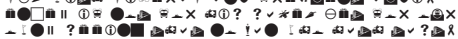




What's a Symbol Anyway?

[illegible]

[illegible]



Lately I have been preoccupied with the movement of things:

fifteen (15) minutes of waiting on the loading dock, plus
five (5) minutes per ride on the cargo lift, with
an average of five (5) rides per load, at

an average of three (3) loads per day, amounts to

a hundred twenty (120) minutes of dialectics per day. Hegel
would be proud.ⁱ

Two weeks ago my friend passed away from a heat stroke

ⁱ If he wasn't racist, or dead.

July 2019
Hong Kong

Ways To Live In Harmony



Revel In the Convenience Of the
Mysterious and Unknowable
AI Mind

It's Oh So Quiet

Hans Lang, Bert Reisfeld and Erich Meder

$\text{♩} = 104$

1.

p

5 12.

9

13

17

18 19 20

21

22 23 24

24

25 26 27 28

27

29 30 31 32

30

33

33

2.

Tempo 1

36

36

40

40

8va

44

(8)

48

(8)

51

(8)

3

54

1. **Tempo 1**

(8)

cresc.

f

3

58

59

60

61

62

63

64

65

66

67

68

2. Tempo 2

69

70

71

72

Musical score for measures 72-74. The system consists of a vocal line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The vocal line starts with a whole note G4, followed by quarter notes A4, B-flat4, and C5, then a half note B-flat4, and ends with a quarter note A4. The piano accompaniment features a complex harmonic texture with chords and moving lines in both the right and left hands.

75

The

Musical score for measures 75-77. The system consists of a vocal line and a piano accompaniment. The key signature has three flats. The vocal line begins with a quarter rest, followed by eighth notes G4, A4, and B-flat4, then a half note C5. Measures 76 and 77 contain whole notes. The piano accompaniment includes triplets in the right hand and chords in the left hand.

78

Musical score for measures 78-80. The system consists of a vocal line and a piano accompaniment. The key signature has three flats. The vocal line features a half note G4, a quarter note A4, a half note B-flat4, and a quarter note C5. The piano accompaniment consists of chords and moving lines in both the right and left hands.

81

Musical score for measures 81-83. The system consists of a vocal line and a piano accompaniment. The key signature has three flats. The vocal line starts with a quarter note G4, followed by a half note A4, a quarter note B-flat4, and a half note C5. The piano accompaniment features chords and moving lines in both the right and left hands.

“A hail demands a *bodily response*: turning to face the police or turning the page of the book. BY ANSWERING A HAIL, by entering the scripted scenario, the **individual is interpellated into ideology and thus into subjecthood.**”

~ (Robin Bernstein, *Dances with Things; Material Culture and the Performance of Race*, p.73)

Pavement that stretches out from where I stand, in either direction. The kind of pavement littered with gum; a London, New York, Big City kind of pavement. Not Tokyo, it's too clean there. This pavement is a stretch of loose memories defined by the city blocks that crowd it. That is, it is a pavement crowded by city blocks and the reflections of people on glass-faced buildings walking adjacent to it. Not many people walking here though. So its adjacent is more of an empty that I punctuate. If I look at myself in these buildings I begin to imagine myself flying, undoing the knots of enclosed space and expanding outside them. If I could understand the terms. If I could trace the curves. Bachelard suggests that being in the corner is a cosmic experience in which you can find the solace necessary to exist beyond the terms of that corner. I want to feel that cosmic untethering as I recognise my body. Who doesn't want to float. Darkness, and the body outside itself. Dancing with blocks of spacetime. But blocks are too concrete, man. Rupture and return. Rupture and return. The way things irrupt here. In a location that isn't a room where architectures are just as much affects, I become. The kind of in and out I am thinking of always refuses the hail and prefers to remain ambiguous. Networks and synapses. Pulling at the breaks, pulling at the breaks.

Off to the side, the train leaves before it arrives. The faces don't betray anything, but they are flecks in a field of sunlight that blues as it pulls away. I am closer to the surreal now than when I started and the adjacent is packed with faces that shift when I smile. But what the FUCK do I know about any of that shit I think, when I realise that all the faces are the colour of deserts at midnight. It's the kind of twinkling that, more times, is embedded in lullabies. But here, against one another and celebrating we are in the *with*.

If the tone shifts it isn't because I started writing on a different day. But even sitting here, displaced by my own body, I have become aware of the kind of affect I want my writing to produce. In you. It's because it's the kind of affect I want it to produce in me. I am riffing on the history and ambivalently positioned conversations that emerge from the interstices of histories. To go into history and pickpocket its interlocutors and, rather than leaving their pockets empty, replacing the contents with the small and strange musings of someone piecing together a Black fabric out of spacetime, well maybe that's some radical shit. And if it ain't, then I don't know what is. Not because it's Black, but because it is traversing the continuum that galvanises blackness around a particular point in time. I mean, backing and forthing with Michelle Wright over the way we might interpellate the body politic of a black folk missing from the narrative, I'm really thinking about the space we create when we start to open ourselves up to the image of the multiple. We, we, we. That

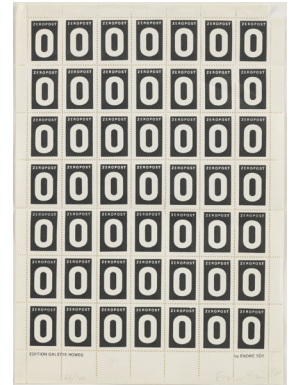
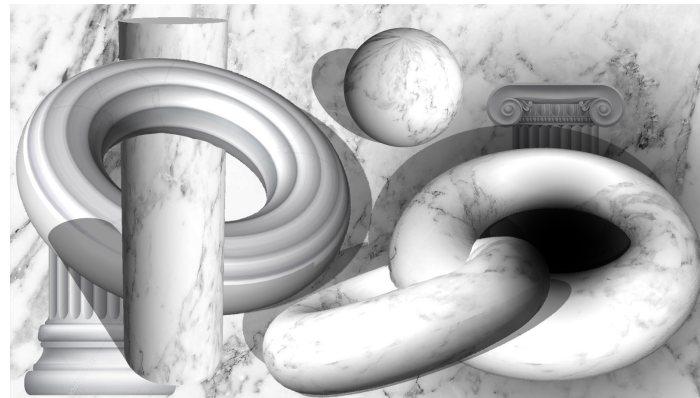
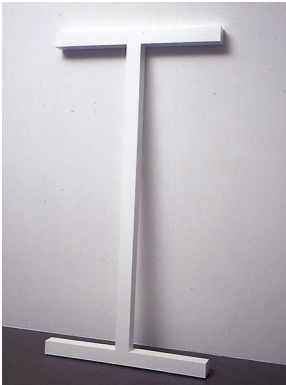
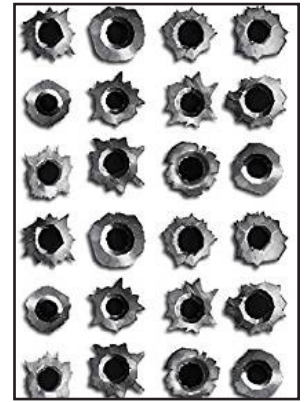
ain't about the music in the french language even if it does drip. Drip. I hear languages made of mouths and that's geography. When you skrr, make sure the rubber weren't produced in Brazil because those boys done cleared more rainforest than your fair trade coffee has the ability to offset.

But the pavement, man. The pavement is the brick ledge between I and the road. And I overstand the statement I'm making by being here. It's like if I took your picture and cropped your feet out of the frame. Everything else could be perfect, tag sharp and perfect but you wouldn't frame it. Not if you knew anything about a good photo. So, yeah, I'm out of the frame but I'm here and the adjacent is empty again. Except for the rain and the minute reflections in each drop, getting ready to become part of the puddle.





Τηισ ισ α Γοοσε



AYE

Ceci n'est pas une densité infinie
Ceci n'est pas une architecture imparfaite
Ceci n'est pas un idéal mathématique
Ceci n'est pas une critique de la société

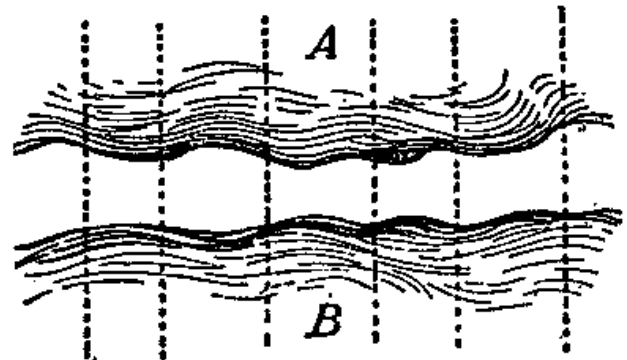
OHH



Course in
General Linguistics
Ferdinand de Saussure
Translated by Wade Baskin
Edited by Perry Meisel and Haun Saussy

Course in General
Linguistics
Ferdinand de Saussure
Columbia University
1916
236 pages

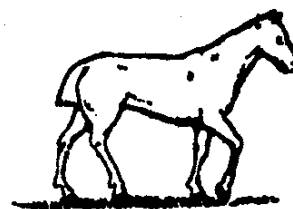
\$10.97
(amazon.com)



Monument des sciences humaines, le «Cours de linguistique générale» de Ferdinand de Saussure, publié en juin 1916 chez Payot, a 100 ans et passe pour la première fois en poche avec une préface de Jean-Didier Urbain, sémiologue, qui éclaire à la fois l'homme Saussure, son projet scientifique, ses principaux concepts, sa réception en France comme à l'étranger, et les enjeux, aujourd'hui, d'un «Cours» qui entendait proposer une nouvelle façon de penser la langue, donc l'être humain.



ARBOR



EQUUS

etc.

etc.

Pecture mecture, fellow tectures. These day us have sex fectures on symbols &&& 0's. Can you conjectures their connectures?

UNU. The "Rubber Band" first appeared in Bob Clampett's "Dough for the Do-Do" cartoon (1938). This is a band that can play itself, foreshadowing techno music by fifty years.

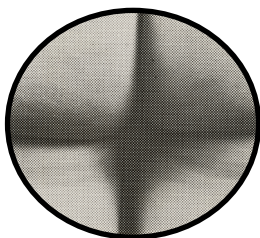
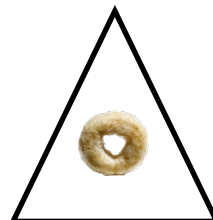


DU. George Maciunas' *Fluxus Table Tennis* ca. 1973. An already challenging game is given another obstacle with a large hole carved into the playing table.

Maciunas would also carve holes into the table tennis paddles. Why fill a surface with holes? Who dictates the rules here, the player, the ball, or the game's creator?

TRI. A "Cheerio" is a hole that you eat. It is still a hole when you eat it, or when it is broken or becomes crumbs.

When a cheerio is in milk for a while it loses its consistency and becomes soggy. It is still a hole. It tastes the same but its shape is strange. The same happens when you put a cheerio at the top base of a rectangle, even thought it conjures other things.

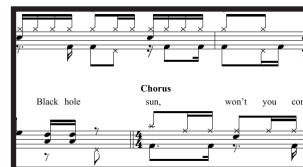


KVAR. Without an asshole creatures would die. Despite this, there is a great amount of hostility towards assholes, and it is a slang term of contempt for an irritating other.

The hatred of assholes comes from the endless attempts to remove the animal from ourselves. The holes in our bodies assure us this will never be the case.

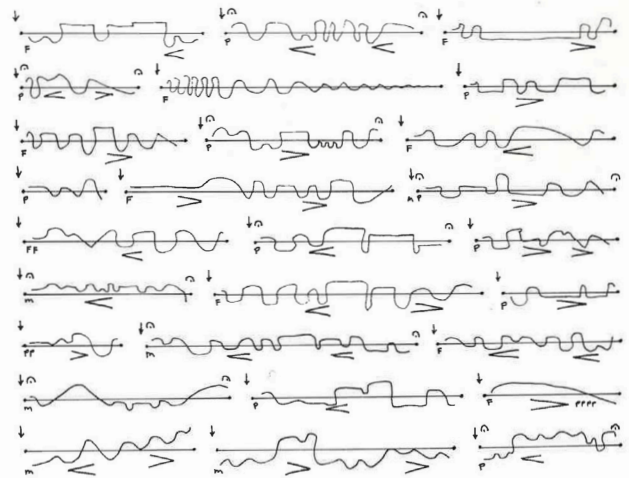
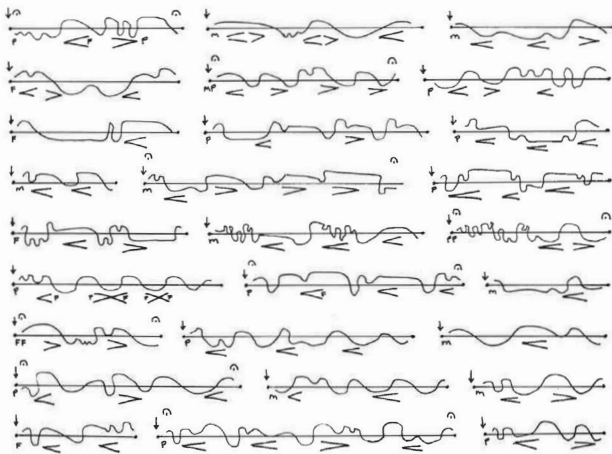
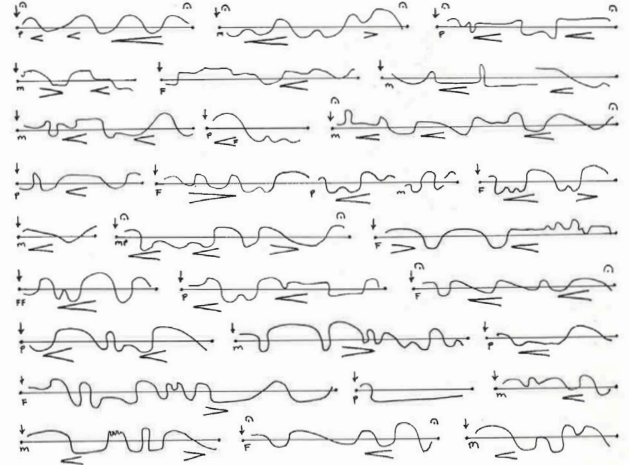
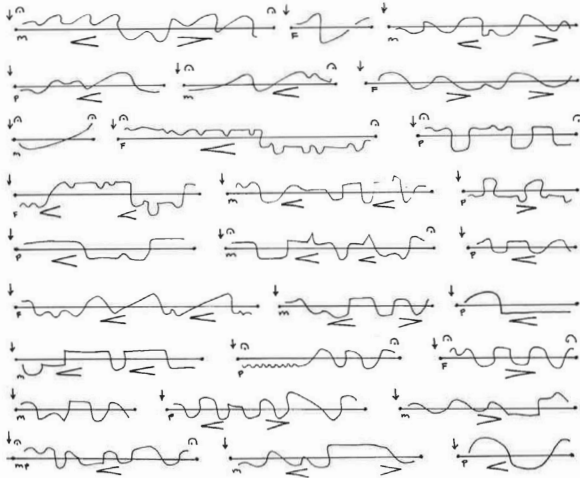
KVIN. "Black Hole Sun" was written in about "15 minutes" by Chris Cornell after a drive where he heard the phrase on the radio.

The score for "Black Hole Sun" is full of tiny black holes.

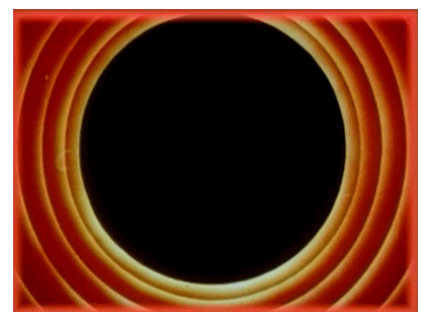


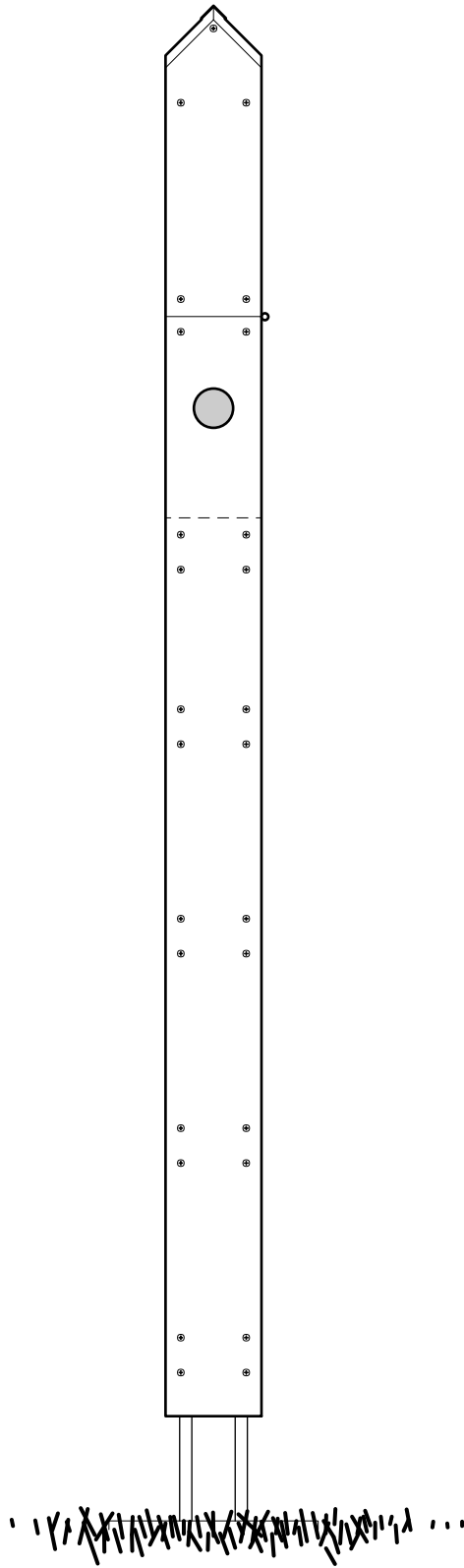
SEX. In 1949, Communist rule introduced a red star in lieu of the historical coat of arms on the tricolor flag of Hungary. Seven years later an anti-Soviet uprising began, and the red star was cut from the national flag, leaving a hole instead.

How does one hurt a thing that doesn't feel pain? How do you kill or destroy an idea? Despite the uprising's failure in 1957, Hungary's Communist leaders did not place any other insignia on the flag, and it remained a solid, symbol-less tricolor. Suggestions to add symbols are periodically brought up to the Hungarian Committee of Symbols.

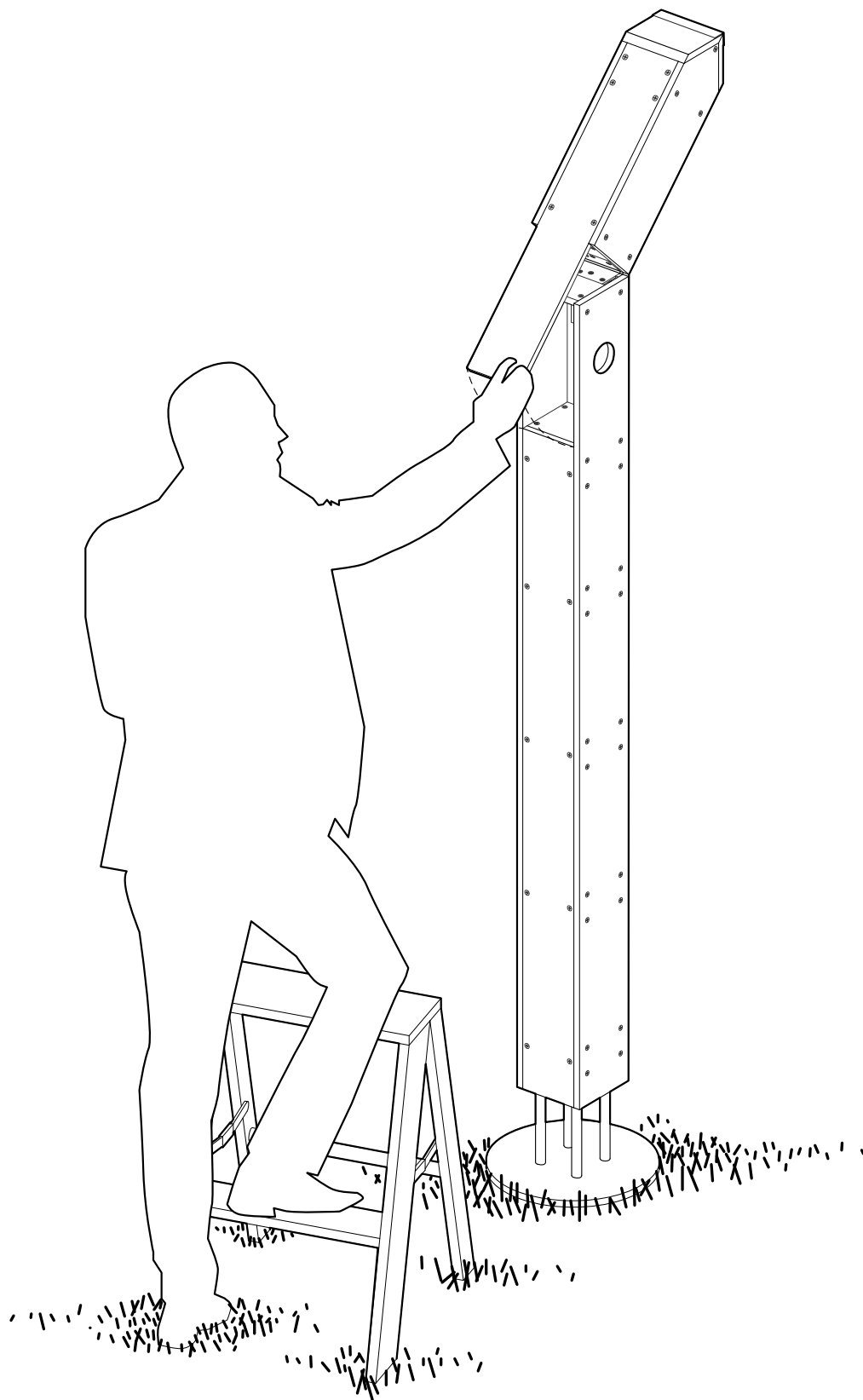


"The Whole Idea": A still from the 1955 Looney Tunes cartoon directed and animated by Robert McKimson. Professor Calvin Q. Calculus, the protagonist, develops a technique for producing a black hole. It the first depiction of a 'portable' black hole in modern cartoons.

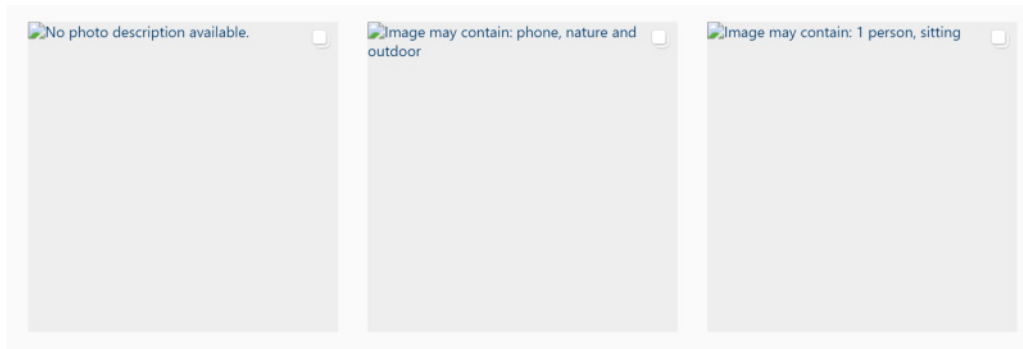




front elevation



*axonometric
maintenance access*

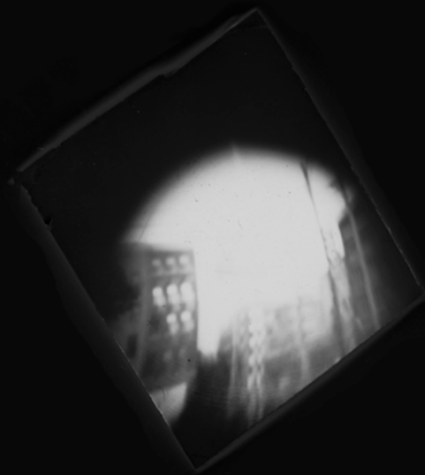


**The
Drop in
the Hole
Where
Meaning
Stops, the
Meaning
of that
Drop:
How
did
that
Happen?**

CAN YOU SPOT THE
DIFFERENCE BETWEEN
THESE TWO PICTURES?



ANSWER: In picture two the bicyclist has been moved (hiding behind the tree).



Blackbox (n.) : a.) 3 pages of notes taken rather hastily by Tiffany Funk before the apocalypse

b.) A device which performs intricate functions but whose internal mechanism may not readily be inspected or understood; (hence) any component of a system specified only in terms of the relationship between inputs and outputs. (Also figurative.)

**What is a Black Box?
(And why should we care?)**

It's a(n)...

algorithm

transistor

THE HUMAN
MIND

"A black Box is homomorphic with a cybernetic system, because the latter has undergone a many-one simplifying transformation (which makes it tractable) without losing its key characteristic (of indefinability)." ²

2. Stafford Beer, *Cybernetics and Management*, 1959.

Well, yes, all of that, but...

"In principle, one needs no knowledge of the physics of the transistor in order to treat it circuitwise; any 'black box' with the same electrical behavior at its terminals would act in the same way." ³

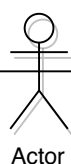
3. The Bell System technical journal (American Telephone and Telegraph Company), 1922–1983.

"What all too often is missing from the study of schooling is what happens in the 'black box' of the school itself." ⁴

4. Peter W. Cookson and Caroline Hodges Persell, *Preparing for power: America's elite boarding schools*, 1985.

Blackboxing

"... the way scientific and technical work is made invisible by its own success. When a machine runs efficiently, when a matter of fact is settled, one need focus only on its inputs and outputs and not on its internal complexity. Thus, paradoxically, the more science and technology succeed, the more opaque and obscure they become." ¹



Actor

Observer

Input

Output

Blackbox

techno-
dunce
cap
couture

1. Bruno Latour, *Pandora's Hope: Essays on the Reality of Science Studies*, p. 304

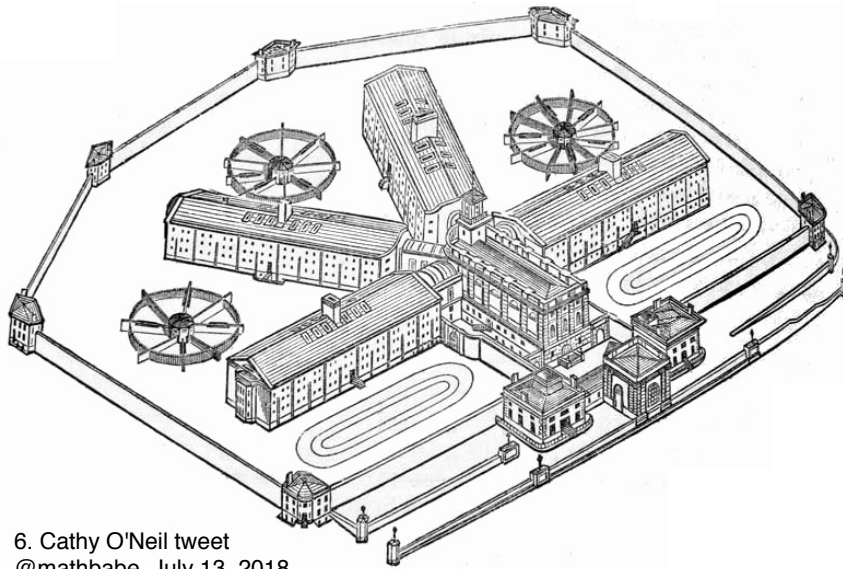
"What's in the box?" 7

"The constitution and structure of the box are altogether irrelevant to the approach under consideration, which is purely external or phenomenological. In other words, only the behavior of the system will be accounted for." 5

Predictive Policing (n.)

mathematical, predictive analytics, and other analytical techniques in law enforcement to identify potential criminal activity through data on the times, locations and nature of past crimes, to provide insight to police strategists concerning where, and at what times, police patrols should patrol, or maintain a presence.

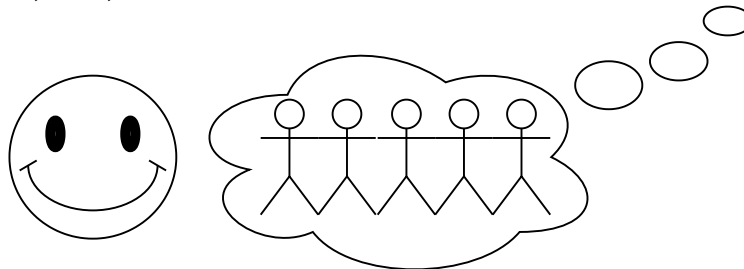
Isometrical perspective of Pentonville Prison, 1840-42, engineer Joshua Jebb.



6. Cathy O'Neil tweet
@mathbabe, July 13, 2018

One in two American adults is in a law enforcement face recognition network.

"Across the country, state and local police departments are building their own face recognition systems, many of them more advanced than the FBI's. We know very little about these systems. We don't know how they impact privacy and civil liberties. We don't know how they address accuracy problems. And we don't know how any of these systems—local, state, or federal—affect racial and ethnic minorities." 8



8. 2016 Center on Privacy & Technology at Georgetown Law,
<https://www.perpetuallineup.org/>

5. Mario Bunge, "A general black-box theory", *Philosophy of Science*, Vol. 30, No. 4, 1963.

"A reminder that predictive policing and recidivism algorithms *predict the police* as much as they predict crime. If the police are biased, then the algorithms are too." 6

Cybernetics (n.)

Official: "the scientific study of control and communication in the animal and the machine."

Unofficial: An earnest apology for inevitable nuclear holocaust

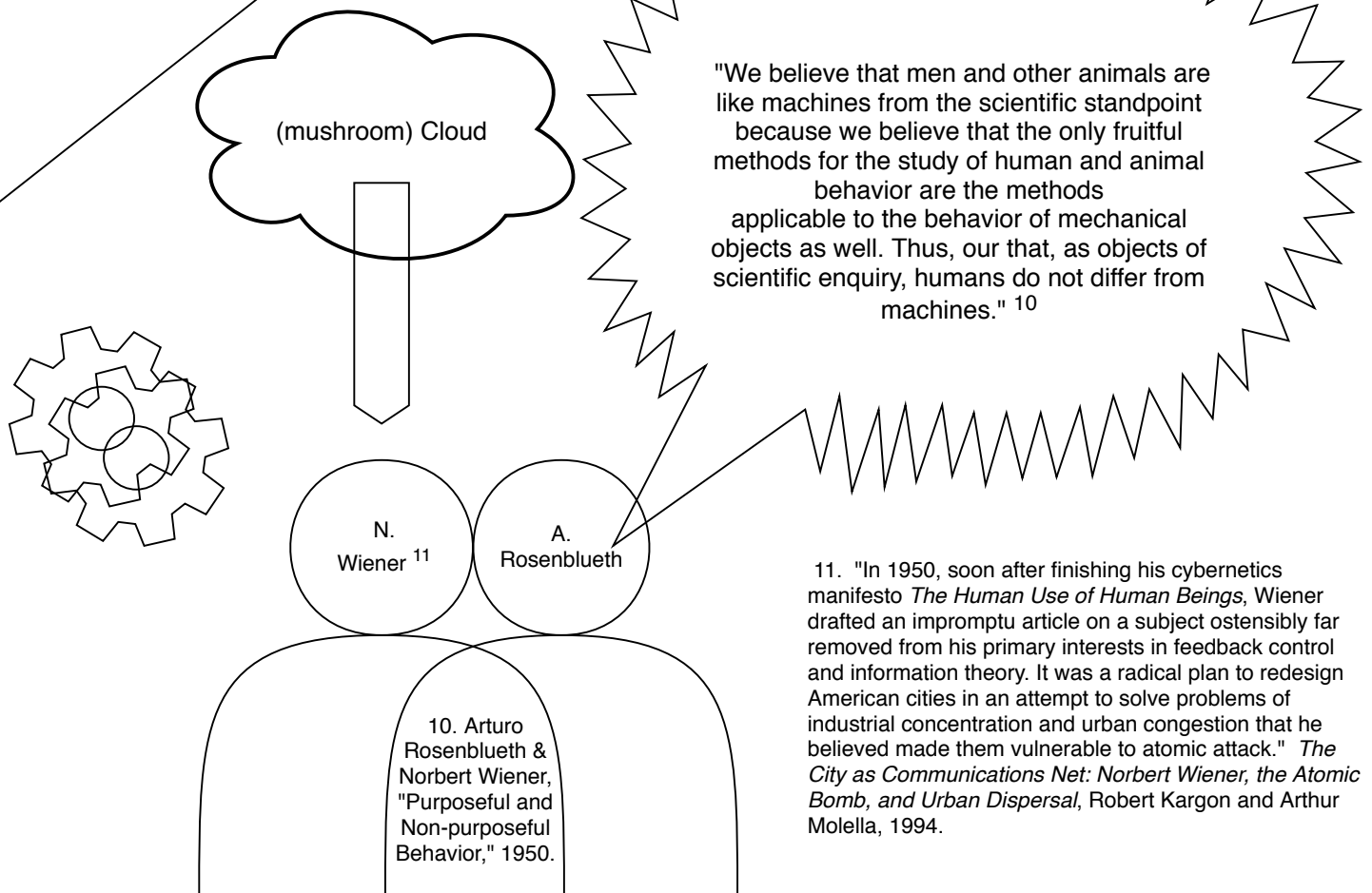
SORRY,
FOLKS!!

"Now that [Norbert Wiener] associated cybernetics with the power of cataclysmic weapons, he tried to push cybernetics away from the military arena because of its deadly efficacy. Either way, for Wiener and many colleagues, the association of cybernetics with its wartime origin was forcefully and deeply inscribed in the cultural meaning of the new science and its machines." ⁹

Back to black boxes:

"In the course of characterizing the enemy pilot's actions and designing a machine to forecast his future moves, (Norbert) Wiener's ambitions rose beyond the pilot, even beyond the World War. Step by step, Wiener came to see the predictor as a prototype not only of the mind of an inaccessible Axis opponent but of the Allied antiaircraft gunner as well, and then even more widely to include the vast array of human proprioceptive and electrophysiological feedback systems. The model then expanded to become a new science known after the war as "cybernetics," a science that would embrace intentionality, learning, and much else within the human mind. Finally, the AA predictor, along with its associated engineering notions of feedback systems and black boxes, became, for Wiener, the model for a cybernetic understanding of the universe itself." ¹⁰

9 & 10. Peter Galison, "The Ontology of the Enemy: Norbert Wiener and the Cybernetic Vision," 1994.





yes.
or:
invest in your own trans-oceanic cable!!

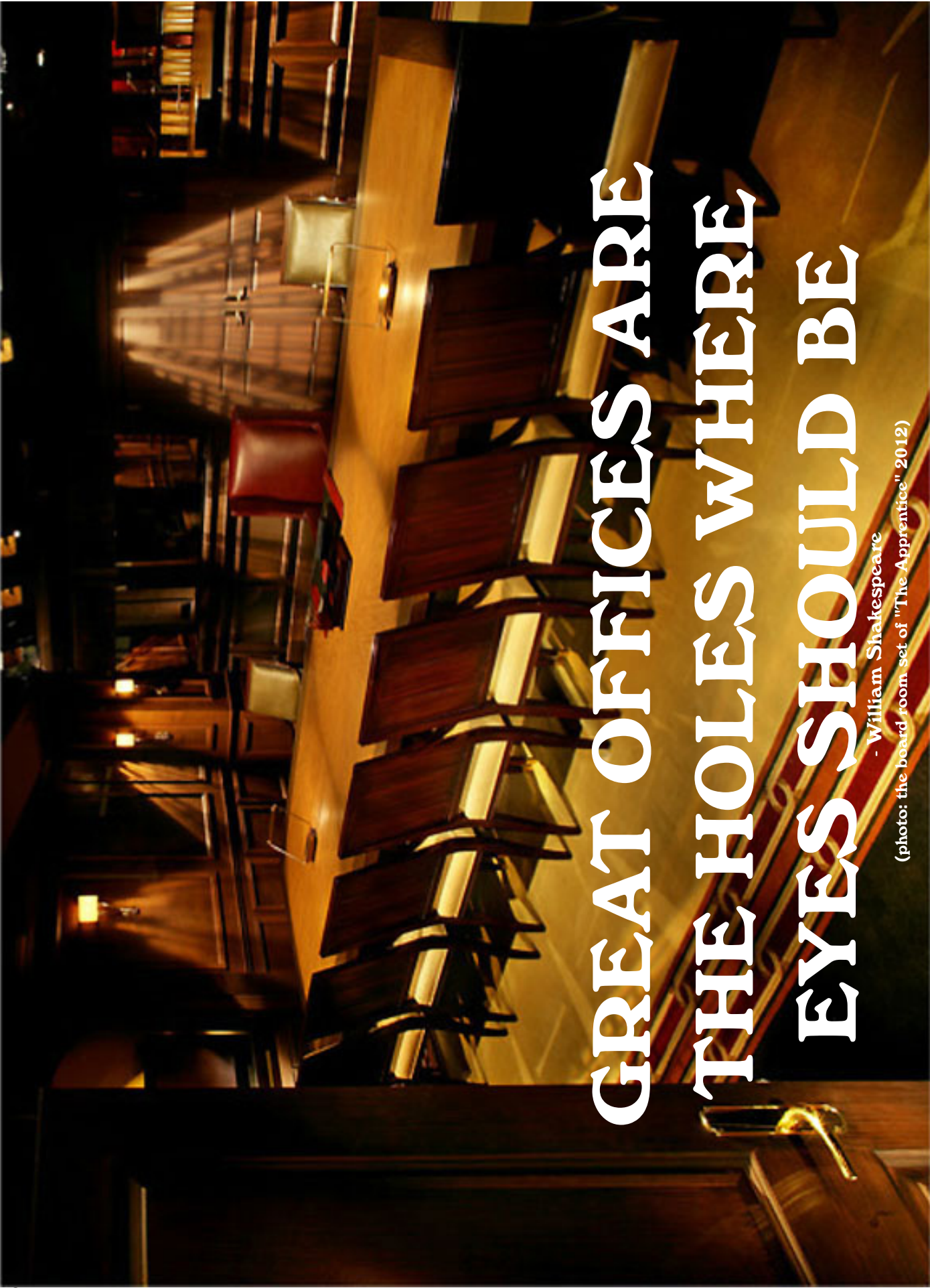
"Increasingly investment and ultimately ownership and control of the cables used to transport information across the world is moving away from telecommunications operators. One example is the increased investment in and ownership of trans-oceanic cables by application and service providers, or platforms, such as Google, Facebook, and Microsoft. Another is the strategic investment in undersea cables by nation states as part of a geo-political cyber strategy." ¹²

12.

<https://digitalfreedomfund.org/internet-drift-how-the-internet-is-likely-to-splinter-and-fracture/>

<http://www.submarinecablemap.com>

<https://internethealthreport.org/2019/>



GREAT OFFICES ARE THE HOLES WHERE EYES SHOULD BE

- William Shakespeare
(photo: the board room set of "The Apprentice" 2012)

Sleepwalk: The First Two
Stereo Albums
Santo & Johnny
Canadian American Records, Ltd.
1959

\$18.99
(discogs.com)

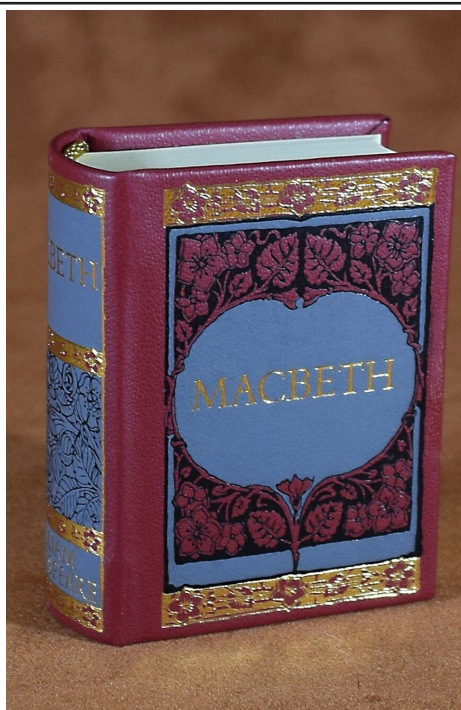
When Les Paul hit the scene at the end of the '40s and then Duane Eddy in the '50s, it became apparent that the use of the guitar and its sound had begun to change. The next in line to push the new sound further were Santo & Johnny. Listen and marvel at the hits, 'Teardrop', 'Caravan' and their first ever release, the timeless, 'Sleepwalk' which became their first number one hit! There is no better introduction to Santo and Johnny and their repertoire than this collection of standards and rock & roll numbers all in wonderful stereo.



Santo and Johnny are the Farina brothers. They were a Brooklyn guitar duo, and they had one more hit, the #23 "Tear Drop," which charted a few months later. They also recorded the theme to the movie *The Godfather*, and had a huge hit in Mexico with their version of "And I Love Her." When they recorded "Sleep Walk," Santo was 22 and Johnny was 18. It was their first release. The distinctive sound of the track was created using steel and acoustic guitars.

Santo & Johnny did write lyrics to this song, but decided not to use them. Some artists who have covered the song have added the lyrics, including Betsy Blye and Modest Mouse:

Instead of dreaming I Sleepwalk Cause I lost you And now what am I to do What to do. Can't believe that we're through I don't care how much you tell me Sleep talk Cause I miss you While the memory of you Lingers like a song	Darling, I was so wrong But I'll be right some day The night fills my lonely place I see your face I know, I miss you so I still love you And it drives me insane Sleepwalk Every night I just Sleepwalk And when you walk	inside the door I will Sleepwalk no more Sleepwalk Every night I just Sleepwalk And when you walk inside the door I will Sleepwalk no more I will Sleepwalk no more I will Sleepwalk no more
---	--	---



MacBeth
William Shakespeare
Miniature Book Society
1606

\$29.99
(ebay.com)

From Act Five, Scene 1 of
William Shakespeare's little known work,
MacBeth

Doctor:

A Great perturbation in nature, to receive at
once the benefit of sleep and do the effects of
watching! In this slumber agitation, besides
her walking and other actual performances,
what, at any time, have you heard her say?

Gentlewoman:

That sir, which I will not report after her.

Doctor:

You may to me: and 'tis most meet you
should.

Gentlewoman:

Neither to you nor any one: having on wit-
ness to confirm my speech.

(Enter Lady MacBeth with a taper)
Lo you, here she comes! This is her very
guise; and, upon my life, fast asleep. Observe
her; stand close.

Doctor:

How came she by that light?

Gentlewoman:

Why, it stood by her: she has light by her
continually 'tis her command.

Doctor:

You see, her eyes are open.

Gentlewoman:

Ay, but their sense is shut.

Only in sleep and later, in death, says Shakespeare, can the self be revealed for Lady MacBeth. The Bard's sleepwalker is a melancholy assemblage: an automaton mobilized by affect; gears running from the guilt spurred by libidinous longing for regicide. Never one to miss an allusive literary opportunity, Shakespeare writes her illuminating darkness while her senses are on autopilot. This is probably one of the most famous examples of the trope of sleepwalking in literature proper, a trope that lingers: the self, simultaneously out of and in-control, will always find a fashion.

Caring for someone who sleepwalks can be worri-
some. You never know what they're going to do or
where they'll end up. This will safely wake you and
the sleepwalker up.

Medically speaking, you should never wake a
sleepwalker. Metaphorically speaking, how else do
you treat Macbeth's malady of eyes open, senses
shut, without a call of "WAKE UP!" Blind conformi-
ty or some kind of human quadruped hybrid – a
"sheeple" – is the sleepwalker in the negative, so
sayeth the "comment sections" of the internet. Like
an evangelical, the comment section alarm clocks
tirelessly aim to get the conformist to SEE. An in-
strument-sacrificing spectacle of the Pete Townsend
variety silencing the Somnambulist Ballad. In other
words: open your eyes and see your self as some-
one else sees you.

Sleepwalker Alarms
Tri-Tech Self Defense Products

\$10.99
(tbotech.com)

You never know what a sleepwalker is going to do or where they'll end
up. It can be dangerous for themselves or others.

One possible solution to stopping the sleepwalking is to wake them up
as soon as they try to leave the room. You can do this by hanging a door
knob alarm on the outside of the room so that once they grab the knob,
the alarm will go off.

This sleepwalker alarm will wake a sleeping person up as soon as they
touch the door knob. Even before they leave the room, 120 decibels will
wake them up.

Hang on the door and if the sleep walker grabs the door knob, the alarm
will sound. It is designed to go off as soon as there is a vibration on the
knob (such as when someone grabs it in order to open it.)



Not to Be Reproduced (1935)

Seeing yourself as someone sees you is the
visual contradiction we see in Rene
Magritte's *Not to Be Reproduced*. The indi-
vidual in the painting sees himself as we see
him.

INTERIOR. EVENING. DAY.

A laptop open, a document being typed up, the
writer has the final lines of a very influential art
historical text in front of him in the form of a
digital PDF. He hears the voice of the author of this
text, scratchy with age but retaining a quiver of



Michael Fried:
*Surrealist sensibility...and literalist sensibility
are both theatrical...*

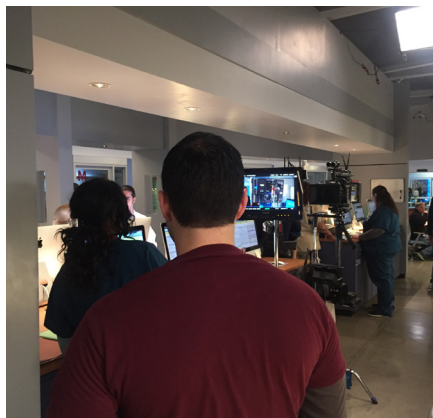
Magritte's boom in *Not to Be Reproduced*
was his preoccupation with the liberatory
potential of blind psychic automatism and
the work of art's object-ness. Thing-ness,
literal-ness. The value of the self, the value of
the object, tied together to make the act of
viewing so literal as to no longer get lost in
painterly illusions of reality. The back of the
head as theatre.

Hole in the Head/Back of the Head

When we all pause right now to look at the back of our heads we can collectively share the results of our endeavor: we all have in common that we can't do it. When we see a photograph of the back of our heads, it is always a surprise, albeit an underwhelming one. I did not realize how much hair I was losing until I saw the back of my head on a train platform security camera a week ago. The value of the back of the head can be computed, in my case, as a vain existential crisis. Is this what Rene Magritte was getting at with Not to Be Reproduced? Not alopecia, but the value of seeing of seeing an unrecognizable self?

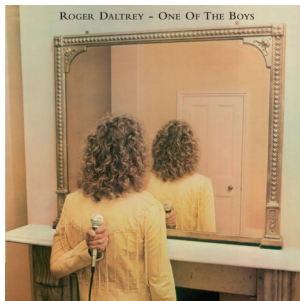
Dr. Connor Rhodes

Played by Colin Donnell on the NBC television show Chicago Med. Donnell's stand-in and body double is a man named Sam. In the photo below Donnell here we see a literal fake self as the back of a head. Stand ins and body doubles cover the tedium: the quick re-shoots, lighting tests, camera set ups etc. Like the reflection in Not to Be Reproduced, the stand-in and body double is a deceiving portrait when it appears on film. The stand in/body double, when watching themselves on film, see themselves as the viewer (of which the camera stands in for) sees them, which is to say, not as an actor, but also not themselves. The loss of the self voluntarily dictated by television aesthetics, money, and time. A self-portrait as streamlined budget.



One of the
Boys
Roger Daltry
Polydor/MCA
1977

\$1.99
(discogs.com)



Roger Daltry attempts a subversive by skirting over one of the LP's marketing necessity of putting the pretty face on a front cover, while aligning himself with Magritte's work of art. Moving Not to Be Reproduced onto an album cover elucidates thing-ness further as now, despite it's lack of face-forwardness, the back of the head is not a unique commodity form – as Magritte's title cunningly refers – but mass produced. The self-portrait as impossible self or not the self.

The impossible self/not the self is an activity we engage in on social media – facebook, personal websites, dating apps, etc. With our heads down on a train or bus, or, in a Kniev-el worthy fate temptation, while driving an automobile, we try to craft our perfect selves online. Even when presenting our warts: it's with an audience in mind. We curate how the audience sees the self as protagonist of an online story.

There are the creators: the endless parade of Silicon Valley army ants who sleep six hours a month to work on an app that shows the user what they look like as a dragon or something; the conflaters: influencers, bloggers, algorithm rhythm dancers who work in circular reciprocation with the creators; and the defeated: the "persuadables," the insecure, the looking

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for love, the incels, the grandmas, etc. In short, most of the rest of us. Whether at the service of attention, money, power, capital, our performativity in this situation is at odds with the social order of things as its been historically understood.

Never before has there been an option to engage so thoroughly in a daily theatre, and never before has existentialism been so much more complicated than what the point of your role as a human being is. So we react accordingly. Desperate for attention, hating and loving technology in equal measure, dragging our arms on the ground under the weight of the whole big thing. But what about the other dimension of the impossible self-portrait, the seeing someone else?

Somnambulist Ballad Federico Garcia Lorca (1928)

Green how I love you green.
Green wind. Green branches.
The ship out on the sea
and the horse on the mountain.
Shadows about her waist,
she dreams at the balustrade,
green flesh, hair of green
and eyes of chilly silver.
Green how I love you green.
Beneath the gypsy moon,
all things watching her
and she's unaware of them.

Green how I love you green.
Great stars of frost appear
beside the fish of shadows,
making way for sunrise.
A fig-tree scuffs the breeze
with sandpaper branches.
The mountain, a thieving cat,
bristles its sour agaves.
But who will come? And where from?
Still she's at the balustrade,
green flesh, hair of green,
dreaming of the bitter sea.

"Friend, I would love to change
my horse for your home,
my saddle for your mirror,
my knife for your blanket.
Friend, blood-stained I come
from the Cabran passes."
"Young man, if I were able,
I'd seal this bargain.
But I am no more as I am,
nor is my home my home."
"Friend, I would love to die
so decently in my bed.
Steel-framed it would be
with sheets of fine linen.
But you see this wound
running from chest to chin?"

"Three hundred dark roses
spatter your white shirt.
All round your belt
the blood reeks and oozes.
But I am no more as I am,
nor is my home my home."
"At least then let me climb
to the high balustrades.
Let me climb! Oh, let me
reach the green balustrades,
the handrails of the moon,
where the water's echoing."

So two friends climb
toward the high balustrades,
leaving a trail of blood,
leaving a trail of tears.
A quivering of the roof-tiles'
tiny tin-plate lanterns.
A thousand crystal tambourines
to wound the break of day.

Green how I love you green,
green wind, green branches.
Two friends, now they climb,
with the slow wind leaving
a strange taste in the mouth
of bile, mint and basil.
"My friend! Where is she, say?
Where is your bitter girl?
How often she'd wait for you!
How often she'd wait for you,
fresh-faced, her black hair,
on the green balustrade!"

Over the face of the cistern,
the gypsy girl was swaying.
Green flesh, hair of green,
with eyes of chilly silver.
A slip of ice-frosted moon
holds her above the water.
The dark night grew intimate
as a cramped little square.
Drunken Civil Guards
were hammering at the door.
Green how I love you green.
Green wind. Green branches.
The ship out on the sea.
And the horse on the mountain.

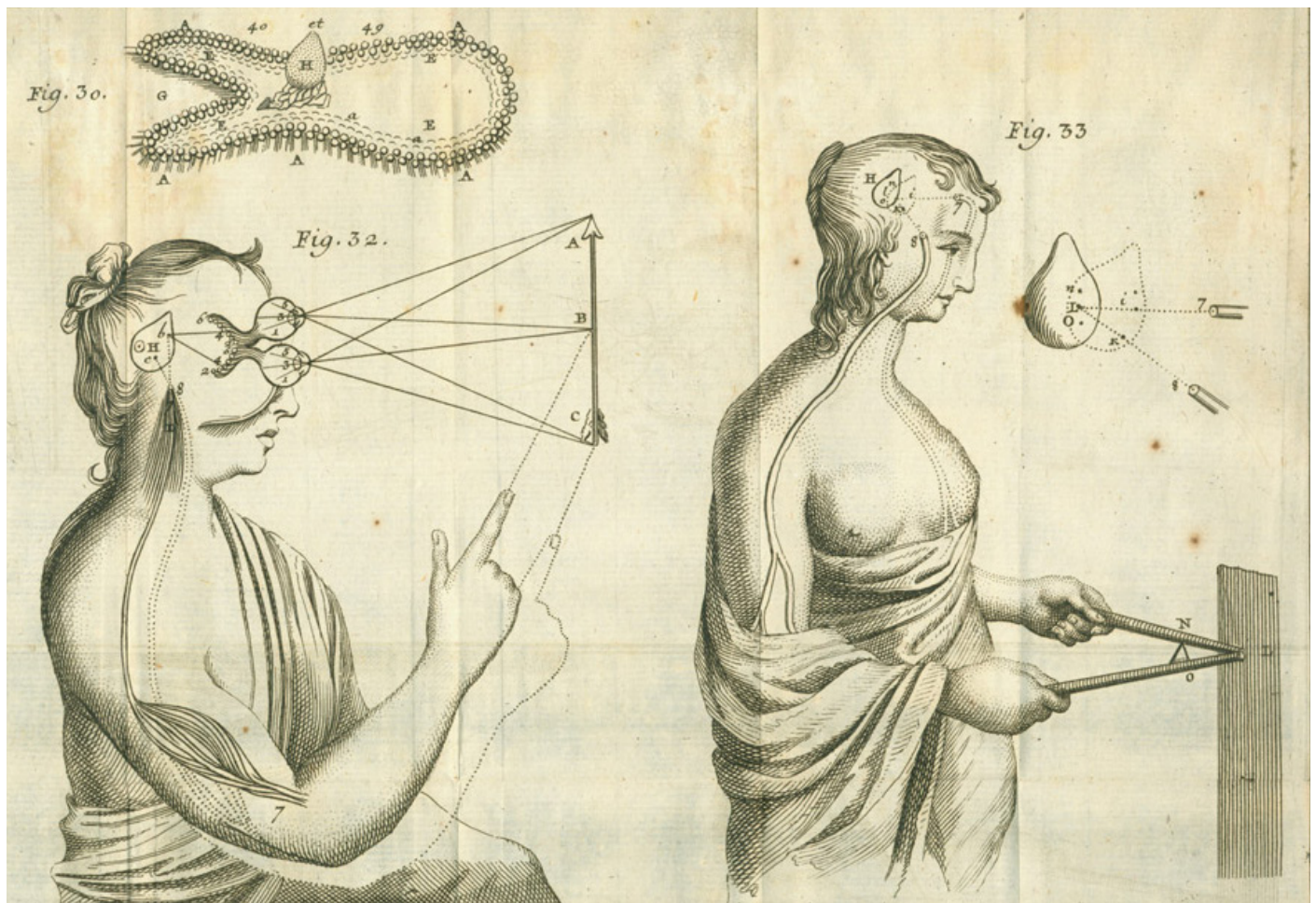
Lorca's poem, "Somnambular Ballad" was the poet's ambition to "(give) a strong impression of anecdote, a sharp dramatic atmosphere, and yet nobody knows what's going on, not even I, for poetic mystery is also a mystery to the poet who communicates it, but who very often is unaware of it"

Lorca's poem is an earnest blind gesture, faith in the self without knowing what that self is. Looking in the mirror and seeing what can't be seen.

Ways To Live In Harmony



Free Server Space for
Personalized Data Analyzation



Descartes' Daughter Part Two

The story of Descartes' daughter is only half true. It is likely he had a daughter out of wedlock, and it is likely she died quite young. In order to protect the integrity of the philosopher, various Cartesian philosophers and writers imagined different scenarios. In 1791, writing of the event of Franchina, Isaac D'Israeli wrote: "When Descartes resided in Holland, with great labor and industry he made a female Automaton—which occasioned some wicked wits to publish that he had an illegitimate daughter named Francine—to prove demonstratively that beasts have no souls, and that they are but machines nicely composed, and move whenever another body strikes them, and communicates to them a portion of their motions." From here the story of the Dutch captain tossing it overboard - a story that had striking similarities to another oft repeated fable of the time - remained, and it has been told and retold over the last two hundred years in various iterations.

Regardless of the legitimacy of the story, it points to two seemingly competing notions of holes: the holes in our hearts and the holes in our heads. Was Franchina a creation predicated on heartbreak or on philosophical query? Proof of the soul or the mind? Or better yet, fear - for who could build a robot in their daughter's likeness without questioning the impermanence of things? - or empathy - for who could build a robot in their daughter's likeness without wanting to understand her closely? Holes of course, inspire fear. Their nature is unstable and unwieldy, provoking surprises popping out and going in. This is why the black hole photograph was met with disdain or meme-ification or hostility, all more or less forms of quiet violence in their own right. It is far easier to bask in fear, to

give in to its nagging ubiquitousness, than to face it. In times of peace, the warlike man attacks himself, or so it goes as someone made it go.

But this is to live in blissful ignorance: to forgo what is unknown in favor what is known, to highlight the half-read, the superficial, the impression of the comic strip on the silly putty (or the nurture of the Tamagotchi for 90's kids/the revival set). Of course, overcoming the fear of the unknown does not mean overcoming one's ignorance. We can understand why we are Freudian neurotics blindly ambling a buried conscious desire unconsciously, by going to the fridge in the middle of the night and having no memory of this; we can understand why we are walking commodities in our ability to emulate from certain angles the desires of the ruling class; we can understand how we are objects or references and even the contemporary political dimension of the self and omission, in which it is mandated just who can actually be seen at all. Understanding all of this is important, but they can just as easily lead to the same old question: "how am I not myself?"

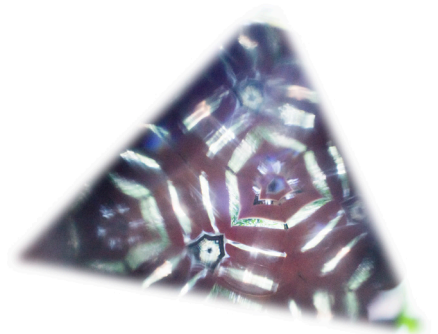
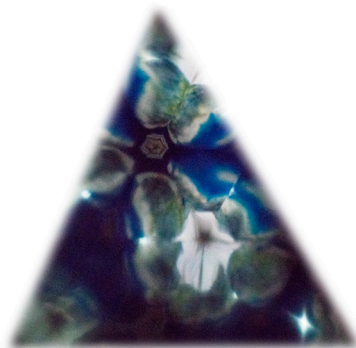
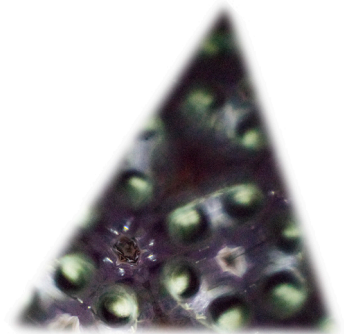
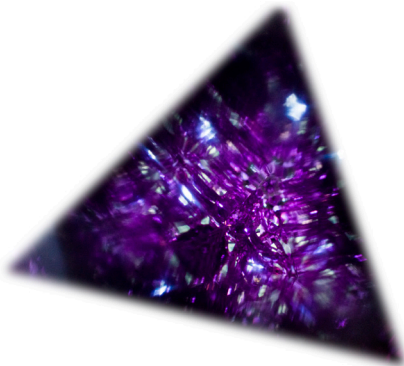
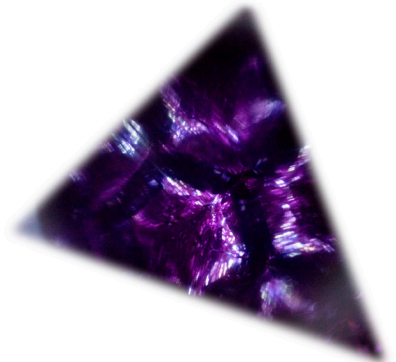
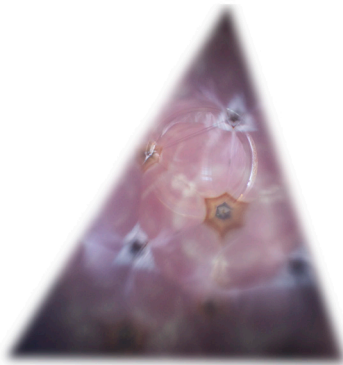
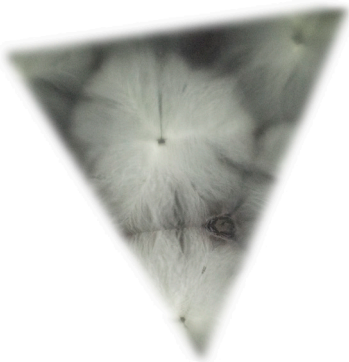
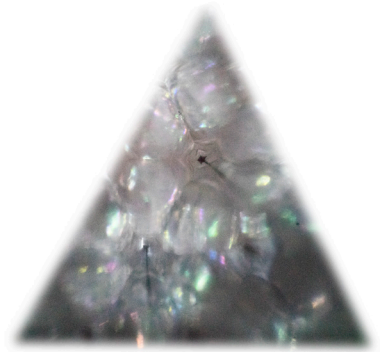
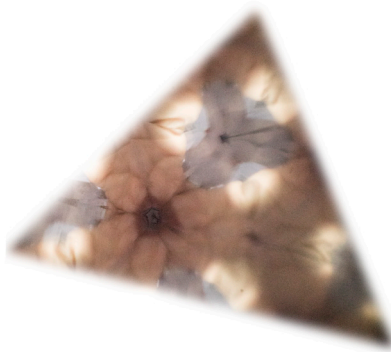
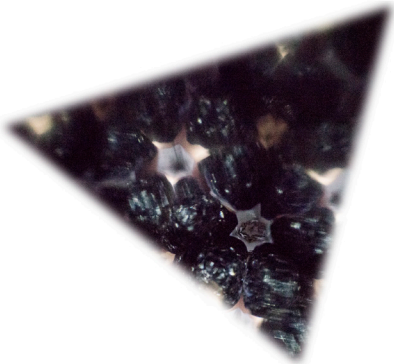
Instead, saying it again, the question must become "how am I somebody else," for it is only in empathy that we can confront fear, and from this place confront our holes. Empathy requires listening, caring, and attempting - not in some tired "walk a mile in my shoes" platitude - but to truly feel the exquisite expressiveness of others. A hole can teach us, above all things, empathy. In a hole you wonder where you stop and start. The lesson might be: how am I connected to this thing and how do I react? Is it fear of the unknown or an attempt to understand? And through this lesson, if engaged with sincerely, is revealed what's so often lost: hope and love.

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Left Blank*



How to view inter-dimensional portals / Eileen Mueller

Form an equilateral triangle out of long, narrow mirrors. Be sure to face the reflective surface of each mirror inward. Secure the mirrored triangle inside of a tube that measures the same length as the mirrors. Take a plano-convex lens that is the same diameter as the tube and fasten it to the end of the tube with the convex side facing outward. Cut a piece of optically clear acrylic, glass, or film to match the circumference of the tube. Secure this to the end opposite the lens. Using duct tape attach a flashlight on top of the tube. The light should be aligned with the lens. Put your eye to the non-lensed end of the tube to see beyond the fabric of known spacetime.



Let us again pretend that life is a solid substance, shaped like a globe, which we turn about in our fingers. Let us pretend that we can make out a plain and logical story, so that when one matter is dispatched - love for instance - we go on, in an orderly manner to the next.

- Virginia Woolf, *The Waves*, 142

Waves in motion are all in which the universe consists: radio waves, sea waves, gravitational waves... Against an image of the whole Earth, a black hole, the near-constant wave of sense-impressions, where are we? How are we? Feel we? When does the individual particle get to jump and become the multitude, to be the wave?

When the granules of life are placed against the immensity of the universe and the perpetual drum of time, like the forever beat of a sea wave crashing on the shore, the sociopolitical quandaries which make up human existence lose their weight and the events which build a life appear random. *Let us again pretend that life is a solid substance.*

We find in our lives that the past is not yet past, it ruptures continually into the present — black holes, unresolved and unfolding. The Past's many people, objects and thoughts, *they, like us, are [still] alive in hydrogen, in oxygen; in carbon, in phosphorous, and iron; in sodium and chlorine.*¹ If their matter can never be created nor destroyed, but rather moves from one form to the next, how could we hope for the new?

*...shaped like a globe...*In the vast space of Blackness, could the past also be a position? Dark was the Night, cold was the Ground. The body bends the light and, in the soft darkness, its projection folds and conditions the Earth.

...which we turn about in our fingers...

To capture a black hole, knowing needs to be made anew. As a forecast of the new modes of language, form, and measuring of and for a story that has not ended...*Let us pretend that we can make out a plain and logical story...*The same questions and issues repeat across historical time; the same story is telling itself but reemerges in the different processes and tools of that age...*so that when one matter is dispatched - love for instance...*

When we look back on our life, the blur, it is not one life that we see, but that of many. The calm that comes with that Grace, both given and found. That enabling power, to behold. To be held, cradled. Reconciled and healed *we go on, in an orderly manner to the next.*

The Waves, here and now, do not offer answers or fill for the void, but considers what would it mean to move away from an image of transcendental unity and purpose and embrace a true universal, an order built from the being that incorporates the fluid, the undisciplined, and the improvisational.

¹ Sharpe, Christina. *In the Wake: On Blackness and Being*. Duke University Press, 2016. 21.

How Am I Not



Myself?

Credits

-1: Matt Brett
4-7: Kelsey Brod
7: Aden Solway
8-10: Joshi Radin
29: Alden Burke
38: Aden Solway
39: Jon Chambers
61: Nancy Sánchez
64: Deanna Ledezma
67: John Szczepaniak
69: Never Angeline Nørth
70: Alden Burke
73-75: Willy Smart
76 - 79: Greg Bright
80: Caitlin Ryan
81: Laurel Schwurst
82: Benjamin Patterson
83: Elana Adler (top right)
84: Willy Smart
85: Benjamin Patterson
88-89: Isaac Hand
96: Marlo Koch
97: Ruslana Lichtzier
98: Randall Slocum
112: Jon Chambers
120-121: Jesse Malmed
123: Adrian Lo
124: Jon Chambers
125-130: Lauren Sudbrink
127: Rohan Ayinde
128: Jesse Malmed (bottom left)
134: Loraine Wible (center bottom)
136: Aden Solway (bottom)
137-138: Team B
141: Colleen Keihm
142-45: Tiffany Funk
148: Chris Little (center photo)
149: Jon Chambers
151-152: Eileen Mueller
153: Stephanie Koch

Color inserts:

Mary Banas & Breanne Trammell

Other inserts:

Sarabeth Dunton

The Hole Black Hole Catalog wishes to thank its unpaid interns. From Left: Cody, Brekkin, Tal, Mende, and "Punk" Tanner. Couldn't have done it without you!

Sources:

Mary Lucier score from *Women's Work*, eds. Annea Lockwood and Alison Knowles (Primary Information, 2019)

Painted Blockbuster photo by Alessandro Ruggieri

"Into a Black Hole" from <http://www.hawking.org.uk/into-a-black-hole.html>

Piano Burning score by Annea Lockwood from *The Source: Music of the Avant-Garde*, No. 9. Photograph by Geoff Adams.

Raphael Montanez Diaz interview from BBC film.

Lyrics to "E-mail My Heart" by Eric Foster White

Telegeographic Cable Map: <https://www.submarinecablemap.com>

AOL free trial disk archive: <https://archive.org/details/aolcds?&sort=-downloads&page=2>

David Isenberg, "Rise of the Stupid Network": <http://www.rageboy.com/stupidnet.html>

Alice down the rabbit hole painting by Mary Blair.

Editors:

Flatland Chicago: Curt Byrnside Miller, Chris Reeves,
Annas: Alden Burke, Stephanie Koch
Additionally: Chris Collins

"Labyrinth II & III" by Greg Bright originally appeared in "Visual Anthology" (Experimental Music Catalogue, 1971).

Benjamin Patterson images from "The Black and White File," compiled 1999.

"Life in Hell" comic strip by Matt Groening

Lyrics to "Fixing a Hole" by John Lennon and Paul McCartney

Map of the Sahara Desert, Map of a Thirty Six Square Mile Surface of the Pacific Ocean West of Oahu, and Map to Not Indicate... (1967) by Art and Language

Hole mathematics equation by Deborah Stratman (www.pythagoras.com)

The Surrealist Map of the World by Paul Éluard, 1929.

Involuntary displacement of the geographical center of a country (from volume 2, Chapter 3, Land Mass Transportation, of The Book of The Tumbler on Fire) by George Brecht, 1970.

Agharta drawing by Max Fyfield

Zeropost by Endre Tot, 1970.

All other sources mentioned in text or unknown. Here's to those toiling in the hole of invisible labor to wind up in this catalog.

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The story of a person who had a cardiac arrest one day and that was it for them. On the coroner's table, the examiner jotted on their notepad, "enlarged heart," but much more official and doctor speak than that. A moment or two passed, and the coroner noticed that the heart was getting larger. By the time she had gathered others to witness what was happening, the heart had begun to grow the size of and then over the room. The staff of the coroner's office ran to their respective automobiles as the heart burst through the roof of the building, popping the glass of the windows all over the adjacent street and sidewalk. National News reported by 6pm that the heart was now the size of the entire tri- state area, and the military was being called on to do something. Among the hysteria - preachers called it a "heart attack from God," preppers prepped their prepping spots, helicopter parents took to their private helicopters - one creative individual thought: "what if we built an EKG machine as large as Texas and shock the heart into the atmosphere?" When this happened, and it was very expensive and time consuming, the shocked heart jolted up, up, up into the air, plugging the hole in the ozone layer, and eventually growing larger to plug other problem holes too. Some people were awarded medals for their bravery, others wanted to fight about what happened, and still no one could figure out how it happened or what it all meant. - 158
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Contributor Bios:

Elana Adler is a visual artist whose work primarily focuses on questions of perception, signaling, and existence from both epistemological and ontological ways of thinking. She is interested in exploring the intersection between the material and the nonmaterial, the physical and the virtual, the ephemeral and the eternal, and the actual and the technological. Her process is iterative and illustrates the transition of thought through the transformation of material. Combining digital with analog craft techniques, Adler manipulates metal, rope, light, and the interplay of shadows to translate abstract concepts of space and time.

Rohan Ayinde is a Chicago based artist, writer and curator. A recent Masters graduate from the School of the Art Institute of Chicago he is the recipient of the New Artist Society Scholarship and The MA Visual and Critical Studies Graduate Fellowship Award. His interdisciplinary work is centered around creating "otherwise" potentials (Ashon Crawley) and in so doing breaking down and simultaneously reconfiguring the ideological architectures that shape our daily and generational lives. Most often the landscapes he explores are rooted in questions about quantum physics, black radical aesthetics and architecture. Rohan is a 2020 Curatorial Fellow with ACRE and has work forthcoming in a publication by Green Lantern Press.

Team B is an architecture and design office that was established in 2016. Team B works to deliver innovative, carefully-crafted interactive spaces that enrich their surroundings and the people they serve. Their projects are inspired by color, texture, and pattern.

BMTMB is the collaborative partnership between Mary Banas and Breanne Trammell. Recent exhibitions include: Then & Now? a suite of printed materials ranging

from risography, digital printing, letterpress, stickers and buttons—made in response to materials in the Alternative Press Collection in the UCONN Library Archives and "Life is a Highway," hosted by Colpa Books & Video (San Francisco, CA) in November 2018.

Matt Kayhoe Brett is an artist living and working in Chicago. His work has been exhibited in Chicago at; Gallery 400, Slow and Heaven Gallery, In Philadelphia at; High Tide, Little Berlin and Icebox, In New York at 136 w 22nd, in New Orleans at Parse, and in Richmond at Reference. He has attended residencies at ACRE and Skowhegan. He holds an MFA in studio arts from the University of Illinois at Chicago (2014) and a BFA in sculpture from Virginia Commonwealth University (2009). He is currently a lecturer for the City Colleges of Chicago.

Kelsey Brod is an artist and lecturer of visual arts, as well as a doctoral student at Duke University. Her art practice and theory focuses on identity, difference, and technological embodiment.

Alden Burke is an artist and one half of Annas, a generative and reflective space for young makers in Chicago.

Jon Chambers is an artist and educator based in Chicago where he teaches media literacy, media art histories, net art, new media art (software + hardware) and video at The School of the Art Institute of Chicago, University of Illinois at Chicago and Northwestern University. He has shown work nationally and internationally, in screening venues, galleries and online.

Chris Collins is a new media artist based in Chicago where he lectures at The School of the Art Institute and The University of Illinois Chicago. He has shown extensively both in the states and abroad, including the Museum of the Moving Image, The Museums Quartier in Vienna,

The Goethe Institut, The Nueberger Museum, The MCA, MDW, CAC, CS13, WFMU, WLPN, SFMOMA('s blog), and other places both with and without acronyms. His work has been written about in the (failing) *New York Times*, as well as on *Rock Paper Shotgun*, *Rhizome*, and others.

Sarabeth Dunton received her MFA at the University of Illinois at Chicago as an Art Department Fellow. Her current practice centers around time, memory, and erasure and how those things are impacted by the stories we tell ourselves. Her work has been shown in New Orleans, Kansas City, Chicago, St. Louis, and internationally in Paros, Greece. She has been awarded residency fellowships at Harold Arts, A-Z West, MassMoCA, and the Drugstore. In 2010 she was an Artist Inc. Fellow and from 2012-2016 she was a founding member of the alternative education program, RAD School, in Kansas City, MO. She has exhibited in solo shows at Front/Space, Plug Projects, and G-CADD.

Tiffany Funk (PhD) is an artist, critical theorist, and researcher specializing in emerging media, computer art, video games, and performance art practices. She is a co-founding Lecturer and Academic Advisor of IDEAS (Interdisciplinary Education in the Arts), an intermedia, theory and practice based Bachelor of Arts degree at University of Illinois at Chicago. She is the Editor-in-Chief of the *Video Game Art Reader*, a peer-reviewed journal for video game audiences and video game practitioners interested in the history, theory, and criticism of video games, explored through the lens of art history and visual culture.

Isaac Hand is a musician and co-founder of Murmur and CS13 project spaces in Cincinnati, OH. Currently he studies the social and cultural history of modern Turkey. His research focusses on the intersection of everyday visual culture, urban reformation and political change in the early decades

of the Turkish Republic. He is a PhD student in the department of Middle Eastern and Islamic Studies and History at NYU.

Colleen Keihm used a mouth camera to generate spatially unclear constructions. If fabricated landscapes can become cultural artifacts, then her documents are attempting to shape an understanding of our present reality. Keihm is currently director at Latitude in Chicago.

Marlo Koch is an artist writing texts and a writer making art.

Stephanie Koch is an artist and one half of Annas, a generative and reflective space for young makers in Chicago.

Deanna Ledezma is a PhD candidate in the department of Art History at the University of Illinois at Chicago. She is currently writing her dissertation on domestic displays of family photography in the United States from the turn of the century to the present. Her published writings include "Arrangements," an autoethnographic essay in the exhibition catalog for *Slowly Opening: A Group Exhibition about Plants* for Sector 2337 and the zine *Corona: Shadows of the Loved* for Walls Divide Press.

Adrian Lo (b.1995) recently returned to Hong Kong after five years in Chicago, and he really misses home.

Jesse Malméd is an artist and curator living and working in Chicago. He regularly incorporates moving images, performance, text, and occasional objects into his installations and performances. His art is often presented at museums, cinemas, and galleries, as well as less traditional spaces, such as bars and barns.

Curtis Byrnside Miller is an artist based out of Chicago, IL. He received his MFA from the University of Illinois- Chicago in 2015 and dual BAs in English

Literature and Film Studies from Indiana University in 2012. He is the co-founder of Flatland Chicago with Chris Reeves.

Eileen Mueller is an artist and photographer working in sights and sounds.

Never Angeline North (formerly Moss Angel (formerly Sara June Woods) is a queer & trans writer, tattooist, artist, designer, comix maker and general all-around creative up-to-no-good. They are the author and designer of many books, including *Sea-Witch*, *Careful Mountain* and *Sara or the Existence of Fire*.

Joshi Radin is an artist and writer living in Chicago. She generates and examines practices of valuation and questions investigating nature, cosmology and expanded landscape using video, print media, photography, writing and performance. Drawing on childhood experiences living within an experimental, utopian back to the land community, Radin traces historical and genealogical roots of utopianism and nature through imagery and processes as spaces of knowledge production. Current work focuses on examining nodes of intersection with contemporary ecological, scientific and anthropological approaches to narrating the global imaginary. Her work was published in the anthology *Why Look At Plants? The Botanical Emergence in Contemporary Art* (2018), ed. by Giovanni Aloï; recently she is the recipient of a 2019 community education grant from the Illinois Power Agency and will be a September fellow at the Vermont Studio Center. She is a merit scholar graduate of The School of the Art Institute of Chicago's MFA in Photography (2016) and MA in Visual and Critical Studies (2018) programs.

Chris Reeves is a Chicago based research creator and a PhD candidate in Art History at the University of Illinois at Chicago.

nancy sánchez decided to add the accent mark onto her last name. the accent mark was taken by the us government during the 80's when her father began legal documentation. sánchez threads micro moments, such as the the accent mark on last name to highlight historical erasure. past is something sánchez tries to remember, like psychological fog. having pieces and bits of a truth, trying to unearth it. working at funeral homes, sánchez is influenced by life's transient nature, necropolitics and elegy. the preservation of history and current life become the art conductors. stories told, untold, and hidden; are intertwined with culture and folklore.

Lauren Sudbrink is an artist, musician and performer whose work is driven by the limits and gains of simple gestures. She has held solo exhibitions/performances at Roman Susan (Chicago), The Littlest Gallery (Corvallis, Oregon), and the New Media & Performance Gallery at Zhou Brothers (Chicago). She has also exhibited/performed at Chase Public (Cincinnati, OH), Pique Gallery (Covington, KY), Wausau Museum of Contemporary Art (Wausau, WI), Condo Association (Chicago), Blue Star Contemporary Art Museum (San Antonio, TX).

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ellipses are like musical notes.

